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8 CREATIVE SOUNDPACKS

Loire

# Songs Of The Loire

**Monthly literary register**



## **Songs Of The Loire:**

Songs of the Loire, and other poems. [The preface signed Peter the Hermit.] ,1834      Songs of the Loire, and other poems [signed Peter the hermit]. Christopher Edward Lefroy,1834      Songs of the Loire, and Other Poems Loire,1834

**Composers and their Songs, 1400-1521** David Fallows,2023-05-31 This second selection of essays by David Fallows draws the focus towards individual composers of the long fifteenth century and what we can learn about their songs In twenty one essays on the secular works of composers from Ciconia and Oswald von Wolkenstein via Binchois Ockeghem Busnoys and Regis to Josquin Henry VIII and Petrus Alamire one repeated theme is how a consideration of the songs can help the way to a broader understanding of a composer s output Since there are more song sources and more individual pieces now available for study there are more handles for dating for geographical location and for social alignment Another theme concerns the various different ways in which particular songs have their impact on the next generations Yet another concerns the authorship of poems that were set to music by Binchois and Ciconia in particular A group of essays on Josquin were parerga to the author s edition of his four voice secular music for the New Josquin Edition 2005 and to his monograph on the composer 2009

**Songs, Scribes, and Society** Jane Alden,2010-09-28 A new kind of songbook emerged in the later fifteenth century personalized portable and lavishly decorated Five closely related chansonniers copied in the Loire Valley region of central France c 1465 c 1475 are the earliest surviving examples of this new genre The Loire Valley Chansonniers preserve the music of such renowned composers as Guillaume Du Fay Johannes Ockeghem and Antoine Busnoys But their importance as musical sources has overshadowed the significance of these manuscripts as artifacts in their own right This book places the physical objects at center investigating the means by which they were produced and the broader culture in which they circulated Jane Alden performs a codicological autopsy upon the manuscripts and reveals the hitherto unrecognized role of scribes in shaping the transmission and reception of the chanson repertory Alden also challenges the long held belief that the Loire Valley Chansonniers were intended for royal or noble patrons Instead she argues that a rising class of bureaucrats notaries secretaries and other court officials commissioned these exquisite objects Active as writers and participants in poetry competitions these individuals may even have written some of the chansons texts The unique integration of image text and music found in chansonniers extends their appeal to a broad readership But for the nineteenth century scholars who rediscovered these manuscripts the larger literary and visual resonances were not of primary interest Alden documents the tangle of motivations national identity populist politics and the rise of the musical masterwork that informed the earliest writings on these books Only now is their multifaceted structure the inspiration for a new generation of readers

**The Lady's Magazine and Museum of the Belles-lettres, Fine Arts, Music, Drama, Fashions, Etc ,1834**

**Essays on Renaissance Music in Honour of David Fallows** Fabrice Fitch,Jacobijn Kiel,2011 New articles on du Fay and Desprez on sacred and secular music and reception history form a fitting tribute to one of the field s foremost scholars

This volume celebrates the work of David Fallows one of the most influential scholars in the field of medieval and Renaissance music. It draws together articles by scholars from around the world focusing on key topics to which Fallows has contributed significantly: the life and works of Guillaume Du Fay and of Josquin Desprez; archival studies and biography; sacred and secular music of the late mediaeval and Renaissance period; and reception history. Studies include major archival discoveries concerning the identity of the composer Fremin Caron; a reconsideration of the authorship of works within the Josquin canon; notably *Mille regretz* and *Absalon fili mi*; a fresh look at key works from Du Fay's youth and early maturity; accounts of newly discovered sources and works; and an appraisal of David Fallows' contribution to the early music performance movement by Christopher Page, former director of Gothic Voices. The collection also includes two newly published compositions dedicated to the honoree: Fabrice Fitch, who teaches at the Royal Northern College of Music, and Jacobijn Kiel, an independent scholar.

Contributors: Rob C Wegman, Jane Alden, Bonnie J Blackburn, Honey Meconi, Gianluca D'Agostino, Andrew Kirkman, Jaap van Benthem, Margaret Bent, James Haar, Alenjandro Enrique Planchart, Jesse Rodin, Lorenz Welker, Kinuho Endo, Joshua Rifkin, Thomas Schmidt, Beste Richard Sherr, Peter Wright, Fabrice Fitch, Tess Knighton, Warwick Edwards, Adam Knight, Gilbert Markus, Jans Oliver Neighbour, Anthony Rooley, Keith Polk, John Milsom, Jeffrey J Dean, Eric Jas, Peter G. Iken, Iain Fenlon, Barbara Haggh, Dagmar Hoffmann, Axthelm Leofranc, Holford Strevens, Andrea Lindmayr, Brandl, Esperanza Rodriguez, Garcia Eugene Schreurs, Reinhard Strohm.

[The Origins and Foundations of Music Education](#) Gordon Cox, Robin Stevens, 2011-11-03. This book is available as open access through the Bloomsbury Open Access programme and is available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). This landmark collection explores the origins and foundations of music education across five continents and considers the inclusion of music as part of the compulsory school curriculum in the context of the historical and political landscape: the aims, objectives, and content of the music curriculum; teaching methods; the provision and training of teachers of music; the experiences of pupils. Contributors have been carefully selected to represent countries which have incorporated music into compulsory schooling for a variety of differing reasons, giving a diverse collection which will guide future actions and policy.

[The Media of Secular Music in the Medieval and Early Modern Period \(1100-1650\)](#) Vincenzo Borghetti, Alexandros Maria Hatzikiriakos, 2024-05-09. This book brings a new perspective to secular music sources from the Middle Ages and early modernity by viewing them as media communication tools whose particular features shape the meaning of their contents. Ranging from the eleventh to seventeenth centuries and across countries and genres, the chapters offer innovative insights into the historical relationship between music and its presentation in a wide variety of media. The lens of media enables contributors to expand music history beyond notated music manuscripts and instruments to include images, furniture, luxury items, and other objects, and to address uniquely visual and material aspects of music sources in books and literature. Drawing together an international group of contributors, the volume pays close attention to the medial and material dimensions of musical sources, considering them as multifaceted objects that not only contain but also

determine the nature of the music they transmit Transforming our understanding of musical media this volume will be of interest to scholars of musicology art history and medieval and early modern cultures      Secular Renaissance Music Sean Gallagher,2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions      **The Historical Picture of Woman; Or, the Volume of Affections: in which are Displayed Her Prudence, Magnanimity, and Fortitude** Thomas Harttree Cornish,1838      **Nineteenth Century Short Title Catalogue** Averro Publications Limited,1984      *The songs of France. The songs of Italy. Jerome Vida's Silkworm* Francis Mahony,1836      The National standard, of literature, science, music [&c.] ed. by F.W.N. Bayley, Vol.1, no.1-vol.3, no.57 Frederick William N. Bayley,1833      *The Court Journal* ,1833

**Medieval Song from Aristotle to Opera** Sarah Kay,2022-07-15 Focusing on songs by the troubadours and trouvères from the twelfth to the fourteenth centuries Medieval Song from Aristotle to Opera contends that song is not best analyzed as words plus music but rather as a distinctive way of sounding words Rather than situating them in their immediate period Sarah Kay fruitfully listens for and traces crosscurrents between medieval French and Occitan songs and both earlier poetry and much later opera Reflecting on a song's songlike quality as for example the sound of light in the dawn sky as breathed by beasts as sirenlike in its perils Kay reimagines the diversity of songs from this period which include inset lyrics in medieval French narratives and the works of Guillaume de Machaut as works that are as much desired and imagined as they are actually sung and heard Kay understands song in terms of breath the constellations the animal soul and life itself Her method also draws inspiration from opera especially those that inventively recreate medieval song arguing for a perspective on the manuscripts that transmit medieval song as instances of multimedia quasi operatic performances Medieval Song from Aristotle to Opera features a companion website cornellpress manifoldapp.org projects medieval song hosting twenty four audio or video recordings realized by professional musicians specializing in early music of pieces discussed in the book together with performance scores performance reflections and translations of all recorded texts These audiovisual materials represent an extension in practice of the research aims of the book to better understand the sung dimension of medieval song

**Voices of the People in Nineteenth-Century France** David Hopkin,2012-04-26 An innovative study revealing that folklore collections can shed new light on the lives of the socially marginalized      *The Monthly magazine* Monthly literary register,1833      **Folk Songs of French Canada** Marius Barbeau,Edward Sapir,1925      **The Rising of the Moon, and**

**Other Ballads, Songs, and Legends** John Keegan Casey, 1869

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