

# MUSIC AT THE COURT OF EMPEROR MAXIMILIAN I

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# The Emperor Maximilian I And Music

**George Grove**



## **The Emperor Maximilian I And Music:**

**The Emperor Maximilian I and Music** Louise Cuyler, 1973 Recording contents Kyrie Magnae Deus from Choralis Constantinus Book III Heinrich Isaac Es wolt ein Meidlein Heinrich Isaac Ich stuend an einem Morgen Ludwig Senfl Ein frolich Wesen keyboard arrangements by Pierre de la Rue Kleber and Paul Hofhaimer *The Emperor Maximilian I and Music* Heinrich Isaac, Louise Cuyler, 1971 **A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries**, 2020-09-25 A Companion to Music at the Habsburgs Courts in the Sixteenth and Seventeenth Centuries edited by Andrew H Weaver is the first in depth survey of Habsburg musical patronage over a broad timeframe Bringing together existing research and drawing upon primary sources the authors all established experts provide overviews of the musical institutions the functions of music the styles and genres cultivated and the historical political and cultural contexts for music at the Habsburg courts The wide geographical scope includes the imperial courts in Vienna and Prague the royal court in Madrid the archducal courts in Graz and Innsbruck and others This broad view of Habsburg musical activities affirms the dynasty s unique position in the cultural life of early modern Europe Contributors are Lawrence Bennett Charles E Brewer Drew Edward Davies Paula Sutter Fichtner Alexander J Fisher Christine Getz Beth L Glixon Jeffrey Kurtzman Virginia Christy Lamothe Honey Meconi Sara Pecknold Jonas Pfohl Pablo L Rodr guez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver **The emperor Maximilian 1. and the music** Louise Cuyler, 1973

**Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court** Honey Meconi, 2003 Pierre de la Rue composer at the grande chapelle of the Habsburg Burgundian court for nearly a quarter of a century composed for one of the leading musical institutions of his day Serving successive rulers Maximilian I Philip the Fair Juana of Castile Marguerite of Austria and the future Charles V La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy Honey Meconi presents the first ever study in English of la Rue s life and career exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century *Music and Ceremony at the Court of Charles V* Mary Tiffany Ferer, 2012 Music and Ceremony reconstructs musical life at the court of Charles V examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the Emperor s prestigious chapel which reflected his power and influence **Henricus Isaac**

**(c.1450/5-1517)** Stefan Gasch, Markus Grassl, August Valentin Rabe, 2019-12-02 Henricus Isaac geh rt zu jenen frankofl mischen Komponisten die durch ihr Wirken an zentralen musikalischen Institutionen Europas die Musik um 1500 ma geblich beeinflussten Seine T tigkeit u a f r Kaiser Maximilian I brachte ihn in Kontakt mit verschiedenen kompositorischen Traditionen Musizierpraktiken und Repertoires was sich auch in der Art und Stil h he der Kompositionen niederschl gt Der

vorliegende Band präsentiert Beiträge die anlässlich des 500 Todesjahres Isaacs im Jahr 2017 entstanden sind und die unterschiedlichsten Bereiche von dessen Wirken berücksichtigenden Schwerpunkte bilden Untersuchungen zu seinen Wirkungsfeldern Fragen der Quellenüberlieferung und die Auseinandersetzung mit der instrumentalen Rezeption und Aufführungspraxis seiner Werke Music, History, And Ideas Hugo Leichtentritt, 2013-05-31 This present work had its origin in two series of twelve public lectures on music as part of the general culture given at Harvard University between 1934 and 1935 Since these lectures this subject matter has been considerably enlarged supplemented and concluded Chapters include Music of the Greeks The Gothic Period The Renaissance Seventeenth Century Baroque Classical Tendencies of the Eighteenth Century The Romantic Movement The Twentieth Century and many others *The Musical Times*, 1927 *Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries* David J. Smith, Rachelle Taylor, 2016-04-29 Peter Philips c 1560 1628 was an English organist composer priest and spy He was embroiled in multifarious intersecting musical social religious and political networks linking him with some of the key international players in these spheres Despite the undeniable quality of his music Philips does not fit easily into an overarching progressive view of music history in which developments taking place in centres judged by historians to be of importance are given precedence over developments elsewhere which are dismissed as peripheral These principal loci of musical development are given prominence over secondary ones because of their perceived significance in terms of later music However a consideration of the networks in which Philips was involved suggests that he was anything but at the periphery of the musical cultural religious and political life of his day In this book Philips's life and music serve as a touchstone for a discussion of various kinds of network in the late sixteenth and early seventeenth centuries The study of networks enriches our appreciation and understanding of musicians and the context in which they worked The wider implication of this approach is a constructive challenge to orthodox historiographies of Western art music in the Early Modern Period **Dictionary of Music and Musicians** Sir George Grove, John Alexander Fuller-Maitland, 1895 **A Dictionary of Music and Musicians** George Grove, 1880 **A Dictionary of Music and Musicians** Sir George Grove, 1894 **The Globalization of Music in History** Richard Wetzell, 2013-06-17 This book contextualizes a globalization process that has since ancient times involved the creation use and world wide movement of song instrumental music musical drama music with dance concert secular popular and religious music Integral to the process have been political economic military and religious forces that motivated or compelled performers to travel often far beyond the borders of their homelands to practice their art and craft That this music was often a traveling companion to non musical movements military campaigns religious missions political events does not make the distance it traveled nor its cultural and social impact less remarkable The Globalization of Music in History contributes to a growing awareness of the power of music to give insight into those things that all cultures and civilizations hold in common and that promote and nurture mankind's most noble virtues The book adds a philosophical perspective to ongoing work in

ethnomusicology musicology music therapy and what may be an evolving global music It attributes this evolution to the motivation by musicians to travel and to spread music around the globe and even into outer space It also provides connectivity between the people activities and events in which music is used and the means by which it moves from one place to another

**“A” Dictionary of Music and Musicians (A.D. 1450-1883) ...** George Grove,1880 German

Instrumental Music of the Late Middle Ages Keith Polk,2004 This book describes instrumental music and its context in German society of the late middle ages from about 1350 to 1520 Players at that time improvised much like jazz musicians of our day but because they did not use notated music only scant remnants of their activity have survived in written sources and much has been left obscure This book attempts to reconstruct an image of their music discussing the instruments ensembles and performance practices of the time What emerges from this study is a fundamental reappraisal of late medieval culture A musical life is reconstructed which was not only extraordinary in its own time but which also laid the foundations of an artistic culture that later produced such giants as Sch tz Bach Mozart and Beethoven

*Music and Musicians in the Escorial Liturgy Under the Habsburgs, 1563-1700* Michael John Noone,1998 This study explores the composition and performance of liturgical music in El Escorial from its founding by Philip II in 1563 to the death of Charles II in 1700 Philip II promoted within his monastery palace a musical foundation whose dual function as royal chapel and as monastery in the service of a Counter Reformation monarch was unique The study traces the ways in which music styles and practices responded to the changing functions of the institution Perceived notions about Spanish royal musical patronage are challenged musical manuscripts are scrutinized biographical details of hundreds of musicians are uncovered and musical practices are examined Additionally two important choral pieces are printed here for the first time

*A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign* George Grove,1880

*"Identity and Locality in Early European Music, 1028?740 "* Jason Stoessel,2017-07-05 This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe Contributions by leading and emerging European music experts fall into three areas plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in Paris Padua Prague and more generally England Germany and Spain and local traditions in Renaissance Augsburg and Baroque Naples and Dresden In addition to in depth readings of anonymous musical traditions contributors provide new details concerning the lives and music of well known composers such as Ad r de Chabannes Bartolino da Padova Ciconia Josquin Senfl Alessandro Scarlatti Heinichen and Zelenka This book will appeal to a broad range of readers including chant scholars medievalists music historians and anyone interested in music s place in pre modern and early modern European culture

**The Early Tudor Court and International Musical Relations** Theodor Dumitrescu,2017-07-05 Since the days in the early twentieth century when the study of pre Reformation English music first became a serious

endeavour a conceptual gap has separated the scholarship on English and continental music of the late fifteenth and early sixteenth centuries The teaching which has informed generations of students in influential textbooks and articles characterizes the musical life of England at this period through a language of separation and conservatism asserting that English musicians were largely unaware of and unaffected by foreign practices after the mid fifteenth century The available historical evidence nevertheless contradicts a facile isolationist exposition of musical practice in early Tudor England The increasing appearance of typically continental stylistic traits in mid sixteenth century English music represents not an arbitrary and unexpected shift of compositional approach but rather a development prefaced by decades of documentable historical interactions Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign c 1485 1530 by exploring a variety of historical social biographical repertorial and intellectual links In the first major study devoted to this topic a wealth of documentary references scattered in primary and secondary sources receives a long awaited collation and investigation revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments By bringing together the evidence concerning Anglo continental musical relations for the first time along with new documents and interpretations concerning musicians music manuscripts and theory sources the investigation paves the way for a new evaluation of English musical styles in the first half of the sixteenth century

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