# THE CAMBRIDGE HISTORY OF

# SEVENTEENTH-CENTURY MUSIC

EDITED BY
TIM CARTER AND
JOHN BUTT

# **Music In The Seventeenth Century**

**Stewart Carter** 

#### **Music In The Seventeenth Century:**

Music in the Seventeenth Century Lorenzo Bianconi,1987-11-26 Examines musical life in the seventeenth century a period of profound change in the history of music Music in the Seventeenth and Eighteenth Centuries Richard Taruskin, 2006-08-14 Music in the Seventeenth and Eighteenth Centuries the second volume Richard Taruskin's monumental history illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries Examining a wealth of topics Taruskin looks at the elegant masques and consort music of Jacobean England the Italian concerto style of Corelli and Vivaldi and the progression from Baroque to Rococo to romantic style Perhaps most important he offers a fascinating account of the giants of this period Bach Handel Mozart Haydn and Beethoven Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period Performer's Guide to Seventeenth-Century Music Stewart Carter, 2012-03-21 Revised and expanded A Performer's Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance Italian Violin Music of the Seventeenth Century Willi Apel, 1990 The emergence of pieces designated for specific instruments marked a significant change in musical practice The celebrated musicologist Willi Apel discusses virtually all the surviving printed works from the seventeenth century that are intended for the violin He describes the music of some sixty Italian composers of this period detailing the individual innovative aspects of the pieces their form and issues of performance practice From Renaissance to Baroque Jonathan Wainwright, Peter Holman, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of

instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque Desire and Pleasure in Seventeenth-Century Music Susan McClary, 2012-03-06 Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self Dust jacket The Dissemination of Music in **Seventeenth-century Europe** Erik Kjellberg, 2010 In this volume fifteen musicologists from five countries present new findings and observations concerning the production distribution and use of music manuscripts and prints in seventeenth century Europe A special emphasis is laid on the D ben Collection one of the largest music collections of seventeenth century Europe preserved at the Uppsala University Library The papers in this volume were initially presented at an international conference at Uppsala University in September 2006 held on the occasion of the launching of The D ben Collection Database Catalogue on the Internet For the first time the entire collection had been made accessible worldwide covering a vast number A Performer's Guide to Seventeenth-century Music of musical and philological aspects of all items in the collection Stewart Carter, 2012 A History of Baroque Music George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century. The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600 1700 and 1700 1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Barogue The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period Jacket Desire and Pleasure in Seventeenth-Century Music Susan McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self The

Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries Richard Taruskin, 2009-08-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time This text illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective this text sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history Written by an authoritative opinionated and controversial figure in musicology The Oxford History of Western Music provides a critical aesthetic position with respect to individual works a context in which each composition may be evaluated and remembered Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age to illustrate how the music itself works and how contemporaries heard and understood it It also describes how the context of each stylistic period key cultural historical social economic and scientific events influenced and directed compositional choices From Renaissance to Baroque Jonathan P. Wainwright, 2001 The Cambridge History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs Music in Seventeenth-Century Naples Dinko Fabris, 2017-07-05 The most important figure of seventeenth century Neapolitan music Francesco Provenzale 1624 1704 spent his long life in the service of a number of Neapolitan conservatories and churches culminating in his appointment as maestro of the Tesoro di S Gennaro and the Real Cappella Provenzale was successful in generating significant profit from a range of musical activities promoted by him with the participation of his pupils and trusted collaborators Dinko Fabris draws on newly discovered archival documents to reconstruct the career of a musician who became the leader of his musical world despite his relatively small musical output The book examines Provenzale's surviving works alongside those of his most important Neapolitan contemporaries Raimo Di Bartolo Sabino Salvatore and Caresana and pupils Fago Greco Veneziano and many others revealing both stylistic similarities and differences particularly in terms of new harmonic practices and the use of Neapolitan language in opera Fabris provides both a life and works study of Provenzale and a conspectus of Neapolitan musical life of the seventeenth century which so clearly laid the groundwork for Naples later status as one of the great musical capitals of Europe Music Theory in Seventeenth-century England Rebecca Herissone, 2000 Thus over the

course of the seventeenth century there occurred a complete transformation in almost every aspect of theory by the 1720s many of the principles being described bore close relation to those still used today Nowhere was this metamorphosis clearer than in England where because of a traditional emphasis on practicality there was much more willingness to accept and encourage new theoretical ideas than on the continent Studies in Italian Sacred and Instrumental Music in the 17th Century Stephen Bonta, 2024-10-28 Stephen Bonta's research on seventeenth century Italian music particularly for strings spans more than 30 years Included in this selection of his published articles is his seminal study of the early history of the bass violin which proved to be the foundation for his subsequent articles on the early history of the violoncello In addition to the discussions of secular instrumental music the volume features essays that explore Italian sacred music of the period including Monteverdi s Marian Vespers English Dramatic Music to the Seventeenth Century, and Its Availability **for Modern Productions** [oel Jackson Carter,1955 Studies in Sixteenth- and Seventeenth-Century Italian Sacred Music Jeffrey Kurtzman, 2024-10-28 Although he is often identified as a Monteverdi scholar Approaches to Monteverdi Aesthetic Psychological Analytical and Historical Studies published in the Variorum series in 2013 the majority of Jeffrey Kurtzman's work has focused on other sixteenth and seventeenth century Italian sacred music Organized into three sections part one begins with a chapter on the Monteverdi Mass and Vespers of 1610 which spotlights the other major work in Monteverdi's first prominent sacred print the Missa in illo tempore followed by examples of Kurtzman's work on the sacred music of other composers such as Giovanni Francesco Capello and Palestrina The section concludes with a piece on polyphonic psalm structures in seventeenth century Italian Office music Part two includes pieces which explore the relationship between the standard clef set the high clef set specific Magnificat tones and sounding pitch in the Magnificats of Roman composers the issue of polyphonic psalm antiphons and the question of vocal and instrumental substitutes for plainchant antiphons in the Vespers service and the use of instruments in the performance of sacred music demonstrating that the concertato style of the seventeenth century had its origins in the practice of substituting instruments for voices and doubling voices with instruments thereby introducing multifaceted possibilities for varying sonorities through the course of a composition Part 3 contains two articles the first surveying various styles in the Office repertoire of the seventeenth century based on the approximately 1500 prints of Italian Office music in Kurtzman's and Anne Schnoebelen's catalogue of Mass Office and Holy Week Music Printed in Italy 1516 1770 The second article published for the first time in this volume assesses the impact on Italian liturgical music of the Catholic reform of the second half of the sixteenth century The Music of the Seventeenth Century Charles Hubert Hastings Parry, 1973 The Evolution of Organ Music in the 17th Century John R. Shannon, 2014-01-10 The 17th century was the century of the organ in much the same way the 19th century was the century of the piano Almost without exception the major composers of the century wrote for the instrument and most of them were practicing organists themselves This historical book surveys analyzes and discusses the major national styles of 17th

century European organ music Due to the extraordinarily extensive body of literature produced during this 100 year period this text includes 350 musical examples to illustrate the various styles. The book also includes brief discussions of the various national styles of organ building an appendix about the various notational methods used in the 17th century and a chapter on Spain and Portugal written by Andre Lash an expert on the subject

The Enigmatic Realm of Music In The Seventeenth Century: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Music In The Seventeenth Century** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book is core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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