

Italian Guitar Music of the Seventeenth Century

Battuto and Pizzicato



LEX EISENHARDT

Italian Seventeenth Century Eastman Studies

Emily Wilbourne



Italian Seventeenth Century Eastman Studies:

Italian Guitar Music of the Seventeenth Century Lex Eisenhardt, 2015 One of Europe's foremost experts on early guitar music explores this little known but richly rewarding repertoire *Voice, Slavery, and Race in Seventeenth-Century Florence* Emily Wilbourne, 2023 *Voice Slavery and Race in Seventeenth Century Florence* argues for the power of sound particularly musical and vocal sounds to systems of racial and ethnic difference Foregrounding newly discovered archival sources Emily Wilbourne documents the significant presence of foreign and racially marked individuals in Medici Florence many of whom were living under conditions of slavery or unfree labor This book considers how the musical and verbal sounds of these individuals were recruited to represent or communicate access to subjectivity agency and voice **Music and Jewish Culture in Early Modern Italy** Lynette Bowring, Rebecca Cypess, Liza Malamut, 2022-03-01 Musical culture in Jewish communities in early modern Italy was much more diverse than researchers originally thought An interdisciplinary reassessment *Music and Jewish Culture in Early Modern Italy* evaluates the social cultural political economic and religious circumstances that shaped this community especially in light of the need to recognize individual experiences within minority populations Contributors draw from rich materials topics and approaches as they explore the inherently diverse understandings of music in daily life the many ways that Jewish communities conceived of music and the reception of and responses to Jewish musical culture Highlighting the multifaceted experience of music within Jewish communities *Music and Jewish Culture in Early Modern Italy* sheds new light on the place of music in complex previously misunderstood environments *Italy's Eighteenth Century* Paula Findlen, Wendy Wassyng Roworth, Catherine M. Sama, 2009 In the age of the Grand Tour foreigners flocked to Italy to gawk at its ruins and paintings enjoy its salons and cafés attend the opera and revel in their own discovery of its past But they also marveled at the people they saw both male and female In an era in which castrati were rock stars men served women as cicisbei and dandified Englishmen became macaroni Italy was perceived to be a place where men became women The great publicity surrounding female poets journalists artists anatomists and scientists and the visible roles for such women in salons academies and universities in many Italian cities also made visitors wonder whether women had become men Such images of course were stereotypes but they were nonetheless grounded in a reality that was unique to the Italian peninsula This volume illuminates the social and cultural landscape of eighteenth century Italy by exploring how questions of gender in music art literature science and medicine shaped perceptions of Italy in the age of the Grand Tour *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* Anthony R. DelDonna, 2016-05-13 The operatic culture of late eighteenth century Naples represents the fullest expression of a matrix of creators practitioners theorists patrons and entrepreneurs linking aristocratic public and religious spheres of contemporary society The considerable resonance of Neapolitan opera in Europe was verified early in the eighteenth century not only through voluminous reports offered by locals and visitors in gazettes newspapers correspondence or diaries but also and

more importantly through the rich and tangible artistic patrimony produced for local audiences and then exported to the Italian peninsula and abroad Naples was not simply a city of entertainment but rather a cultural epicenter and paradigm producing highly innovative and successful genres of stage drama reflecting every facet of contemporary society Anthony R DelDonna provides a rich study of operatic culture from 1775 1800 The book demonstrates how contemporary stage traditions stimulated by the Enlightenment engaged with and responded to the changing social political and artistic contexts of the late eighteenth century in Naples It focuses on select yet representative compositions from different genres of opera that illuminate the diverse contemporary cultural forces shaping these works and underlining the continued innovation and European recognition of operatic culture in Naples It also defines how the cultural milieu of Naples aristocratic and sacred private and public exercises a profound yet idiosyncratic influence on the repertory studied the creation of which could not have occurred elsewhere on the Continent

The Work of Opera Richard Dellamora, Daniel Fischlin, 1997 In this significant collection of original essays preeminent literary and cultural critics musicologists and queer theorists delve into the way opera shapes national character through its representations of gender sexuality and class The book includes essays on the works of Mozart Verdi Wagner and others and examines the impact of such modern phenomena as AIDS 10 photos 15 music examples

Annual Bibliography of the History of the Printed Book and Libraries Department of Information & Collections, 2005-12-21 The Annual Bibliography of the History of the Printed Book and Libraries aims at recording articles of scholarly value which relate to the history of the printed book to the history of arts crafts techniques and equipment and of the economic social and cultural environment involved in its production distribution conservation and description

The Madrigal Susan Lewis Hammond, 2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume

The Music History Classroom James A. Davis, 2016-02-17 The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design implementation and revision of college level music history courses This includes the traditional music history survey for music majors but the materials presented here are applicable to other music history courses for music majors and general education students alike including period classes composer or repertory courses and special topics classes and seminars The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom While many of the issues confronting teachers in other disciplines are pertinent to music history classes this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information complex technical musical issues and the aesthetics of performing and listening This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy

including course design classroom technology listening and writing assignments and more The Music History Classroom presents the nuts and bolts of teaching music history suitable for graduate students junior faculty and seasoned teachers alike

Artistic Disobedience Claudio Bacciagaluppi, 2017-01-09 In *Artistic Disobedience* Claudio Bacciagaluppi shows how music practice was an occasion for cross confessional contacts in 17th and 18th century Switzerland implying religious toleration The difference between public and private performing contexts each with a distinct repertoire appears to be of paramount importance Confessional barriers were overcome in an individual private perspective Converted musicians provide striking examples Also book trade was often cross confessional Music by Catholic but also Lutheran composers was diffused in Reformed territories mainly in the private music societies of Swiss German towns *collegia musica* The political and pietist influences in the Zurich and Winterthur music societies encouraged forms of communication that are among the acknowledged common roots of European Enlightenment

A Companion to Music in Sixteenth-Century Venice, 2017-12-18 This book offers an overview of all facets of musical life in sixteenth century Venice It addresses the city's institutions churches confraternities and academies against the background of public and private occasions of music making Supported by a generous collection of archival literary and iconographical sources it treats both ceremonial life in the Serenissima and private forms of patronage The Companion also addresses the dense web of musical activity from chapel masters and singers to instrumentalists and instrument makers to music printers and theorists and the rich variety of styles and musical genres the frottola the madrigal motets and masses instrumental music polychoral music Venetian language polyphony broadening the geographical perspective beyond the Veneto to Istria and Dalmatia Contributors are Rodolfo Baroncini Sherri Bishop Bonnie J Blackburn David Bryant Ivano Cavallini Paolo Da Col Daniel Donnelly Rebecca Edwards Iain Fenlon Jonathan Glixon Don Harr n Jeffrey Kurtzman Giulio M Ongaro Francesco Passadore Elena Quaranta Katelijne Schiltz Eleanor Selfridge Field and Giovanni Zanovello

Songs Without Words Sandra Mangsen, 2016 Keyboard arrangements of vocal music flourished in England between 1560 and 1760 *Songs without Words* by noted harpsichordist and early music authority Sandra Mangsen is the first in depth study of this topic uncovering a body of material that is remarkably varied musically interesting and indicative of major trends in musical and social life at the time Mangsen's *Songs without Words* argues that the pieces upon which these keyboard arrangements were based constituted a shared repertoire akin to the jazz standards of the twentieth century In Restoration England the ballad tradition saw tunes and texts move between oral manuscript and printed transmission and from street to playhouse and back again During the eighteenth century printed keyboard arrangements were aimed particularly at female amateur keyboardists and helped opera to become a widely popular genre *Songs without Words* considers a wide range of model pieces including songs of many kinds and arias and other numbers from operas and oratorios The resulting keyboard versions range from simple and pedagogically oriented to highly virtuosic Two central issues the relationship between an arrangement and its model and the reception and aesthetics of arrangements are explored

in the framing chapters The result is a study that will be of great interest to scholars performers and anyone who loves the music of the late Renaissance Baroque and early Classic eras Sandra Mangsen is professor emerita of music at the University of Western Ontario

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 uez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver

Crossing Confessional Boundaries Mary E. Frandsen, 2006-04-27 This book is an examination of the uneasy alliance of two confessions Lutheran and Catholic at the prominent seventeenth century court of Dresden and the implications of this alliance for the repertoire of sacred art music cultivated there an influential repertoire that has received only scant attention from scholars

Materialities Kate Van Orden, 2015 Ephemeral fragile often left unbound sixteenth century songbooks led fleeting lives in the pockets of singers and on the music desks of instrumentalists Constantly in action they were forever being used up replaced or abandoned as ways of reading changed As such they document the acts of early musicians and the practices of everyday life at the unseen margins of elite society Materialities is a cultural history of song on the page It addresses a series of central questions concerning the audiences for written music by concentrating on the first genre to be commercialized by music printers the French chanson Scholars have long stressed that chansons represent the most broadly disseminated polyphony of the sixteenth century but Materialities is the first book to account for the cultural reach of the chanson across a considerable cross section of European society Musicologist Kate van Orden brings extensive primary research and new analytical models to bear in this remarkable history of songbooks music literacy and social transformation during the first century of music printing By tracking chansons into private libraries and schoolrooms and putting chansonniers into dialogue with catechisms civility manuals and chapbooks Materialities charts the social distribution of songbooks the gradual moralization of song and the ways children learned their letters and notes Its fresh conclusions revise several common assumptions about the value early moderns attributed to printed music the levels of literacy required to perform polyphony and the way musicians did or did not read their songbooks With musical perspectives that can invigorate studies of print culture and the history of reading Materialities is an essential guide for musicologists

working with original sources and historians of the book interested in the vocal performances that operated alongside print

Seventeenth-century Music ,1998 *Arts Digest* ,1937 **Women and Music in the Age of Austen** Linda Zionkowski,2023-12-15 Women and Music in the Age of Austen highlights the central role women played in musical performance composition reception and representation and analyzes its formative and lasting effect on Georgian culture This interdisciplinary collection of essays from musicology literary studies and gender studies challenges the conventional historical categories that marginalize women s experience from Austen s time Contesting the distinctions between professional and amateur musicians public and domestic sites of musical production and performers and composers of music the contributors reveal how women s widespread involvement in the Georgian musical scene allowed for self expression artistic influence and access to communities that transcended the boundaries of gender class and nationality This volume s breadth of focus advances our understanding of a period that witnessed a musical flourishing much of it animated by female hands and voices Published by Bucknell University Press Distributed worldwide by Rutgers University Press An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player Douglas Yeo,2021-10-28 Modern low brass instruments trombone tuba and euphonium have legions of ancestors cousins and descendants in over five hundred years of history Prominent scholar and performer Douglas Yeo provides a unique accessible reference guide that addresses a broad range of relevant topics and brings these instruments to life with clear explanations and the most up to date research Brief biographies of many path changing individuals highlight their influence on instrument development and use The book s inclusive scope also recognizes the work of diverse influential artists whose important contributions to trombone and tuba history and development have not previously been acknowledged in other literature Extensive illustrations by Lennie Peterson provide insight into many of the entries *Humanities* ,1983

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