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Antonio Gardano, Venetian Music Printer, 1538-1569 Antonio Gardano, Venetian Music Printer, 1538-1569 The Italian Madrigal in the Early Sixteenth Century French Books III & IV (FB) (2 vols.) Adrian Willaert and the Theory of Interval Affect Giovanni Pierluigi da Palestrina City Culture and the Madrigal at Venice Drama, Poetry and Music in Late-Renaissance Italy The History of Keyboard Music to 1700 Catalogue of the library of The Sacred Harmonic Society. A new edition, revised and augmented Catalogue of the Library of the Sacred Harmonic Society Catalogue of the Library of the Sacred Harmonic Society Catalogue of the Library of the Sacred Harmonic Society The Italian Madrigal Music Printing in Renaissance Venice Music History During the Renaissance Period, 1520-1550 Eroticism in Early Modern Music Catalogue of the Reserved and Most Valuable Portion of the Libri Collection Dissemination of Music Music and Patronage in Sixteenth-Century Mantua: Volume 1 Mary S. Lewis Mary Lewis Iain Fenlon Andrew Pettegree Timothy R. McKinney Clara Marvin Martha Feldman Virginia Cox Willi Apel Sacred Harmonic Society William Henry Husk Anonymous Alfred Einstein Jane A. Bernstein Blanche M. Gangwere Bonnie Blackburn Hans Lenneberg Iain Fenlon

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antonio gardano s publications are among the most important sources of sixteenth century music this final volume in mary lewis s three volume set completes the catalogue of antonio gardano s publications covering the years 1560 1569

this 1988 book examines the genesis and dissemination of the italian madrigal in its formative stages iain fenlon and james haar have analysed this vast repertoire as it is found in manuscript and print offer information concerning the date and provenance of many fundamental sources together with a view of the subject which differs radically from previous treatments their study is divided into two parts the first covers the rise and early cultivation of the madrigal chiefly in florence and rome the second contains a detailed descriptive inventory of all known manuscripts and printed editions finishing with lists of contents and concordances in each case this important study will serve those with an interest in renaissance music and the changing cultural ambience of early sixteenth century florence and rome

french books iii iv complete a comprehensive bibliographical survey of all books published in france in the first age of print it lists over 40 000 editions printed in france in languages other than french during the fifteenth and sixteenth centuries together with bibliographical references an introduction and indexes it draws on the analysis of over 3 000 collections situated in libraries throughout the world french books will be an invaluable research tool for all students and scholars interested in the history culture and literature of france as well as historians of the early modern book world for vols i ii please go to french vernacular books

in the writings of nicola vicentino 1555 and gioseffo zarlino 1558 is found for the first time a systematic means of explaining music s expressive power based upon the specific melodic and harmonic intervals from which it is constructed this theory of interval affect originates not with these theorists however but with their teacher influential venetian composer adrian willaert 1490 1562 because willaert left no theoretical writings of his own timothy mckinney uses willaert s music to reconstruct his

innovative theories concerning how music might communicate extramusical ideas for willaert the appellations major and minor no longer signified merely the larger and smaller of a pair of like numbered intervals rather they became categories of sonic character the members of which are related by a shared sounding property of majoriness or minoriness that could be manipulated for expressive purposes this book engages with the madrigals of willaert s landmark musica nova collection and demonstrates that they articulate a theory of musical affect more complex and forward looking than recognized currently the book also traces the origins of one of the most widespread musical associations in western culture the notion that major intervals chords and scales are suitable for the expression of happy affections and minor for sad ones mckinney concludes by discussing the influence of willaert s theory on the madrigals of composers such as vicentino zarlino cipriano de roro girolamo parabosco perissone cambio francesco dalla viola and baldassare donato and describes the eventual transformation of the theory of interval affect from the renaissance view based upon individual intervals measured from the bass to the baroque view based upon invertible triadic entities

first published in 2002 this guide introduces students and scholars to the literature on palestrina as well as the complicated history of the publication of his works this bibliography is divided into four primary sections historical background on musical social and cultural life biographical literature studies of sources music and style and reception history they are divided roughly into the periods dating from palestrina s lifetime to about 1750 from about 1750 to about 1914 from 1914 to the present this title also contains historical research on performance conditions and practices as they would have applied in palestrina s time

martha feldman s exploration of sixteenth century venetian madrigals centers on the importance to the venetians of ciceronian rhetorical norms which emphasized decorum through adherence to distinct stylistic levels she shows that venice easily adapted these norms to its long standing mythologies of equilibrium justice peace and good judgment feldman explains how venetian literary theorists conceived variety as a device for tempering linguistic extremes and thereby maintaining moderation she further shows how the complexity of sacred polyphony was adapted by venetian music theorists and composers to achieve similar ends at the same time feldman unsettles the kinds of simplistic alignments between the collectivity of the state and its artistic production that have marked many historical studies of the arts her rich social history enables a more intricate dialectics among sociopolitical formations the roles of individual printers academists merchants and others and the works of composers and poets city culture offers a new model for situating aesthetic products in a specific time and place one that sees

expressive objects not simply against a cultural backdrop but within an integrated complex of cultural forms and discursive practices martha feldman's exploration of sixteenth century venetian madrigals centers on the importance to the venetians of ciceronian rhetorical norms which emphasized decorum through adherence to distinct stylistic levels she shows that venice easily adapted t

leonora bernardi 1559 1616 a gentlewoman of lucca was a highly regarded poet dramatist and singer she was active in the brilliant courts of ferrara and florence at a time when creative women enjoyed exceptional visibility in italy like many such figures she has since suffered historical neglect drama poetry and music in late renaissance italy presents the first ever study of bernardi's life and modern edition of her recently discovered literary corpus which mostly exists in manuscript her writings appear in the original italian with new english translations scholarly notes critical essays and contributions by eric nicholson eugenio refini and davide daolmi based on new archival research the substantial opening section reconstructs bernardi's unusually colourful life bernardi's works reveal her connections with some of the most pioneering poets dramatists and musicians of the day including her mentor angelo grillo and the first opera librettist ottavio rinuccini the second major section presents her pastoral tragicomedy clorilli one of the earliest secular dramatic works by a woman it was apparently performed in the early 1590s at a medici villa near florence before grandduke ferdinando i de medici and his consort christine of lorraine but now exists in an enigmatic venetian manuscript the third section presents bernardi's secular and religious verse which engaged with new trends in lyric and poetry for music and was set by various key composers across italy

this classic work is a meticulous chronological survey of music for the keyboard from the earliest extant manuscripts of the 14th century to the end of the 17th apel traces the evolution of keyboard instruments genres national schools and styles from poland to portugal and the oeuvre of many composers a monument of scholarship this indispensable reference work is also remarkably user friendly and engagingly written throughout

reprint of the original first published in 1872

volume 3 of 3 this monumental three volume work on the italian madrigal from its beginnings about 1500 to its decline in the 17th century is based on the research of 40 years and is a cultural history of the development of italian music mr einstein

renowned musicologist supplies a background and a sense of proportion to the field he gives the right order to the single composers in the evolution of the madrigal attaches new values to old names and places in the foreground the outstanding but until now rather neglected personality of Cipriano de Rore his work is not however purely musicological his object is to inquire into the functions of secular music in Italian life during the cinquecento and to contribute to our knowledge and understanding of that great century in general translated from the German by Oliver Strunk Roger Sessions and Alexander H. Krappe originally published in 1948 the Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press these editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions the goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Venetian music print culture of the mid sixteenth century is presented here through a study of the Scotto Press one of the foremost dynastic music publishers of the Renaissance for over a century the house of Scotto played a pivotal role in the international book trade publishing in a variety of fields including philosophy medicine religion and music this book examines the mercantile activities of the firm through both a historical study which illuminates the wide world of the Venetian music printing industry and a catalog which details the music editions brought out by the firm during its most productive period a valuable reference work this book not only enhances our understanding of the socioeconomic and cultural history of Renaissance Venice it also helps to preserve our knowledge of a vast musical repertory

This annotated chronology of Western music is the third in a series of outlines on the history of music in Western civilization it contains a 120 page annotated bibliography followed by a detailed documented outline that is divided into ten chapters each chapter is written in chronological order with every line being documented by means of abbreviations that refer to the annotated bibliography there are short biographies of the theorists and detailed discussions of their works the information on music is organized by classes of music rather than by composer also included are lists of manuscripts with descriptions of their contents and notations as to where they may be found the material for the outline has been taken from primary and secondary sources along with articles from periodicals like the other two volumes in this series music history from the late Roman through the Gothic periods 313-1425 and music history during the Renaissance period 1425-1520 this volume will be an important

research tool for anyone interested in music history

eroticism in early modern music contributes to a small but significant literature on music sexuality and sex in sixteenth and seventeenth century europe its chapters have grown from a long dialogue between a group of scholars who employ a variety of different approaches to the repertoire musical and visual analysis archival and cultural history gender studies philology and performance by confronting musical literary and visual sources with historically situated analyses the book shows how erotic life and sensibilities were encoded in musical works eroticism in early modern music will be of value to scholars and students of early modern european history and culture and more widely to a readership interested in the history of eroticism and sexuality

the contributors are leading scholars from the united states canada great britain and italy the essays examine the history of music publishing from its inception to the early twentieth century the dissemination of music provides new insight into the social history of music illustrating how certain types of music were made popular because publishers made them more available and how the reputations of composers were made or broken by the whims of publishers this important reference work will interest scholars and students in all areas of music this collection brings the history of music publishing into the realm of social history looking beyond the printing process to examine why and for whom music publishers produced their work the book shows how technological limitations and printers and publishers preferences significantly influenced musical tastes in europe from medieval times to the modern age

viewed traditionally the history of sixteenth century mantuan music is almost a catalogue of some of the most distinguished composers of the age from tromboncino and cara via jacquet of mantua to wert palestrina marenzio pallavicino gastoldi rossi and monteverdi the remarkable achievements of composers under gonzaga patronage practically synonymous with mantuan patronage during this period are treated here in their social context the arguments proceed not just from the music itself but from detailed examination of archival sources from which dr fenlon reconstructs employment patterns and describes the social structure and institutional life of the city the aim of the book is to show how the patterns of patronage and music and musicians reflect and illuminate the temperaments and prime preoccupations of successive rulers the book contains a substantial appendix of unpublished archival documents a small proportion only of the scholarly and comparative sources on which the

study is based

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