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Courtly Pastimes

The Frottole of Marchetto Cara



Courtly Pastimes The Frottole Of Marchetto Cara

Susan Lewis Hammond



Courtly Pastimes The Frottole Of Marchetto Cara:

Court of Ferrara & its patronage Marianne Pade, Lene Waage Petersen, Daniela Quarta, 1990 Text in English Italian The present volume contains the Acta of the International Conference on the Patronage of the Este Family Copenhagen 1987 The special situation in the Duchy of Ferrara offers an element of dynastic continuity in the various phases of Humanistic and Renaissance culture which makes it nearly unique in European history The approaches chosen by the contributors in various disciplines music theatre pictorial arts literature history of ideas make it possible to analyse the interaction between the cultural policy of the Signori and the intellectuals of their court covering the historical period from 1441 to the passing of the Duchy of Ferrara into the hands of the Papal State in 1598 *Courtly Pastimes* William F. Prizer, 1980 Essays on Italian Poetry and Music in the Renaissance, 1350-1600 James Haar, 2023-11-15 These essays illuminate the changing nature of text music relationships from the time of Petrarch to Guarini and in music from the madrigals of Giovanni da Cascia to those of Gesualdo da Venosa Haar traces a line of development from the stylized rhetoric of Trecento song through the popularizing trends of Quattrocento music and on to the union of verbal and musical cadence that marked the high Renaissance in sixteenth century Italian music This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1986 **The Maecenas and the Madrigalist** Anthony M. Cummings, 2004 Musicologists are increasingly focusing upon less formal private institutions and traditions of patronage informal acad and soc the activities of individuals and convivial aristocratic co Early 16th cent Florence was characterized by the practices of a series of these vital institutions Such informal institutions had considerable virtues as agents of patronage their less routinized practices freed them to engage in experimentation that the more formal institutions would not support This study reconstructs the memberships cultural activities and musical exper of these informal Florentine institutions and relates them to the emergence of the madrigal the foremost musical genre of early modern Europe Richly illus with visual materials and musical examples **Commerce, Peace, and the Arts in Renaissance Venice** Linda L. Carroll, 2016-05-05 With the Paduan playwright Angelo Beolco aka Ruzante as a focal point this book sheds new light on his oeuvre and times and on Venetian patrician interest in him by embedding the Venetian aspects of his life within the monumental changes taking place in fifteenth and sixteenth century Venice politically economically socially and artistically In a study of patronage in the broadest sense of the term Linda Carroll draws on vast quantities of new archival information and by reading the previously unpublished primary sources against each other she uncovers remarkable and heretofore unsuspected coincidences and connections She documents the well known links between the increasingly fruitless trade to the north and the need for new investments in land re gained by Venice on the mainland links between problems of governance and

political networks She unveils the significance and potential purposes of those who invited Ruzante to perform in what are interpreted as rudely metaphorical truth telling plays for Venetians at the highest social and political levels Focusing on a group of patrons of art works in S Maria Gloriosa dei Frari the first chapter establishes their numerous interrelated commercial and political interests and connects them to the content of the works and artists chosen to execute them The second chapter demonstrates the economic interests and related political tensions that lay behind the presence of many high ranking government officials at a scandalous 1525 Ruzante performance It also draws on these and materials concerning previous generations of the Beolco family and Venetian patricians to provide an entirely new picture of Beolco s relationships with his Venetian supporters The third chapter analyzes an important Venetian literary manuscript of the period in the Bodleian Library of Oxford University whose copyist had remained unknown and whose contents have been little studied The identity of the copyist a central figure in the worlds of theatrical and historical and now literary writing in early sixteenth century Venice is clarified and the works in the manuscript connected to the cultural worlds of Venice Padua and Rome

Music Printing in Renaissance Venice Jane A. Bernstein,1998-10-29 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 The Madrigal Susan Lewis Hammond,2011 The Madrigal A Research and Information Guide is the first comprehensive bibliography of music literature editions and recordings documenting this musical genre It is the first comprehensive reference work that takes into account the new approaches to music analysis and gender that characterize recent contributions to the field of madrigal studies **Papal Patronage and the Music of St. Peter's, 1380-1513** Christopher Alan Reynolds,2023-11-10 A new picture of music at the basilica of St Peter s in the fifteenth century emerges in Christopher A Reynolds s fascinating chronicle of this rich period of Italian musical history Reynolds examines archival documents musical styles and issues of artistic patronage and cultural context in a fertile consideration of the ways historical and musical currents affected each other This work is both a historical account of performers and composers and an examination of how their music revealed their cultural values and educational backgrounds Reynolds analyzes several anonymous masses copied at St Peter s proposing attributions that have biographical implications for the composers Taken together the archival records and the music sung at St Peter s reveal a much clearer picture of musical life at the basilica than either source would alone The contents of the St Peter s choirbook help document

musical life as surely as that musical life insofar as it can be reconstructed from the archives illumines the choirbook This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1995 Studies in the Performance of Late Medieval Music Stanley Boorman, 2008-10-30 This volume presents a series of important essays on some of the problems involved in attempting to perform music of the late Middle Ages **The Italian Madrigal in the Early Sixteenth Century** Iain Fenlon, James Haar, 1988 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 *Music at the Aragonese Court of Naples* Allan W. Atlas, 2008-10-30 This book deals with various aspects of musical life at the Aragonese court of Naples from its establishment in 1442 to its demise in the opening years of the sixteenth century An opening chapter gives a general historical cultural background of the court The author then discusses the royal chapel and its most important members as well as other important musicians who were in Naples but who had no known ties with the court in an official sense He goes on to describe the various types of secular music at the court and the music manuscripts compiled in and around Naples The importance of the book lies in its attempt to synthesize all that is known about music at Naples both from discovered archival sources and from the scholarly literature of specialized studies The second part of the book contains a collection of 18 pieces edited from Neapolitan manuscripts which illustrate the earlier chapter on the repertory *The Rise of European Music, 1380-1500* Reinhard Strohm, 2005-02-17 This is a detailed and comprehensive survey of music in the late middle ages and early Renaissance By limiting its scope to the 120 years which witnessed perhaps the most dramatic expansion of our musical heritage the book responds in the 1990s to the tremendous increase in specialised research and public awareness of that period Three of the four main Parts I II IV describe the development of polyphony and its cultural contexts in many European countries from the successors of Machaut d 1377 to the achievements of Josquin des Prez and his contemporaries working in Renaissance Italy around 1500 Part III by contrast illustrates the musical life of the institutions and musical practices outside the realm of composed polyphony that were traditional and common all over Europe The book proposes fresh views in each chapter discussing dozens of musical examples adducing well known and hitherto unknown documents and referring to and

evaluating the most recent scholarship in the field **The Harvard Biographical Dictionary of Music** Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages **Painting Music in the Sixteenth Century** H. Colin Slim, 2024-10-28 Professor Slim deals here with the several roles that music can play in the artworks of the Renaissance looking in particular at Italian painting of the 16th century For understandable reasons art historians sometimes neglect the role of music and especially that of musical notation when studying works of art These studies not only identify musical compositions wholly or partially inscribed in paintings and tapestries ceramics prints as well but also seek reasons why these particular musical compositions were included and analyse their relevance to the scene depicted Furthermore as many of these studies show identifying a musical composition especially if it has a text leads to the formation of ideas about iconographical functions and thus augments interpretations of the visual art *Ottaviano Petrucci* Stanley Boorman, 2005-11-24 The innovative work in design typography and content of music printer and publisher Ottaviano Petrucci 1446-1539 became the standard by which all following printers measured themselves He created the defining moment when Italy took the lead in book printing in the Renaissance This book is a bibliographic study of the output of the Petrucci presses laying emphasis on the professional career of Petrucci It includes a detailed study of technique and house style examining the market forces that drove Petrucci's publishing decisions and provides a detailed catalogue of editions and copies Stanley Boorman has made a study of the output of Petrucci's presses for 25 years This long awaited contribution to the field of bibliography will have an audience both in music and in rare book bibliography **Early Music History** Iain Fenlon, 2009-03-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume two include The Chirk Castle partbooks Isabella d'Este and Lorenzo da Pavi master instrument maker and Johannes de Garlandia on organum in specialia [The Lute](#), 1997 **Renaissance Culture in Context** Jean R. Brink, 2017-07-05 Scholarly traditions of the nineteenth and twentieth centuries have led us to assume that national traditions were defining in a way that they may not have been during the Renaissance when Latin remained an international language This collection interrogates the historical importance of national traditions many of which depend upon geographical boundaries that took their shape only after the emergence of the nation state in the modern period In a seminal essay on Scottish literature R D S Jack delineates the problems of defining a national literature Zirka Zaremba Filipczak traces connections between Italy and The Netherlands while Jozef Ijsewijn examines the use of Italian models by neo Latin authors and Francis M Higman offers a preliminary study

of European translations of Reformation authors Paul W Knoll reminds us that the division between western and eastern Europe dates from this century by demonstrating the impact of Italian humanism on Polish universities Divisions among disciplines are also challenged by the contributors to this volume Arthur F Kinney brilliantly shows that literature is enriched by an understanding of historical and political texts Jacqueline L Glomski questions the division between historiography and art while Howard Mayer Brown indicates the importance of literary concepts such as rhetoric and genre for the Italian madrigal and Norman K Farmer Jr of theological texts for interpreting poetry Minna Skafte Jensen traces the impact of a major reformer on some Danish poets Conceptual forms of internationality are explored in essays by Bart Westerweel on time Bruce P Lenman on geography and Karen Skovgaard Petersena and Karin Tilmans on historiography Taken together the essays in this volume offer a compelling and persuasive justification for an interdisciplinary and international approach to the study of Renaissance culture

Women and Music in Sixteenth-Century Ferrara Laurie Stras, 2018-09-27 Rethinks and retells the history of music in sixteenth century Ferrara putting women of the court and convent at the narrative centre

The Early History of the Viol Ian Woodfield, 1988-04-21 This book traces the development of the viol from its late medieval Spanish origins to the sixteenth century when it became the most widely played bowed instrument in western Europe Ian Woodfield examines the two most important ancestors of the instrument the Moorish rahab and the vihuela de mano From these two instruments emerged an early form of viol the Valencian vihuela de arco which spread rapidly across the Mediterranean during the papacy of Rodrigo Borgia The viol was enthusiastically accepted by the d Este and Gonzaga families and other Italian arbiters before migrating across the Alps and into the rest of Europe The author discusses all aspects of the viol during its Renaissance hey day the growing perfection of viol design at the hands of Italian craftsmen the gradual evolution of tuning systems the development of advanced playing techniques and the wide range of music both solo and consort The final chapter examines the growth of a viol playing tradition in sixteenth century England in particular in the London choir schools Dr Woodfield brings iconographic evidence and an interesting approach to this study which will be of interest to musicologists iconographers organologists and viol players

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