



ORLANDO FURIOSO

MADRIGALI SUL POEMA DI LUDOVICO ARIOSTO

LA COMPAGNIA DEL MADRIGALE

Hoste Da Reggio

Christopher Kleinhenz, Andrea Dini



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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

Music in the Collective Experience in Sixteenth-Century Milan Christine Suzanne Getz, 2023-05-31 Renaissance music like its sister arts was most often experienced collectively While it was possible to read Renaissance polyphony silently from a music manuscript or print improvise alone or perform as a soloist the very practical nature of Renaissance music defied individualism The reading and improvisation of polyphony was most frequently achieved through close co operation and this mutual endeavour extended beyond the musicians to include the society to which it is addressed In sixteenth century Milan music an art traditionally associated with the court and cathedral came to be appropriated by the old nobility and the new aristocracy alike as a means of demonstrating social primacy and newly acquired wealth As class mobility assumed greater significance in Milan and the size of the city expanded beyond its Medieval borders music making became ever more closely associated with public life With its novel structures and diverse urban spaces sixteenth century Milan offered an unlimited variety of public performance arenas The city's political and ecclesiastical authorities staged grand processions church services entertainments and entries aimed at the propagation of both church and state Yet the private citizen utilized such displays as well creating his own miniature spectacle in a visual and an aural imitation of the ecclesiastical and political panoply of the age Using archival documents music prints manuscripts and contemporary writing Getz examines the musical culture of sixteenth century Milan via its life within the city's most influential social institutions to show how fifteenth century courtly traditions were adapted to the public arena The book considers the relationship of the primary cappella musicale including those of the Duomo the court of Milan Santa Maria della Scala and Santa Maria presso San Celso to the sixteenth century institutions that housed them In addition the book investigates the musician's role as an actor and a functionary in the political religious and social spectacles produced by the Milanese church state and aristocracy within the city's diverse urban spaces Furthermore it establishes a context for the numerous motets madrigals and lute intabulations composed and printed in sixteenth century Milan by examining their function within the urban milieu in which they were first performed Finally it musically documents Milan's transformation from a ducal state dominated by provincial traditions into a mercantile centre of international acclaim Such an important

study in Italian Renaissance music will therefore appeal to anyone interested in the culture of Renaissance Italy

Interactions between Orality and Writing in Early Modern Italian Culture Luca Degl'Innocenti, Brian Richardson, Chiara Sbordoni, 2016-03-02 Investigating the interrelationships between orality and writing in elite and popular textual culture in early modern Italy this volume shows how the spoken or sung word on the one hand and manuscript or print on the other hand could have interdependent or complementary roles to play in the creation and circulation of texts The first part of the book centres on performances ranging from realizations of written texts to improvisations or semi improvisations that might draw on written sources and might later be committed to paper Case studies examine the poems sung in the piazza that narrated contemporary warfare commedia dell arte scenarios and the performative representation of the diverse spoken languages of Italy The second group of essays studies the influence of speech on the written word and reveals that as fourteenth century Tuscan became accepted as a literary standard contemporary non standard spoken languages were seen to possess an immediacy that made them an effective resource within certain kinds of written communication The third part considers the roles of orality in the worlds of the learned and of learning The book as a whole demonstrates that the borderline between orality and writing was highly permeable and that the culture of the period with its continued reliance on orality alongside writing was often hybrid in nature *Antonio Gardano, Venetian Music Printer, 1538-1569* Mary Lewis, 1997-10-01 Antonio Gardano's publications are among the most important sources of 16th century music The second volume describes the output of this leading Italian music press in its cultural bibliographical and musical context The first part of the book consists of an overview of Gardano's repertory from the fifties and the cultural and musical milieu in which he worked It includes discussions of the continuing popularity of his earlier repertory the music of the younger generation introduced in the fifties the music of the composers around San Marco and genres such as the multi movement madrigal the canzoni villanesche instrumental works and new anthologies Also discussed are the dating of some undated editions unconfirmed and doubtful prints and ordering within the editions A chapter on binder's copies describes groups of editions bound together by their early owners and serves as a valuable index to the tastes of the collectors The catalog section covers all Gardano's known publications of the fifties and provides full titles bibliographical information contents with concordant sources for each piece and locations of individual copies with notes on their bindings owners marks annotations and other significant characteristics The catalog is indexed by composer first line and short title and includes a list of primary and secondary sources consulted *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 **Music and Patronage in Sixteenth-Century Mantua: Volume 1** Iain Fenlon, 2008-10-30 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

Approaches to Teaching Petrarch's Canzoniere and the Petrarchan Tradition Christopher Kleinhenz, Andrea Dini, 2014-01-01 One of the most important authors of the Middle Ages Petrarch occupies a complex position historically he is a medieval author but philosophically he heralds humanism and the Renaissance Teachers of Petrarch's Canzoniere and his formative influence on the canon of Western European poetry face particular challenges Petrarch's poetic style brings together the classical tradition Christianity an exalted sense of poetic vocation and an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and because of his style's immense influence very familiar to students This volume aims to meet the varied needs of instructors whether they teach Petrarch in Italian or in translation in surveys or in specialized courses by providing a wealth of pedagogical approaches to Petrarch and his legacy Part 1 Materials reviews the extensive bibliography on Petrarch and Petrarchism covering editions and translations of the Canzoniere secondary works and music and other audiovisual and electronic resources Part 2 Approaches opens with essays on teaching the Canzoniere and continues with essays on teaching the Petrarchan tradition Some contributors use the design and structure of the Canzoniere as entryways into the work others approach it through discussion of Petrarch's literary influences and subject matter or through the context of medieval Christianity and culture The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures including Spanish French English and Russian

Antonio Gardano, Venetian Music Printer, 1538-1569 Mary Lewis, 2013-10-18 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 *The Language of the Modes* Frans Wiering, 2013-10-11 The Language of the Modes provides a study of modes in early music through eight essays each dealing with a different aspect of modality The volume codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions For many music students and listeners the language of the modes is a deep mystery accustomed as we are to centuries of modern harmony Wiering demystifies the modal world showing how composers and performers were able to use this structure to create compelling and beautiful works This book will be an invaluable

source to scholars of early music and music theory in early music through eight essays each dealing with a different aspects of modality It codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions This book will be an invaluable source to scholars of early music

A Companion to Late Medieval and Early Modern Milan, 2014-11-27 Milan was for centuries the most important center of economic ecclesiastical and political power in Lombardy As the State of Milan it extended in the Renaissance over a large part of northern and central Italy and numbered over thirty cities with their territories *A Companion to Late Medieval and early Modern Milan* examines the story of the city and State from the establishment of the duchy under the Viscontis in 1395 through to the 150 years of Spanish rule and down to its final absorption into Austrian Lombardy in 1704 It opens up to a wide readership a well documented synthesis which is both fully informative and reflects current debate 20 chapters by qualified and distinguished scholars offer a new and original perspective with themes ranging from society to politics music to literature the history of art to law the church to the economy Contributors are Giuliana Albini Giancarlo Andenna Jane Black Stefano D Amico Alessandra Dattero Massimo Della Misericordia Giuliano Di Bacco Claudia Di Filippo Federico Del Tredici Andrea Gamberini Christine Getz T J Kuehn Germano Maifreda Patrizia Mainoni Alessandro Morandotti Simona Mori Serena Romano Giovanna Tonelli Massimo Zaggia

Domenico Ferrabosco, Il primo libro de madrigali a quatro voci (Venice, 1542) Domenico M. Ferrabosco, 2014-07-16 *Il primo libro de madrigali a quatro voci Venice 1542*

A Companion to the Renaissance in Southern Italy (1350-1600) Bianca de Divitiis, 2023-01-09 *A Companion to the Renaissance in Southern Italy* offers readers unfamiliar with Southern Italy an introduction to different aspects of the fifteenth and sixteenth century history and culture of this vast and significant area of Europe situated at the center of the Mediterranean Commonly regarded as a backward rural region untouched by the Italian Renaissance the essays in this volume paint a rather different picture The expert written contributions present a general survey of the most recent research on the centers of southern Italy as well as insight into the ground breaking debates on wider themes such as the definition of the city continuity and discontinuity at the turn of the sixteenth century and the effects of dynastic changes from the Angevin and Aragonese Kingdom to the Spanish Viceroyalty Taken together they form an essential resource on an important yet all too often overlooked or misunderstood part of Renaissance Italy Contributors Giancarlo Abbamonte David Abulafia Guido Cappelli Chiara De Caprio Bianca de Divitiis Fulvio Delle Donne Teresa D Urso Dinko Fabris Guido Giglioni Antonietta Iacono Fulvio Lenzo Lorenzo Miletto Francesco Montuori Pasquale Palmieri Eleni Sakellariou Francesco Senatore Francesco Storti Pierluigi Terenzi Carlo Vecce Giuliana Vitale and Andrea Zezza

Print Culture and Music in Sixteenth-century Venice Jane A. Bernstein, 2001 This volume examines the commerce of music and its connection to the printing and publishing industry in mid sixteenth century Venice It presents a broad portrayal of the Venetian music booktrade and explores business strategies

The Science and Art of Renaissance Music James Haar, 2014-07-14 As a distinguished scholar of Renaissance music James Haar has had an

abiding influence on how musicology is undertaken owing in great measure to a substantial body of articles published over the past three decades Collected here for the first time are representative pieces from those years covering diverse themes of continuing interest to him and his readers music in Renaissance culture problems of theory as well as the Italian madrigal in the sixteenth century the figures of Antonfrancesco Doni and Giovanthomaso Cimello and the nineteenth century's views of early music In this collection the same subject is seen from several angles and thus gives a rich context for further exploration Haar was one of the first to recognize the value of cultural study His work also reminds us that the close study of the music itself is equally important The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones Originally published in 1998 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

A Companion to Vittoria Colonna Abigail Brundin, Tatiana Crivelli, Maria Serena Sapegno, 2016-09-07 Vittoria Colonna 1490-1547 was the genre defining secular woman writer of Renaissance Italy whose literary model helped to establish a decorous and wholly assimilated voice for women within the field of Italian literature The Companion to Vittoria Colonna brings together an international and interdisciplinary group of leading scholars to assess Colonna's contribution both as a writer a role model and a contributor to important religious debates of the era This book while amply fulfilling the remit of providing a useful and comprehensive handbook to meet the needs of students and scholars at earlier and advanced levels aims in addition to do more than this by drawing into a single volume for the first time scholarship from across disciplines in which Vittoria Colonna's influence has been felt including literary criticism religious history history of art and music Contributors are Abigail Brundin Stephen Bowd Emidio Campi Eleonora Carinci Adriana Chemello Virginia Cox Tatiana Crivelli Maria Forcellino Gaudenz Freuler Anne Pijus Diana Robin Helena Sanson and Maria Serena Sapegno

Voices and Texts in Early Modern Italian Society Stefano Dall'Aglio, Brian Richardson, Massimo Rospocher, 2016-11-25 This book studies the uses of orality in Italian society across all classes from the fifteenth to the seventeenth century with an emphasis on the interrelationships between oral communication and the written word The Introduction provides an overview of the topic as a whole and links the chapters together Part 1 concerns public life in the states of northern central and southern Italy The chapters examine a range of performances that used the spoken word or song concerted shouts that expressed the feelings of the lower classes and were then recorded in writing the proclamation of state policy by town criers songs that gave news of executions the exercise of power relations in society as recorded in trial records and diplomatic orations and interactions Part 2 centres on private entertainments It considers the practices of the performance of poetry sung in social gatherings

and on stage with and without improvisation the extent to which lyric poets anticipated the singing of their verse and collaborated with composers performances of comedies given as dinner entertainments for the governing body of republican Florence and a reading of a prose work in a house in Venice subsequently made famous through a printed account Part 3 concerns collective religious practices Its chapters study sermons in their own right and in relation to written texts the battle to control spaces for public performance by civic and religious authorities and singing texts in sacred spaces 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 **The Italian Madrigal** Alfred Einstein, 2019-08-06 Volume 1 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 fo 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 *Music and Patronage in Sixteenth-Century Mantua: Volume 2* Iain Fenlon, 1980 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 This study will appeal to musicologists as well as to students and teachers interested in the cultures of early modern Italy A selection of music illustrating in various ways the system of patronage which brought it into being and enabled its survival will be published in a companion volume Musicians of All Times
David Baptie, 1889

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