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Elizabethan Music and Musical Criticism

SECOND EDITION

Morrison Comegys Boyd

Elizabethan Music Musical Criticis 2nd Edition

Jessica J Manson



Elizabethan Music Musical Criticis 2nd Edition:

Elizabethan Music and Musical Criticism ... Second Edition. [With Plates.]. Morrison Comegys BOYD,1962

George Herbert and Early Modern Musical Culture Simon Jackson,2022-12-01 Described by one contemporary as the sweet singer of The Temple George Herbert has long been recognised as a lover of music Nevertheless Herbert s own participation in seventeenth century musical culture has yet to be examined in detail This is the first extended critical study to situate Herbert s roles as priest poet and musician in the context of the musico poetic activities of members of his extended family from the song culture surrounding William Herbert and Mary Sidney to the philosophy of his eldest brother Edward Herbert of Cherbury It examines the secular visual music of the Stuart court masque as well as the sacred songs of the church Arguing that Herbert s reading of Augustine helped to shape his musical thought it explores the tension between the abstract ideal of music and its practical performance to articulate the distinctive theological insights Herbert derived from the musical culture of his time John Dowland K. Dawn Grapes,2019-08-02 John Dowland A Research and Information Guide offers the first comprehensive guide to the musical works and literature on one of the major composers of the English Renaissance Including a catalog of works discography of recordings extensive annotated bibliography of secondary sources and substantial indexes this volume is a major reference tool for all those interested in Dowland s works and place in music history and a valuable resource for researchers of Renaissance and English music **Eros and Music in Early Modern Culture and Literature** Claire Bardelmann,2018-05-15 What is the relationship between Eros and music How does the intersection of love and music contribute to define the perimeter of Early Modern love The Early Moderns hold parallel discourses on the metaphysical doctrines of love and music as theories of harmony Statements of love as music of music as love and of both as harmonic ideals are found across a wide range of cultural contexts highlighting the understanding of love as a cultural construct The book assesses the complexity of cultural discourses on this linkage of Eros and music The ambivalence of music as an erotic agent is enacted in the controversy over dancing and reflected in the ubiquitous symbolism of music instruments Likewise the trivialization of musical imagery in madrigal lyrics and love poetry highlights a sense of degradation and places the love music relationship at the meeting point of two epistemes The book also shows the symbolic deployment of the intertwined ideas of love and music in the English epyllion and offers close readings of Shakespeare s poems The Rape of Lucrece and Venus and Adonis The book is the first to propose an overview of the theoretical cultural and poetical intersections of Eros and music in Early Modern England It discusses the connections in a richly interdisciplinary manner drawing on a wealth of primary material which includes rhetoric natural philosophy educational literature medicine music theory and musical performance dance books performance politics Protestant pamphlets and sermons and emblem books William Lawes (1602-1645) Andrew Ashbee,2019-05-20 First published in 1998 this volume comprises papers given at a conference on Lawes and his music held at Oxford in September 1995 to

commemorate the 350th anniversary of his death They examine not only Lawes s music but the milieu in which he worked Part One examines the musical life of the English Court in Lawes s day noting his activities there and his involvement with companies of players Manuscript studies and a detailed account of the fatal battle are also included Part Two comprises seven essays exploring the wide range of his instrumental and vocal music William Lawes is acknowledged as the most exciting and innovative composer working in England during the reign of Charles I His tragic early death at the Siege of Chester in 1645 only served to heighten his reputation among his contemporaries lending him also the cloak of martyrdom in the service of his king

William Byrd John Harley,2017-07-05 This is the first comprehensive study of William Byrds life 1540 1623 and works to appear for sixty years and fully takes into consideration recent scholarship The biographical section includes many newly discovered facts about Byrd and his family while in the chapters dealing with his music an attempt is made for the first time to outline the chronology of all his compositions The book begins with a detailed account of Byrd s life based on a completely fresh examination of original documents which are quoted extensively Several previously known documents have now been identified as being in Byrds hand and some fresh holographs have been discovered A number of questions such as his parentage and date of birth have been conclusively settled The book continues with a survey of Byrds music which pays particular attention to its chronological development and links it where possible to the events and background of his life A series of appendices includes additional texts of important documents and a summary catalogue of works A bibliography and index complete the book Besides musical illustrations there is a series of plates illustrating documents and places associated with Byrd

Encountering Ephemera 1500-1800 Joshua B. Fisher,Rebecca Steinberger,2014-07-24 This volume addresses two key questions 1 How can ephemera be understood as a critical category of literary and historical inquiry and 2 How can ephemera serve pedagogical purposes in the classroom Each of the essays in Encountering Ephemera 1550 1800 Scholarship Performance Classroom addresses these questions by exploring a diverse range of materials as well as periods The essays collectively work to define ephemera as a complex and multi faceted critical category in terms of its literary cultural and historical significance Each contributor works to complicate the traditional binary opposition between the ephemeral transitory and the canonical enduring in part by recognizing how attending to the material processes of textual production transmission and dissemination highlights the potential instability and mutability of texts and textual relationships whether discussing broadside ballads or coterie poetry By shifting the focus to the processes by which texts are constructed and construed the prospect of recognizing any text regardless of its canonical status as a static and fixed entity becomes difficult and in turn the ephemeral qualities that define and constitute the text s materiality come more sharply into focus Along these lines the ephemeral spaces across and between discourses what might be called the ephemera of cultural poetics play a key role in shaping literary texts Thus early modern and eighteenth century ephemera constitute both the material texts not intended to last or designed for limited cultural life and the process fleeting

and transitory aspects of cultural production Whether discussing the circulation of cheap print the performative traces of music and gesture in Shakespeare's plays or the diffuse cultural influences that both surround and pervade literary texts attending to ephemeral matters underscores the dynamic unfixedness of early modern and eighteenth century cultural practices

Both from the Ears and Mind Linda Phyllis Austern, 2020-07-15 Both from the Ears and Mind offers a bold new understanding of the intellectual and cultural position of music in Tudor and Stuart England Linda Phyllis Austern brings to life the kinds of educated writings and debates that surrounded musical performance and the remarkable ways in which English people understood music to inform other endeavors from astrology and self care to divinity and poetics Music was considered both art and science and discussions of music and musical terminology provided points of contact between otherwise discrete fields of human learning This book demonstrates how knowledge of music permitted individuals to both reveal and conceal membership in specific social intellectual and ideological communities Attending to materials that go beyond music's conventional limits these chapters probe the role of music in commonplace books health maintenance and marriage manuals rhetorical and theological treatises and mathematical dictionaries Ultimately Austern illustrates how music was an indispensable frame of reference that became central to the fabric of life during a time of tremendous intellectual social and technological change

Style For Actors 2nd Edition, Aspects of Early English Keyboard Music before c.1630 David Smith, 2019-04-24 English keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as William Byrd and his students took a genre associated with domestic amateur performance and treated it as seriously as vocal music This book draws together important research on the music its sources and the instruments on which it was played There are two chapters on instruments John Koster on the use of harpsichord during the period and Dominic Gwynn on the construction of Tudor style organs based on the surviving evidence we have for them This leads to a section devoted to organ performance practice in a liturgical context in which John Harper discusses what the use of organs pitched in F may imply about their use in alternation with vocal polyphony and Magnus Williamson explores improvisational practice in the Tudor period The next section is on sources and repertoire beginning with Frauke Jørgensen and Rachelle Taylor's chapter on Clarifica me Pater settings which grows naturally out of the consideration of improvisation in the previous chapter The next two contributions focus on two of the most important individual manuscript sources Tihomir Popović challenges assumptions about My Ladye Nevells Booke by reflecting on what the manuscript can tell us about aristocratic culture and David J Smith provides a detailed study of the famous Fitzwilliam Virginal Book The discussion then broadens out into Pieter Dirksen's consideration of a wider selection of sources relating to John Bull which in turn connects closely to David Leadbetter's work on Gibbons lute sources and questions of style

Music and Gender in English Renaissance Drama Katrine K. Wong, 2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities

both inside and outside the contemporary societal decorum Wong's analysis broadens our understanding of the general theatrical representation of music or musical dramaturgy and complicates the current discussion of musical portrayal and construction of gender during this period Wong discusses dramaturgical meanings of music and its association with gender love and erotomania in Renaissance plays The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays However while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal various musical representations of characters and situations in early modern drama would prove otherwise Wong building upon the conventional model of binarism explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music and at the same time experimented with the multivalent meanings and significance embodied in theatrical music

The Oxford History of Life Writing: Volume 2. Early Modern Alan Stewart, 2018-05-04 The Oxford History of Life Writing Volume 2 Early Modern explores life writing in England between 1500 and 1700 and argues that this was a period which saw remarkable innovations in biography autobiography and diary keeping that laid the foundations for our modern life writing The challenges wrought by the upheavals and the sixteenth century English Reformation and seventeenth century Civil Wars moulded British and early American life writing in unique and lasting ways While classical and medieval models continued to exercise considerable influence new forms began to challenge them The English Reformation banished the saints lives that dominated the writings of medieval Catholicism only to replace them with new lives of Protestant martyrs Novel forms of self accounting came into existence from the daily moral self accounting dictated by strands of Calvinism to the daily financial self accounting modelled on the new double entry book keeping This volume shows how the most ostensibly private journals were circulated to build godly communities how women found new modes of recording and understanding their disrupted lives how men started to compartmentalize their lives for public and private consumption The volume doesn't intend to present a strict chronological progression from the medieval to the modern nor to suggest the triumphant rise of the fact based historical biography Instead it portrays early modern England as a site of multiple sometimes conflicting possibilities for life writing all of which have something to teach us about how the period understood both the concept of a life and what it mean to write a life

Patrons and Musicians of the English Renaissance David C. Price, 1981-02-05 The author examines the secular music of the late Renaissance period primarily through families of varying importance

The World of William Byrd John Harley, 2016-02-17 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal* Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd's youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd's navigation within and between them are examined as are the lives of a number of the individuals comprising them

Echo and Meaning on

Early Modern English Stages Susan L. Anderson, 2017-10-11 This book examines the trope of echo in early modern literature and drama exploring the musical sonic and verbal effects generated by forms of repetition on stage and in print Focusing on examples where Echo herself appears as a character this study shows how echoic techniques permeated literary dramatic and musical performance in the period and puts forward echo as a model for engaging with sounds and texts from the past Starting with sixteenth century translations of myths of Echo from Ovid and Longus the book moves through the uses of echo in Elizabethan progress entertainments commercial and court drama Jacobean court masques and prose romance It places the work of well known dramatists such as Ben Jonson and John Webster in the context of broader cultures of performance The book will be of interest to scholars and students of early modern drama music and dance **English Pastime Music, 1630–1660** Martha Maas, 1974-01-01 **Art and Music** Dale G. Cleaver, John M. Eddins, 1977

Sweelinck's Keyboard Music Curtis, 2024-04-22 Scholarly treatment of Anglo Dutch cultural relations with a focus on the 17th and 18th centuries **The Oxford History of Life-writing** Karen Anne Winstead, Alan Stewart, 2018 The Oxford History of Life Writing Volume 1 The Middle Ages explores the richness and variety of life writing in the Middle Ages ranging from Anglo Latin lives of missionaries prelates and princes to high medieval lives of scholars and visionaries to late medieval lives of authors and laypeople *Thomas Middleton and Early Modern Textual Culture* Gary Taylor, John Lavagnino, 2007-11-22 Thomas Middleton and Early Modern Textual Culture is not only a companion to The Collected Works of Thomas Middleton which every scholar of Renaissance literature will find indispensable It is also essential reading for anyone interested in the history of the book in early modern Europe The book is divided into two parts The first part on The Culture situates Middleton within an historical and theoretical overview of early modern textual production reproduction circulation and reception An introductory essay by Gary Taylor The Order of Persons surveys lists of persons written by or connected to Middleton using the complex relationship between textual and social orders to trace the evolution of textual culture in England during the Middleton century 1580 1679 Ten original essays then focus on Middleton's connections to different aspects of textual culture in that century authorship by MacD P Jackson manuscripts Harold Love legal texts Edward Geiskes censorship Richard Burt printing Adrian Weiss visual texts John Astington music Andrew Sabol stationers and living authors Cyndia Clegg posthumous publishing Maureen Bell and early readers John Jowett The second part The Texts supplies the documentation for claims made in the first part This includes detailed evidence for the canon and chronology of Middleton's works in all genres greatly extending previous scholarship and using the latest corpus based attribution techniques A full editorial apparatus is supplied for each item in The Collected Works an Introduction which summarizes and extends previous scholarship is followed by textual notes recording substantive departures from the control text variants between early texts press variants discussions of emendations and for plays an exact transcription of all original stage directions Cross references make it easy to move between the two volumes This authoritative account of the early texts

includes some extraordinarily complicated cases which have never before been systematically collated Hence all you vain delights the most popular song lyric from the Renaissance stage The Two Gates of Salvation The Peacemaker and A Game at Chess the most complex editorial problem in early modern drama with eight extant texts and numerous reports of the early performances

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