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The most important figure of
seventeenth-century Neapolitan
music, Francesco Provenzale
(1624-1704) spent his long life in

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the service of a number of Neapolitan conservatories and churches, culminating in his appointment as maestro of the Tesoro di S. Gennaro and the Real Cappella. Provenzale was successful in generating

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significant profit from a range of musical activities promoted by him with the participation of his pupils and trusted collaborators. Dinko Fabris draws on newly discovered archival documents to reconstruct the career of a

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musician who became the leader of his musical world, despite his relatively small musical output. The book examines Provenzale's surviving works alongside those of his most important Neapolitan contemporaries (Raimo Di

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Bartolo, Sabino, Salvatore and Caresana) and pupils (Fago, Greco, Veneziano and many others), revealing both stylistic similarities and differences, particularly in terms of new harmonic practices and the use

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of Neapolitan language in opera. Fabris provides both a life and works study of Provenzale and a conspectus of Neapolitan musical life of the seventeenth century which so clearly laid the groundwork for Naples' later

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status as one of the great musical capitals of Europe. Two decades after the publication of several landmark scholarly collections on music and difference, musicology has largely accepted difference-

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based scholarship. This collection of essays by distinguished contributors is a major contribution to this field, covering the key issues and offering an array of individual case studies and methodologies.

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It also grapples with the changed intellectual landscape since the 1990s. Criticism of difference-based knowledge has emerged from within and outside the discipline, and musicology has had to confront new

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configurations of difference in a changing world. This book addresses these and other such challenges in a wide-ranging theoretical introduction that situates difference within broader debates over recognition

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and explores alternative frameworks, such as redistribution and freedom. Voicing a range of perspectives on these issues, this collection reveals why differences and similarities among people matter

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for music and musical thought. This book offers an account of the sacred music written by Alessandro Scarlatti (1660-1725) in Rome, a city where the composer lived and worked for many years throughout his

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career. Using archival research, Luca Della Libera provides an overview of Scarlatti's life and activities in Rome, addresses his connections with the institutions and patrons of the city, and analyses his Roman repertoire in

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comparison to the sacred music of other contemporary composers, demonstrating its unique characteristics. An appendix includes transcriptions of the archival sources connected with Scarlatti's

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activity in Rome. The first major publication in English to address the sacred music repertoire of one of the major composers of the Italian Baroque, this book offers new insights into Scarlatti's work and a valuable

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resource for researchers in
musicology and early modern
studies.

Early Music History

Music Notation and Terminology

Studies in Medieval and Early

Modern Music

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Scuola di Danza - 7. Musical, che
passione!

The Musical Times and Singing-
class Circular

1000 Music Legends: 100th
Sinatra. 80th Presley. 75th
Lennon. Freddie Mercury e

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Michael Jackson

Johann Joseph Fux's reputation as a theorist and the long-term influence of his theoretical and pedagogical work have ensured that his name is widely known in music circles in the West. His

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pre-eminence as the foremost native-born composer of the Austrian Baroque has resulted in attention being focused on his work as an exemplum of virtually every genre, sacred or secular of Austro-Italian early eighteenth-century

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music. The publication of the Fux Gesamtausgabe has greatly enhanced the reputation of his music and the essays in this volume will develop our understanding of Fux, his music, and his place in musical history.

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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

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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,

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iconography, studies of the relationship between words and music and the relationship between music and society. Articles in volume seventeen include: Tropis semper variantibus: Compositional strategies in

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**the offertories of Old Roman
chant; Music, identity and the
Inquisition in fifteenth-
century Spain; Musical
aspects of Old Testament
canticles in their biblical
setting.**

Burdened by famine, the

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plague, and economic hardship in the 1500s, the troubled citizens of Milan, mindful of their mortality, turned toward the veneration of the Virgin Mary and the creation of evangelical groups in her name. By 1594 the

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diversity of these lay religious organizations reflected in microcosm the varied expressions of Marian devotion in the Italian peninsula. Using archival documents, meditation and music books, and

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**iconographical sources,
Christine Getz examines the
role of music in these Marian
cults and confraternities in
order to better understand
the Church's efforts at using
music to evangelize outside
the confines of court and**

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cathedral through its most popular saint. Getz reveals how the private music making within these cults, particularly among women, became the primary mode through which the Catholic Church propagated its ideals

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**of femininity and
motherhood.**

**Music in Seventeenth-Century
Naples**

Absolute Music

**Music Printing in Renaissance
Venice**

The Life, Times and Music of a

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**Wayward Genius
Novello's Collection of Words
of Classical Sacred Music ...
published for the
accommodation of the
audience at provincial
festivals, oratorios, etc
The Penguin Companion to**

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Classical Music

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.

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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

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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

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**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,**

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it also helps to preserve our knowledge of a vast musical repertory.

The operatic culture of late eighteenth-century Naples represents the fullest expression of a matrix of

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**creators, practitioners,
theorists, patrons, and
entrepreneurs linking
aristocratic, public and
religious spheres of
contemporary society. The
considerable resonance of**

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'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

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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

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entertainment, but rather a cultural epicenter and paradigm producing highly innovative and successful genres of stage drama reflecting every facet of contemporary society. Anthony

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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

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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

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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

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**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**

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Continent.

Study of Empress Marie

**Therese as music patron in the
Vienna of Haydn and**

Beethoven.

**Passiontide Music Theater in
Habsburg Vienna**

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**Published music. Part 5A
Sacred Conversations in Post-
Tridentine Milan
A Collection of Songs moral,
sentimental, instructive, and
amusing. The words selected
and revised by the Revd James**

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**Plumptre ... The music adapted
and composed by C. Hague, etc
The History of an Idea
Journal of the International
Folk Music Council
This book documents and
analyzes how the**

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contemporary Mediterranean city manages and negotiates its identity as a result of recent reconfigurations in its cultural, religious, and social landscape. The chapters in this book provide a broad and

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**comprehensive investigation
of the ways in which recent
cultural productions have
framed and re-imagined the
Mediterranean city as a locus
of departures, arrivals and
contested belonging.**

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**Il nuovo numero di Scuola di
danza dedicato al musical
Cats.**

**This title is part of UC Press's
Voices Revived program,
which commemorates
University of California**

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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

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scholarship accessible once again using print-on-demand technology. This title was originally published in 1988. The Scotto Press (1539-1572) Catalogue of Printed Music Published Between 1487 and

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**1800 Now in the British
Museum: L-Z and First
supplement
Classical Music Recordings
for Home and Library
Catalog of Pre-1900 Vocal
Manuscripts in the Music**

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**Library, University of
California at Berkeley
Opera as Institution
Empress Marie Therese and
Music at the Viennese Court,
1792-1807**

This volume brings together

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ten essays focusing on the diversity of operatic institutions, their protagonists, and historical fortunes in Europe from 1730 to 1917. Its aim is not to understand operatic institutions as locally

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distinct and isolated organizations, but rather to perceive them as a part of a historically fluctuating, transnational network: a network that was shaped among other things by individual professionals and

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groups in the opera business (and beyond), as well as by specific socio-cultural and political surroundings. The volume offers new perspectives on a wide range of topics, including networks of cultural

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exchange, singers as agents in shaping institutional structures, and the influence of socio-cultural, diplomatic, and political factors on operatic production across international borders.

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First published in 1999, the essays that follow have been selected from the author's writings to explore musical institutions in 15th and 16th century Italy with a detailed focus on the papal choir, but with additional

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comments on Mantua
(Mantova), Florence and
France. Much of the material
which formed the basis of
those essays was largely
drawn from archives. Richard
Sherr explores diverse areas
including the Medici coat of

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arms in a motet for Leo X,
performance practice in the
papal chapel during the 16th
century, the publications of
Guglielmo Gonzaga, Lorenzo
de' Medici as a patron of
music and homosexuality in
late sixteenth-century

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Italy.

First Published in 2000.

Routledge is an imprint of
Taylor & Francis, an informa
company.

Catalogue of the King's
Music Library, by William
Barclay Squire ...

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Music in European Capitals
Mary, Music, and Meditation
Catalog of Copyright Entries
Early Music History: Volume
17

Francesco Provenzale
(1624–1704)

This volume explores the dense networks

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created by diplomatic relationships between European courts and aristocratic households in the early modern age, with the emphasis on celebratory events and the circulation of theatrical plots and practitioners promoted by political and diplomatic connections. The offices of plenipotentiary ministers were often

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outposts providing useful information about cultural life in foreign countries. Sometimes the artistic strategies defined through the exchanges of couriers were destined to leave a legacy in the history of arts, especially of music and theatre. Ministers favored or promoted careers, described or made pieces of repertoire

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available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the

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countries where they resided.

What we think music is shapes how we hear it. This book traces the history of the idea of pure - 'absolute' - music from Pythagoras to the present, with special emphasis on efforts to reconcile the irreducible essence of the art with its profound effects on the human spirit. The

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core of this study focuses on the period
1850-1935, beginning with the collision
between Richard Wagner and the
Viennese critic Eduard Hanslick.
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series 1000 Music Legends: 100th Sinatra.
80th Presley. 75th Lennon. Freddie
Mercury e Michael Jackson You can print

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International Music and Drama
Frameworks of Mediation Between East
and West, North and South

Gian Francesco Malipiero (1882-1973)

Third series

The Roman Sacred Music of Alessandro
Scarlatti

Explores the rise of the galant style

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in Europe during the eighteenth century and discusses musical developments in Naples, Venice, Dresden, Berlin, Mannheim, and Paris.

A comprehensive listing of classical recordings, identified according to

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popularity, aesthetic worth, and listening level, are accompanied by lists of review journals and buying guides and information on classification and cataloging.

Di Artisti musicali ne abbiamo avuti tanti nell'arco della storia, ma non è

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mai successo che venissero raccontati tutti insieme in un unico manuale. Tutto il mondo gira intorno a miti e leggende che hanno fatto un'epoca di concerti, rassegne, dischi, festival, abbracciando tutti i generi possibili, dal Rock al Pop, dal

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Country al Blues, dal Soul al Rap, dallo Swing al punk, dal Jazz all'Hard Rock, dal Reggae al Grunge. Questa è l'occasione giusta per gustarli tutti, fino all'ultima nota. Nel 2015 si vogliono celebrare i 100 anni di Frank Sinatra, gli 80 di Elvis,

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i 70 di Bob Marley e i 75 di John Lennon. Quello stesso Lennon che, a 35 anni dal suo assassinio, vuol essere, in questa festa, uno dei pionieri della nostra Musica. Un anno speciale perchè vuol ricordare anche il 50thanniversario dei Pink

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Floyd e dei Doors e i 45 anni di carriera dei Queen. E' proprio con la loro nuova raccolta che si può notare il ritorno del duetto Mercury-Jackson. Dischi di Beatles e Rolling Stones, concerti di Vasco e Ligabue e talenti come Marley e Cobain, si

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ritrovano in questo testo, per festeggiare le essenze della musica, quella stessa musica che ci ha fatto gustare i nettàri della nostra vita.

Musical compositions

Johann Joseph Fux and the Music of the Austro-Italian Baroque

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Opera, Theatrical Culture and
Society in Late Eighteenth-Century
Naples

Music and Musicians in
Renaissance Rome and Other
Courts

Fruits of the Cross

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The Galant Style, 1720-1780

This superbly authoritative new work provides a comprehensive A-Z guide to some 1000 years of Western music. It explores in detail the lives and achievements of a vast range of composers, as well as looking at such key topics

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as music history (from medieval plainchant to contemporary minimalism), performers, theory and jargon. Through Griffiths skilfully blends lightly worn scholarship with personal insight, whether examining the emotional colouring that different musical

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keys achieve or charting the rise and development of the symphony.

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

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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

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includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music and the relationship between music and society. The office of the cantor in early Western monastic rules and customaries: a

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preliminary investigation;
Montecassino and the Old
Beneventan chant; and Music and
ceremonial in the Low Countries:
Philip the fair and the Order of the
Golden Fleece.

In this first detailed study of
seventeenth-century

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sepolcri—sacred operas written for court performance on Holy Thursday and Good Friday—Robert L. Kendrick delves into the political and artistic world of Habsburg Vienna, in which music and ritual combined on the stage to produce a thoroughly

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original art form based on devotion to Christ's Tomb. Through the use of allegorical characters, the musical dramas ranged from the devotionally intense, to the theologically complex, to the ugly anti-Jewish, but played a unique role in

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making Passion piety relevant to wider cultural concerns. Fruits of the Cross suggests that understanding the sepolcri has implications for the theatricalization of devotion, the power of allegory, the role of queenship in court ideology, the

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interplay between visuality and music, and not least the intellectual centrality of music theater to court self-understanding.

Music

Networks and Professions
(1730-1917)

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Diplomacy and the Aristocracy as
Patrons of Music and Theatre in
the Europe of the Ancien Régime
The Musical World
The Catalogue of Printed Music in
the British Library to 1980
Rethinking Difference in Music
Scholarship