



Guillaume Costeley

Gerald Abraham



Guillaume Costeley:

The Musical Work of Nadia Boulanger Jeanice Brooks, 2013-04-25 Nadia Boulanger composer critic impresario and the most famous composition teacher of the twentieth century was also a performer of international repute Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions This book considers how gender shaped the possibilities that marked Boulanger's performing career tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon Brooks investigates Boulanger's promotion of structurally motivated performance styles showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork in which musical form and meaning are ideally joined and shows how her ideas relate to broader currents in French aesthetics and culture

Music and Power at the Court of Louis XIII Peter Bennett, 2021-05-27 What role did sacred music play in mediating Louis XIII's grip on power in the early seventeenth century How can a study of music as sounding liturgy contribute to the wider discourse on absolutism and the arts in early modern France Taking the scholarship of the so-called ceremonialists as a point of departure Peter Bennett engages with Weber's seminal formulation of power to consider the contexts in which liturgy music and ceremonial legitimated the power of a king almost continuously engaged in religious conflict Numerous musical settings show that David the psalmist musician king and agent of the Holy Spirit provided the most enduring model of kingship but in the final decade of his life as Louis dedicated the Kingdom to the Virgin Mary the model of Christ the King became even more potent a model reflected in a flowering of musical publication and famous paintings by Vouet and Champaigne

Performance, Poetry and Politics on the Queen's Day Virginia Scott, Sara Sturm-Maddox, 2007 This collaborative interdisciplinary study explores issues in theatrical and literary history that converge in two performances during the fabled Fêtes de Fontainebleau produced for Catherine de Medici by Pierre de Ronsard and other artists and courtiers The authors also use their focus on the Queen's Day to consider a range of questions including the circumstances of the festival its political program and its relationship to court performance practices

Music, Authorship, and the Book in the First Century of Print Kate van Orden, 2013-10-19 What does it mean to author a piece of music What transforms the performance scripts written down by musicians into authored books In this fascinating cultural history of Western music's adaptation to print Kate van Orden looks at how musical authorship first developed through the medium of printing When music printing began in the sixteenth century publication did not always involve the composer printers used the names of famous composers to market books that might include little or none of their music Publishing sacred music could be career building for a composer while some types of popular song proved too light to support a reputation in print no matter how quickly they sold Van Orden addresses the complexities that arose for music and musicians in the burgeoning cultures of

print concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers

Choral Repertoire Dennis Shrock, 2009-04-07 *Choral Repertoire* is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty first century The material in the book covers general characteristics of the major historical eras biographical sketches and discussions of the complete choral output of more than 500 composers and performance annotations of more than 5 000 individual works

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 thirteen include *Ut musica poesis Music and poetry in France in the late sixteenth century Ronsard the Lyric Sonnet and Late Sixteenth Century Chanson Italianism and Claude de Jeune Geometry and Rhetoric in Antoine de Bertrand s Troisiesme livre de chansons*

Early Music History: Volume 13 Iain Fenlon, 1995-02-23 Concerned with the study of music from the early Middle Ages to the seventeenth century Includes articles on French 16th century music theatre and poetry

New Oxford History of Music: The Age of Humanism, 1540-1630, 1968

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The New Oxford History of Music Gerald Abraham, 1974 Looks at ancient and oriental music and traces the history of western music from medieval times to the twentieth century

Grove's Dictionary of Music and Musicians George Grove, John Alexander Fuller-Maitland, Waldo Selden Pratt, Charles Newell Boyd, 1911

How Music Grew Marion Bauer, 1925 The book is divided into five parts corresponding to so many stages of human life Babyhood Childhood Music becomes a youth Music comes of age Music has grown up

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