

# ENCOMIUM MUSICÆ

Essays in Honor of Robert J. Snow



FESTSCHRIFT SERIES NO. 17

# Encomium Musicae

**Andrea Lindmayr-Brandl, Grantley  
McDonald**



## **Encomium Musicae:**

**Luther's Liturgical Music** Robin A. Leaver, 2017-01-01 Martin Luther's relationship to music has been largely downplayed yet music played a vital role in Luther's life and he in turn had a deep and lasting effect on Christian hymnody In *Luther's Liturgical Music* Robin Leaver comprehensively explores these connections Replete with tables figures and musical examples this volume is the most extensive study on Luther and music ever published Leaver's work makes a formidable contribution to Reformation studies but worship leaders musicians and others will also find it an invaluable very readable resource

**Music and the Renaissance** Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

*Art and Music in the Early Modern Period* Katherine A. McIver, 2017-07-05 The relationship between music and painting in the Early Modern period is the focus of this collection of essays by an international group of distinguished art historians and musicologists Each writer takes a multidisciplinary approach as he or she explores the interface between music performance and painting or between music and art theory The essays reflect a variety and range of approaches and offer methodologies which might usefully be employed in future research in this field The volume is dedicated to the memory of Franca Trinchieri Camiz an art historian who worked extensively on topics related to art and music and who participated in some of the conference panels from which many of these essays originate Three of Professor Camiz's own essays are included in the final section of this volume together with a bibliography of her writings in this field They are preceded by two thematic groups of essays covering aspects of musical imagery in portraits issues in iconography and theory and the relationship between music and art in religious imagery

*The Music of Juan de Anchieta* Tess Knighton, Kenneth Kreitner, 2019-04-01 This book explores Juan de Anchieta's life and his music and for the first time presents a critical study of the life and works of a major Spanish composer from the time of Ferdinand and Isabel A key figure in musical developments in Spain in the decades around 1500 Anchieta served in the Castilian royal chapel for over thirty years from his appointment in 1489 as a singer in the household of Queen Isabel and he continued to receive a pension from her grandson the Emperor Charles V until his death in 1523 He traveled to Flanders in the service of the Catholic Monarch's daughter Juana and was briefly music master to Charles himself Anchieta along with Francisco de Pe alosa his contemporary in the Aragonese chapel and a few others was a key figure in the rise of elaborate written polyphony in the Spain of Josquin's time The book brings together two of the leading specialists in Spanish music of the era in order to review and revise the rich biographical material relating to Anchieta's life and the historiographical traditions which have dominated

its telling After a biographical overview the chapters focus on specific genres of his music sacred and secular with suggestions as to a possible chronology of his work based on its codicology and style and consideration of the contexts in which it was conceived and performed A final chapter summarizes his achievement and his influence in his own time and after his death As the first comprehensive study of Anchieta's life and works *The Music of Juan de Anchieta* is an essential addition to the history of Spanish music

### **Studies in Sixteenth- and Seventeenth-Century Italian Sacred Music**

Jeffrey Kurtzman, 2024-10-28 Although he is often identified as a Monteverdi scholar *Approaches to Monteverdi: Aesthetic, Psychological, Analytical, and Historical Studies* published in the Variorum series in 2013 the majority of Jeffrey Kurtzman's work has focused on other sixteenth and seventeenth century Italian sacred music Organized into three sections part one begins with a chapter on the Monteverdi Mass and Vespers of 1610 which spotlights the other major work in Monteverdi's first prominent sacred print the Missa in illo tempore followed by examples of Kurtzman's work on the sacred music of other composers such as Giovanni Francesco Capello and Palestrina The section concludes with a piece on polyphonic psalm structures in seventeenth century Italian Office music Part two includes pieces which explore the relationship between the standard clef set the high clef set specific Magnificat tones and sounding pitch in the Magnificats of Roman composers the issue of polyphonic psalm antiphons and the question of vocal and instrumental substitutes for plainchant antiphons in the Vespers service and the use of instruments in the performance of sacred music demonstrating that the concertato style of the seventeenth century had its origins in the practice of substituting instruments for voices and doubling voices with instruments thereby introducing multifaceted possibilities for varying sonorities through the course of a composition Part 3 contains two articles the first surveying various styles in the Office repertoire of the seventeenth century based on the approximately 1500 prints of Italian Office music in Kurtzman's and Anne Schnoebelen's catalogue of Mass Office and Holy Week Music Printed in Italy 1516-1770 The second article published for the first time in this volume assesses the impact on Italian liturgical music of the Catholic reform of the second half of the sixteenth century

**Early Printed Music and Material Culture in Central and Western Europe** Andrea Lindmayr-Brandl, Grantley McDonald, 2021-05-04 This book presents a varied and nuanced analysis of the dynamics of the printing publication and trade of music in the sixteenth and early seventeenth centuries across Western and Northern Europe Chapters consider dimensions of music printing in Britain the Holy Roman Empire the Netherlands France Spain and Italy showing how this area of inquiry can engage a wide range of cultural historical and theoretical issues From the economic consequences of the international book trade to the history of women music printers the contributors explore the nuances of the interrelation between the materiality of print music and cultural aesthetic religious legal gender and economic history Engaging with the theoretical turns in the humanities towards material culture mobility studies and digital research this book offers a wealth of new insights that will be relevant to researchers of early modern music and early print culture alike

*Companion to Music in the Age of the Catholic Monarchs*

,2016-10-05 *The Companion to Music in the Age of the Catholic Monarchs* edited by Tess Knighton offers a major new study that deepens and enriches our understanding of the forms and functions of music that flourished in late medieval Spanish society. The fifteen essays written by leading authorities in the field present a synthesis based on recently discovered material that throws new light on different aspects of musical life during the reign of Ferdinand and Isabel 1474-1516: sacred and secular music making in royal and aristocratic circles; the cathedral music environment; liturgy and power; musical connections with Rome; Portugal and the New World; theoretical and unwritten musical practices; women as patrons and performers; and the legacy of Jewish musical tradition. Contributors are Mercedes Castillo Ferreira, Giuseppe Fiorentino, Roberta Freund Schwartz, Eleazar Gutwirth, Tess Knighton, Kenneth Kreitner, Javier Marín López Ascensi, n Mazuela Anguita, Bernadette Nelson, Pilar Ramos López, Emilio Ros Fregas, Juan Ruiz Jimenez, Richard Sherr, Ronald Surtz, and Jane Whetnall.

*The Musician in Literature in the Age of Bach* Stephen Rose, 2011-02-24. Analysing novels and autobiographies from Bach's Germany, this book presents new insights into the lives, mindset, and status of musicians.

**Music and Musicians on the London Stage, 1695-1705** Kathryn Lowerre, 2017-07-05. From 1695 to 1705, rival London theater companies based at Drury Lane and Lincoln's Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden. All included music. Kathryn Lowerre charts the interactions of the two companies from a musical perspective, emphasizing each company's new productions and their respective musical assets, including performers, composers, and musical materials. Lowerre also provides rich analysis of the relationship of music to genres including comedy, dramatick opera, and musical tragedy, and explores the migration of music from theater to theater performer to performer and from stage to street and back again. As Lowerre persuasively demonstrates during this period, all theater was musical theater.

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Poetry and Music in Seventeenth-Century England Diane Kelsey McColley, 1997-12-11. This study explores the relationship between the poetic language of Donne, Herbert, Milton, and other British poets and the choral music and part songs of composers including Tallis, Byrd, Gibbons, Weelkes, and Tomkins. The seventeenth century was the time in English literary history when music was most consciously linked to words, and when the mingling of Renaissance and new philosophy opened new discovery routes for the interpretation of art. McColley offers

close readings of poems and the musical settings of analogous texts and discusses the philosophy performance and disputed political and ecclesiastical implications of polyphony She also enters into the discourse about the nature of language relating poets use of language and composers use of music to larger questions concerning the arts politics and theology **Music and Riddle Culture in the Renaissance** Katelijne Schiltz, 2015-04-23 Throughout the Renaissance composers often expressed themselves in a language of riddles and puzzles which they embedded within the music and lyrics of their compositions This is the first book on the theory practice and cultural context of musical riddles during the period Katelijne Schiltz focuses on the compositional notational practical social and theoretical aspects of musical riddle culture c 1450 1620 from the works of Antoine Busnoys Jacob Obrecht and Josquin des Prez to Lodovico Zacconi's manuscript collection of *Canoni musicali* Schiltz reveals how the riddle both invites and resists interpretation the ways in which riddles imply a process of transformation and the consequences of these aspects for the riddle's conception performance and reception Lavishly illustrated and including a comprehensive catalogue by Bonnie J Blackburn of enigmatic inscriptions this book will be of interest to scholars of music literature art history theology and the history of ideas

**Number to Sound** P. Gozza, 2013-03-09 Number 10 Sound The Musical Way 10 the Scientific Revolution is a collection of twelve essays by writers from the fields of musicology and the history of science The essays show the idea of music held by European intellectuals who lived from the second half of the 15 century to the early 17th physicians e.g. Marsilio Ficino scholars of musical theory e.g. Gioseffo Zarlino Vincenzo Galilei natural philosophers e.g. Francis Bacon Isaac Beeckman Marin Mersenne astronomers and mathematicians e.g. Johannes Kepler Galileo Galilei Together with other people of the time whom the Reader will meet in the course of the book these intellectuals share an idea of music that is far removed from the way it is commonly conceived nowadays it is the idea of music as a science whose object musical sound can be quantified and demonstrated or enquired into experimentally with the methods and instruments of modern scientific enquiry In this conception music to be heard is a complex variable structure based on few simple elements e.g. musical intervals combined according to rules and criteria which vary along with the different ages However the varieties of music created by men would not exist if they were not based on certain musical models e.g. the consonances which exist in the mind of God or are hidden in the womb of Nature which man discovers and demonstrates and finally translates into the language of sounds

**The Cambridge History of Sixteenth-Century Music** Iain Fenlon, Richard Wistreich, 2019-01-24 Part of the seminal Cambridge History of Music series this volume departs from standard histories of early modern Western music in two important ways First it considers music as something primarily experienced by people in their daily lives whether as musicians or listeners and as something that happened in particular locations and different intellectual and ideological contexts rather than as a story of genres individual counties and composers and their works Second by constraining discussion within the limits of a 100 year timespan the music culture of the sixteenth century is freed from its conventional and tenuous absorption within the abstraction of the Renaissance and is

understood in terms of recent developments in the broader narrative of this turbulent period of European history Both an original take on a well known period in early music and a key work of reference for scholars this volume makes an important contribution to the history of music **Devotional Music in the Iberian World, 1450-1800** Tess Knighton,2017-07-05

From the fifteenth century to the beginning of the nineteenth century devotional music played a fundamental role in the Iberian world Songs in the vernacular usually referred to by the generic name of villancico but including forms as varied as madrigals ensaladas tonos cantatas or even oratorios were regularly performed at many religious feasts in major churches royal and private chapels convents and in monasteries These compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and as they were often composed anew for each celebration the surviving sources vastly outnumber those of Latin compositions they can be counted in tens of thousands The close relationship with secular genres both musical literary and performative turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world This model of musical production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia In many cases the villancico repertory represents the oldest surviving source of music produced in these regions thus affording it a primary role in the construction of national identities The sixteen essays in this volume explore the development of devotional music in the Iberian world in this period providing the first broad based survey of this important genre Lutheran Music Culture

Mattias Lundberg,Maria Schildt,Jonas Lundblad,2021-10-25 This volume presents a novel and distinct contribution to previous research on the rich Lutheran heritage of music It builds upon a current surge of interest in the field which resonates with a wider interest in connections between music and religion as well as with cultural and aesthetic dimensions of faith at large The book situates the topic in relation to recent developments within historical and cultural studies that have developed a more nuanced and positive view of the interplay between theologians and other cultural agents in the evolution of Western modernity during post Reformation processes of confessionalization It combines conceptual discussions of key terms relevant to the study of the development and significance of an Early Modern Lutheran Music Culture with theological readings of central texts on music analytic approaches to historical repertoires and material perspectives on its dissemination

Forging Repertoires Drew Edward Davies,2025-04-23 Much engagement with the cathedral music of New Spain has been through lens of exoticism This book challenges this view by uncovering how colonial repertoires mixed European aesthetics with locally composed pieces to create canons both tailored to local liturgies and shaped by European tradition Building upon material from the archives of Mexico City Durango and Puebla cathedrals author Drew Edward Davies examines how composers some of them priests communicated theological doctrine through music genres The book also offers a new understanding of cultural encounter both by assessing how music was used for indoctrination and by rethinking stereotypes in villancicos through the lens of topic theory Illuminating the unique mix of devotional subjects stressed in New Spain

Davies argues that topicality rather than style differentiated New Spanish musical repertory from that of Europe Concluding with a history of the early music movement s revival of New Spanish music beginning in the 1960s Davies suggests that exoticism and the imagination continue to shape performances in ways that may not be plausible historically but nonetheless resonate with audiences in the contemporary world In so doing he invites performers and scholars alike to engage with broader repertoires of New Spanish music moving forward

Music Education and the Art of Performance in the German Baroque John Butt,1994-05-26 In considering the role of practical music in education this book explores the art of performance in Germany during the Baroque period The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530 1800 and builds up a picture of the function and status of music in both school and church This understanding of music as a functional art *musica practica* in turn gives us insight into contemporary performance of the sacred work of Praetorius Sch tz Buxtehude or Bach

**A Season of Singing** Sarah M. Ross,2016-08-16 In the 1960s Jewish music in America began to evolve Traditional liturgical tunes developed into a blend of secular and sacred sound that became known in the 1980s as American Nusach Chief among these developments was the growth of feminist Jewish songwriting In this lively study Sarah M Ross brings together scholarship on Jewish liturgy U S history and musical ethnology to describe the multiple roots and development of feminist Jewish music in the last quarter of the twentieth century Focusing on the work of prolific songwriters such as Debbie Friedman Rabbi Geela Rayzel Raphael Rabbi Hanna Tiferet Siegel and Linda Hirschhorn this volume illuminates the biographies and oeuvres of innovators in the field and shows how this new musical form arose from the rich contexts of feminism identity politics folk music and Judaism In addition to providing deep content analysis of individual songs Ross examines the feminist Jewish music scene across the United States the reception of this music challenges to disseminating the music beyond informal settings and the state of Jewish music publishing Rounding out the picture of the transformation of Jewish music the volume contains appendixes of songs and songwriters a selection of musical transcriptions of feminist Jewish songs and a comprehensive discography This book will interest scholars and students in the fields of American Jewish history women s studies feminism ethnomusicology and contemporary popular and folk music

*Singing Jeremiah* Robert L. Kendrick,2014-05-05 A defining moment in Catholic life in early modern Europe Holy Week brought together the faithful to commemorate the passion crucifixion and resurrection of Jesus Christ In this study of ritual and music Robert L Kendrick investigates the impact of the music used during the Paschal Triduum on European cultures during the mid 16th century when devotional trends surrounding liturgical music were established through the 17th century which saw the diffusion of the repertory at the height of the Catholic Reformation and finally into the early 18th century when a change in aesthetics led to an eventual decline of its importance By considering such issues as stylistic traditions trends in scriptural exegesis performance space and customs of meditation and expression Kendrick enables us to imagine the music in the places where it was performed



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