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# Monteverdi

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Claudio Monteverdi's Venetian Operas

Monteverdi

The Politics of Opera

Monteverdi

Orpheus in the Academy

Monteverdi's Last Operas: A Venetian Trilogy

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Music in the Baroque Era - From Monteverdi to Bach

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The Musical Dialogue

Proceedings of the International Congress on Performing Practice in Monteverdi's Music

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The Monteverdi Vespers of 1610 : Music, Context, Performance

Monteverdi in Venice

Monteverdi  
Songs and Madrigals

Monteverdi

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## LAYLA KAITLIN

### Claudio Monteverdi's Venetian Operas Rusconi Libri

Claudio Monteverdi is one of the most important figures of 'early' music, a composer whose music speaks powerfully and directly to modern audiences. This book, first published in 2007, provides an authoritative treatment of Monteverdi and his music, complementing Paolo Fabbri's standard biography of the composer. Written by leading specialists in the field, it is aimed at students, performers and music-lovers in general and adds significantly to our understanding of Monteverdi's music, his life, and the contexts in which he worked. Chapters offering overviews of his output of sacred, secular and dramatic music are complemented by 'intermedi', in which contributors examine individual works, or sections of works in detail. The book draws extensively on Monteverdi's letters and includes a select discography/videography and a complete list of Monteverdi's works together with an index of first lines and titles.

*Monteverdi* Oneworld Classics

Explores the path-breaking interaction between language and music in Monteverdi's madrigals through the provocative poetics of the marvellous.

### The Politics of Opera Praeger

MUSIC in the BAROQUE ERA FROM Monteverdi TO Bach By MANFRED R BUKOFZER PROFESSOR OF MUSIC, THE UNIVERSITY OF CALIFORNIA. New York NORTON COMPANY INC. COPYRIGHT, 1947, BY W. W. NORTON COMPANY, INC. NEW YORK, N. Y. IN THE UNITED STATES OF AMERICA FOR THE PUBLISHERS BY THE VAIL-BALLOX PRESS MCE IVEO R. Y CMF 1869 1943 . A. I ion. eer o CONTENTS PREFACE xiii Chapter One RENAISSANCE versus BAROQUE MUSIC i Disintegration of Stylistic Unity i Stylistic Comparison between Renaissance and Baroque Music 9 The Phases of Baroque Music 16 Chapter Two EARLY BAROQUE IN ITALY 20 The Beginnings of the Concertato Style Gabriel 20 The Monody Peri and Caccini 25 Transformation of the Madrigal Monteverdi 33 The Influence of the Dance on Vocal Music 38

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### Monteverdi Princeton University Press

This is the first English-language edition of Leopold's acclaimed 1982 study of Claudio Monteverdi. Avoiding a standard life-and-works approach, Leopold examines Monteverdi's music as a whole, focusing on the technical details of his style as they appear throughout his oeuvre and illustrating them with numerous musical examples. This approach not only offers fascinating insights into the connections, links, and interrelationships in Monteverdi's works (many of which are not apparent in a discussion by genre), but it also illustrates how a major musical figure approached composition at a time when musicians had rejected polyphony and turned to a monodic style.

### Orpheus in the Academy Scarecrow Press

Monteverdi was born at Cremona in 1567 and died in Venice in 1643. The innovative nature of much of his music has generated considerable artistic and literary comment from the year 1600 onward. In this critical study, the author provides a practically oriented and concise book for both the musician and the researcher. He has avoided the tyranny of a chronological ordering of the compositions by considering them in the broad categories of sacred, secular, and occasional music, and has

included fifty musical examples by way of illustration. The first category, dealing with secular vocal music, begins with the pieces written for Guarini's *Il pastor fido*. There is a special discussion of dialogues, followed by a survey of madrigals with and without continuo. Then come the canzonette, trios, duets, and solos. The section on religious music discusses settings of the Mass and Vespers.

*Monteverdi's Last Operas: A Venetian Trilogy* Routledge  
 Claudio Monteverdi: A Research and Information Guide is an annotated bibliography that navigates the vast scholarly resources on the composer with the most updated compilation since 1989. Claudio Monteverdi transformed and mastered the principal genres of his day and his works influenced generations of musicians and other artists. He initiated one of the most important aesthetic debates of the era by proposing a new relationship between poetry and harmony. In addition to scholarship by musicologists and music theorists, Monteverdi's music has attracted attention from literary scholars, cultural historians, and critical theorists. Research into Monteverdi and Renaissance and early baroque studies has expanded greatly, with the field becoming more complex as scholars address such issues as gender theory, feminist criticism, cultural theory, new criticism, new historicism, and artistic and popular cultures. The guide serves both as a foundational starting point and as a gateway for future inquiry in such fields as court culture, opera, patronage, and Italian poetry.

*Monteverdi Seuil*

A comprehensive edition of Monteverdi's letters which span the years 1601-43 and give an unrivalled picture of the composer's life in Mantua, Venice and Parma, his thoughts on the aesthetics of opera, his colleagues, and his own works. Extensive commentaries introduce each letter.

*Monteverdi* Cambridge University Press

"Includes full-length Harmonia Mundi CD"--Cover, p. 1.

*Music in the Baroque Era - From Monteverdi to Bach* Routledge  
 Monteverdi's 1607 version of the legend of Orpheus is arguably the first masterpiece of opera. Composed for the court of Mantua, where Monteverdi was employed, it is very different from his two other surviving operas, which he wrote more than thirty years later to entertain Venetian audiences in the first public opera houses. Orfeo was long considered untranslatable, because the

text is so closely tied to the music, and the Venetian librettos owe some of their brilliance to Spanish Golden Age theatre. This opera guide is an opportunity to read all three of Monteverdi's stage works together, in Anne Ridler's graceful translations. Contents: Operas contained in this volume: Orfeo, *Il ritorno di Ulisse in patria*, *L'incoronazione di Poppea*; Monteverdi, Opera and History, Iain Fenlon; On Translating Opera, Anne Ridler; PART ONE: Mantua; A masterpiece for a Court, John Whenham; Music Examples; 'Orfeo': Favola in musica by Alessandro Striggio the Younger; Orfeo: English singing version by Anne Ridler; PART TWO: Venice; Musical Theatre in Venice, Paolo Fabbri; The Spanish Contribution to the Birth of Opera, Jack Sage; Monteverdi Returns to his Homeland, Tim Carter; Musical Examples; *Il ritorno di Ulisse in patria*: Drama in musica by Giacomo Badoaro; The Return of Ulysses: English singing version by Anne Ridler; Public Vice, Private Virtue, Iain Fenlon and Peter Miller; Musical Examples; *L'incoronazione di Poppea*: Opera musicale by Giovanni Francesco Busenello; The Coronation of Poppea: English singing version by Anne Ridler

**Opera and Politics** Hal Leonard Corporation

"Monteverdi in Venice also contains a discussion of performance practice, shedding light on the odd distortions of the composer's musical habits produced by today's fads and fashions. His vocal works, meant to be performed one or two voices to a part, are consistently given by massed choirs. His music is willfully transposed, although there is not a shred of evidence to prove that they were ever interfered with. Most of the instruments used in modern renderings are hopelessly wrong from a tonal point of view."--BOOK JACKET.

**The Musical Dialogue** Oxford : Clarendon Press ; Toronto : Oxford University Press

"In this bold, highly original book, Mauro Calcagno ventures into areas where no other scholar has tread. He explores the Petrarchian view of the self over a century-long arc from the early madrigal to the beginnings of opera, with Monteverdi's masterpieces taking center stage. A brilliant tour de force, *From Madrigal to Opera* proffers a remarkable new way to look at music, performance, and reception that rings true not only for the early modern period but also for our own age. A must read for scholars, performers, and lovers of early music."—Jane A.

Bernstein, author of *Print Culture and Music in Sixteenth-Century*

Venice "The mini-renaissance of early modern music studies continues apace, and Mauro Calcagno's *From Madrigal to Opera* is its latest, particularly impressive installment. Drawing on methodological impulses from a variety of sources—linguistics, phenomenology, narratology, and, above all, performance studies—Calcagno pays close attention to the interplay of the abstract text and live performance in both early opera and late madrigal. Common strategies, rooted in Petrarch's poetic practice, indeed united the two genres. This book will shape the discussion of early modern vocal music in the coming years."—Karol Berger is the author of *Bach's Cycle*, *Mozart's Arrow: An Essay on the Origins of Musical Modernity*. "In this pathbreaking study, Calcagno offers a new and dynamic interpretation of the relationship between Monteverdi's madrigals and operas based on perceptions of subjectivity expressed in Renaissance literature—the poetry of Petrarch in particular. Calcagno interprets Monteverdi's work as realizing a Petrarchan notion of the dialogical self, a concept that extends well beyond the early modern period to illuminate and enrich our own experience of virtually any vocal work in performance. This book should be required reading not only for those interested in music and text of the Early Modern period, but for anyone involved in performance studies."—Ellen Rosand, author of *Monteverdi's Last Operas: A Venetian Trilogy*.

**Proceedings of the International Congress on Performing Practice in Monteverdi's Music** EDT srl

English National Opera Guides are ideal companions to the opera. They provide stimulating introductory articles together with the complete text of each opera in English and the original. Monteverdi's 1607 version of the legend of Orpheus is arguably the first masterpiece of opera. Composed for the court of Mantua, where Monteverdi was employed, it is very different from his two other surviving operas, which he wrote more than 30 years later to entertain Venetian audiences in the first public opera houses. Orfeo was long considered untranslatable, because the text is so closely tied to the music, and the Venetian librettos owe some of their brilliance to Spanish Golden Age theatre. This opera guide is an opportunity to read all three of Monteverdi's stage works together, in Anne Ridler's graceful translations."

**Monteverdi's Voices** Fairleigh Dickinson Univ Press

Claudio Monteverdi (1567-1643) is well known as the composer of

the earliest operas still performed today. His *Orfeo, Il Ritorno d'Ulisse in Patria*, and *L'incoronazione di Poppea* are internationally popular nearly four centuries after their creation. These seminal works represent only a part of Monteverdi's music for the stage, however. He also wrote numerous works that, while not operas, are no less theatrical in their fusion of music, drama and dance. This is a survey of Monteverdi's entire output of music for the theatre - his surviving operas, other dramatic musical compositions, and lost works.

*Operas of Monteverdi* Univ of California Press

A guide to Monteverdi's *Vespers*, providing in-depth information on music settings and performance practice.

*Divining the Oracle* Cambridge University Press

This is a thorough-going study of Monteverdi's *Vespers*, the single most significant and most widely known musical print from before the time of J.S. Bach. The author examines Monteverdi's *Vespers* from multiple perspectives, combining his own research with all that is known and thought of the *Vespers* by other scholars. The historical origin as well as the musical and liturgical context of the *Vespers* are surveyed; similarly the controversial historiography of the *Vespers* in the nineteenth and twentieth centuries is scrutinized and evaluated. A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music. The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the *Vespers*, including general and specific recommendations for performance where appropriate. The book concludes with a series of informational appendices, including the psalm cursus for *Vespers* of all major feasts in the liturgical calendar, texts, and structural outlines for the *Vespers* compositions based on a cantus firmus, an analytical discography, and bibliographies of seventeenth-century musical and theoretical sources.

*Monteverdi* Alma Books

This book introduces a new perspective on Claudio Monteverdi's *Orfeo* (1607), a work widely regarded as the 'first great opera', by exploring the influence of the Mantuan *Accademia degli*

*Invaghiti*, the group which hosted the opera's performance, and to which the libretto author, Alessandro Striggio the Younger, belonged. Arguing that the *Invaghiti* played a key role in shaping the development of *Orfeo*, the author explores the philosophical underpinnings of the *Invaghiti* and Italian academies of the era. Drawing on new primary sources, he shows how the *Invaghiti*'s ideas about literature, dramaturgy, music, gender, and aesthetics were engaged and contested in the creation and staging of *Orfeo*. Relevant to researchers of music history, performance, and Renaissance and Baroque Italy, this study sheds new light on Monteverdi's opera as an intellectual and philosophical work.

*Performing Monteverdi* University of Chicago Press

Claudio Monteverdi's historical position in music has been compared to that of Shakespeare in literature: almost exact contemporaries, each worked from traditional beginnings to transform nearly every genre he attempted. In this book, Massimo Ossi delves into the most significant aspect of Monteverdi's career: the development, during the first years of the seventeenth century, of a new compositional style he called the *seconda prattica* or "second manner." Challenged in print for the unconventional aspects of his music, Monteverdi found himself at the center of a debate between defenders of Renaissance principles and the newest musical currents of the time. The principles of the *seconda prattica*, Ossi argues in this sophisticated analysis of Monteverdi's writings, music, and approaches to text-setting, were in fact much more significant to the course of Monteverdi's career than previously thought by modern scholars—not only did Monteverdi continue to pursue their aesthetic and theoretical implications for the rest of his life, but they also affected his dramatic compositions as well as his chamber vocal music and sacred works. Ossi "divines the oracle" of Monteverdi's ambiguous theoretical concepts in a clear way and in terms of pure music; his book will enhance our understanding of Monteverdi as one of the most significant figures in western music history.

*Monteverdi* Cambridge University Press

A wide-ranging look at the interplay of opera and political ideas through the centuries *The Politics of Opera* takes readers on a

fascinating journey into the entwined development of opera and politics, from the Renaissance through the turn of the nineteenth century. What political backdrops have shaped opera? How has opera conveyed the political ideas of its times? Delving into European history and thought and music by such greats as Monteverdi, Lully, Rameau, and Mozart, Mitchell Cohen reveals how politics—through story lines, symbols, harmonies, and musical motifs—has played an operative role both robust and sotto voce. This is an engrossing book that will interest all who love opera and are intrigued by politics.

*Monteverdi and the End of the Renaissance* Orion

To what extent do operas express the political and cultural ideas of their age? How do they reflect the composer's view of the changing relations among art, politics, and society? In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period, showing the varied ways that operas become sensuous vehicles for the articulation of political ideas. Bokina begins with an analysis of Monteverdi's three extant operas, which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth-century Italy. He then moves to Mozart's "*Don Giovanni*", which he views as a celebration of the demise of a predatory aristocracy. He presents Beethoven's "*Fidelio*" as an example of the political spirit of a revolution based on republican virtue, and Wagner's "*Parsifal*" as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past. He shows that Strauss's "*Elektra*" and Schoenberg's "*Erwartung*" transform the traditional operative depiction of madness by reflecting the emerging Freudian psychoanalysis of that era. And he argues that operas by Pfitzner, Hindemith, and Schoenberg explore the political roles of art and the artists, each couching contemporary conditions in an allegory about the fate of art in a historical period of transition. Finally, Bokina offers a reappraisal of Henze's "*The Bassarids*" as a political opera that confronts the promise and limits of the sensual-sexual revolt of the twentieth-century.

*From Madrigal to Opera* Oxford University Press

Attempt is made to interpret Monteverdi's music as an integral unity in which many unique and favorable cultural and psychological factors converge.