

ENRICO FUBINI

Music and Culture in Eighteenth-Century Europe

— A SOURCE BOOK —



TRANSLATION EDITED BY
Bonnie J. Blackburn

Music And Culture In Eighteenth Century Europe A Source

**Joan Goodnick Westenholz, Yossi
Maurey, Edwin Seroussi**



Music And Culture In Eighteenth Century Europe A Source :

Music and Culture in Eighteenth-Century Europe Enrico Fubini, 1994-08-15 This book collects key writings about eighteenth century music It brings together for the first time in one place a wide selection of essential documents not only about music theory and practice but about the historical philosophical aesthetic ideological and literary debates which held sway during a century when musical thought and criticism gained a privileged position in the culture of Europe Enrico Fubini offers a sampling of English French German and Italian writings on topics ranging from Enlightenment rationalism and the theories of harmony to German musical culture and the polemics on J S Bach Organized by topic and historical period these selections go beyond writings dealing exclusively with specific musical works to larger issues of theory and the reception of musical ideas in the culture at large The selections are from books journals newspapers pamphlets and letters the contributors include Diderot Rousseau Voltaire Grimm Alfieri Rameau Quantz Gluck Tartini Leopold and W A Mozart and C P E Bach Many are translated here for the first time With general and chapter introductions restored footnotes and other valuable annotations and a biographical appendix this anthology will interest music scholars students and teachers

Musical Theater in Eighteenth-century Parma Margaret Ruth Butler, 2019 How do you create a style of opera that speaks to everyone when no one agrees on what it should say or how French and Italian varieties of opera have intermingled and informed one another from the genre's first decades onward Yet we still have only a hazy view of why and how those intersections occurred and what they meant to a given opera's creators and audiences Margaret Butler's *Musical Theater in Eighteenth Century Parma* Entertainment Sovereignty Reform tackles these issues examining performance spectatorship and politics in the Bourbon controlled northern Italian city of Parma in the mid eighteenth century Reconstructing the French context for Tommaso Traetta's Italian operas that consciously set out to fuse French and Italian elements Butler explores Traetta's operas and recreations in Parma of operas and ballets by Jean Philippe Rameau and other French composers She shows that Parma's brand of entertainment is one in which Traetta's operas occupy points along a continuum representing a long and rich tradition of adaptation and generic play Such a reading calls into question the very notion of operatic reform showing the need for a more flexible conception of a volatile moment in opera's history The book elucidates the complicated circumstances in which entertainments were created that spoke not only to Parma's multicultural audiences but also to an increasingly cosmopolitan Europe MARGARET R BUTLER is Associate Professor at the University of Wisconsin Madison

Eighteenth-Century Russian Music Marina Ritzarev, 2017-07-05 Little is known outside of Russia about the nation's musical heritage prior to the nineteenth century Western scholarship has tended to view the history of Russian music as not beginning until the end of the eighteenth century Marina Ritzarev's work shows this interpretation to be misguided Starting from an examination of the rich legacy of Russian music up to 1700 she explores the development of music over the course of the eighteenth century a period of especially intense Westernization and secularization The book focuses on what is

characteristic and crucial to Russian music during this period rather than seeking to provide a comprehensive survey The musical culture of the time is discussed against the rich background of social political and cultural life tying together many of the phenomena that used to be viewed separately The book highlights the importance of previously marginalized sectors serf culture choral sacred culture the contribution of foreign musicians the significant influence of Freemasonry the role of Ukrainian and West European cultures and so on as well as casting new light on the well researched topic of Russian opera Much new archival material is introduced and revised biographies of the two leading eighteenth century Russian composers Maxim Berezovsky and Dmitry Bortniansky are provided as well as those of the serf composer Stepan Degtyarev and the Italian Giuseppe Sarti The book places eighteenth century Russian music on the European map and will be of particular importance for the study of European musical cultures remote from such centres as Italy Germany Austria and France Eighteenth century Russian music is organically linked with its past and future and its contributory role in forming the Russian national identity and developing the Russian idiom is clarified

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

The Making of European Music in the Long Eighteenth Century D. R. M. Irving, 2024-09-03 In this book author D R M Irving traces the emergence of such large scale categories as European music and Western music showing how they originate from self fashioning in contexts of intercultural comparison outside the European continent rather than the resolution of national aesthetic differences within it Taken as a whole this study demonstrates how reductive labels for the musics of a continent or a hemisphere often imply homogeneity and essentialism and how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe

The Symphonic Repertoire, Volume I Mary Sue Morrow, Bathia Churgin, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges In his five volume series *The Symphonic Repertoire* the late A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century In Volume 1 *The Eighteenth Century Symphony* 22 of Brown s former students and colleagues collaborate to

complete the work that he began on this critical period of development in symphonic history The work follows Brown's outline is organized by country and focuses on major composers It includes a four chapter overview and concludes with a reframing of the symphonic narrative Contributors address issues of historiography the status of research and questions of attribution and stylistic traits and provide background material on the musical context of composition and early performances The volume features a CD of recordings from the Bloomington Early Music Festival Orchestra highlighting the largely unavailable repertoire discussed in the book

The Oxford Handbook of Topic Theory Danuta Mirka PhD, 2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century Their significance relies on associations that are clearly recognizable to the listener with different genres styles and types of music making Topic theory which is used to explain conventional subjects of musical composition in this period is grounded in eighteenth century music theory aesthetics and criticism while drawing also from music cognition and semiotics The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres As the invention of a twentieth century academic topic theory as a field is comparatively new and The Oxford Handbook of Topic Theory provides a much needed reconstruction of the field's aesthetic underpinnings The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting the historical reality of individual topics on the basis of eighteenth century sources it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners Focusing its scope on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation for further investigation of topics in music of the nineteenth twentieth and twenty first centuries

Ancient and Modern Howard Irving, 2018-12-13 First published 1999 Howard Irving details Croch's lecturing career and examines the influences of figures such as Charles Burney and Sir Joshua Reynolds on his approach to the ancient modern debate Irving also makes available for the first time in a modern edition Croch's 1818 lecture series These texts help to fill a gap in our knowledge of the development of musical classics as they span a period of years that were crucial to the history of canon formation

Historical Dictionary of Baroque Music Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel's last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities

and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music

Oxford History of Western Music Richard Taruskin, 2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

Mozart's Piano Concertos Simon P. Keefe, 2001 This study investigates the interactive relationship between the piano and the orchestra in Mozart's concertos by exploring the historical implications and hermeneutic potential of dramatic dialogue

Haydn: The 'Paris' Symphonies Bernard Harrison, 1998-09-24 Haydn's Symphonies Nos 82-7 are seminal works in Haydn's output and mark a new level of compositional attainment launching the important cycle of mature Haydn symphonies written for an international audience Three chapters of the book deal with the reception of Haydn's symphonies in Paris documenting the extent to which they dominated the repertoire of important public concert series The aesthetic basis of Haydn's reception in Paris in the 1780s is considered in discussions of the notions of popular and learned taste and such notions inform the commentaries on the symphonies themselves Thus as well as discussing technical features of Symphonies Nos 82-7 broader concerns include the relationship between orchestral splendour and eighteenth century notions of beauty the relationship between genius originality and convention irony and humour and the updating of popular orchestral taste

Music in Antiquity Joan Goodnick Westenholz, Yossi Maurey, Edwin Seroussi, 2014-04-02 Music was one component of the cultural continuum that developed in the contiguous civilizations of the ancient Near East and of Greece and Rome This book covers the range and gamut of this symbiosis as well as scrutinizes archeological findings texts and iconographical materials in specific geographical areas along this continuum The book volume VIII of Yuval Studies of the Jewish Music Research Centre at the Hebrew University provides an updated scholarly assessment of the rich soundscapes of ancient civilizations

E.T.A. Hoffmann's Musical Aesthetics Abigail Chantler, 2017-07-05 Whilst E.T.A. Hoffmann 1776-1822 is most widely known as the author of fantastic tales he was also prolific as a music critic productive as a composer and active as a conductor This book examines Hoffmann's aesthetic thought within the broader context of the history of ideas of the late eighteenth and early nineteenth centuries and explores the relationship between his musical aesthetics and compositional practice The first three chapters consider his ideas about creativity and aesthetic appreciation in relation to the thought of other German romantic theorists discussing the central tenets of his musical aesthetic the idea of a religion of art of the composer as a genius and the listener as a passive genius In particular the relationship between the multifaceted thought of Hoffmann and Friedrich Schlegel is explored providing some insight into the way in which diverse intellectual traditions converged in early nineteenth century Germany In the second half of the book Hoffmann's dialectical view of music history and his conception of romantic opera are discussed in relation to his activities as a composer with reference to his instrumental

music and his two mature large scale operas *Aurora* and *Undine* The author also addresses broader issues pertaining to the ideological and historical significance of Hoffmann's musical and literary oeuvre **A Poetics of Handel's Operas** Nathan Link, 2023 *A Poetics of Handel's Operas* explores the concurrence between the narratives of Handel's operas and how these stories are represented through actions words and music Nathan Link offers a new approach for interpreting and constructing the stories of Handel's operas while highlighting the representational fabric by which they are conveyed to the viewer **Tonal Space in the Music of Antonio Vivaldi** Bella Brover-Lubovsky, 2008-06-25 The book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception Brover Lubovsky's approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought including theory pedagogy reception and aesthetics *Tonal Space in the Music of Antonio Vivaldi* is a substantial contribution to a better understanding of Vivaldi's individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century **BOOK JACKET**

Dramma Per Musica Reinhard Strohm, 1997-01-01 *Dramma per musica* the most usual term for Italian serious opera from the seventeenth to the early nineteenth century was a modern enlightened form of theater that presented a unified artistically designed dramatic enactment of human stories expressed by the voice and underscored by the orchestra This book illustrates the diversity of this baroque art form and explains how it has given us opera as we know it **A History of Opera** Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability *Times Literary Supplement* Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty *Die Welt* Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping *Boston Globe* narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power *The Secular Commedia* Wye Jamison Allanbrook, Mary Ann Smart, Richard Taruskin, 2014-06-07 Wye Jamison Allanbrook's *The Secular Commedia* is a stimulating and original rethinking of the music of the late eighteenth century Hearing the symphonies and concertos of Haydn and Mozart with an ear tuned to operatic style as their earliest listeners did Allanbrook shows that this familiar music is built on a set of mimetic associations drawn from conventional modes of depicting character and emotion in opera buffa Allanbrook mines a rich trove of writings by eighteenth century philosophers and music theorists to show that vocal music was considered aesthetically superior to instrumental music and that listeners easily perceived the theatrical tropes that underpinned the style Tracing Enlightenment notions of character

and expression back to Greek and Latin writings about comedy and drama she strips away preoccupations with symphonic form and teleology to reveal anew the kaleidoscopic variety and gestural vitality of the musical surface In prose as graceful and nimble as the music she discusses Allanbrook elucidates the idiom of this period for contemporary readers With notes musical examples and a foreword by editors Mary Ann Smart and Richard Taruskin *Opera Remade, 1700-1750* Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera

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