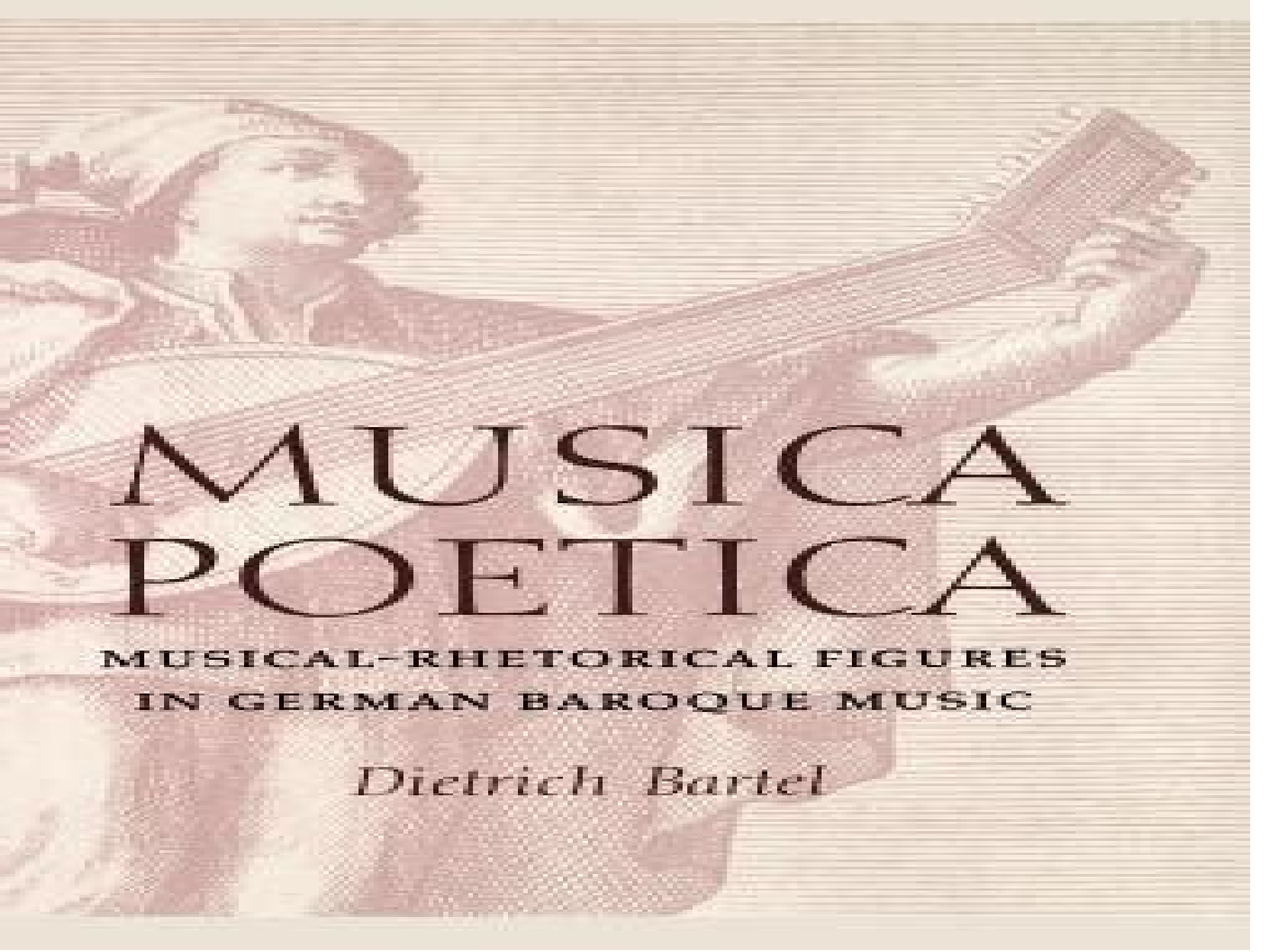




MUSICA POETICA

MUSICAL-RHETORICAL FIGURES
IN GERMAN BAROQUE MUSIC

Dietrich Bartel

Musica Poetica Musicalrhetorical Figures In German Baroque Music

Dietrich Bartel



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Musica Poetica: Musical-Rhetorical Figures in German Baroque Music Dietrich Bartel, 1997-07-01 *Musica Poetica* provides an unprecedented examination of the development of Baroque musical thought The initial chapters which serve as an introduction to the concept and teachings of musical rhetorical figures explore Martin Luther s theology of music the development of the Baroque concept of *musica poetica* the idea of the affections in German Baroque music and that music s use of the principles and devices of rhetoric Dietrich Bartel then turns to more detailed considerations of the musical rhetorical figures that were developed in Baroque treatises and publications After brief biographical sketches of the major theorists Bartel examines those theorists interpretation and classification of the figures The book concludes with a detailed presentation of the musical rhetorical figures in which each theorist s definitions are presented in the original language and in parallel English translations Bartel s clear detailed analysis of German Baroque musical rhetorical figures combined with his careful translations of interpretations of those figures from a wide range of sources make this book an indispensable introduction and resource for all students of Baroque music

Bach's Dialogue with Modernity John Butt, 2010-01-14 A detailed 2010 analysis of Bach s Passions which demonstrates how they reflect and constitute priorities and conditions of the western world

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Music's Fourth Wall and the Rise of Reflective Listening Cary C Boshamer Distinguished Professor of Music Emeritus Mark Evan Bonds, Mark Evan Bonds, 2025 *Music s Fourth Wall and the Rise of Reflective Listening* examines fundamental changes in concert hall listening since the Enlightenment with an emphasis on changing assumptions about the very act of listening itself Author Mark Evan Bonds shows how reflective distanced listening previously limited to professional musicians and connoisseurs ousted the earlier ideal of resonant self forgetful listening And for better or worse it is the ideal of reflective listening that has prevailed ever since

Dance on Its Own Terms Melanie Bales, Karen Eliot, 2013-05-06 *Dance on its Own Terms* Histories and Methodologies anthologizes a wide range of subjects examined from dance centered methodologies modes of research that are emergent based in relevant systems of movement analysis use primary sources and rely on critical informed observation of movement The chapters emphasize dance history and core disciplinary knowledge in three categories of significant dance activity performance and reconstruction pedagogy and choreographic process and notational and other written forms that analyze and document dance Conceptually each chapter also raises concerns and questions that point to broadly inclusive methodological applications Engaging and insightful *Dance on its Own*

Terms represents a major contribution to research on dance Early Modern Emotions Susan Broomhall, 2016-12-08 Early Modern Emotions is a student friendly introduction to the concepts approaches and sources used to study emotions in early modern Europe and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history of emotions The first explains how key terms and concepts in the study of emotions relate to early modern Europe while the second focuses on the unique ways in which emotions were conceptualized at the time The third section introduces a range of sources and methodologies that are used to analyse early modern emotions The final section includes a wide ranging selection of thematic topics covering war religion family politics art music literature and the non human world to show how analysis of emotions may offer new perspectives on the early modern period more broadly Each section offers bite sized accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations Each entry is supported by annotated further reading recommendations pointing students to the latest research in that area and at the end of the book is a general bibliography which provides a comprehensive list of current scholarship This book is the perfect starting point for any student wishing to study emotions in early modern Europe

Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School Michael O'Loughlin, 2017-07-05 After decades of stagnation during the reign of his father the Barracks King the performing arts began to flourish in Berlin under Frederick the Great Even before his coronation in 1740 the crown prince commenced recruitment of a group of musician composers who were to form the basis of a brilliant court ensemble Several composers including C P E Bach and the Graun brothers wrote music for the viola da gamba an instrument which was already becoming obsolete elsewhere They were encouraged in this endeavour by the presence in the orchestra from 1741 of Ludwig Christian Hesse one of the last gamba virtuosi who was described in 1766 as unquestionably the finest gambist in Europe This study shows how the unique situation in Berlin produced the last major corpus of music written for the viola da gamba and how the more virtuosic works were probably the result of close collaboration between Hesse and the Berlin School composers The reader is also introduced to the more approachable pieces which were written and arranged for amateur viol players including the king's nephew and ultimate successor Frederick William II O Loughlin argues that the aesthetic circumstances which prevailed in Berlin brought forth a specific style that is reflected not only in the music for viola da gamba Characteristics of this Berlin style are identified with reference to a broad selection of original written sources many of which are hardly accessible to English speaking readers There is also a discussion of the rather contradictory reception history of the Berlin School and some of its composers The book concludes with a complete thematic catalogue of the Berlin gamba music with a listing of original manuscript sources and modern publications The book will appeal to professional and amateur viola da gamba players as well as to scholars of eighteenth century German music 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.

The Collected Writings of Franz Liszt Janita R. Hall-Swadley, 2012-04-20 During his early years, Franz Liszt worked as a traveling piano virtuoso; his adventures highlighted by his entrance into the literary world as a correspondent for the most popular French journals of his time. In this second volume of Janita Hall Swadley's *The Collected Writings of Franz Liszt*, Liszt's work as a music essayist and journalist is on full display. In his essays, readers will see the influence of the revolutionary theories of Hugues Felicité Robert de Lamennais, Victor Hugo, and François René de Chateaubriand, as Liszt boldly calls for social reforms on behalf of musicians and musical institutions, from demands for a repertoire of church music of divine praise to the timely publication of inexpensive music editions. In addition to Liszt's scandalous review of Sigismond Thalberg and the fiery exchange that ensued, the essays include his testimonies to living composers Giacomo Meyerbeer and Robert Schumann and the recently deceased Niccolò Paganini. Alongside the essay, this new translation of Liszt's letters opens a window onto the composer's immersion in the Italian countryside where he paints a portrait of a rich musical landscape. Liszt regales his correspondents with amusing anecdotes; at Sand's Italian country estate in Nohant, he describes the beautiful landscape and artistic treasures of Italy from his residence on Lake Como; he defends himself from Heinrich Heine's accusations of his ill-seated character; he discusses the religious aesthetic of Raphael's painting and offers his thoughts on the interconnectedness of all the arts. Including two complete facsimile reproductions of the existing manuscripts for *De la situation des artistes* and *Sur Paganini propos de sa mort*, *Essays and Letters of a Traveling Bachelor of Music* is a must-read for student and scholars of 19th-century classical music.

The ^Apathetick Musician Bruce Haynes, Geoffrey Burgess, 2016-03-08 What is rhetorical music? In *The Pathetick Musician*, Bruce Haynes and Geoffrey Burgess illustrate the vital place of rhetoric and eloquent expression in the creation and performance of Baroque music. Through engaging explorations of the cantatas of J. S. Bach, this book explodes the conventional notion of historical authenticity in music, proposing adventurous new directions to reinvigorate the performance of early music in the modern setting.

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