



MUSICA POETICA

MUSICAL-RHETORICAL FIGURES
IN GERMAN BAROQUE MUSIC

Dietrich Bartel

Musica Poetica Musical Rhetorical Figures In German Baroque Music

Jasmin Melissa Cameron



Musica Poetica Musical Rhetorical Figures In German Baroque Music:

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

Enargeia in Classical Antiquity and the Early Modern Age Heinrich F. Plett, 2012-08-14 The present study provides an extensive treatment of the topic of *enargeia* on the basis of the classical and humanist sources of its theoretical foundation These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age

The Crucifixion in Music Jasmin Melissa Cameron, 2006 *The Crucifixion in Music* studies the musical representation of words and the concepts and contexts to which words refer examining the way the treatment of a literary text namely the *Crucifixus* coalesces into a recognizable musical tradition that individual composers follow develop modify or ignore

Words and Music J. G. Williamson, 2005-07-01 Word and music studies is a relatively young discipline that has nonetheless generated a substantial amount of work Recent studies in the field have embraced music in literature word music formal parallels to music in literature verbal music music and literature vocal music and literature in music programme music Other positions have been defined in which song exists as an analysable category distinct from words and music and requiring its own grammar Much of the literature has tended to focus on readings of the literary text pushing theoretical and analytical concerns in music to one side a trend that is as apparent among musicologists as among literary historians The essays presented here from the third Liverpool Music Symposium seek accordingly to redress this situation Contributors tackle the study of words and music from a number of standpoints examining artists as diverse as Eminem Patti Smith and Arnold Schoenberg

News from the Raven Darci Hill, 2014-06-02 This volume edited from the proceedings of a unique conference held at Sam Houston State University offers the reader an independent Texas style celebration of Medieval and Renaissance culture and thought In the opening article Richard North reveals some ways in which medieval literature pioneered the modern novel The following essays drawing from philosophy literature music art architecture history and linguistics include studies of the portrayal of women in

medieval literature and art discussions surrounding the hero of Paradise Lost explorations into the thought of Thomas Aquinas explications of linguistic puzzles in Beowulf analyses of Shakespeare's plays considerations of renaissance architecture and instrumental music and an investigation into the influence of rhetoric on musical composition **Journal of Music Theory Pedagogy**, 2004 **The New Grove Dictionary of Music and Musicians: Recitative to Russian Federation**, I Stanley Sadie, 2001 *The New Grove Dictionary of Music and Musicians* Stanley Sadie, John Tyrrell, 2001

The Eighteenth Century American Society for Eighteenth-Century Studies, 2004 In their hundreds of entries and reviews the editorial staff have expanded both the quantity and depth of the work but also re-evaluated the subject headings to better reflect the needs of users be they professionals or students General categories include printing and bibliographical studies historical social and economic studies philosophy **The New Grove Dictionary of Music and Musicians: Borowski to Canobbio** Stanley Sadie, John Tyrrell, 2001 This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related multicultural and interdisciplinary ways that music is now being studied Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud Outstanding reference sources American Libraries May 2002 *The Weapons of Rhetoric* Judy Tarling, 2004

Seventeenth-century Music, 1998 Music senses body Dario Martinelli, 2008 Musical Semiotics Revisited Eero Tarasti, Paul Forsell, Richard Littlefield, 2003 **The American Organist**, 2006 *Historiae Musicae Cultores* Ursula Kirkendale, 2007 Grazie alla sua prestigiosa serie di incarichi unica nel suo tempo come maestro di cappella del Duca di Mantova del Principe Ruspoli a Roma e dell'Imperatore Carlo VI in Vienna Caldara divenne non per caso il più pagato compositore del Settecento ancora stimatissimo dai conoscitori di generazioni successive che hanno avuto accesso ai suoi manoscritti Attraverso documenti d'archivio stato possibile ricostruire in particolare i suoi anni a Roma ed esaminare gli oratori composti in Italia nel loro contesto storico *Intégral*, 2009 *Music for a Mixed Taste* Steven Zohn, 2008-03-27 Georg Philipp Telemann gave us one of the richest legacies of instrumental music from the eighteenth century Though considered a definitive contribution to the genre during his lifetime his concertos sonatas and suites were then virtually ignored for nearly two centuries following his death Yet these works are now among the most popular in the baroque repertory In *Music for a Mixed Taste* Steven Zohn considers Telemann's music from stylistic generic and cultural perspectives He investigates the composer's cosmopolitan mixed taste a blending of the French Italian English and Polish national styles and his imaginative expansion of this concept to embrace mixtures of the old late baroque and new galant styles Telemann had an equally remarkable penchant for generic amalgamation exemplified by his pioneering role in developing hybrid types such as the sonata in concerto style Sonate auf Concertenart and overture suite with solo instrument

Concert en ouverture Zohn examines the extramusical meanings of Telemann's characteristic overture suites which bear descriptive texts associating them with literature medicine politics religion and the natural world and which acted as vehicles for the composer's keen sense of musical humor Zohn then explores Telemann's unprecedented self-publishing enterprise at Hamburg and sheds light on the previously unrecognized borrowing by J S Bach from a Telemann concerto Music for a Mixed Taste further reveals how Telemann's style polonaise generates musical and social meanings through the timeless oppositions of Orient Occident urban rural and serious comic

Power and Image in Early Modern Europe Jessica Goethals, Valerie McGuire, Gaoheng Zhang, 2008 Are images and spectacles fundamental mediators of power relationships in the West This book draws upon the language of cultural studies to investigate a contemporary hypothesis in the shifting ideological landscape of early modern Europe Apparently aesthetic choices by artists may also have been the means to consolidate and subvert institutionalized or non-institutionalized bodies of power Meanwhile communities in Europe reacted to the intrinsic power of the image in literature and letters commenting upon both its use and abuse Both diachronic and geographic connections are made among disparate but important moments of image making in the twelfth through seventeenth centuries The influence of Descartes is traced from La Rochefoucauld and the communal spectacles of the Ancien Régime salon to the Netherlands and Rembrandt's sketch Death of the Virgin Shakespeare bears similar anxieties about Joan of Arc's transgression of gender boundaries in Henry VI as does Castiglione's Courtier when serving the Renaissance Prince Spenser's dilemma about the non-difference between fiction and history resolves itself in the same way as does the Byzantine rejection of iconoclasm Other articles in the collection examine anomie in Vatican frescoes by Giorgio Vasari corporeal decay and the supernatural as spectacle on the early modern English stage and affective self-perception and subjectivity in the scoring of Italian opera not as just a conference volume but as an organic group of essays on early modernity The essays span an impressive number of cultures from Byzantium to England Italy and Spain to the Netherlands and theorize the image from a number of disciplinary vantage points Not surprisingly art history and theatre are well represented but so are music history and literary studies Most of the essays are short but sufficiently developed to allow for thoughtful arguments on the status of the visual in early modern culture on the stage on the page and as artistic and musical representation they do deliver fine close readings and leave me sufficiently intrigued to want to return to or familiarize myself with the original texts I come away from this collection encouraged about the state of graduate studies in Europe and North America Jane Tylus Professor of Italian and Comparative Literature and Vice Provost for Academic Affairs New York University The essays are interdisciplinary and touch upon many themes that lie outside my own field of specialization I was therefore surprised and pleased to find them not only original and instructive but also inviting and accessible to the non-specialist Although they range far with respect to chronology and theoretical suppositions they are coherently united in their concern for the functioning of the image in the conservation revision or critique of socio-political

power in their respective cultural contexts I will mention three essays representing three different fields as striking examples of disparate images used to consolidate reconstruct or overthrow the dominant powers of their times Kathryn Falzareno's essay *Mother's Milk and Deborah's Sword* is a close reading of Shakespeare's portrayal of Joan of Arc in *Henry VI* It is a close analysis of the paradoxical status of Joan Saint of the French strumpet for the English Christian warrior maiden contrasting with Deborah in the Ancient Testament The dominant and totally unexpected image which brings together the contradictions embodied by Joan are the breasts the source of nurture in the figure of Mary but an encumbrance for the mythological amazons who removed one breast to facilitate their use of the bow Ljubica Ilic's *Echo and Narcissus* Labyrinths of the Self is an elegant reading of echo music the apparently impossible translation of the Ovidian story into music and opera Ovid's story represents the nymph Echo as the auditory equivalent of Narcissus reflection echoing sound as reflecting light Ovid's echo myth undoubtedly influenced opera by Jacopo Peri during the time of the Medici and then Monteverdi in the musical setting of *Orfeo* Finally Elissa Auerbach's *Taking Mary's Pulse* Cartesianism and Modernity in Rembrandt's *Death of the Virgin* is a brilliant commentary on the Dutch painter's rendering of an ancient theme the dormition of the Virgin but at the center of the painting is the figure of a physician taking the pulse of her limp hand The intrusion of this scientific element in the ancient iconography of the event of Mary's death is the unmistakable sign of the wave of modernity that swept over the Netherlands with the popularity of Cartesian philosophy and science John Freccero Professor of Italian and Comp Lit NYU *Lute News*, 2007

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