

it is the variation in plainsong its living quality that these essays address

this lively book takes us back to the first performances of five famous musical compositions monteverdi s orfeo in 1607 handel s messiah in 1742 beethoven s ninth symphony in 1824 berlioz s symphonie fantastique in 1830 and stravinsky s sacre du printemps in 1913 thomas forrest kelly sets the scene for each of these premieres describing the cities in which they took place the concert halls audiences conductors and musicians the sound of the music when it was first performed often with instruments now extinct and the popular and critical responses he explores how performance styles and conditions have changed over the centuries and what music can reveal about the societies that produce it kelly tells us for example that handel recruited musicians he didn t know to perform messiah in a newly built hall in dublin that beethoven s ninth symphony was performed with a mixture of professional and amateur musicians after only three rehearsals and that berlioz was still buying strings for the violas and mutes for the violins on the day his symphony was first played kelly s narrative which is enhanced by extracts from contemporary letters press reports account books and other sources as well as by a rich selection of illustrations gives us a fresh appreciation of these five masterworks encouraging us to sort out our own late twentieth century expectations from what is inherent in the music

a beautifully illustrated full color guide to scrolls and their uses in medieval life scrolls have always been shrouded by a kind of aura a quality of somehow standing outside of time they hold our attention with their age beauty and perplexing format beginning in the fourth century the codex or book became the preferred medium for long texts why then did some people in the middle ages continue to make scrolls in the role of the scroll music professor and historian thomas forrest kelly brings to life the most interesting scrolls in medieval history placing them in the context of those who made commissioned and used them and reveals their remarkably varied uses scrolls were the best way to keep ever expanding lists for example those of debtors knights and the dead the names of whom were added to existing rolls of parchment through the process of enrollment while useful for keeping public records scrolls could also be extremely private forgetful stage performers relied on them to recall their lines indeed role comes from the french word for scroll and those looking for luck carried either blessings or magic spells depending on their personal beliefs finally scrolls could convey ceremonial importance a purpose that lives on with academic diplomas in these colorful pages kelly explores the scroll s incredible diversity and invites us to examine showy court documents for empresses and tiny amulets for pregnant women a recipe for turning everyday metal into gold offers a glimpse into medieval alchemy and a log of gifts for queen elizabeth i showcases royal flattery and patronage climb william the conqueror s family tree and take a journey to the holy land using a pilgrimage map marked with such obligatory destinations as jaffa where peter resurrected tabitha and ramada the city of saint joseph s birth a lively and accessible guide the role of the scroll is essential reading and viewing for anyone interested in how people keep record of life through the ages

chants hypertext and prosulas presents the first comprehensive study to integrate textual and musical analyses of liturgical prosulas as they were recorded in medieval beneventan manuscripts

music then and now offers a vivid introduction to western music by focusing on 28 works in depth its you are there approach demonstrated by each chapter s rich historical and cultural context engages students in the excitement of hearing the music as original audiences did when the music was first performed covering all historical periods and genres the book gives students all the tools they need for close listening and with total access every new copy of the book includes access to the ebook streaming music dynamic author videos and other online listening tools

in the written record of music in the west there are many examples of long melodies sung to a single vowel with no other text but in almost all cases that vowel is part of a syllable in a word which in turn is part of a longer text that text is interrupted or prolonged by the extension of its vowel to a greater or lesser extent by that string of notes melisma is the word we use to describe this series of notes medieval thinkers such as st augustine st jerome and many others speak of the ineffable joy that cannot be expressed in words when music passes beyond the realm of words into that of pure praise most often the word describes those long florid passages that occur in medieval liturgical song especially in solo chants and especially in the music designed for the schola the experienced singers this book is about the melisma as a phenomenon how it works how melismas appear when they are written in chant and how they function as part of a text and as part of a song many scholars have dealt with this body of music but this is the first book to treat it as a self standing subject using the evidence of medieval creative minds thomas forrest kelly uncovers how melismas were heard analyzed and performed by medieval singers he presents a vast assemblage of information past studies are reviewed and analysed and many medieval manuscripts are brought to bear through facsimiles the chief investigative tool is the various sets of contemplative words that medieval creators added to melismas careful study reveals that the words and their patterning their grouping their accentuation often reflect the poet s understanding of the underlying melisma if we attend carefully to the surviving manuscript evidence kelly posits we can hear those wordless flights of music in something like their original form contributing to a deeper understanding of how medieval scribes wrote music and how medieval singers understood and sang it these insights influence our understanding of music in the largest sense

a comprehensive introduction to medieval vocal and choral music with their rich variety of genres and regional and linguistic traditions

in the medieval period the monarch was seen as the embodiment of the community of his kingdom the body politic and while we ve long since shed that view it nonetheless continues to influence our understanding of contemporary politics this book offers thirteen case studies from premodern and contemporary europe that demonstrate the process through which political corporations bodies politic were and continue to be constructed and challenged drawing on history archaeology literary criticism and art history the contributors survey a wide geographical and chronological spectrum to offer a panoramic view of these dynamic political entities

spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of western europe in the middle ages all of the major

aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvères and troubadours alongside this account of the core repertory of monophony the cambridge history of medieval music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song key composers of the period are introduced such as leoninus perotinus adam de la halle philippe de vitry and guillaume de machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections

the exultet rolls of southern italy are parchment scrolls containing text and music for the blessing of the great easter candle they contain magnificent illustrations often turned upside down with respect to the text the exultet in southern italy provides a broad perspective on this phenomenon that has long attracted the interest of those interested in medieval art liturgy and music this book considers these documents in the cultural and liturgical context in which they were made and provides a perspective on all aspects of this particularly southern italian practice while previous studies have concentrated on the illustrations in these rolls kelly s book also looks at the particular place of the exultet in changing ceremonial practices provides background on the texts and music used in southern italy and inquires into the manufacture and purpose of the exultets why they were made who owned them and how they were used

the fifteen studies assembled here grew out of research on south italian ordinary chants and tropes for the multi volume series beneventanum troporum corpus ii edited by john boe in collaboration with alejandro planchart in the present essays clerical and ordinary chants and tropes of the mass especially when derived from paraliturgical hymns and poems certain aspects of chant notation and particular facets of the old beneventan and the old roman chant repertories are examined in relation to the three main cultic centres of the italian south benevento montecassino and rome and as they relate to their european context namely frankish and norman chant and the varieties of chant sung in italy north of rome the volume includes one previously unpublished study on the roman introit salus populi

medieval documents reveal that for centuries of european history singing for a person at the moment of death was considered to be the ideal accompaniment to a life s ending through investigations of four manuscripts as case studies author elaine stratton hild examines and recovers the music sung for the dying during the middle ages and considers the functions of the music a lost art of comforting the dying and the grieving

focuses on how music functioned in the middle ages what it meant to its hearers and how it was performed this title introduces the reader to the practical detail and complex intricacies of the performance of medieval music in the liturgy it also offers perspectives to the understanding of the growth of the roman liturgy

the writing down of music is one of the triumphant technologies of the west without writing the performance of music involves some combination of memory and improvisation isidore of seville

famously wrote that unless sounds are remembered by man they perish for they cannot be written down this volume deals with the materials of chant from the point of view of transmission the early history of chant is a history of orality of transmission by mouth to ear and yet we can study it only through the use of written documents scholars of medieval music have taken up the ideas and techniques of scholars of folklore of oral transmission of ethnomusicology for the chant is in fact an ancient music transmitted for a time in oral culture and we study a culture not our own whose informants are not people but manuscripts all depends ironically on deducing oral issues from written documents

the area whose capital was the southern lombard city of benevento developed a culture identified with the characteristic form of writing known as the beneventan script which was used throughout the area and was brought to perfection at the abbey of montecassino in the late eleventh century this repertory along with other now vanished or suppressed local varieties of music give a far richer picture of the variety of musical practice in early medieval europe than was formerly available thomas forrest kelly has identified and collected the surviving sources of an important repertory of early medieval music this is the so called beneventan chant used in southern italy in the early middle ages before the adoption there of the now universal music known as gregorian chant because it was deliberately suppressed in the course of the eleventh century this music survives mostly in fragments and palimpsests and the fascinating process of restoring the repertory piece by piece is told in the studies in this book a companion volume to this collection also by professor kelly details the practice of medieval music

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