



Identity and Locality
in Early European
Music, 1028–1740

Identity and Locality in Early European Music, 1028–1740

Edited by Jason Stoessel, University of New England,
Australia



December 2009

272 pages

978-0-7546-6487-1

Includes 10 b&w illustrations and 25 music examples

234 x 156 mm

Hardback

£60.00

This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre-modern and early modern Europe. Contributions by leading and emerging European music experts fall into three areas: plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium; late medieval musical aesthetics, traditions and practices in Paris, Padua, Prague and more generally England, Germany and Spain; and local traditions in Renaissance Augsburg and Baroque Naples and Dresden. In addition to in-depth readings of anonymous musical traditions, contributors provide new details concerning the lives and music of well-known composers such as Adémar de Chabannes, Bartolino da Padova, Ciconia, Josquin, Senfl, Alessandro Scarlatti, Heinrich and Zelenka. This book will appeal to a broad range of readers, including chant scholars, medievalists, music historians, and anyone interested in music's place in pre-modern and early modern European culture.

Contents

Preface; Introduction; Part I Identity and Practice in Aquitanian and Iberian Plainchant: Adémar de Chabannes at the nexus of tradition and innovation, James Grier; Seeking early practice for the exultet in Iberia, Kathleen E. Nelson; Regional and royal: aspects of practice in 3 Portuguese prints of the Lamentations of Jeremiah (1543-1595), Jane Morlet Hardie; Plainsong in Eastern Spain and the *tono valenciano*, Greta J. Olson. Part II Late Medieval Aesthetics, Traditions and Practices: Some early references to Aristotle's *Politics* in Parisian writings about music, Catherine Jeffreys; Music and moral philosophy in early 15th-century Padua, Jason Stoessel; Late-medieval sacred songs: tradition, memory and history, Reinhard Strohm. Part III Local Practices in Renaissance and Baroque Music: Pervasive imitation in Senfl's *Ave Maria...Virgo Serens*: borrowing from Josquin in 16th-century Augsburg, Miranda Stanyon; Alessandro Scarlatti and the Roman copies of his Neapolitan compositions: a source study of the serenata *Venere, Adone et Amore* (1696), Rosalind Halton; 'After 6 weeks': music for the churching ceremonies of Maria Josepha, Electoral Princess of Saxony and Queen of Poland, Janice B. Stockigt; Bibliography; Index.

About the Editor

Dr Jason Stoessel currently lectures on music history, musical cultures and music theory at the University of New England, Armidale, Australia. He has published on several topics in late medieval music, including notational process in early fifteenth-century manuscripts, intertextual process in the music of Johannes Ciconia, and editing late medieval songs. His current research is directed to investigating musical culture in late medieval Padua.

www.ashgate.com/isbn/9780754664871

ASHGATE

To order this book please visit www.ashgate.com, or email orders@ashgate.com
A 10% discount applies to orders placed through www.ashgate.com