

THE EIGHTEENTH-CENTURY FRENCH CANTATA

Second Edition



DAVID TUNLEY



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Eighteenth Century French Cantata

Mark Steyvers



Eighteenth Century French Cantata:

The Eighteenth Century French Cantata David Tunley, 1997 The first edition of this book is the classic study of one of the most popular musical forms in early eighteenth century France not only because it documents and examines its considerable repertoire for the first time but also because it places the genre in the wider context of both French and Italian baroque music styles In uniting the two national styles the cantata was one of the major influences in transforming the seventeenth century French classical tradition in music into a style that owed much to the Italian baroque yet retained a distinctive gallic expression As well as its musical interest the French cantata provides an arresting example of the influence of society upon music and the book commences with a chapter that views the emergence of the form in its social setting Cantata texts enjoyed a vogue as poetry and this literary aspect is also dealt with in a separate chapter This new edition incorporates research by the author and other scholars over the twenty years since the first edition reflecting today's growing interest in French baroque music It also features a new chapter dealing with the French cantata in performance

The Eighteenth-century French Cantata , *The Eighteenth-Century French Cantata* David ed TUNLEY, 1942-07

The Eighteenth-century Secular French Cantata David Tunley, 1969 **The Eighteenth Century French Cantata on Microfilm** David Tunley, 197? Cantatas Louis Nicolas Clérambault, **Aspects of the Secular Cantata in Late Baroque Italy** Michael Talbot, 2017-07-05 As shown by the ever increasing volume of recordings editions and performances of the vast repertory of secular cantatas for solo voice produced primarily in Italy in the second half of the seventeenth century and the first half of the eighteenth century this long neglected genre has at last come of age However scholarly interest is currently lagging behind musical practice incredibly there has been no general study of the Baroque cantata since Eugen Schmitz's handbook of 1914 and although many academic theses have examined microscopically the cantatas of individual composers there has been little opportunity to view these against the broader canvas of the genre as a whole The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works whether historical analytical bibliographical discographical or performance based The prime focus is on Italian born composers working between 1650 and 1750 thus not Handel but the opportunity is also taken in one chapter by Graham Sadler to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation Many key figures are considered among them Tomaso Albinoni Giovanni Bononcini Giovanni Legrenzi Benedetto Marcello Alessandro Scarlatti Alessandro Stradella Leonardo Vinci and Antonio Vivaldi The poetic texts of the cantatas all too often treated as being of little intrinsic interest are given their due weight Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias a topic more complex and contentious than may at first be apparent The book aims to stimulate interest in and to win converts to this genre which in its day equalled the instrumental sonata in importance and in which more than a few composers invested a

major part of their creativity Popular Opera in Eighteenth-Century France David Charlton, 2021-12-16 A major reorientation in understanding opera exploring musical comedies with spoken dialogue previously excluded from historical accounts **The Eighteenth Century** Kevin L. Cope, Robert C. Leitz, III, 2003 This reference work provides bibliographic details for students of 18th century studies *French Baroque Music from Beaujoyeulx to Rameau* James R. Anthony, 1997 First published in 1974 this landmark work quickly established itself as the definitive study of French music from 1581 to 1733 a period that included masters such as Marin Marais Lully Couperin and Rameau This expanded edition includes a bibliography of more than 1 300 works **A History of Baroque Music** George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600 1700 and 1700 1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period Jacket Cantatas François Colin de Blamont, *Essays on the Performance of Baroque Music* Mary Cyr, 2024-10-28 In this collection of essays Mary Cyr explores some of the written and unwritten performance conventions that applied to French and English music of the 17th and early 18th centuries Using composers own notations marks added by 18th century performers historical treatises and pictorial evidence she investigates both vocal and instrumental genres including opera cantatas instrumental chamber music and solo music for the viol and violin Some of the performance conventions remain controversial such as the use of gesture by the French opera chorus and others are still little known such as the use of the double bass for rhythmic and harmonic support in early 18th century French opera As many of these essays demonstrate French Baroque music allowed performers a wider latitude of nuance and expression than is often assumed today The essays in this volume will be of particular interest to scholars and performers who are interested in adopting a historically informed approach to performing music by Henry Purcell Elisabeth Claude Jacquet de La Guerre Jean Philippe Rameau and their contemporaries Several studies also deal with attributions sources and the discovery of a cantata by Rameau The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music **Church and Society in Eighteenth-century France: The clerical establishment and its social ramifications** John McManners, 1998 This is the first of two volumes in McManners' magisterial reconstruction of the complex hierarchical world of the Gallican Church destroyed by the French Revolution It describes the diocesan and parochial structure of the Church portraying the clergy and their lifestyle from the palaces of the

aristocratic bishops to the humblest nunnery and in a multitude of portraits analyzing their motivations and sense of vocation In a detailed fresco he presents the religion of the people whether centering in the parish church or in confraternities and the observances of folk religion outside it

Five Lives in Music Cecelia Hopkins Porter, 2012-08-20 A century later Josephine Lang a prodigiously talented pianist and dedicated composer participated at various times in the German Romantic world of lieder through her important arts salon Lastly the twentieth century brought forth two exceptional women Baroness Maria Bach a composer and pianist of twentieth century Vienna's upper bourgeoisie and its brilliant musical milieu in the era of Gustav Mahler Richard Strauss Arnold Schoenberg and Erich Korngold and Ann Schein a brilliant and dauntless American piano prodigy whose career ongoing today though only partially recognized led her to study with the legendary virtuosos Arthur Rubinstein and Myra Hess

New Perspectives on Marc-Antoine Charpentier Shirley Thompson, 2017-07-05 The tercentenary of Marc Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier 1643-1704 as one of the most important and inventive composers of the French Baroque The present book provides a snapshot of Charpentier scholarship in the early years of the new century Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research Between them they examine facets of the composer's compositional language and process aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque including aspects of patronage church and theatre Far from treating his output in isolation this book places it in the wider context alongside such composers as Lully Lalande Marais Fran's Couperin and Rameau it also views the composer in relation to his Italian training In the process the under-examined question of influence who influenced Charpentier whom did he influence repeatedly comes to the fore The book's Foreword was written by H Wiley Hitchcock shortly before he died Hitchcock's own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough Appropriately the volume is dedicated to his memory

The Cambridge Companion to French Music Simon Trezise, 2015-02-19 France has a long and rich music history that has had a far-reaching impact upon music and cultures around the world This accessible Companion provides a comprehensive introduction to the music of France With chapters on a range of music genres internationally renowned authors survey music making from the early middle ages to the present day The first part provides a complete chronological history structured around key historical events The second part considers opera and ballet and their institutions and works and the third part explores traditional and popular music In the final part contributors analyse

five themes and topics including the early church and its institutions manuscript sources the musical aesthetics of the Si cle des Lumi res and music at the court during the ancien r gime Illustrated with photographs and music examples this book will be essential reading for both students and music lovers

French Vocal Literature Georgine Resick, 2017-12-22 French Vocal Literature Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment suitable for recitals concerts and church performances Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines such as poetry literature dance painting and decorative arts as well as political and social currents pertinent to musical evolution Developments in French style and genre and comparisons among individual composers and national styles are traced through a network of musical influence French Vocal Literature is ideally suited for voice teachers and coaches as well as student and professional performers The companion website frenchvocalliterature.com provides publication information a discography links to online recordings and scores a chronology of events pertinent to music a genealogy of royal dynasties and a list of governmental regimes

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

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