

Canti Ambrosiani Per Avvento Cantoriambrosiani

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. In this new and illuminating interpretation of Ambrose, bishop of Milan from 374 to 397, Neil McLynn thoroughly sifts the evidence surrounding this very difficult personality. The result is a richly detailed interpretation of Ambrose's actions and writings that penetrates the bishop's painstaking presentation of self. McLynn succeeds in revealing Ambrose's manipulation of events without making him too Machiavellian. Having synthesized the vast complex of scholarship available on the late fourth century, McLynn also presents an impressive study of the politics and history of the Christian church and the Roman Empire in that period. Admirably and logically organized, the book traces the chronology of Ambrose's public activity and reconstructs important events in the fourth century. McLynn's zesty, lucid prose gives the reader a clear understanding of the complexities of Ambrose's life and career and of late Roman government.

il lessico

Re-Envisioning Past Musical Cultures

Stay with Us Lord

Trento, Castello del Buonconsiglio, 23 settembre-26 novembre 1995

La fioritura di un seme

The Church at Prayer

ACOLIT: Opere liturgiche

In this book, a follow-up to his 1996 monograph *Celestial Sirens*, Robert Kendrick examines the cultural contexts of music in early-modern Milan. This book describes the churches and palaces that served as performance spaces in Milan, analyzes the power structures in the city, discusses the devotional rites of the Milanese, and explores the connections among city politics, city-scape, and music.

Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing. From the sixth to the tenth century, this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next. Peter Jeffery offers an innovative new approach for understanding how these melodies were created, memorized, performed, and modified. Drawing on a variety of disciplines, including anthropology and ethnomusicology, he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non-Western cultures and demonstrates ways music historians can take into account the social, cultural, and anthropological contexts of chant's development.

Enciclopedia della musica

Il libro di musica

Nuovo dizionario Ricordi della musica e dei musicisti

Intervals, Scales, Tones

appunti per una storia dei riti cristiani cantati

Outdoor Pastimes of an American Hunter

Bollettino ceciliano

Why is it that certain intervals, scales and tones sound genuine and others false? Is the modern person able to experience a qualitative difference in a tone's pitch? If so, what are the implications for modern concert pitch and how instruments of fixed tuning are tuned? Maria Renold tackles these and many other questions, providing a wealth of scientific data. Her pioneering work is the result of a lifetime's research into Western music's Classical Greek origins, as well as a search for new developments in modern times. She strives to deepen musical understanding through Rudolf Steiner's spiritual-scientific research, and she also elucidates many of Steiner's often puzzling statements about music.

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

Dizionario enciclopedico universale della musica e dei musicisti

Cantus Planus

New Sources of Milanese Chant

Il canto antico di Milano

The Oxford Handbook of the Jesuits

Printers and Type

per una storia materiale delle fonti musicali in Europa

Argues that affirming the irreducible differences between men and women can lead to more transformative politics than the struggle for abstract equality between the sexes. In *The Symbolic Order of the Mother* Luisa Muraro identifies the bond between mother and child as ontologically fundamental to the development of culture and politics, and therefore as key to achieving truly emancipatory political change. Both corporeal development and language acquisition, which are the sources of all thinking, begin in this relationship. However, Western civilization has been defined by men, and Muraro

recalls the admiration and envy she felt for the great philosophers as she strove to become one herself, as well as the desire for independence that opposed her to her mother. This conflict between philosophy and culture on the one hand and the relationship with the mother on the other constitutes the root of patriarchy's symbolic disorder, which blocks women's (and men's) access to genuine freedom. Muraro appeals to the feminist practice of gratitude to the mother and the recognition of her authority as a model of unconditional nurture and support that must be restored. This, she argues, is the symbolic order of the mother that must overcome the disorder of patriarchy. The mediating power of the mother tongue constitutes a symbolic order that comes before all others, for both women and men.

Apostolic letter of Pope John Paul II for the Year of the Eucharist.

Segno e musica

Manifold Identities

The Jazz Scene

Musica e liturgia nella riforma tridentina

Historical Atlas of Medieval Music

Selected Gregorian Chants

The Symbolic Order of the Mother

Un omaggio corale all'etnomusicologo, regista e musicista Renato Morelli (Trento 1950), in occasione del suo settantesimo compleanno. Un organico di voci miste, composto da amici, studiosi, registi, musicisti. Una polifonia di voci, dai timbri più diversi, per celebrare la straordinarietà di un percorso umano, di ricerca e artistico. E rievocare un intreccio infinito di relazioni, iniziative, progetti condivisi che hanno saputo collegare, in nome della musica tradizionale e del cinema etnografico, l'intero arco alpino e numerose regioni italiane con Francia, Ungheria, Austria, Romania, Albania, Grecia, Ucraina, Armenia, Georgia, Australia, Perù, Brasile.

Includes music.

Disciplining Music

Zbornik referatov 1. mednarodnega posvetovanja študijske skupine Mednarodnega sveta za tradicijsko glasbo (ICTM) Glasba in manjšine, Ljubljana, Slovenija, 25. - 30. junij 2000

Comparative Liturgy

Ambrosiana at Harvard

Studies on Music and Minorities

Latin Poetry and the Hermeneutics of Reception

Ambrose of Milan

V zborniku je predstavljenih 27 referatov s prvega mednarodnega posvetovanja študijske skupine Mednarodnega sveta za tradicijsko glasbo (ICTM), ki je potekalo v Ljubljani od 25. do 30. junija 2000. Prispevki so razdeljeni po tematskih sklopih: najprej sta predstavljena raziskovanje manjšin in študijska skupina Glasba in manjšine, sledijo teme, ki obravnavajo različne slovenske manjšine zunaj Slovenije in manjšine v slovenskem prostoru, zgodovinske teme, ki obravnavajo manjšine v preteklosti, ter raziskave o Romih in drugi prispevki, ki obravnavajo različne etnične in narodnostne manjšine. Konferenca je potekala v angleškem jeziku, zato so tudi referati v angleščini, povzetki pa prevedeni v slovenščino. Zbornik vsebuje tudi imensko in krajevno kazalo ter CD-ploščo z 32 zvojnimi primeri.

The ICTM Study Group Music and Minorities was founded officially in 1997 and is thus one of the youngest Study Groups within the ICTM. The volume *Manifold Identities: Studies on Music and Minorities* is a collection of the papers of the second Study Group meeting, which was held in Lublin/Poland, August 25-31, 2002. Chapters are included on music from Badakhshan, the Roma, the Arvanites of Greece, Albania, Poland, Carpathia, the Belorussians of Poland, Slovakia, France, Germany, Turkey, Croatia, the Sorbians, the Masai, the Andes, Venezuela, the Jews of Poland, Bulgaria, Lithuania, Sicily, Azerbaijan, and elsewhere. The volume is also replete with articles of a theoretical orientation, with a special focus on an ethnomusicological theorisation of issues revolving around minority identities and its relation to music-making and perceiving.

Papers Read at the 6th Meeting, Eger, Hungary, 1993

Traditio canendi

Histoire Ancienne de L'église ...

Chants of the Church

Ethnomusicology in the Study of Gregorian Chant

Dizionario Ricordi della musica e dei musicisti

Courtesans, hetaeras, tawaif-s, ji-s--these women have exchanged artistic graces, elevated conversation, and sexual favors with male patrons throughout history and around the world. In Ming dynasty China and early modern Italy, exchange was made through poetry, speech, and music; in pre-colonial India through magic, music, chemistry, and other arts. Yet like the art of courtesanry itself, those arts have often thrived outside present-day canons and modes of transmission, and have mostly vanished without trace. The Courtesan's Arts delves into this hidden legacy, while touching on its equivocal relationship to geisha. At once interdisciplinary, empirical, and theoretical, the book is the first to ask how arts have figured in the survival or demise of courtesan cultures by juxtaposing research from different fields. Among cases studied by writers on classics, ethnomusicology, anthropology, and various histories of art, music, literature, and political culture are Ming dynasty China, twentieth-century Korea, Edo and modern Japan, ancient Greece, early modern Italy, and India, past and present. Refusing a universal model, the authors nevertheless share a perception that courtesans hover in the crevices of space, time, and practice--between gifts and money, courts and cities, subtlety and flamboyance, feminine allure and masculine power, as wifely surrogates but keepers of culture. What most binds them to their arts in our

post-industrialized world of global services and commodities, they find, is courtesans' fragility, as their cultures, once vital to civilizations founded in leisure and pleasure, are now largely forgotten, transforming courtesans into national icons or historical curiosities, or reducing them to prostitution. Applying modern critical theory to the interpretation of Latin poetry, the author argues for a critical approach wherein the meaning of a text is necessarily involved in the process of "reception"-- as illustrated through exemplary readings of Virgil, Ovid, Horace and Lucan.

The Sounds of Milan, 1585-1650

la salmodia alleluatica e antifonata nelle fonti manoscritte

Sei secoli di musica nel Duomo di Milano

codici miniati e musicali nel millenario della nascita di Guido d'Arezzo

Redeeming the Text

I corali del Duomo di Siena

atti del Convegno internazionale di canto ambrosiano, Milano, 13-14 ottobre 1997

Music is rooted in the heart of Western culture. The absence of music from the usual publications of medieval history and history of art of the Middle Ages is understandable, considering the rarity of sources. And yet, throughout the last decades, an intense activity of historico-musicological research has been carried out internationally by a select group of specialized scholars. The ambitious goal of this work is to set medieval music within its historical and cultural context and to provide readers interested in different disciplines with an overall picture of music in the Middle Ages; multi-faceted, enjoyable, yet scientifically rigorous. To achieve this goal, the most prominent scholars of medieval musicology were invited to participate, along with archaeologists, experts of acoustics and architecture, historians and philosophers of medieval thought. The volume offers exceptional iconography and several maps, to accompany the reader in a fascinating journey through a network of places, cultural influences, rituals and themes.

"A splendid piece of work . . . fascinating for bibliographers, musicologists, liturgical specialists, and Renaissance historians."--D. W. Krummel, University of Illinois "A splendid piece of work . . . fascinating for bibliographers, musicologists, liturgical specialists, and Renaissance historians."--D. W. Krummel, University of Illinois

Sette parole di nostro Signore

The Cambridge Companion to Seneca

Introduction to the Liturgy

Glasba in manjšine

Cross-Cultural Perspectives Includes CD

The Courtesan's Arts

Musicology and Its Canons

Provocative and timely, *Disciplining Music* confronts a topic that has sparked considerable debate in recent years: how do musicians and music scholars "discipline" music in their efforts to confer order and meaning on it? This collection of essays addresses this issue by formulating questions about music's canons—rules that measure and order, negotiate cultural constraints, reconstruct the past, and shape the future. Written by scholars representing the fields of historical musicology, ethnomusicology, and music theory, many of the essays tug and push at the very boundaries of these traditional disciplines within the study of music. "Fortunately, in a blaze of good-humored . . . scholarship, [this] book helps brains unaccustomed to thinking about the future without jeopardizing the past imagine the wonder classical-music life might become if it were open to all people and all musics."—Laurence Vittes, *Los Angeles Reader* "These essays will force us to rethink our position on musicology issues. . . [and] advance musicology into the twenty-first century."—Giulio Ongaro, *American Music Teacher* With essays by Katherine Bergeron, Philip V. Bohlman, Richard Cohn and Douglas Dempster, Philip Gossett, Robert P. Morgan, Bruno Nettl, Don Michael Randel, Ruth A. Solie, and Gary Tomlinson.

From 1955-65 the historian Eric Hobsbawm took the pseudonym 'Francis Newton' and wrote a monthly column for *Statesman* on jazz - music he had loved ever since discovering it as a boy in 1933 ('the year Adolf Hitler took power in Germany'). Hobsbawm's column led to his writing a critical history, *The Jazz Scene* (1959). This enhanced edition from 1997 adds later writings by Hobsbawm in which he meditates further 'on why jazz is not only a marvellous noise but a cultural concern for anyone concerned with twentieth-century society and the twentieth-century arts.' 'All the greats are passing (Louis Armstrong, Billie Holiday), while further space is given to Duke Ellington, Ray Charles, Thelonious Monk, Mahalia Jackson, and Sidney Bechet ... Perhaps Hobsbawm's tastiest comments are about the business side and work ethic of jazz where his historian's eye strips the jazz scene down to its commercial spine.' *Kirkus Reviews*

Studi e memorie in occasione del 70° compleanno di Renato Morelli

Church and Court in a Christian Capital

Il guardiano dei suoni

Italian Music Incunabula

The Oxford Dictionary of the Christian Church

Houghton Library Studies Series Editor: William P Stoneman --

The Roman statesman, philosopher and playwright Lucius Annaeus Seneca dramatically influenced the progression of Western thought. His works have had an unparalleled impact on the development of ethical theory, shaping a code of behavior for dealing with tyranny in his own age that endures today. This Companion thoroughly examines the complete Senecan corpus, with special emphasis on the aspects of his writings that have challenged modern interpretation. The authors place Seneca in the context of the ancient world and trace his impressive legacy in literature, art, religion, and politics from Neronian Rome to the early modern period. Through critical discussion of the recent proliferation of Senecan studies, this volume compellingly illustrates how the perception of Seneca and his particular type of Stoicism has evolved over time. It provides a comprehensive overview that will benefit students and scholars in classics, comparative literature, history, philosophy and political theory, as well as general readers.