

Giovanni Stefani Xvii Sec Affetti Amorosi Venetia

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Explore Giovanni Stefani's 'Affetti Amorosi,' a captivating collection of 17th-century Baroque music from Venetia. This historical work showcases profound 'amorous affections,' offering a rich insight into the emotional depth and stylistic brilliance of early Italian compositions from the Venetian school.

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Giovanni Stefani (XVII Sec.) - Affetti Amorosi - Venetia 1621

la versione integrale in notazione moderna del libro del 1621, con impaginazione, revisione e realizzazione del continuo di Fabio Anti

Giovanni Stefani's Song Anthologies

The three song anthologies of Giovanni Stefani survive as the most abundantly printed seventeenth-century songbooks with the chordal notation of the guitar known in Italy as *alfabeto*. Printed in multiple editions from 1618 to 1626, Stefani's books anthologize nearly one hundred songs, many of which appear copied in numerous other manuscripts, attesting to their widespread appeal in early modern Italy. While beginners will be drawn to their simplicity, experienced performers will delight in the improvisational opportunities made available by songs built on the *spagnoletta*, *folia*, *ciaconna*, and *romanesca*. This edition brings together for the first time all three of Stefani's anthologies in modern transcription, allowing performers to play either from the original *alfabeto* notation or from a modern realization, given both in modern guitar chord symbols and harmonies in staff notation, making it possible for all instruments to participate in the continuo band.

Il castello dei Carpazi

Ristampa immutata dell'edizione originale del 1883.

Biblioteca di rartia musicali

The most important figure of seventeenth-century Neapolitan music, Francesco Provenzale (1624-1704) spent his long life in the service of a number of Neapolitan conservatories and churches, culminating in his appointment as maestro of the Tesoro di S. Gennaro and the Real Cappella. Provenzale was successful in generating significant profit from a range of musical activities promoted by him with the participation of his pupils and trusted collaborators. Dinko Fabris draws on newly discovered archival documents to reconstruct the career of a musician who became the leader of his musical world, despite his relatively small musical output. The book examines Provenzale's surviving

works alongside those of his most important Neapolitan contemporaries (Raimo Di Bartolo, Sabino, Salvatore and Caresana) and pupils (Fago, Greco, Veneziano and many others), revealing both stylistic similarities and differences, particularly in terms of new harmonic practices and the use of Neapolitan language in opera. Fabris provides both a life and works study of Provenzale and a conspectus of Neapolitan musical life of the seventeenth century which so clearly laid the groundwork for Naples' later status as one of the great musical capitals of Europe.

Monteverdi

Following on from James Tyler's *The Early Guitar: A History and Handbook* (OUP 1980) this collaboration with Paul Sparks (their previous book for OUP, *The Early Mandolin*, appeared in 1989), presents new ideas and research on the history and development of the guitar and its music from the Renaissance to the dawn of the Classical era. Tyler's systematic study of the two main guitar types found between about 1550 and 1750 focuses principally on what the sources of the music (published and manuscript) and the writings of contemporary theorists reveal about the nature of the instruments and their roles in the music making of the period. The annotated lists of primary sources, previously published in *The Early Guitar* but now revised and expanded, constitute the most comprehensive bibliography of Baroque guitar music to date. His appendices of performance practice information should also prove indispensable to performers and scholars alike. Paul Sparks also breaks new ground, offering an extensive study of a period in the guitar's history—notably c.1759-c.1800—which the standard histories usually dismiss in a few short paragraphs. Far from being a dormant instrument at this time, the guitar is shown to have been central to music-making in France, Italy, the Iberian Peninsula, and South America. Sparks provides a wealth of information about players, composers, instruments, and surviving compositions from this neglected but important period, and he examines how the five-course guitar gradually gave way to the six-string instrument, a process that occurred in very different ways (and at different times) in France, Italy, Spain, Germany, and Britain.

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