

Dixit Dominus 1

"Monteverdi in Venice also contains a discussion of performance practice, shedding light on the odd distortions of the composer's musical habits produced by today's fads and fashions. His vocal works, meant to be performed one or two voices to a part, are consistently given by massed choirs. His music is willfully transposed, although there is not a shred of evidence to prove that they were ever interfered with. Most of the instruments used in modern renderings are hopelessly wrong from a tonal point of view."--BOOK JACKET.

The New Grove Dictionary of Music and Musicians is the most up-to-date body of musical knowledge ever gathered together.

Originally published in 1991, *Medieval Texts and Images* is a collection of essays which critically examines medieval manuscripts. The book contains a wide range of contributions, the first examines the relationship of the *Légende Dorée* and its relationship to the aristocratic patrons who commissioned these manuscripts; the second scrutinises the tradition of French illumination as it was developed in Paris in the so-called Bedford Master's workshop in the 1420s. The text examines liturgical texts of the medieval period and written and liturgical contributions to Renaissance art. Other contributions include an investigation into the written scroll within the painted composition, comparing various compositional and thematic functions in the depiction of a Crucifixion and a study of Christian vernacular poetry. This collection provides a comprehensive overview of the use of text and image in medieval literature.

Arranger index (c1987) provides an additional means of access by the name of the arranger or editor; 1988 supplement contains the sacred choral entries included in the 1986 Music-in-print annual supplement as well as new music published since 1985; 1992 supplement contains listings of music published since 1987 as well as earlier material of publishers not previously in the series; 1996 supplement contains listings of music published since 1991 as well as earlier material not previously in the series.

This second edition of Laster's Catalog combines in one volume the listings from the first catalog with the voluminous material that has appeared since 1973, more than doubling the number of citations. It is designed as an aid for the church musician and/or pastor seeking to plan unified worship services. It will also be of use to those church musicians who follow the Liturgical Calendar and plan music appropriate to the appointed lessons, as well as a source for non-church choir directors who would like to locate choral settings based on a particular passage from Scripture. Entries are arranged from Genesis through Revelation. Each main entry citation provides the biblical reference (book, chapter, and verse), as well as a reference to additional passages from Scripture used in the anthem. The composer, arranger, or editor and the title are listed as they appear on the octavo. Information on voicing, solos, and instrumental accompaniment is noted; the name of the publisher, the most recent date of publication and the octavo number appear at the end of each citation, where information on instrumental parts, other versions of the same title, and collections where the work might appear are also listed. Composer and title indexes round off the work.

This is a thorough-going study of Monteverdi's *Vespers*, the single most significant and most widely known musical print from before the time of J.S. Bach. The author examines Monteverdi's *Vespers* from multiple perspectives, combining his own research with all that is known and thought of the *Vespers* by other scholars. The historical origin as well as the musical and liturgical context of the *Vespers* are surveyed; similarly the controversial historiography of the *Vespers* in the nineteenth and twentieth centuries is scrutinized and evaluated. A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music. The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the *Vespers*, including general and specific recommendations for performance where appropriate. The book concludes with a series of informational appendices, including the psalm cursus for *Vespers* of all major feasts in the liturgical calendar, texts, and structural outlines for the *Vespers* compositions based on a cantus firmus, an analytical discography, and bibliographies of seventeenth-century musical and theoretical sources.

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