

LIST OF MAPS AND ILLUSTRATIONS	xi
PHOTO CREDITS	xv
PREFACE	xvii
CHAPTER 1 Introduction: Monarchy, Religion, and the Rhetoric of the Arts	1
Monarchy and Nobility (4) • Religion (11) • The Rhetoric of the Arts (15)	
CHAPTER 2 The Birth of Opera, Monody, and the Concerted Madrigal	22
Court Culture, Politics, and Spectacle in Florence (22) • The First Operas (26) • Le nuove musiche (31) • Monody and the Serious Canzonetta in Naples, Rome, and Elsewhere (38) • Seconda pratica and the Concerted Madrigal (44) • Court Opera in Mantua, Florence, and Rome (48)	
CHAPTER 3 New Genres of Instrumental Music	55
Frescobaldi and Style Change in Lute and Harpsichord Music (55) • Chordal Composition (63) • Modal Composition (64) • Church Organ Music in Early Seventeenth-Century Italy (71) • The Violin and Italian Instrumental Ensemble Music (75)	
CHAPTER 4 Church Music in Italy, 1600-1650	86
Churches and Other Religious Institutions (86) · Persistence of Traditions (91) · The Small-Scale Sacred Concerto (96) · Sacred Dialogues and Oratorios (101) · Large-Scale Concerted Church Music (104)	
CHAPTER 5 Stage, Instrumental, and Church Music in France to 1650	109
The Balet comique de la Royne (109) · Types of Dance in Court Ballets, Other Spectacles, and Social Contexts (112) · The air de cour (119) · Lute Music (123) · Harpsichord Music (127) · Instrumental Ensemble Music (130) · Organs and Organ Music (132) · Vocal Music for Church (134)	

CHAPTER 6	Music in the Empire through the Thirty Years' War	139
The Ita	lian Influx to the Empire and Eastern Europe (139) . The Ear-	
liest Lu	theran Composers to Assimilate New Italian Styles after 1600	
(143) •	Heinrich Schütz (149) · Calvinist Music (153) · Lutheran	
Organ	Music (154) · Froberger (156) · Ensemble Music in the Empire	
(158) •	Stadpfeifern (159) · The German Continuo Song (160)	

CHAPTER 7 Music in England under the First Stuart Kings and Commonwealth

164

England in the European Context (164) • Instrumental Ensemble Music in England (164) • Lute and Harpsichord Music (170) • Church Music under the Stuart Kings (173) • Madrigals, Ayres, and Songs (174) • The Masque at the Courts of the First Stuart Kings (177) • Music, the English Civil War, and Commonwealth (183)

CHAPTER 8 The Diffusion of New Vocal Genres for Theater, Chamber, and Church in Italy, 1635–1680

187

The Spread of Opera from Rome (187) · Venetian Theaters (189) · Incogniti Operas (191) · Venetian Opera Conventions (195) · Venetian Arias (198) · Florence, Naples, Genoa (199) · The Spread of the Chamber Cantata (202) · The Oratorio in Rome at Mid-Century (205) · Changes in Liturgical Music in Italy (208)

CHAPTER 9 Music at the Court of Louis XIV to the Death of Lully

216

Political, Economic, and Cultural Centralization in France (216) • Musique de la Grande Écurie (218) • Musique de la Chambre (220) • The Chapelle Royale (225) • Italian Opera at the French Royal Court (229) • Spectacle as Propaganda at the Court of Louis XIV (230) • The System of Royal Academies (231) • The Beginnings of French Opera (232) • Ballets de cour and Comèdies-ballets (233) • Tragédie en Musique (239) • Lully's Alceste (241) • Lully's Harmony (248) • Music in the City of Paris in the Age of Louis XIV (252)

CHAPTER 10 Music in Spain, Portugal, and their Colonies

257

The Spanish Empire and Its Church (257) · Latin Liturgical Music (259) · The Villancico and Other Vernacular Church Music (262) · Autos sacramentales (268) · Vocal Chamber Music (269) · Stage Music (273) · The Zarzuela (277) · Keyboard Music (278) · Harp and Guitar (281)

ix

CHAPTER 11	Music in the Empire during the Later
	Seventeenth Century

287

The New Lutheran Piety and the Religious Aria (287) · Sacred Concertos for Solo Voice (289) · Sacred Concertos for Several Voices (291) · Chorale Concertos (293) · Religious Vocal Music at the Catholic German Courts (297) · Keyboard Music (301) · Instrumental Ensemble Music (305) · Seventeenth-Century Opera in the German Lands (312) · German Music Theory (315) • Summary (318)

CHAPTER 12 Sonata and Concerto in Late Seventeenth-Century Italy

322

The Italian Trio and Solo Sonata in the Second Half of the Seventeenth Century (322) • Arcangelo Corelli (328) • The Normalized Harmonic Style (330) • The Solo Sonata after Corelli (343) • The Rise of the Concerto Grosso (344) • The Bolognese Trumpet Sonata (348) • The Solo Violin Concerto (351)

CHAPTER 13 England from the Restoration through the Augustan Age

357

Charles II and the Musical Institutions of His Court (357) · Anthems and Services (359) · Odes and Welcome Songs (361) · Songs and Domestic Vocal Ensembles (363) · Viols and Violins (364) · Solo Keyboard Music (369) · Plays with Music—Dramatick Operas (371) · All-Sung Operas (375)

CHAPTER 14 Italian Vocal Music, ca. 1680-1730

382

The Neoclassical Reform of Italian Opera, ca. 1680–1706 (382) • Opera seria, Part 1 (387) • The Doctrine of the Affections (389) • Opera seria, Part 2 (396) • "A Perfect Spiritual Melodramma": The Italian Oratorio, ca. 1680–1730 (406) • The Chamber Cantata (410) • Latin Church Music (414)

CHAPTER 15 French Music from the War of the Grand Alliance to the End of the Regency

423

France Declines in the Theater of Europe (423) • Italian Music: Rapprochement and Resistance (425) • The cantate françoise (430) • Vocal Church Music (435) • Organ Music (438) • Pièces de clavecin (440) • Sonatas and sonades (446) • Orchestral Music (449) • The Harmonic Theories of Jean-Philippe Rameau (450)

CHAPTER 16 German Traditions and Innovations, ca. 1690-1750 454
The New Lutheran Cantata (454) · Bach's Cantatas (460) · Protestant
Oratorios and Passions (467) · Handel's Oratorios (469) · Bach's Pas-
sions and Oratorios (473) · Bach's Keyboard Works (481) · Instrumen-
tal Ensemble Music (487) · The End of an Era—The Legacy of the
Baroque (491)

ed To among the Market Harrist Market and Re- (New Association of the

APPENDIX Rhetorical Figures that Are Frequently Mirrored in Music

495

INDEX

498