

Music In European Capitals The Galant Style 1720 1780

Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film, gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies, philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.

This book surveys the role of music in British culture throughout the long Romantic period.

A prolific music theorist and critic as well as an established composer, Johannes Mattheson remains surprisingly understudied. In this important study, Margaret Seares places Mattheson's *Pi's de clavecin* (1714) in the context of his work as a public intellectual who encouraged German musicians and their musical public to eschew what he saw as the hidebound traditions of the past, and instead embrace a universalism of style and expression derived from contemporary currents in music of the leading European nations. Beginning with the early non-musical writings by Mattheson, Seares places them in the context of the cosmopolitan city-state of Hamburg, before moving to a detailed study of his first major musical treatise *Das neuerffnete Orchestre* of 1713, in which he espoused his views about the musics of the past and present and, in particular, the characteristics of the musics of Germany, Italy, France and England. This latter section of the treatise, Part III, is edited and translated into English in the book's appendix - the first such translation available. Seares then moves on to an evaluation of the *Pi's de clavecin* as a work in which Mattheson reflects in musical terms the themes of modernism (in the sense of *à la mode*) and universalism that are such a strong part of his writings of the period, and a work that represents an important precursor for the keyboard suites of Johann Sebastian Bach and Georg Frideric Handel.

Eighteenth Century Music in its cultural, social, and intellectual contexts. John Rice's *Music in the Eighteenth Century* takes the reader on an engrossing Grand Tour of Europe's musical centers, from Naples, to London, Berlin, Vienna, Prague, and St. Petersburg —with a side trip to the colonial New World. Against the backdrop of Europe's largely peaceful division into Catholic and Protestant realms, Rice shows how "learned" and "galant" styles developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, he broadens his focus to assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but

also on broader social and intellectual currents.

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

Reflecting a wide variety of approaches to eighteenth-century opera, this Companion brings together leading international experts in the field to provide a valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text analysis, individual essays investigate aspects such as audiences, architecture of the theaters, marketing, acting style, and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well established knowledge, reflects recent research on eighteenth-century opera, and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is experiencing continuing critical and popular success through innovative and provoking productions world-wide, and this Companion will appeal to opera goers as well as to students and teachers of this key topic.

Music in the Galant Style is an authoritative and readily understandable study of the core compositional style of the eighteenth century. Gjerdingen adopts a unique approach, based on a massive but little-known corpus of pedagogical workbooks used by the most influential teachers of the century, the Italian partimenti. He has brought this vital repository of compositional methods into confrontation with a set of schemata distilled from an enormous body of eighteenth-century music, much of it known only to specialists, formative of the "galant style."

A bold application of the concept of "canonical" works to the development of French operatic and concert life in the eighteenth and nineteenth centuries.

The music of early modern Naples and its renowned artistic traditions remain a fruitful area for scholars in eighteenth-century studies. Contemporary social, political, and artistic conditions had stimulated a significant growth of music, musicians and culture in the Kingdom of Naples from the beginning of the seventeenth century. Although eighteenth-century Neapolitan opera is well documented in scholarship, historians have paid much less attention to the simultaneous cultivation of instrumental genres. Yet the culture of instrumental music grew steadily and by its end became an exclusive area of focus for the royal court, a remarkable departure from past norms of patronage. By bridging this gap, Anthony R. DeDonna brings together diverse fields, including historical musicology, music theory, Neapolitan and European history. His book investigates the wide-ranging role of instrumental genres within late eighteenth-century Neapolitan culture and introduces readers to new material, including recently discovered instrumental works of Paisiello, Cimarosa and Pleyel.

Recent scholarship has vanquished the traditional perception of nineteenth-century Britain as a musical wasteland. In addition to attempting more balanced assessments of the achievements of British composers of this period, scholars have begun to explore the web of reciprocal relationships between the societal, economic and cultural dynamics arising from the industrial revolution, the Napoleonic wars, and the ever-changing contours of British music publishing,

music consumption, concert life, instrument design, performance practice, pedagogy and composition. Muzio Clementi (1752–1832) provides an ideal case-study for continued exploration of this web of relationships. Based in London for much of his life, whilst still maintaining contact with continental developments, Clementi achieved notable success in a diversity of activities that centred mainly on the piano. The present book explores Clementi's multivalent contribution to piano performance, pedagogy, composition and manufacture in relation to British musical life and its international dimensions. An overriding purpose is to interrogate when, how and to what extent a distinctive British musical culture emerged in the early nineteenth century. Much recent work on Clementi has centred on the Italian National Edition of his complete works (MiBACT); several chapters report on this project, whilst continuing to pursue the book's broader themes.

Tonal Space in the Music of Antonio Vivaldi incorporates an analytical study of Vivaldi's style into a more general exploration of harmonic and tonal organization in the music of the late Italian Baroque. The harmonic and tonal language of Vivaldi and his contemporaries, full of curious links between traditional modal thinking and what would later be considered common-practice major-minor tonality, directly reflects the historical circumstances of the shifting attitude toward the conceptualization of tonal space so crucial to Western art music. Vivaldi is examined in a completely new context, allowing both his prosaic and idiosyncratic sides to emerge clearly. This book contributes to a better understanding of Vivaldi's individual style, while illuminating wider processes of stylistic development and the diffusion of artistic ideas in the 18th century.

Explores the rise of the galant style in Europe during the eighteenth century and discusses musical developments in Naples, Venice, Dresden, Berlin, Mannheim, and Paris.

The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before.

Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

“A great reference tool for anyone who wants to explore the history of music.” - Philip Glass
Jon Paxman's *Classical Music 1600–2000: A Chronology* interprets

four centuries of Western classical music, considering its evolution from two different perspectives. Monumental in scope but lucid in style, this book will prove invaluable to anyone – student or enthusiast – who wants to comprehend the overwhelmingly rich and sometimes complex evolution of Western classical music. *Classical Music 1600–2000: A Chronology* features contributions by Terry Barfoot, Katy Hamilton, Thomas Lydon and Robert Rawson.

A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence.

Opera has always been controversial, not only because of how vastly expensive it is to produce. It has historically been a vital and complex mixture of high art and commerce, socially elite and popular or middle-class, the new and the increasingly old. When a city wants a new landmark building, an opera house is very often the solution: why should this still be the case? *The Oxford Handbook of the Operatic Canon* examines how opera has become the concrete edifice it was never meant to be, by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence. This new collection addresses questions that are key to opera's past, present and future. Why is the art form apparently so arthritically canonical, with the top ten titles, all more than a century old, accounting for nearly a quarter of all performances world-wide? Why is this top-heavy system of production becoming still more restrictive, even while the repertory is seemingly expanding, notably to include early music? Why did the operatic canon evolve so differently from that of concert music? And why has that evolution attracted so comparatively little attention from scholars? Why, finally, if opera houses all over the world are dutifully honoring their audiences' loyalty to these favorite works, are they having to struggle so hard financially? Answers to these and other problems are offered here by 26 musicologists, historians, and industry professionals working in a wide range of contexts. Topics range from the seventeenth century to the present day, and from Russia to England and continental Europe to the Americas. In an effort to reflect the contested nature of most of the issues facing opera, each topic is addressed by two essays, introduced jointly by the respective authors, and followed by a jointly compiled list of further reading. These paired essays complement each other in different ways: for example, by treating the same geographical location in different periods, by providing different national or regional perspectives on the same period, or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, *The Oxford Handbook of the Operatic Canon* challenges scholarly assumptions and expectations, and breathes fresh air into the fields of music and cultural history.

Ralph P. Locke provides fresh insights into Western culture's increasing awareness of ethnic Otherness during the years 1500-1800.

Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book, Daniel Hertz shows that the first Viennese

school grew from a Catholic inheritance in Italian music and from local tradition, with an admixture of French currents. The generation of composers led by Haydn no longer trained in Italy. By the time young Mozart joined the ranks of the Viennese school, its accomplishments towered above all others of the time. The author's approach can be compared to viewing a majestic mountain range in its totality: the highest peaks take on even greater majesty when seen in their natural context of foothills and lesser peaks. This is how Haydn and Mozart were viewed by their contemporaries, whose world of perception Hartz recreates, using, among other things, the visual art of the period. His focus is on music as a part of cultural history at a particular time and place. Stylistic terms and a priori periods matter less to him than the common denominators of geography, culture, and political history. Book jacket.

This volume of essays brings together the best of recent scholarship on Johann Christian Bach, the youngest son of J.S. Bach and a friend and mentor of Mozart. J.C. Bach had a cosmopolitan career, beginning in Berlin as a pupil of his half-brother, C.P.E. Bach, then a sojourn to Italy where he studied with Padre Martini in Bologna; after making his successful debut with operas for Turin and Naples he moved to London, where he became a leading composer and impresario. The articles selected for this volume represent the principal themes of scholarly research and writing over the past fifty years. The introduction provides a survey of J.C. Bach's career and an overview of recent literature. The collection includes English translations of two articles first published in German in the *Bach-Jahrbuch*, as well as one article published as recently as 2015. An appendix lists the complete contents of *The Collected Works of Johann Christian Bach*, using the Warburton catalogue numbers.

A guide for music: compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology, theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of notes heard as some sort of unit; chord progression, which is a succession of chords (simultaneity succession); harmony, which is the relationship between two or more pitches; counterpoint, which is the simultaneity and organization of different melodies; and rhythm, which is the organization of the durational aspects of music.

Drawing upon a rich array of sources from archives in Leipzig, Dresden and Halle, Tanya Kevorkian illuminates culture in Leipzig before and during J.S. Bach's time in the city. Working with these sources, she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously. Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices, and an infusion of change that set in after 1680. Among other forms of change, new secular arenas appeared, influencing church music and provoking reactions from Pietists, who developed alternative meeting, networking and liturgical styles. The book focuses on

the everyday practices and active roles of audiences in public religious life. It examines music performance and reception from the perspectives of both 'ordinary' people and elites. Church services are studied in detail, providing a broad sense of how people behaved and listened to the music. Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants, thereby illuminating the working environment of J.S. Bach, Telemann and other musicians. In addition, Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s.

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Beethoven's late style is the language of his ninth symphony, the *Missa Solemnis*, the last piano sonatas and string quartets, the *Diabelli Variations*, the *Bagatelles*, as well as five piano sonatas, five string quartets, and several smaller piano works. Historically, these works are seen as forging a bridge between the Classical and Romantic traditions: in terms of their musical structure, they continue to be regarded as revolutionary. Spitzer's book examines these late works in light of the musical and philosophical writings of the German intellectual Theodor Adorno, and in so doing, attempts to reconcile the conflicting approaches of musical semiotics and critical theory. He draws from various approaches to musical, linguistic, and aesthetic meaning, relating Adorno to such writers as Derrida, Benjamin, and Habermas, as well as contemporary music theorists. Through analyses of Beethoven's use of specific musical techniques (including neo-Baroque fugues and counterpoint), Spitzer suggests that the composer's last works offer a philosophical and musical critique of the Enlightenment, and in doing so created the musical language of premodernism.

Georg Philipp Telemann gave us one of the richest legacies of instrumental music from the eighteenth century. Though considered a definitive contribution to the genre during his lifetime, his concertos, sonatas, and suites were then virtually ignored for nearly two centuries following his death. Yet these works are now among the most popular in the baroque repertory. In *Music for a Mixed Taste*, Steven Zohn considers Telemann's music from stylistic, generic, and cultural perspectives. He investigates the composer's cosmopolitan "mixed taste"--a blending of the French, Italian, English, and Polish national styles--and his imaginative expansion of this concept to embrace mixtures of the old (late baroque) and new (galant) styles. Telemann had an equally remarkable penchant for generic amalgamation, exemplified by his pioneering role in developing hybrid types such as the sonata in concerto style ("*Sonate auf Concertenart*") and overture-suite with solo instrument ("*Concert en ouverture*"). Zohn examines the extramusical meanings of Telemann's "characteristic" overture-suites, which bear descriptive texts associating them with literature, medicine, politics, religion, and the natural world, and which acted as vehicles for the composer's keen sense of musical humor. Zohn then explores Telemann's unprecedented self-publishing enterprise at Hamburg, and sheds light on the previously unrecognized borrowing by J.S. Bach from a Telemann concerto. *Music for a Mixed Taste* further reveals how Telemann's style polonaise generates musical and social meanings through the timeless oppositions of Orient-Occident, urban-rural, and serious-comic.

The second son of Johann Sebastian Bach, C.P.E. Bach was an important composer in his own right, as well as a writer and performer on keyboard instruments. He composed roughly a thousand works in all the leading genres of the period, with the exception of opera, and Haydn,

Mozart and Beethoven all acknowledged his influence. He was also the author of a two-volume encyclopedic book about performance on keyboard instrument. C.P.E. Bach and his music have always been the subject of significant scholarship and publication but interest has sharply increased over the past two or three decades from performers as well as music historians. This volume incorporates important writings not only on the composer and his chief works but also on theoretical issues and performance questions. The focus throughout is on relatively recent scholarship otherwise available only in hard-to-access sources.

Research in the field of keyboard studies, especially when intimately connected with issues of performance, is often concerned with the immediate working environments and practices of musicians of the past. An important pedagogical tool, the keyboard has served as the 'workbench' of countless musicians over the centuries. In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges. In recent decades interest has turned towards a contextualized understanding of creative processes in music, and keyboard studies appears well placed to contribute to the exploration of this wider concern. The nineteen essays collected here encompass the range of research in the field, bringing together contributions from performers, organologists and music historians. Questions relevant to issues of creative practice in various historical contexts, and of interpretative issues faced today, form a guiding thread. Its scope is wide-ranging, with contributions covering the mid-sixteenth to early twentieth century. It is also inclusive, encompassing the diverse range of approaches to the field of contemporary keyboard studies. Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period.

Introduction : audiovisual histories -- From mimesis to prosthesis -- Opera as peepshow --

Shadow media -- Haydn's Creation as moving image -- Beethoven's phantasmagoria --

Conclusion : audiovisual returns

This collection of articles dedicated to the memory of Lenore Coral divides into three sections that focus on her scholarly interests: music of the eighteenth century, music libraries and collections, and new approaches to the musical canon. Many of the seventeen contributions included in the volume are the result of the individual author's connection with Lenore, or were projects that she had been directly involved with, either as dissertation advisor, committee member, or interested observer. The senior scholars and music librarians represented here are testament to the impact of her intellect and influence.

Essays dealing with the controversial concept of the "work", and how far social and cultural practices are integral to it.

Eighteenth-century Sweden was deeply involved in the process of globalisation: ships leaving Sweden's central ports exported bar iron that would drive the Industrial Revolution, whilst arriving ships would bring not only exotic goods and commodities to Swedish consumers, but also new ideas and cultural practices with them. At the same time, Sweden was an agricultural country to a large extent governed by self-subsistence, and - for most - wealth was created within this structure. This volume brings together a group of scholars from a range of disciplinary backgrounds who seek to present a more nuanced and elaborated picture of the Swedish cosmopolitan eighteenth century. Together they paint a picture of Sweden that is more like the one eighteenth-century intellectuals imagined, and help to situate Sweden in histories of cosmopolitanism of the wider world.

Renowned for his influence as a political philosopher, a writer, and an autobiographer, Jean-Jacques Rousseau is known also for his lifelong interest in music. He composed operas and other musical pieces, invented a system of numbered musical notation, engaged in public debates about music, and wrote at length about musical theory. Critical analysis of Rousseau's work in music has been principally the domain of musicologists, rarely involving the work of scholars of political theory or literary studies. In *Rousseau Among the Moderns*,

Julia Simon puts forth fresh interpretations of *The Social Contract*, the *Discourse on the Origin of Inequality*, and the *Confessions*, as well as other texts. She links Rousseau's understanding of key concepts in music, such as tuning, harmony, melody, and form, to the crucial problem of the individual's relationship to the social order. The choice of music as the privileged aesthetic object enables Rousseau to gain insight into the role of the aesthetic realm in relation to the social and political body in ways often associated with later thinkers. Simon argues that much of Rousseau's "modernism" resides in the unique role that he assigns to music in forging communal relations.

The mass is an extraordinary musical form. Whereas other Western art music genres from medieval times have fallen out of favour, the mass has not merely survived but flourished. A variety of historical forces within religious, secular, and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants, become concertised and ultimately bifurcate. Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today, and the Church itself moved in favour of congregational singing, composers continued to compose masses. By the early twentieth century two forms of mass existed: the liturgical mass composed for church services, and the concert mass composed for secular venues. Spanning two millennia, *The Origins and Ascendancy of the Concert Mass* outlines the origins and meanings of the liturgical texts, defines the concert mass, explains how and why the split occurred, and provides examples that demonstrate composers' gradual appropriation of the genre as a vehicle for personal expression on serious issues. By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas.

Leipzig, Germany, is renowned as the city where Johann Sebastian Bach worked as a church musician until his death in 1750, and where Felix Mendelssohn Bartholdy directed the famed Gewandhaus orchestra until his own death in 1847. But the century in between these events was critically important as well. During this period, Leipzig's church music enterprise was convulsed by repeated external threats—a growing middle class that viewed music as an object of public consumption, religious and political tumult, and the chaos of the Seven Years and Napoleonic wars. Jeffrey S. Sposato's *Leipzig After Bach* examines how these forces changed church and concert life in Leipzig. Whereas most European cities saw their public concerts grow out of secular institutions such as a royal court or an opera theater, neither of these existed when Leipzig's first subscription concert series, the *Grosse Concert*, was started in 1743. Instead, the city had a thriving Lutheran church-music enterprise that had been brought to its zenith by Bach. Paid subscription concerts therefore found their roots in Leipzig's church music tradition, with important and unique results. These included a revolving door between the Thomaskantor position and the Gewandhaus directorship, as well as public concerts with a distinctly sacred flavor. Late in the century, as church attendance faltered and demand for subscription concerts rose, the Gewandhaus dominated the musical life of Leipzig, influencing church music programming in turn. Examining liturgical documents, orchestral programs, and dozens of unpublished works of church and concert music, *Leipzig After Bach* sheds new light on a century that redefined the relationship between sacred and secular musical institutions.

During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards Francois Lyotard's grand narratives, as a sign of what he diagnosed as our 'postmodern condition', has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a

radical conclusion of the 'end of history' in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to *Critical Music Historiography* take a step back and argue that the radical view of the 'impossibility of history', as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

The universally acclaimed and award-winning *Oxford History of Western Music* is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Seventeenth and Eighteenth Centuries*, the second volume Richard Taruskin's monumental history, illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries. Examining a wealth of topics, Taruskin looks at the elegant masques and consort music of Jacobean England, the Italian concerto style of Corelli and Vivaldi, and the progression from Baroque to Rococo to romantic style. Perhaps most important, he offers a fascinating account of the giants of this period: Bach, Handel, Mozart, Haydn, and Beethoven. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

Since it was first published in 1993, the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its

already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

This path-breaking study of stage works in Italian musical performances reconsiders a crucial period of music history. Through an interdisciplinary examination of the statue animated by music, Ellen Lockhart deftly shows how Enlightenment ideas influenced Italian theater and music, and vice versa. As Lockhart reveals, the animated statue became a fundamental figure within aesthetic theory and musical practice during the years spanning 1770–1830. Taking as its point of departure a repertoire of Italian ballets, melodramas, and operas from this period, *Animation, Plasticity, and Music in Italy* traces its core ideas between science, philosophy, theories of language, itinerant performance traditions, the epistemology of sensing, and music criticism.

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