

1. Record Nr.	UNISA996384074803316
Autore	Spangenberg Johann
Titolo	The sum of diuinitie [[electronic resource]] : Drawen out of holy scripture, very necessarye for curates and younge studentes in diuinity, and also meete for all christen men and women, what so euer age they be of. Drawen out of Latin in-to Englysh by Robert Hutten
Pubbl/distr/stampa	Imprynted at London, : By John Awdely, dwelling beyonde Aldersgate by great Saynte Bartelmewes, Anno D[omi]ni. M.D. LXI. The. 8. day of August. [1561]
Descrizione fisica	[296] p
Altri autori (Persone)	Hutton Robert <d. 1568.>
Soggetti	Theology Lutheran Church
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	By Johann Spangenberg. An English translation, by Robert Hutton, of: Spangenberg, Johann. Margarita theologica, continens praecipuos locos doctrinā Christianā. Running title reads: The summe of diuinity. Signatures: A-S Tā'. Reproduction of the original in the Folger Shakespeare Library.
Sommario/riassunto	eebo-0055

2. Record Nr.	UNINA9910150188903321
Titolo	Music and culture in the Middle Ages and beyond : liturgy, sources, symbolism / / edited by Benjamin Brand, David J. Rothenberg
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2016
ISBN	1-316-79868-2 1-316-79922-0 1-316-79931-X 1-316-79940-9 1-316-66383-3 1-316-79949-2 1-316-79976-X
Descrizione fisica	1 online resource (xvi, 362 pages) : digital, PDF file(s)
Disciplina	780.9/02
Soggetti	Music - 500-1400 - History and criticism Music - 15th century - History and criticism Music - 16th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 28 Nov 2016).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Music and liturgy in medieval Capua / Thomas Forrest Kelly -- The model antiphon series <i>Primum quaerite</i> in Hucbald's office In plateis and in other post-carolingian chant: theory meets practice / Barbara Hagh-Huglo -- Singing from the pulpit: improvised polyphony and public ritual in medieval Tuscany / Benjamin Brand -- Liturgy and politics in Renaissance Florence: the creation of the 1526 Office for St. Zenobius / Marica S. Tacconi -- Music and pageantry in the formation of Hispano-Christian identity: the feast of St. Hippolytus in sixteenth-century Mexico City / Lorenzo Candelaria -- The sources and the sanctorale: dating by the decade in thirteenth-century Paris / Rebecca A. Baltzer -- Vernacular contexts for the monophonic motet: notes from a new source / Mark Everist -- Tradition and innovation in fourteenth-century instrumental music: evidence from archival and musical sources / Keith Polk -- Melchior or Marchion de Civilibus, prepositus brixiensis: new documents / Margaret Bent -- Papal

musicians at Cambrai in the early fifteenth century / Alejandro Enrique Planchart -- Sixtus IV, the Franciscans, and the beginning of music printing in fifteenth-century Rome / Jane A. Bernstein -- The gate that carries Christ: wordplay and liturgical imagery in a motet from ca. 1300 / David J. Rothenberg -- A musical lesson for a king from the Roman de Fauvel / Anne Walters Robertson -- Preaching to the choir? : Obrecht's motet for the dedication of the Church / M. Jennifer Bloxam -- The Madonna triptych : a mystical reading of three early music videos / Andrew Tomasello.

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#### Sommario/riassunto

It has become widely accepted among musicologists that medieval music is most profitably studied from interdisciplinary perspectives that situate it within broad cultural contexts. The origins of this consensus lie in a decisive reorientation of the field that began approximately four decades ago. For much of the twentieth century, research on medieval music had focused on the discovery and evaluation of musical and theoretical sources. The 1970s and 1980s, by contrast, witnessed calls for broader methodologies and more fully contextual approaches that in turn anticipated the emergence of the so-called 'New Musicology'. The fifteen essays in the present collection explore three interrelated areas of inquiry that proved particularly significant: the liturgy, sources (musical and archival), and musical symbolism. In so doing, these essays not only acknowledge past achievements but also illustrate how this broad, interdisciplinary approach remains a source for scholarly innovation.

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