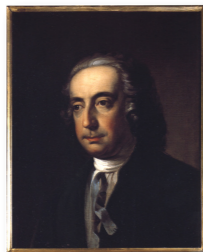


URSULA KIRKENDALE
ANTONIO CALDARA
 LIFE AND VENETIAN-ROMAN ORATORIOS
 REVISED AND TRANSLATED BY WARREN KIRKENDALE

From the reviews of the German edition:

«The author carries out her ambitious program without either vagueness or academic aridity; her scholarly equipment is outstanding and there is scarcely one commonplace sentence on 400 pages. Dr. Kirkendale's knowledge of the large area which comes into her purview is most impressive ...», a comprehensive command of general, musical, artistic and literary history that is always skillfully woven into the narrative. Obviously all this adds up to an extraordinary scholarly performance, yet this is not half the story of the adventure». «A number of [Caldara's] oratorios belong to the finest works created in the first half of the eighteenth century, and now that the scholarly spadework has been so brilliantly accomplished, perhaps the scores will be published – and performed» (Paul Henry Lang, «Musical Quarterly»).



'landmark' books destined to take a high rank among musicological studies». «The sheer amount of painstaking research evidenced here is paralleled only by the skill with which the vast material has been organized ... useful not only for its content, but also as a model of method» (Donald Grout, JAMS).

«The rich *humanitas* of the author allows us to observe a detailed and lively picture of the milieu». «But all that, which is already so much, is only part of a volume exemplary in many ways, certainly monumental». «After a general discourse, of extreme interest, on the milieu and the librettos follows the long and detailed study of the style, ... in which the profound humanistic culture of Kirkendale permits a subtle investigation of rhetorical-affective motives... a method intelligently updated... often of extreme penetration» (Agostino Ziino, «Nuova Rivista Musicale Italiana»).

«It was evident at once that here was one of those

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2007, cm 17 × 24, 554 pp. with musical ex. and 24 plates, five in color. Hardcover. € 62,00 [ISBN 978 88 222 5714 7]

WARREN KIRKENDALE
L'ARIA DI FIORENZA,
 ID EST
IL BALLO DEL GRAN DUCA

«Thanks to the profound research extended to numerous documentary sources, and by means of a historical-critical analysis conducted with rigorous method, a scholar so passionately dedicated to the discipline as Kirkendale acquires for musicology new insights into such an interesting subject». (FEDERICO GHISI, «Rivista Italiana di Musicologia»)



«One of the richest and most beautiful musicological monographs». «Truly titanic power in tracing the story of the melody through an immense quantity of sources». (ALEXANDER SILBINGER, «Nuova Rivista Musicale Italiana»)

«Fascinating reading». «This volume will provide most welcome stimulation to all students of the period around 1600». (JEROME ROCHE, «Music and Letters»).

«Kirkendale's publications show their author proceeding consistently with a method which aims at determining unequivocally musical phenomena ... and discovering their genesis». «The reader gains an idea of the underlying achievement when he learns ... that Kirkendale could trace over three hundred relevant compositions to prove his arguments. In addition comes an impressive knowledge of the literature and especially of hitherto unknown archival sources for Florentine music history around 1600; the prospect of their complete presentation arouses expectations of something extremely significant». (THEOPHIL ANTONICEK, «Österreichische Musikzeitschrift»)

«This impressive essay charts the appearance ... of one of the least studied of the many harmonic frameworks on which a wide range of music of the [17th century] was based». «The subject ..., if it is to be handled definitively, really does need the exhaustive treatment and diligent searching that Professor Kirkendale has brought to it». (NIGEL FORTUNE, «Musical Times»)

«Here, as elsewhere, the author demonstrates his known capacity for calling upon extramusical disciplines to lend depth and solidarity to his discussion». (PIERO WEISS, «Musical Quarterly»)

«There can be no doubt that this is an unusually impressive achievement». (LEWIS LOCKWOOD, «Renaissance Quarterly»)

«Astonishingly rich knowledge, unrolled as if it were to be taken for granted». (CARL DAHLHAUS, «Neue Zeitschrift für Musik»)

«Exemplary musicological method». «Its depth and breadth surpass by far everything which has been written in this field». «Cultural-historical material which would suffice for several large monographs». (TIBOR TALLIÁN, «Studia Musicologica»)

«A fascinating story, ... remarkably thorough». (RICHARD HUDSON, «Journal of the American Musicological Society»)

«One of the most beautiful books one could see». «Olschki at his best». (NANIE BRIDGMAN, «Revue de Musicologie»)

1972, cm 24 × 33, 162 pp. plus 12 plates, one in color. In English. Hardcover. € 121,00 [ISBN 978 88 222 1773 8]

WORKS OF
URSULA AND WARREN
KIRKENDALE

PUBLISHED BY
 LEO S. OLSCHKI



Ursula Kirkendale, born 1932 in Dortmund, deceased in Munich, 2013. Dr. phil. University of Bonn, taught at the University of Southern California, the University of California, Duke University, and Columbia University. Her teaching activity was terminated in 1971 by an ictus and speech impairment, but she continued to publish. She was fellow of the Deutscher Akademischer Austauschdienst and the American Council of Learned Societies, and was elected «wirkendes Mitglied» of the Gesellschaft zur Herausgabe von Denkmälern Tonkunst in Österreich.

Warren Kirkendale, born 1932 in Toronto, B.A. there, Dr. phil. University of Vienna, was professor at the University of Southern California, Duke University, honorary professor at the University of Pavia, and professor ordinarius at the University of Regensburg. He was visiting professor at the Harvard University Center for Italian Renaissance Studies, Moscow State University, and the Hungarian Academy of Sciences, and fellow of the Deutscher Akademischer Austauschdienst (twice), Canada Council, National Endowment for the Humanities (twice), American Council of Learned Societies, and the Stiftung Volkswagenwerk. His books include also Fugue und Fugato in der Kammermusik des Rokoko und der Klassik (1966, expanded English edition 1979).

He is «wirkendes Mitglied» of the Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich, honorary member of the Accademia Filarmonica in Bologna, holds an honorary doctorate from the University of Pavia, is recipient of the medals of this university and the Collège de France, and in 2014 was nominated «Alumnus of Distinction» by the University of Toronto.

The Kirkendales have lectured for various academies and the major universities in Europe and North America. They lived/live in Rome.

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WARREN KIRKENDALE
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 DURING THE PRINCIPATE OF THE MEDICI**
 WITH A RECONSTRUCTION OF THE ARTISTIC ESTABLISHMENT

«A goldmine of information», «an indispensable source book for everyone working on music in Florence – or indeed in Italy». (HOWARD M. BROWN, prepublication review)

«A stupendous accomplishment», «a monumental work, the product of years of meticulous scholarship». (RICHARD SHERR, prepublication review)

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«This book is testimony to its author's industry, patience, and single-minded integrity of purpose». «Kirkendale has set very high standards for himself ... and I am prepared to believe that he lives up to them». (JAMES HAAR, «Renaissance Quarterly»)

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Historiae Musicae Cultores, vol. 61

1993, cm 17,5 × 24,5, 752 pp. plus 13 plates, two in color and two charts in pocket.
 Hardcover. € 117,00 [ISBN 978 88 222 4108 5]

WARREN KIRKENDALE
EMILIO DE' CAVALIERI «GENTILUOMO ROMANO»
 HIS LIFE AND LETTERS, HIS ROLE AS SUPERINTENDENT OF ALL THE ARTS
 AT THE MEDICI COURT, AND HIS MUSICAL COMPOSITIONS

With addenda to *L'Aria di Fiorenza* and *The Court Musicians in Florence*

«Thus it can happen that a musicological text is transformed into a reference book of historiography of art. The monograph on Emilio de' Cavalieri ... presents itself as one of these classics». «It remains fascinating and dense with unpublished and little known information». «Kirkendale, a musicologist of Canadian origin, trained in Vienna, and for years resident of Italy after a long period of university teaching in [the U.S.A. and] Germany, is certainly one of the most famous music historians of our time». «He knows the Florentine and Roman archives as few others do: rich and multifarious material is thus put at the disposition of scholars of all [historical] disciplines, as he had done in the preceding volumes ... in an ideal trilogy». «A volume dedicated to a major musician and major artistic historiographic texts of the baroque era». (DINKO FABRIS, «L'Indice»)

«Warren Kirkendale is one of today's best known and esteemed musicologists. The book, in the tradition of Kirkendale's preceding works, is the fruit of years of most scrupulous research in numerous archives and libraries, and constitutes again a milestone in studies not only musical, but historical *tout court*: a brilliant example of historical musicology». (MARCO DELLA SCIUCCA, «Oggi e domani»)

«To Warren Kirkendale is due the great merit of having pro-



duced the comprehensive monograph on Emilio de' Cavalieri. It presents all the nuances of this fascinating personality ... and achieves a new horizon for music biography». «The study is a great enrichment for research on musical and social history of the 16th and 17th centuries, ... difficult to surpass». (BERNHARD SCHRAMMECK, «Die Musikforschung»)

«Kirkendale's erudition makes him a secure guide».

«Historians of various disciplines will certainly be enormously grateful to him for his thoroughness». «Like its companion volumes, a work of immense scholarship which will long remain the standard work on Cavalieri and his music». (NOEL O'REGAN, «Renaissance Studies»)

«A careful analysis of the life and works of this important composer. It is also a clear investigation into the immense changes taking place in Western music, art, and aesthetics around 1600, and the role Cavalieri played in bringing them about». «A work, ... of value not only to musicologists but to general historians as well». «The volume is extremely beautiful». «The wide intellectual scope and thorough command of all the material makes Kirkendale's *Emilio de' Cavalieri* a book of immense value to musicologists and the general scholar alike», «does full justice to a most remarkable human being». (MURRAY BRADSHAW, «Notes»)

Historiae Musicae Cultores, vol. 86

2001, cm. 17 × 24, 552 pp. plus 56 plates, 12 in color. Hardcover. € 88,00 [ISBN 978 88 222 4969 2]

WARREN AND URSULA KIRKENDALE
MUSIC AND MEANING
 STUDIES IN MUSIC HISTORY
 AND THE NEIGHBOURING DISCIPLINES

An indexed selection of revised and updated articles, seven of which hitherto unavailable in English. Largely source-based, utilizing archival documents, or applying the methods of literary topos-research and iconology to music itself, with links to the disciplines of history, Classical and Romance philology, art history, liturgics, patristics, etc.

W. KIRKENDALE: *Circulatio*-Tradition, *Maria lactans*, and Josquin as Musical Orator • Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach • On the Rhetorical Interpretation of the Ricercar and J. S. Bach's *Musical Offering* • Franceschina, Girometta, and Their Companions in a Madrigal *a diversi linguaggi* by Luca Marenzio and Orazio Vecchi • The Myth of the 'Birth of Opera' in the Florentine Camerata Deflated with the Roman Gentleman Emilio de' Cavalieri • Sul primo Orfeo di Monteverdi, Francesco Rasi • U. KIRKENDALE: The King of Heaven and the King of France: On a *Topos* in the Manner of Lully • The War of the



Spanish Succession Reflected in Music by Antonio Caldara • The Ruspoli Documents on Handel • Organ Playing in the Lateran and other Remembrances on Handel • Handel with Ruspoli: New Documents • The Source of Bach's *Musical Offering*: the *Institutio oratoria* of Quintilian • Review of J. S. Bach, *Musikalisches Opfer*, facsimile edition • W. KIRKENDALE: The Baroque Mozart • Ancient Rhetorical Traditions in Beethoven's *Missa solemnis* • Gregorian Style in Beethoven's String Quartet Op. 132 • The *Great Fugue* Op. 133: Beethoven's *Art of Fugue* • A History of Harmonics on the Violin • «As a Historian I Live with the Past» • On 'Sources' for Music History.

«... of very exceptional consequence and quality. Many of the articles have long become classical texts of music historiography... The continuous reading of them demonstrates clearly and impressively how at what a high level is argued throughout, how broad and secure the foundations of the presentation are, and how much everything is carried by a profound humanistic culture. Connected with this, the texts have remained young and can be read with profit again and again. Also in this respect they are 'classical' texts. Their everyday usefulness is heightened through correction of details and some extensive addenda to the original versions... Central is the claim to understand such music in the sense of its own time, to contextualize it as consistently as possible, based (ideally) on all sources from all historical areas which are relevant for the author and the work, and in this way to comprehend its 'meaning' as historical significance. This is obviously an extremely high claim, but it is again and again discharged in an impressive manner and measure... It is of course also obvious that the concept of music historiography carried out here with so significant and rich results crosses almost all methodological developments, upheavals, fashions and catastrophes, which the discipline has experienced precisely in the decades in which the Kirkendales have worked so productively. This is pointed out clearly in an interview... 'As a Historian I Live with the Past'. It is a moving document, because it reveals the scholarly ethos of an important man of learning, and it is a refreshingly clear settling of accounts with many developments of the discipline which have struck out not only or not at all to its advantage, from the influence of Adorno to the 'new musicology', gender studies, et al... But whatever position one may take: that which will remain beyond the present diffuse-critical situation of the discipline are the articles collected here as the heart of a truly impressive life work» (LUDWIG FINSCHER, «Die Musikforschung»). «A monumental manifestation of that which we at that time absorbed [at the University of Vienna]. «It was the spirit of the tradition of the most demanding scholarly work which goes back to the 19th century». «The visible demonstration of an understanding of research which... obviously is connected with the extreme demands of such scholarship, undeniably requiring the engagement of the entire personality. Here is presented a gleaming monument to a scholarly ideal». «With the Kirkendales [this principle of source-based research] is achieved with a consistency hardly to be found elsewhere. The continuous interaction and minute exploitation of all attainable factors for the origin of a work – drawing upon many areas beyond music, which prove to be indispensable for its interpretation – ... not only result in profound perceptions, but represent for the reader... texts which continually challenge his interest». «An abundance of perceptions gained from knowledge of sources and a similar abundance of new sources». «The scholarly work of the Kirkendales belongs without doubt to the best which our generation has achieved in musicology». «The Kirkendales are exceptional phenomena» (THEOPHIL ANTONICEK, «Musicologica Austriaca»). «A series of studies which without doubt represent the best of international musicology in the second half of the twentieth century». «The exemplary method consists in the perfect knowledge of a text and in the absolute faithfulness to the document, to investigate in all possible turns by means of an extremely vast cultural baggage». «With all this, the Kirkendales' musicology is virtually perfect» (PIERO MIOLI, «Nuova informazione bibliografica»).

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2007, cm 17 × 24, XII-646 pp. with musical ex. and 50 plates, four in color. Hardcover. € 66,00 [ISBN 978 88 222 5659 1]

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Pocket Library of Studies in Art, vol. 41

2015, cm 15 × 21, IV-102 pp. with 7 plates, 6 in color. Hardcover. € 28,00 [ISBN 978 88 222 6408 4]