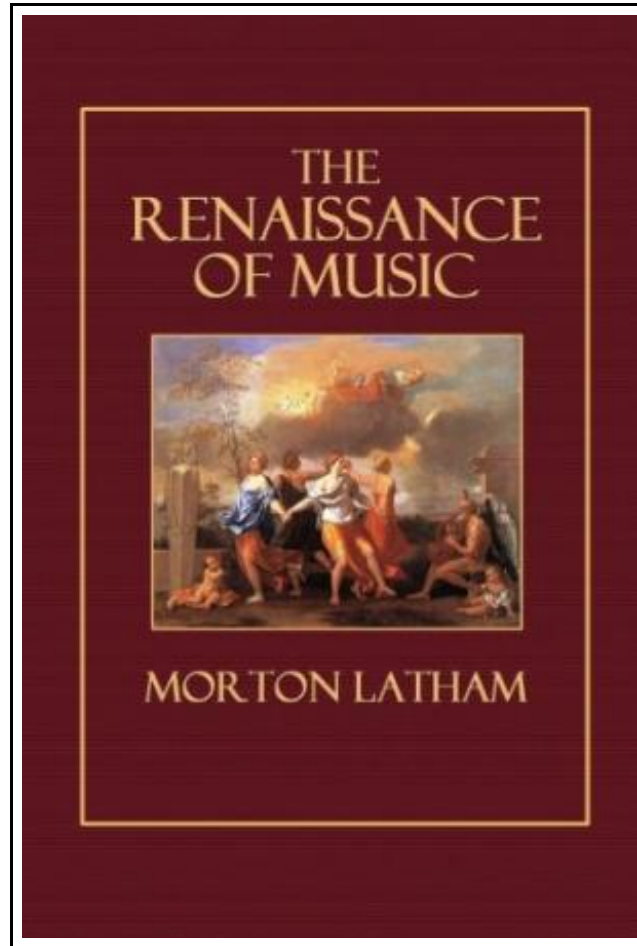


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Reviews

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Createspace, United States, 2014. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book ***** Print on Demand *****.A somewhat peculiar book, on a special subject, by a writer who has apparently made it his special musical study. Mr. Latham is evidently a man of much general culture, and belongs to a class which has only become noticeable in England during the last twenty years, a literary man who has also studied the arts. There are slips in the book, but they are so slight that they are scarce worth mentioning; it is worth while noticing that the cornetto was not of brass (as Mr. Latham implies on p. 58), but was a powerful wood instrument. Berlioz has made the same mistake in his Instrumentation. Mr. Latham, in his preface, says that he has attempted to show the intimate family relation between Music and her elder sisters, a relationship always traceable, and most evident at the period when they attained to years of discretion, and passing from the traditions of a period of nurture, began to think and act for themselves. This idea he has worked out very ably, pointing out the rise of harmony (as opposed to counterpoint), first perceptible in the works of Willaert at Venice, the town of colouring in art. Then, after some allusions to Palestrina, he passes to the destruction of mediaeval music achieved by Peri's invention of the opera, Cavaliere's invention of the oratorio, and Monteverde's new dissonances and orchestral effects. Chapters on the introduction of the movement into Germany by Schutz (Mr. Latham does not mention Schein), into France by Cambert, and into England by Lawes, conclude the book. It is throughout copiously illustrated by extracts from the rare works of the period, mostly in MS.;...



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