

Music of the Baroque and Music of the Baroque: An Anthology of Scores

by David Schulenberg
Updates and Corrections for the Third Edition

Items are listed by the page in the volume to which they refer. This file has been last updated on October 17, 2015.

Reports of additional errors or matter requiring clarification will be greatly appreciated. Please email me: dschulen AT wagner.edu!

Updates and corrections for *Music of the Baroque*, third edition

Pag 33 (Box 2.2). Cesare Monteverdi's reply to Artusi was actually printed at the end of his brother's *Scherzi musicali* (1607); therefore, for

the preface
read
an afterword

Page 79. In line 5 of the one complete paragraph on this page, for

Diana laments
read
Calisto laments

Page 100. In note 14 on *Dido and Aeneas*, the second sentence should be revised to read as follows:

Although its earliest known performance was in 1689 at a girls' boarding school in Chelsea (now part of London), *Dido* may have been composed as early as 1683 as part of birthday observances for King Charles II.

Page 169, lines 1–3 in the third full paragraph: for

In 1741 the expense of Italian opera and its failure to turn a profit finally forced Handel to abandon the composition of such works. He was able to continue his career in London by focusing thereafter on oratorio
read
Handel continued to produce Italian opera for London, despite its high cost and failure to turn a profit, until 1741. Then, having fulfilled an agreement to serve the Royal Academy for twenty-one years, he turned to oratorio

Updates and corrections for *Music of the Baroque: An Anthology of Sources*, third edition

In Selection 21d (Jacquet de La Guerre, Suite, sarabande), m. 17, lower staff, second beat, read c in place of A.