

New perspectives in music history and criticism



# Monteverdi's Unruly Women

The Power of Song in  
Early Modern Italy

Bonnie Gordon

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# Monteverdis Unruly Women The Power Of Song In Early Modern Italy

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## **Monteverdi's Unruly Women The Power Of Song In Early Modern Italy:**

*Monteverdi's Unruly Women* Bonnie Gordon, 2004 Publisher Description *Listening as Spiritual Practice in Early Modern Italy* Andrew Dell'Antonio, 2011-07-21 The early seventeenth century when the first operas were written and technical advances with far reaching consequences such as tonal music began to develop is also notable for another shift the displacement of aristocratic music makers by a new professional class of performers In this book Andrew Dell Antonio looks at a related phenomenon the rise of a cultivated audience whose skill involved listening rather than playing or singing Drawing from contemporaneous discourses and other commentaries on music the visual arts and Church doctrine Dell Antonio links the new ideas about cultivated listening with other intellectual trends of the period humanistic learning contemplative listening or watching as an active spiritual practice and musical mysticism as an ideal promoted by the Church as part of the Catholic Reformation

**The Matter of Song in Early Modern England** Katherine R. Larson, 2019-08-29 Given the variety and richness of the sixteenth and seventeenth century English songscape it might seem unsurprising to suggest that early modern song needs to be considered as sung When a reader encounters a song in a sonnet sequence a romance and even a masque or a play however the tendency is to engage with it as poem rather than as musical performance Opening up the notion of song from a performance based perspective *The Matter of Song in Early Modern England* considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice Animating the traces of song preserved in physiological and philosophical commentaries singing handbooks poetic treatises and literary texts ranging from Mary Sidney Herbert's *Psalmes* to John Milton's *Comus* the book confronts song's ephemerality its lexical and sonic capriciousness and its airy substance These features can resist critical analysis but were vital to song's affective workings in the early modern period The volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth and seventeenth century England It also makes an important and timely contribution to our understanding of women's engagement with song as writers and as performers A companion recording of fourteen songs featuring Larson soprano and Lucas Harris lute brings the project's innovative methodology and central case studies to life

**Gender and Song in Early Modern England** Leslie C. Dunn, Katherine R. Larson, 2016-04-15 *Song* offers a vital case study for examining the rich interplay of music gender and representation in the early modern period This collection engages with the question of how gender informed song within particular textual social and spatial contexts in sixteenth and seventeenth century England Bringing together ongoing work in musicology literary studies and film studies it elaborates an interdisciplinary consideration of the embodied and gendered facets of song and of song's capacity to function as a powerful and flexible gendered signifier The essays in this collection draw vivid attention to song as a situated textual and musical practice and to the gendered processes and spaces of song's circulation and reception In so doing they interrogate the literary and cultural significance of song for early modern readers performers and audiences

Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads Sarah F. Williams, 2016-03-09 Broadside ballads folio sized publications containing verse a tune indication and woodcut imagery related cautionary tales current events and simplified myth and history to a wide range of social classes across seventeenth century England Ballads straddled and destabilized the categories of public and private performance spaces the material and the ephemeral music and text and oral and written traditions Sung by balladmongers in the streets and referenced in theatrical works they were also pasted to the walls of local taverns and domestic spaces They titillated and entertained but also educated audiences on morality and gender hierarchies Although contemporaneous writers published volumes on the early modern controversy over women and the English witch craze broadside ballads were perhaps more instrumental in disseminating information about dangerous women and their acoustic qualities Recent scholarship has explored the representations of witchcraft and malfeasance in English street literature until now however the role of music and embodied performance in communicating female transgression has yet to be investigated Sarah Williams carefully considers the broadside ballad as a dynamic performative work situated in a unique cultural context Employing techniques drawn from musical analysis gender studies performance studies and the histories of print and theater she contends that broadside ballads and their music made connections between various degrees of female crime the supernatural and cautionary tales for and about women

*Music in the Flesh* Bettina Varwig, 2023-07-20 A corporeal history of music making in early modern Europe Music in the Flesh reimagines the lived experiences of music making subjects composers performers listeners in the long seventeenth century There are countless historical testimonies of the powerful effects of music upon the early modern body it is described as moving ravishing painful dangerous curative and miraculous while affecting the circulation of the humors the purification of the blood the dilation of the vessels and pores How were these early modern European bodies constituted that music generated such potent bodily spiritual effects Bettina Varwig argues that early modern music making practices challenge our modern understanding of human nature as a mind body dichotomy Instead they persistently affirm a more integrated anthropology in which body soul and spirit remain inextricably entangled Moving with ease across repertoires and regions sacred and vernacular musics and domestic and public settings Varwig sketches a musical physiology that is as historically illuminating as it is relevant for present day performance This book makes a significant contribution not just to the history of music but also to the history of the body the senses and the emotions revealing music as a unique access point for reimagining early modern modes of being in the world

**The Making of European Music in the Long Eighteenth Century** D R M Irving, 2024 In this book author D R M Irving traces the emergence of such large scale categories as European music and Western music showing how they originate from self fashioning in contexts of intercultural comparison outside the European continent rather than the resolution of national aesthetic differences within it Taken as a whole this study demonstrates how reductive labels for the musics of a continent or a hemisphere often imply homogeneity

and essentialism and how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe      Marin Mersenne and the Study of Harmony Leendert

Miesen,2025-10-01 Marin Mersenne and the Study of Harmony delves into the central role of music among the early modern sciences by focusing on the work of the French polymath Marin Mersenne 1588 1648 Although now regarded more as an art than a science music was for many early modern scholars a universal science for studying the harmonies present in all beings For Mersenne music s ability to be quantified while being experienced aesthetically meant that it was the central science to approximate the sounding and inaudible harmonies present in the world and universe at large Bringing together Mersenne s interests in the physics of sound and hearing musical composition instruments curiosities and music from outside Europe this book shows why so many scholars were drawn to music and how music was at the center of the early modern debate on the foundations of knowledge      The Court and Its Critics Paola Ugolini,2020-02-24

Anti courtly discourse furnished a platform for discussing some of the most pressing questions of early modern Italian society The court was the space that witnessed a new form of negotiation of identity and prestige the definition of masculinity and of gender specific roles the birth of modern politics and of an ethics based on merit and on individual self interest The Court and Its Critics analyses anti courtly critiques using a wide variety of sources including manuals of courtliness dialogues satires and plays from the mid fifteenth to the early seventeenth century The book is structured around four key figures that embody different features of anti courtly sentiments The figure of the courtier shows that sentiments against the court were present even among those who apparently benefitted from such a system of power The court lady allows an investigation of the intertwining of anti courtliness and anti feminism The satirist and the shepherd of pastoral dramas are investigated as attempts to fashion two different forms of a new self for the court intellectual      *Reimagine to Revitalise* Charulatha Mani,2021-08-19

How can the classical Karnatik music of South India illuminate performers and researchers understanding of the art music of seventeenth century Italy and specifically Monteverdi s operas Both art forms attach great value to the skill of vocal ornamentation and by exploring the singer s practice moving between them this Element reveals how intercultural approaches can enable the reconsideration of the history of Western music from a global perspective Using methods from historical and comparative musicology theory and practice based research Charulatha Mani analyses vocal ornamentation and technique and arrives at an innovative approach to studying musics from the past Musical practice the author argues is an enactment of hybridity and the artistic product of plurality Specifically in early modern Europe the fluid movement of musicians from the East paved the way to a plurality of musical cultures This finding holds deep implications for diversity in and decolonisation of current music performance and education      *The Oxford Handbook of Country Music* Travis D. Stimeling,2017-06-01 Now in its sixth decade country music studies is a thriving field of inquiry involving scholars working in the fields of American history folklore sociology anthropology musicology ethnomusicology cultural studies and geography among many others Covering issues of

historiography and practice as well as the ways in which the genre interacts with media and social concerns such as class gender and sexuality The Oxford Handbook of Country Music interrogates prevailing narratives explores significant lacunae in the current literature and provides guidance for future research More than simply treating issues that have emerged within this subfield The Oxford Handbook of Country Music works to connect to broader discourses within the various fields that inform country music studies in an effort to strengthen the area s interdisciplinarity Drawing upon the expertise of leading and emerging scholars this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies first half century

*The Courtesan's Arts* Martha Feldman, Bonnie Gordon, 2006-03-23 Courtesans hetaeras tawaif s ji s these women have exchanged artistic graces elevated conversation and sexual favors with male patrons throughout history and around the world In Ming dynasty China and early modern Italy exchange was made through poetry speech and music in pre colonial India through magic music chemistry and other arts Yet like the art of courtesanry itself those arts have often thrived outside present day canons and modes of transmission and have mostly vanished without trace The Courtesan s Arts delves into this hidden legacy while touching on its equivocal relationship to geisha At once interdisciplinary empirical and theoretical the book is the first to ask how arts have figured in the survival or demise of courtesan cultures by juxtaposing research from different fields Among cases studied by writers on classics ethnomusicology anthropology and various histories of art music literature and political culture are Ming dynasty China twentieth century Korea Edo and modern Japan ancient Greece early modern Italy and India past and present Refusing a universal model the authors nevertheless share a perception that courtesans hover in the crevices of space time and practice between gifts and money courts and cities subtlety and flamboyance feminine allure and masculine power as wifely surrogates but keepers of culture What most binds them to their arts in our post industrialized world of global services and commodities they find is courtesans fragility as their cultures once vital to civilizations founded in leisure and pleasure are now largely forgotten transforming courtesans into national icons or historical curiosities or reducing them to prostitution

**Performing History** Nancy November, 2020-08-25 The fifteen essays of Performing History glimpse the diverse ways music historians do history and the diverse ways in which music histories matter This book s chapters are structured into six key areas historically informed performance ethnomusicological perspectives particular musical works that tell enact or perform war histories operatic works that works that tell enact or perform power or enlightenment musical works that deploy the body and a broad range of senses to convey histories and histories involving popular music and performance Diverse lines of evidence and manifold methodologies are represented here ranging from traditional historical archival research to interviewing performing and composing The modes of analyzing music and its associated texts represented here are as various as the kinds of evidence explored including for example reading historical accounts against other contextual backdrops and reading between the lines to access other voices than those provided by mainstream

interpretation or traditional musicology      *Sounds and Sweet Airs* Anna Beer, 2016-04-07 The hidden history of the women who dared to write music in a man's world Lucid engaging and exuberant *Sounds and Sweet Airs* is terrifically enjoyable and accessible and leaves one hankering for a second volume The Sunday Times Francesca Caccini Barbara Strozzi Elisabeth Jacquet de la Guerre Marianna Martines Fanny Hensel Clara Schumann Lili Boulanger Elizabeth Maconchy Since the birth of classical music women who dared compose have faced a bitter struggle to be heard In spite of this female composers continued to create inspire and challenge Yet even today so much of their work languishes unheard Anna Beer reveals the highs and lows experienced by eight composers across the centuries from Renaissance Florence to twentieth century London restoring to their rightful place exceptional women whom history has forgotten      Francesca Caccini at the Medici Court Suzanne G. Cusick, 2015-11-07 A priceless study of the life and career of the Renaissance era Italian who was the first woman to have composed an opera *Gender History Extraordinary* in its breadth its detail its insight and its worth to all participants in early music Its contribution is not limited to the musical world however as Cusick's remarkable command and analysis of her material has immense value for scholars engaged in cultural studies performance studies history politics or the study of difference Renaissance Quarterly A contemporary of Shakespeare and Monteverdi and a colleague of Galileo and Artemisia Gentileschi at the Medici court Francesca Caccini was a dominant musical figure there for thirty years Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals Caccini is best remembered today as the first woman to have composed opera *Francesca Caccini at the Medici Court* reveals for the first time how this multitalented composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success Suzanne G Cusick argues that Caccini's career depended on the usefulness of her talents to the political agenda of Grand Duchess Christine de Lorraine Tuscany's de facto regent from 1606 to 1636 Drawing on Classical and feminist theory Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power thereby also supporting the sexual and political aims of its women In bringing Caccini's surprising story so vividly to life Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power      Voice Machines Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound music voice instrument and machine Italian courts and churches began employing castrato singers in the late sixteenth century By the eighteenth century the singers occupied a celebrity status on the operatic stage Constructed through surgical alteration and further modified by rigorous training castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not The voices of these technologically enhanced singers with their unique timbre range and strength contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound the body and personhood Connecting sometimes bizarre snippets of history this multi disciplinary book moves backward and forward in

time deliberately troubling the meaning of concepts like technology and human Voice Machines attends to the ways that early modern encounters and inventions including settler colonialism emergent racialized worldviews the printing press gunpowder and the telescope participated in making castrati In Bonnie Gordon s revealing study castrati serve as a critical provocation to ask questions about the voice the limits of the body and the stories historians tell **"Sexualities,**

**Textualities, Art and Music in Early Modern Italy "** LindaL. Carroll,2017-07-05 Taking as axiomatic the concept that artistic output does not simply reflect culture but also shapes it the essays in this interdisciplinary collection take a holistic approach to the cultural fashioning of sexualities drawing on visual art theatre music and literature in sacred and secular contexts Although there is diversity in disciplinary approach the interpretations and readings offered in each essay have a historical basis Approaching the topic from the point of view of both visual and auditory media this volume paints a comprehensive picture of artists challenges to erotic boundaries and contributes to new historicizing thinking on sexualities Collectively the essays demonstrate the role played by artistic production visual arts literature theatre and music in fashioning policing and challenging early modern sexual boundaries and thus help to identify the ways in which the arts contributed to both the disciplining and the exploration of a range of sexualities The Emotional Power of Music Tom

Cochrane,Bernardino Fantini,Klaus R. Scherer,2013-07-18 How can an abstract sequence of sounds so intensely express emotional states How does music elicit or arouse our emotions What happens at the physiological and neural level when we listen to music How do composers and performers practically manage the expressive powers of music How have societies sought to harness the powers of music for social or therapeutic purposes In the past ten years research into the topic of music and emotion has flourished In addition the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion Bringing together contributions from psychologists neuroscientists musicologists musicians and philosophers the volume presents both theoretical perspectives and in depth explorations of particular musical works as well as first hand reports from music performers and composers In the first section of the book the authors consider the expression of emotion within music through both performance and composing The second section explores how music can stimulate the emotions considering the psychological and neurological mechanisms that underlie music listening The third section explores how different societies have sought to manage and manipulate the power of music The book is valuable for those in the fields of music psychology and music education as well as philosophy and musicology **Re-Reading Mary**

**Wroth** K. Larson,N. Miller,2015-02-04 Approaching the writings of Mary Wroth through a fresh 21st century lens this volume accounts for and re-invents the literary scholarship of one of the first canonized women writers of the English Renaissance Essays present different practices that emerge around reading Wroth including editing curating and digital reproduction

**Singing the Resurrection** Erin M. Lambert,2018 Singing the Resurrection brings music to the foreground of



Reformation studies as author Erin Lambert explores song as a primary mode for the expression of belief among ordinary Europeans in the sixteenth century for the embodiment of individual piety and the creation of new communities of belief Together resurrection and song reveal how sixteenth century Christians from learned theologians to ordinary artisans and Anabaptist martyrs to Reformed Christians facing exile defined belief not merely as an assertion or affirmation but as a continuous living practice Thus these voices raised in song tell a story of the Reformation that reaches far beyond the transformation from one community of faith to many With case studies drawn from each of the major confessions of the Reformation Lutheran Anabaptist Reformed and Catholic Singing the Resurrection reveals sixteenth century belief in its full complexity

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