

Emblems of Eloquence

OPERA AND WOMEN'S VOICES

IN SEVENTEENTH-CENTURY VENICE

WENDY HELLER

Emblems Of Eloquence Opera And Womens Voices In Seventeenth Century Venice

Mark Steyvers



Emblems Of Eloquence Opera And Womens Voices In Seventeenth Century Venice:

Emblems of Eloquence Wendy Heller, 2003 Drawing upon a complex web of early modern sources and ancient texts this engaging study is a comprehensive treatment of women gender and sexuality in 17th century opera *The Cambridge Companion to Seventeenth-Century Opera*, *Structures of Feeling in Seventeenth-Century Cultural Expression* Susan McClary, 2013-03-04 Between the waning of the Renaissance and the beginning of the Enlightenment many fundamental aspects of human behaviour from expressions of gender to the experience of time underwent radical changes While some of these transformations were recorded in words others have survived in non verbal cultural media notably the visual arts poetry theatre music and dance *Structures of Feeling in Seventeenth Century Cultural Expression* explores how artists made use of these various cultural forms to grapple with human values in the increasingly heterodox world of the 1600s Essays from prominent historians musicologists and art critics examine methods of non verbal cultural expression through the broad themes of time motion the body and global relations Together they show that seventeenth century cultural expression was more than just an embryonic stage within Western artistic development Instead the contributors argue that this period marks some of the most profound changes in European subjectivities *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte* Emily Wilbourne, 2016-11-21 In this book Emily Wilbourne boldly traces the roots of early opera back to the sounds of the commedia dell arte Along the way she forges a new history of Italian opera from the court pieces of the early seventeenth century to the public stages of Venice more than fifty years later Wilbourne considers a series of case studies structured around the most important and widely explored operas of the period Monteverdi's *L'Arianna* as well as his *Il Ritorno d'Ulisse* and *L'incoronazione di Poppea* Mazzocchi and Marazzoli's *L'Egisto* ovvero *Chi soffre speri* and Cavalli's *L'Ormindo* and *L'Artemisia* As she demonstrates the sound in performance aspect of commedia dell arte theater specifically the use of dialect and verbal play produced an audience that was accustomed to listening to sonic content rather than simply the literal meaning of spoken words This Wilbourne suggests shaped the musical vocabularies of early opera and facilitated a musicalization of Italian theater Highlighting productive ties between the two worlds from the audiences and venues to the actors and singers this work brilliantly shows how the sound of commedia performance ultimately underwrote the success of opera as a genre **Studies in Seventeenth-Century Opera** Beth L. Glixon, 2017-07-05 The past four decades have seen an explosion in research regarding seventeenth century opera In addition to investigations of extant scores and librettos scholars have dealt with the associated areas of dance and scenery as well as newer disciplines such as studies of patronage gender and semiotics While most of the essays in the volume pertain to Italian opera others concern opera production in France England Spain and the Germanic countries *The Cambridge History of Seventeenth-Century Music* Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or

put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

Desire and Pleasure in Seventeenth-Century Music Susan

McClary,2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self

The Nurse in History and Opera Judith Barger,2024-04-08 From Scarabea Artusa s old nurse in Francesco Mannelli s La Maga Fuminata 1638 Venice through the Canadian nursing sisters in Stephanie Martin s Llandovery Castle 2018 Toronto over one hundred nurse characters appear in opera roles ranging from silent cast extra to principal singer The Nurse in History and Opera From Servant to Sister explores that role over the span of opera s existence Judith Barger examines the nurse character in opera within the sociohistorical context of her real life counterparts off stage the progression of the nurse from servant to sister both inside and outside the opera house is a commentary on how society has viewed its women The book then discusses textual and musical interactions between opera s nurses and other characters with attention to what the nurse s role contributes to opera in six categories identified as common to opera s nurses Comic Former Knowledgeable Motherly Scheming and Specialized When viewed through the lens of social history opera s nurse characters merit attention for the glimpse that they offer of a unique musical and dramatic journey from servant to sister and for the commentary that they offer on women s perceived place and status not only on the opera stage but in society as well View the author s website here Judith Barger Author Nurse Historian Music Scholar

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher,2011-09-29 As the field of Cultural History grows in prominence in the academic world an understanding of the history of culture has become vital to scholars across disciplines The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting edge work of musicologists concerned with cultural history and historians who deal with music In this volume noted academics from both of these disciplines illustrate the continuing endeavor of cultural

history to grasp the realms of human experience understanding and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques rejuvenating their work with new insights into the field itself *The Oxford Handbook of Opera* Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

The Women of Quyi Francesca R. Sborgi Lawson, 2017-02-17 Drawing substantially on original ethnographic fieldwork from the 1980s and 1990s Lawson demonstrates how the women of quyi a community of Chinese female singers in Republican Tianjin successfully negotiated their sexuality and vocality in performance Owing to their role as third person narrators the women of quyi bridged the gender gap in Chinese performance creating an androgynous persona that allowed them to showcase their voices on public stages places that had been previously unwelcoming to conventional female performers This is a story about female storytellers who sang their way to respectability and social change by minimizing their bodies to allow their voices to be heard

Women and Music in the Age of Austen Linda Zionkowski, Miriam F. Hart, 2024 Women and Music in the Age of Austen highlights women's central role in musical performance composition reception and representation and analyzes their formative and lasting effect upon Georgian culture This interdisciplinary collection of essays reveals how music allowed for women's self expression artistic influence and access to communities that transcended the boundaries of gender class and nationality

Orpheus in the Academy Joel Schwindt, 2021-08-09 This book introduces a new perspective on Claudio Monteverdi's *Orfeo* 1607 a work widely regarded as the first great opera by exploring the influence of the Mantuan Accademia degli Invaghiti the group which hosted the opera's performance and to which the libretto author Alessandro Striggio the Younger belonged Arguing that the Invaghiti played a key role in shaping the development of *Orfeo* the author

explores the philosophical underpinnings of the Invaghiti and Italian academies of the era Drawing on new primary sources he shows how the Invaghiti s ideas about literature dramaturgy music gender and aesthetics were engaged and contested in the creation and staging of Orfeo Relevant to researchers of music history performance and Renaissance and Baroque Italy this study sheds new light on Monteverdi s opera as an intellectual and philosophical work

Meditations on the Incarnation, Passion, and Death of Jesus Christ Catharina Regina von Greiffenberg, 2010-04-15 Read by Protestants and Catholics alike Catharina Regina von Greiffenberg 1633-94 was the foremost German woman poet and writer in the seventeenth century German speaking world Privileged by her social station and education she published a large body of religious writings under her own name to a reception unequalled by any other German woman during her lifetime But once the popularity of devotional writings as a genre waned Catharina s works went largely unread until scholars devoted renewed attention to them in the twentieth century For this volume Lynne Tatlock translates for the first time into English three of the thirty six meditations restoring Catharina to her rightful place in print These meditations foreground women in the life of Jesus Christ including accounts of women at the Incarnation and the Tomb and in Scripture in general Tatlock s selections give the modern reader a sense of the structure and nature of Catharina s devotional writings highlighting the alternative they offer to the male centered view of early modern literary and cultural production during her day and redefining the role of women in Christian history

Nero in Opera Gesine Manuwald, 2013-05-28 This book considers the story of Nero and Octavia as told in the pseudo Senecan Octavia and the works of ancient historiographers and its reception in early modern opera and some related examples of other performative genres In total the study assembles more than 30 performative texts including 22 librettos ranging chronologically from L incoronazione di Poppea in 1642-43 until the early 20th century and provides detailed information on all of them In a close examination of the libretto and dramatic texts the study shows the impact and development of this fascinating story from the beginnings of historical opera onwards The volume demonstrates the various transformations of the characters of Nero and his wives and of the depiction of their relationship over the centuries and it looks at the tension between historical elements and genre conventions The book is therefore of relevance to literary scholars as well as to readers interested in the evolution of Nero s image in present day media

The Cambridge Companion to Monteverdi John Whenham, Richard Wistreich, 2007-12-13 Claudio Monteverdi is one of the most important figures of early music a composer whose music speaks powerfully and directly to modern audiences This book first published in 2007 provides an authoritative treatment of Monteverdi and his music complementing Paolo Fabbri s standard biography of the composer Written by leading specialists in the field it is aimed at students performers and music lovers in general and adds significantly to our understanding of Monteverdi s music his life and the contexts in which he worked Chapters offering overviews of his output of sacred secular and dramatic music are complemented by intermedi in which contributors examine individual works or sections of works in detail The book draws extensively on Monteverdi s letters and includes a select

discography videography and a complete list of Monteverdi's works together with an index of first lines and titles [The Cambridge Companion to Opera Studies](#) Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

Claudio Monteverdi's Venetian Operas Ellen Rosand, Stefano La Via, 2022-07-01 Claudio Monteverdi's Venetian Operas features chapters by a group of scholars and performers of varied backgrounds and specialties who confront the various questions raised by Monteverdi's late operas from an interdisciplinary perspective The premise of the volume is the idea that constructive dialogue between musicologists and musicians stage directors and theater historians as well as philologists and literary critics can shed new light on Monteverdi's two Venetian operas and their respective librettos by Badoaro and Busenello not only at the levels of textual criticism historical exegesis and dramaturgy but also with regard to concrete choices of performance staging and mise en scene Following an Introduction setting up the interdisciplinary agenda the volume comprises two main parts Contexts and Sources deals with the historical philosophical and aesthetic contexts of the works librettos and scores Performance and Interpretation offers critical and historical insights regarding the casting singing reciting staging and conducting of the two operas This volume will appeal to scholars and researchers in Opera Studies and Music History as well as be of interest to early music performers and all those involved with presenting opera on stage

Eroticism in Early Modern Music Bonnie Blackburn, Laurie Stras, 2016-03-09 Eroticism in Early Modern Music contributes to a small but significant literature on music sexuality and sex in sixteenth and seventeenth century Europe Its chapters have grown from a long dialogue between a group of scholars who employ a variety of different approaches to the repertoire musical and visual analysis archival and cultural history gender studies philology and performance By confronting musical literary and visual sources with historically situated analyses the book shows how erotic life and sensibilities were encoded in musical works Eroticism in Early Modern Music will be of value to scholars and students of early modern European history and culture and more widely to a readership interested in the history of eroticism and sexuality

[A Poetics of Handel's Operas](#) Nathan Link, 2023 A Poetics of Handel's Operas explores the concurrence between the narratives of Handelian operas and how these stories are represented through actions words and music Nathan Link offers a new approach for interpreting and constructing the stories of Handel's operas while highlighting the representational fabric by which they are conveyed to the viewer

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