

The Florentine Camerata Can Best Be Described As

Anthony M. Cummings

Sor Juana/Música Pamela H. Long, 2009 In her lost treatise on music which she titled *El caracol*, Sor Juana Inés de la Cruz addressed the image of the spiral as a metaphor for musical harmony, an image which she distilled in one of her romances. Singing in the choir of the Templo de San Jerónimo, Sor Juana and the other nuns of her convent were raising the tone of their *musica humana* to be in accord with the music of the heavenly choirs, which the nuns were imitating in their singing. Octavio Paz theorizes a «triple interés» in music in Sor Juana's works: «práctico, teórico, filosófico». Numerous poems allude to the theoretical and philosophical problems of music, resulting in many levels of metaphor and metonym concerning music, especially in the *loas* and *villancicos*. Not only does Sor Juana's work address the metaphysical aspects of music, the *musica speculativa* so popular in the sixteenth and seventeenth centuries, but it broaches important questions on the practical applications of new theories of musical harmony: the *musica practica*. A talented poet, playwright, scientist, and mathematician, Sor Juana also explored musical instruments and theory. *Sor Juana/Música* investigates the musical aspects of Sor Juana's literary achievements, exploring the dense metaphorical interplay of musical and literary images, and places her works within the musicological ambience of her time. With its interdisciplinary approach, *Sor Juana/Música* contributes not only to the understanding of Sor Juana's literary works, but also to the degree that literature underpins the other arts as it illuminates the musicological times in which she lived.

Masque and Opera in England, 1656-1688 Andrew R. Walkling, 2016-08-25 *Masque and Opera in England, 1656-1688* presents a comprehensive study of the development of court masque and through-composed opera in England from the mid-1650s to the Revolution of 1688-89. In seeking to address the problem of generic categorization within a highly fragmentary corpus for which a limited amount of documentation survives, Walkling argues that our understanding of the distinctions between masque and opera must be premised upon a thorough knowledge of theatrical context and performance circumstances. Using extensive archival and literary evidence, detailed textual readings, rigorous tabular analysis, and meticulous collation of bibliographical and musical sources, this interdisciplinary study offers a host of new insights into a body of work that has long been of interest to musicologists, theatre historians, literary scholars and historians of Restoration court and political culture, but which has hitherto been imperfectly understood. A companion volume will explore the phenomenon of dramattick opera and its precursors on London's public stages between the early 1660s and the first decade

of the eighteenth century.

Monteverdi and his Contemporaries Tim Carter, 2024-10-28 This collection of reprinted essays takes the trends of the author's *Music, Patronage and Printing in Late Renaissance Florence* (also in the 'Variorum' series) in a somewhat different direction. If the focus there was primarily on archival documents, here it is on the actual music. The starting-point is similar - the rise of the 'new music' for solo voice and basso continuo in late sixteenth- and early seventeenth-century Florence, in particular the songs of Giulio Caccini. But it moves on to broader aesthetic issues crystallized in contemporary theoretical debate and musical practice - not least the rise of aria-based styles - and concludes with a series of studies of Claudio Monteverdi's works for the theatre, including the operas *Il ritorno d'Ulisse in patria* (1640) and the ever-problematic *L'incoronazione di Poppea* (1643).

Arts, Sciences, and Economics Tõnu Puu, 2014-11-03 This book deals with the economic aspects of changing attitudes in arts and sciences. The effects of the public good character of culture, along with the very long production period and lifetime for its products, are emphasized, since both contribute to the failure of normal market solutions. Embodiment of ideas and the consequences of modern reproduction technology for protection of property rights are closely examined. The evolution within arts and sciences, which often seems to return to previously scrapped ideals, is illustrated by detailed case studies, in which the importance of changing tastes, rather than progress proper, is emphasized. The author attempts an understanding for this using Darwinian evolution in combination with modern mathematical complexity theory, expressed in terms accessible to the general reader. The second edition is extended and updated especially as regards the illustration material.

Deleuze and Guattari Fadi Abou-Rihan, 2008-01-01 A highly original reassessment of Deleuze and Guattari's much-discussed Anti-Oedipus project, without doubt one of the most influential works of philosophy of the 20th century.

What We Hear in Music, 1928

Music in Golden-Age Florence, 1250-1750 Anthony M. Cummings, 2023-05-10 A comprehensive account of music in Florence from the late Middle Ages until the end of the Medici dynasty in the mid-eighteenth century. Florence is justly celebrated as one of the world's most important cities. It enjoys mythic status and occupies an enviable place in the historical imagination. But its musico-historical importance is not as well understood as it should be. If Florence was the city of Dante, Michelangelo, and Galileo, it was also the birthplace of the madrigal, opera, and the piano. *Music in Golden-Age Florence, 1250-1750* recounts Florence's principal contributions to music and the history of how music was heard and cultivated in the city, from civic and religious institutions to private patronage and the academies. This book is an invaluable complement to studies of the art, literature, and political thought of the late-medieval and early-modern eras and the quasi-legendary figures in the Florentine cultural pantheon.

Music and Women of the Commedia dell' Arte Anne MacNeil, 2003 *Music and the Commedia dell'Arte* narrates the story

of the most famous commedia dell'arte troupe of the late Renaissance, focusing in particular on the representation of women on stage and on the role of music-making in their craft. In its thorough integration of the fields of music history, theatre history, performance studies, women's studies and Classics, this is the first comprehensive analysis of the leading actresses of the Compagnia dei Gelosi and their contributions to the Renaissance stage. Including an extensive survey of documents concerning comedians, their patrons, colleagues and audiences, *Music and the Commedia dell'Arte* provides a rich context for the study of musical-theatrical performance before the advent of opera and re-defines our perceptions of women, music and theatre in the Renaissance.

What We Hear in Music Anne Shaw Faulkner Oberndorfer, Anne Shaw Faulkner, 1929 For other editions, see Author Catalog.

Music and Science in the Age of Galileo V. Coelho, 2013-03-09 *Music and Science in the Age of Galileo* features twelve new essays by leading specialists in the fields of musicology, history of science, astronomy, philosophy, and instrument building that explore the relations between music and the scientific culture of Galileo's time. The essays take a broad historical approach towards understanding such topics as the role of music in Galileo's experiments and in the scientific revolution, the musical formation of scientists, Galileo's impact on the art and music of his time, the scientific knowledge of instrument builders, and the scientific experiments and cultural context of Galileo's father, Vincenzo Galilei. This volume opens up new areas in both musicology and the history of science, and twists together various strands of parallel work by musicians and scientists on Galileo and his time. This book will be of interest to musicologists, historians of science and those interested in interdisciplinary perspectives of the late Renaissance -- early Baroque. For its variety of approaches, it will be a valuable collection of readings for graduate students, and those seeking a more integrated approach to historical problems. The book will be of interest to historians of science, philosophers, musicologists, astronomers, and mathematicians.

Opera as Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology. It rests on the following central arguments: on the one hand, opera is quite a new and "exotic" topic for anthropologists, while, on the other, anthropology is still perceived as an unusual approach to opera. Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research. The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts. Anthropological, ethnological, ethnographic, and semiotic accounts of opera by Claude Lévi-Strauss, Michel Leiris, William O. Beeman, Denis Laborde, Paul Atkinson, and Philippe-Joseph Salazar establish that opera can be a pertinent object of anthropological interest, ethnographic investigation, cultural analysis, and historical reflection. By touching on opera not merely as a musical, aesthetic, or artistic category, but as a

social, cultural, historical, and transnational phenomenon that, over the last four centuries, has significantly influenced and reflected the identity of Western culture and society, this monograph suggests that opera and anthropology no longer need be alien to one another.

Nino Pirrotta Anthony M. Cummings, 2013-01-01 As a scholarly discipline and doctoral-level univ. course, musicology (the academic study of music in its historical and anthropological contexts) is about a century old. This is the first full-scale portrait of one of musicology's most distinguished practitioners. Nino Pirrotta (1908-98) was educated in Palermo and Florence, but was not able to study music history systematically, so he created his own distinctive vision of the discipline. After appointments at the conservatories of Palermo and Rome, Pirrotta was named head of the music library and Prof. of Music at Harvard (1956-71) and thereafter Prof. of Music History at the Univ. of Rome (1972-78). Cummings analyzes and interprets Pirrotta's writings and identifies the features that characterize the celebrated humanist. Illus.

Music and the Modern Condition Ljubica Ilic, 2010 Two crucial moments in the formation and disintegration of musical modernity and the musical canon occurred at the turn of the seventeenth and the first half of the twentieth century. Dr Ljubica Ilic provides a fresh and close look at these moments, exploring the ways musical compositions shift to and away from ideological structures identified with modernity. The focus is on European art music whose grand narrative, defined by tonality and teleological development, begins in the seventeenth century and ends with twentieth-century modernisms. Seeing musical storytelling as a metaphoric representation of selfhood, and modernity as a historical continuum, Ilic examines the boundaries and relationships between the musical work, the subject, and modern European history.

Heinemann Advanced Music Pam Hurry, Mark Phillips, Mark Richards, 2001 The Heinemann Advanced Music series covers A Level specifications. The combination of student book, teacher's resource file and double CD pack covers performing, developing musical ideas and composing, listening, and understanding and analysis. This student book provides printed musical access with commentaries to help students develop analysis skills. Exercises and questions are provided to help the students with composing, listening and performing.

Shakespeare in the World Suddhaseel Sen, 2020-10-15 Shakespeare in the World traces the reception histories and adaptations of Shakespeare in the nineteenth century, when his works became well-known to non-Anglophone communities in both Europe and colonial India. Sen provides thorough and searching examinations of nineteenth-century theatrical, operatic, novelistic, and prose adaptations that are still read and performed, in order to argue that, crucial to the transmission and appeal of Shakespeare's plays were the adaptations they generated in a wide range of media. These adaptations, in turn, made the absorption of the plays into different national cultural traditions possible, contributing to the development of nationalist cosmopolitanisms in the receiving cultures. Sen challenges the customary reading of Shakespeare reception in terms of hegemony and mimicry, showing instead important parallels in the practices of Shakespeare adaptation

in Europe and colonial India. Shakespeare in the World strikes a fine balance between the Bard's iconicity and his colonial and post-colonial afterlives, and is an important contribution to Shakespeare studies.

Monteverdi Richard Wistreich, 2017-07-05 Claudio Monteverdi is now recognized as the towering figure of a critical transitional moment of Western music history: relentless innovator in every genre within chamber, church and theatre music; self-proclaimed leader of a 'new dispensation' between words and their musical expression; perhaps even 'Creator of Modern Music'. During recent years, as his arrestingly attractive music has been brought back to life in performance, so too have some of the most outstanding musicologists focussed intensely on Monteverdi as they worked through the 'big' questions in the historiography and hermeneutics of early Baroque music, including musical representation of language; compositional theory; social, institutional, cultural and gender history; performance practices and more. The 17 articles in this volume have been selected by Richard Wistreich to exemplify the best scholarship in English and because each, in retrospect, turns out to have been a ground-breaking contribution to one or more significant strands in Monteverdi studies.

Musical Humanism and Its Legacy Nancy Kovaleff Baker, Barbara Russano Hanning, 1992

Encyclopedia of Time H. James Birx, 2009-01-07 With a strong interdisciplinary approach to a subject that does not lend itself easily to the reference format, this work may not seem to support directly academic programs beyond general research, but it is a more thorough and up-to-date treatment than Taylor and Francis's 1994 *Encyclopedia of Time*. Highly recommended. —Library Journal STARRED Review Surveying the major facts, concepts, theories, and speculations that infuse our present comprehension of time, the *Encyclopedia of Time: Science, Philosophy, Theology, & Culture* explores the contributions of scientists, philosophers, theologians, and creative artists from ancient times to the present. By drawing together into one collection ideas from scholars around the globe and in a wide range of disciplines, this *Encyclopedia* will provide readers with a greater understanding of and appreciation for the elusive phenomenon experienced as time. Features Surveys historical thought about time, including those ideas that emerged in ancient Greece, early Christianity, the Italian Renaissance, the Age of Enlightenment, and other periods Covers the original and lasting insights of evolutionary biologist Charles Darwin, physicist Albert Einstein, philosopher Alfred North Whitehead, and theologian Pierre Teilhard de Chardin Discusses the significance of time in the writings of Isaac Asimov, Samuel Taylor Coleridge, Fyodor M. Dostoevsky, Francesco Petrararch, H. G. Wells, and numerous other authors Contains the contributions of naturalists and religionists, including astronomers, cosmologists, physicists, chemists, geologists, paleontologists, anthropologists, psychologists, philosophers, and theologians Includes artists' portrayals of the fluidity of time, including painter Salvador Dalí's *The Persistence of Memory* and *The Discovery of America* by Christopher Columbus, and writers Gustave Flaubert's *The Temptation of Saint Anthony* and Henryk Sienkiewicz's *Quo Vadis* Provides a truly interdisciplinary approach, with discussions of Aztec, Buddhist, Christian, Egyptian, Ethiopian, Hindu, Islamic, Navajo, and many other cultures' conceptions

of time Key Themes Biography Biology/Evolution Culture/History Geology/Paleontology Philosophy Physics/Chemistry
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