

EDITED WITH AN INTRODUCTION BY THE AUTHOR

SONGS OF MORTALS, DIALOGUES OF THE GODS

*Music and Theatre
in Seventeenth-Century Spain*



LOUISE K. STEIN



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Songs Of Mortals Dialogues Of The Gods

Jane W. Davidson,Anthony Trippett



Songs Of Mortals Dialogues Of The Gods:

Sor Juana/Música Pamela H. Long, 2009 In her lost treatise on music which she titled *El caracol* Sor Juana In s 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 Jer nimo 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 inter s in music in Sor Juana s works pr ctico te rico fil sofico 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 speculative 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 M sica 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 M sica 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 [A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries](#) ,2020-09-25 [A Companion to Music at the Habsburgs Courts in the Sixteenth and Seventeenth Centuries](#) edited by Andrew H Weaver is the first in depth survey of Habsburg musical patronage over a broad timeframe Bringing together existing research and drawing upon primary sources the authors all established experts provide overviews of the musical institutions the functions of music the styles and genres cultivated and the historical political and cultural contexts for music at the Habsburg courts The wide geographical scope includes the imperial courts in Vienna and Prague the royal court in Madrid the archducal courts in Graz and Innsbruck and others This broad view of Habsburg musical activities affirms the dynasty s unique position in the cultural life of early modern Europe Contributors are Lawrence Bennett Charles E Brewer Drew Edward Davies Paula Sutter Fichtner Alexander J Fisher Christine Getz Beth L Glixon Jeffrey Kurtzman Virginia Christy Lamothe Honey Meconi Sara Pecknold Jonas Pfohl Pablo L Rodr guez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver *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

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 Reflecting a wide variety of approaches to eighteenth century opera this Companion brings together leading international experts in the field to provide a valuable reference source Viewing opera as a complex and fascinating form of art and social ritual rather than reducing it simply to music and text analysis individual essays investigate aspects such as audiences architecture of the theaters marketing acting style and the politics and strategy of representing class and gender Overall the volume provides a synthesis of well established knowledge reflects recent research on eighteenth century opera and stimulates further research The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture both past and present Eighteenth century opera is experiencing continuing critical and popular success through innovative and provoking productions world wide and this Companion will appeal to opera goers as well as to students and teachers of this key topic

Forging Repertoires Drew Edward Davies, 2025-04-23 Much engagement with the cathedral music of New Spain has been through lens of exoticism This book challenges this view by uncovering how colonial repertoires mixed European aesthetics with locally composed pieces to create canons both tailored to local liturgies and shaped by European tradition Building upon material from the archives of Mexico City Durango and Puebla cathedrals author Drew Edward Davies examines how composers some of them priests communicated theological doctrine through music genres The book also offers a new understanding of cultural encounter both by assessing how music was used for indoctrination and by rethinking stereotypes in villancicos through the lens of topic theory Illuminating the unique mix of devotional subjects stressed in New Spain Davies argues that topicality rather than style differentiated New Spanish musical repertory from that of Europe Concluding with a history of the early music movement s revival of New Spanish music beginning in the 1960s Davies suggests that exoticism and the imagination continue to shape performances in ways that may not be plausible historically but nonetheless resonate with audiences in the contemporary world In so doing he invites performers and scholars alike to engage with broader repertoires of New Spanish music moving forward

Structures of Feeling in Seventeenth-century Cultural Expression William Andrews Clark Memorial Library, 2013-01-01 Essays based on papers presented at four international conferences held at the UCLA Clark Library 2005

Representing the Good Neighbor Carol A. Hess, 2013-06 In this book Carol A Hess investigates the reception of Latin American art music in the US during the Pan American movement of the 1930s and 40s Hess uncovers how and why attitudes towards Latin American music shifted so dramatically during the middle of the twentieth century and what this tells us about the ways in which the history of American music has been written

Shakespeare and the Spanish Comedia Bárbara Mujica, 2013-10-03 Shakespeare and the Spanish Comedia is a nearly unique transnational study of the theater performance traditions of early

modern Spain and England Divided into three parts the book focuses first on translating for the stage examining diverse approaches to the topic It asks for example whether plays should be translated to sound as if they were originally written in the target language or if their foreignness should be maintained and even highlighted Section II deals with interpretation and considers such issues as uses of polyphony the relationship between painting and theater and representations of women Section III highlights performance issues such as music in modern performances of classical theater and the construction of stage character Written by a highly respected group of British and American scholars and theater practitioners this book challenges the traditional divide between the academy and stage practitioners and between one theatrical culture and another

The Royal Chapel in the Time of the Habsburgs Juan José Carreras López, Bernardo José García García, Tess Knighton, 2005 Focusing on the royal chapel established by Philip II in Madrid the essays in this richly illustrated volume offer a series of different perspectives on the development of the main court chapels of Europe English version edited by Tess Knighton The royal chapel in Europe as a whole and in Spain in particular was a cultural institution where court ceremonial politics music and the arts were brought together in terms of space and function The ramifications for the patronage and cultivation of the arts and the dynamic between music and the arts and the concept of kingship form the focus of the text The phenomenon of groupings of singers chaplains and musicians at the service of the different European monarchies is of great significance both for the history of music and the political and cultural history of the court in general The royal chapel established by Philip II in Madrid was the central religious and musical institution of royal power until well into the eighteenth century and using this as a focus the essays in this richly illustrated volume offer a series of different perspectives on the development of the main court chapels of Europe These papers were delivered at the international seminar La Real Capilla de Palacio en la época de los Austrias under the auspices of the Fundación Carlos de Amberes Madrid from 14 to 16 December 2000 The volume is edited by Tess Knighton Juan José Carreras and Bernardo García García and translated by Yolanda Acker

Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata

Hearing Faith Andrew A. Cashner, 2020-07-13 Hearing Faith explores the ways Roman Catholics in the seventeenth century Spanish Empire used music to connect faith and hearing From the Royal Chapel in Madrid to Puebla Cathedral in colonial Mexico communities celebrated Christmas and other feasts with villancicos a widespread genre of vernacular poetry and devotional music A large proportion of villancico texts directly address the nature of hearing and the power of music to connect people to God By interpreting complex and fascinating examples of music about music in the context of contemporary theological writing the book shows how Spanish Catholics embodied their beliefs about music

through music itself Listening closely to these previously undiscovered and overlooked archival sources reveals how Spanish subjects listened and why **Bringing the First Latin-American Opera to Life** Jane W. Davidson,Anthony Trippett,2007

Absolutism and the Scientific Revolution, 1600-1720 Christopher Baker,2002-09-30 This book the sixth volume in The Great Cultural Eras of the Western World series provides information on more than 400 individuals who created and played a role in the era s intellectual and cultural activity The book s focus is on cultural figures those whose inventions and discoveries contributed to the scientific revolution those whose line of reasoning contributed to secularism groundbreaking artists like Rembrandt lesser known painters and contributors to art and music As the momentum of the Renaissance peaked in 1600 the Western World was poised to move from the Early Modern to the Modern Era The Thirty Years War ended in 1648 and religion was no longer a cause for military conflict Europe grew more secularized Organized scientific research led to groundbreaking discoveries such as the earth s magnetic field Kepler s first two laws of motion and the slide rule In the arts Baroque painting music and literature evolved A new Europe was emerging This book is a useful basic reference for students and laymen with entries specifically designed for ready reference **Studies in Seventeenth-Century Opera** BethL. 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 **Celebrating Flamenco's Tangled Roots** K. Meira Goldberg,Antoni Pizà,2022-01-18 This collection of essays poses a series of questions revolving around nonsense cacophony queerness race and the dancing body How can flamenco as a diasporic complex of performance and communities of practice frictionally and critically bound to the complexities of Spanish history illuminate theories of race and identity in performance How can we posit and argue for genealogical relationships within and between genres across the vast expanses of the African and Roma diaspora Neither are the essays presented here limited to flamenco nor consequently are the responses to these questions reduced to this topic What all the contributions here do share is the wish to come together across disciplines and subject areas within the academy and without in the whirling raucous and messy spaces where the body is free to celebrate its questioning as well as the depths of the wisdom and knowledge it holds and sometimes reveals **From Serra to Sancho** Craig H. Russell,2009-07-21

Music in the California missions was a pluralistic combination of voices and instruments of liturgy spectacle of styles and functions and even of cultures in a new blend that was non existent before the Franciscan friars arrival in 1769 This book explores aesthetic stylistic historical cultural theoretical liturgical biographical aspects of this repertoire Contains a Catalogue of Mission Manuscripts 150 facsimiles translations of primary documents performance ready music reconstructions **Zarzuela** Janet Lynn Sturman,2000 Once the most popular form of Spanish entertainment short of the bullfight the zarzuela boasts a long history of bridging the

categories of classical and popular art. It is neither opera nor serious drama yet it requires both trained singers and good actors. The content is neither purely folkloric nor high art; it is too popular for some and too classical for others. In *Zarzuela*, Janet L. Sturman assesses the political as well as the musical significance of this chameleon of music drama. Sturman traces the zarzuela's colorful history from its seventeenth-century origins as a Spanish court entertainment to its adaptation in Spain's colonial outposts in the New World. She examines Cuba's pivotal role in transmitting the zarzuela to Latin America and the Caribbean and draws distinctions among the ways in which various Spanish-speaking communities have reformulated zarzuela, combining elements of the Spanish model with local characters, music, dances, and political perspectives. The settings Sturman considers include Argentina, Mexico, Puerto Rico, and the American cities of El Paso, Miami, and New York. Sturman also demonstrates how the zarzuela plays a role in defining American urban ethnicity. She offers a glimpse into two longstanding theaters in New York: Repertorio Español and the Thalia Spanish Theatre, that have fostered the tradition of zarzuela, mounting innovative productions and cultivating audiences. Sturman constructs a profile of the audience that supports modern zarzuela and examines the extensive personal network that sustains it financially. Just as the zarzuela afforded an opportunity in the past for Spaniards to assert their individuality in the face of domination by Italian and central European musical standards, it continues to stand for a distinctive Hispanic legacy. *Zarzuela* provides a major advance in recognizing the enduring cultural and social significance of this resilient and adaptable genre.

Musical Voices of Early Modern Women Thomasin LaMay, 2017-05-15 Recent scholarship has offered a veritable landslide of studies about early modern women, illuminating them as writers, thinkers, midwives, mothers in convents at home and as rulers. *Musical Voices of Early Modern Women* adds to the mix of early modern studies a volume that correlates women's musical endeavors to their lives, addressing early modern women's musical activities across a broad spectrum of cultural events and settings. The volume takes as its premise the notion that while women may have been squeezed to participate in music through narrower doors than their male peers, they nevertheless did so with enthusiasm, diligence, and success. They were there in many ways, but as women's lives were fundamentally different and more private than men's were, their strategies, tools, and appearances were sometimes also different and thus often unstudied in an historical discipline that primarily evaluated men's productivity. Given that many of these stories will not necessarily embrace a standard musical repertoire even as they seek to expand canonical borders, the contributors to this collection explore the possibility of a larger musical culture which included women as well as men by examining early modern women in many-headed ways through the lens of musical production. They look at how women composed, assuming that compositional gender strategies may have been used differently when applied through her vision, how women were composed or represented and interpreted through music in a larger cultural context, and how her presence in that dialog situated her in social space. Contributors also trace how women found music as a means for communicating, for establishing intellectual power, for generating musical tastes, and for enhancing the quality of their lives.

Some women performed publicly and thus some articles examine how this impacted on their lives and families Other contributors inquire about the economics of music and women and how in different situations some women may have been financially empowered or even in control of their own money making This collection offers a glimpse at women from home stage work and convent from many classes and from culturally diverse countries including France Spain Italy England Austria Russia and Mexico and imagines a musical history centered in the realities of those lives *Tirso de Molina* Esther Fernández,2023 The first comprehensive study of Tirso de Molina and his work in English Tirso de Molina c 1583 c 1648 may not have written *El Burlador de Sevilla* but the works of this prolific author one of the three pillars of Golden Age Spanish theatre are notable for their erudition complex characters and wit Informed by a multidisciplinary critical perspective this volume sets Tirso s plays and prose in their social historical literary and cultural contexts Contributors from the United States Canada the United Kingdom and Spain offer a state of the art in current scholarship considering such topics as gender identity spatiality material culture and creative performativity among others The first volume in English to provide a richly detailed overview of Tirso s life and work *Tirso de Molina Interdisciplinary Perspectives from the Twenty First Century* grounds the reader in canonical theories while suggesting new approaches attuned to contemporary interests to his legacy

The Triumph of Pleasure Georgia Cowart,2008-12-15 With a particular focus on the court ballet comedy ballet opera and opera ballet Georgia J Cowart tells the long neglected story of how the festive arts deployed an intricate network of subversive satire to undermine the rhetoric of sovereign authority

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