

1. Record Nr.	UNINA9910457885603321
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Titolo	Desire and pleasure in seventeenth-century music [[electronic resource] /] / Susan McClary
Pubbl/distr/stampa	Berkeley, : University of California Press, c2012
ISBN	1-280-11659-5 9786613520883 0-520-95206-5
Descrizione fisica	1 online resource (356 p.)
Disciplina	780.9/032
Soggetti	Music - 17th century - History and criticism Musical criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Prelude: The Music of Pleasure and Desire -- Part I. The Hydraulics of Musical Desire -- Part II. Gendering Voice -- Part III. Divine Love -- Part IV. Dancing Bodies -- Part V. La Mode Française -- Postlude: Toward Consolidation -- Notes -- Index
Sommario/riassunto	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.

