

Francesca Caccini
A Bibliography of Research

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Introduction

Francesca Caccini, born in 1587, was the daughter of Giulio Caccini. A renowned musician in her own right, she is credited with being the first female opera composer and the first Italian composer to have their opera performed outside of Italy. Under the tutelage of her father, Caccini became a masterful musician and composer, and was widely acclaimed for both from a young age. She joined the Florentine court and served there as a composer, musician, and teacher, becoming the highest paid musician in the Medici household within a few years. Caccini was a prolific composer, as documented by letters and other sources from her lifetime, but only two of her works have survived: her opera, *La liberazione di Ruggiero dall'isola d'Alcina* and her book of songs, *Il primo libro delle musiche*. It is perhaps because of this loss of music that the research is somewhat lacking regarding her life and compositions. She was mostly forgotten to history for three centuries, with only a handful of articles or books printed that even included her name, much less any substantial research about her. She was brought back into the public consciousness in the 1940s, when Maria Giovanna Masera published three articles about her life and works. However, it took another twenty years for interest to revive in the United States, when Caroline Raney published an introduction to Caccini in 1965. Since then, the studies printed about her have increased, but it is still a sparsely populated topic that deserves more attention.

Though the research is scarce, it covers a wide range of methodologies. Most of the sources about Caccini begin with a biography of her life; a necessity considering she is fairly unknown to the public. The biographies are fact-based; only a few of them extrapolate past key dates and events. In fact, most of the articles about Caccini are biographies, only some venture beyond and explanation of her life and her importance as a composer. They are usually written in

a way that is accessible to a wide audience, unsaturated with footnotes and scholarly analysis. That being said, there are quite a few analyses of her music, mostly style and formal, with some harmonic as well. Included with the analyses are reprints of her music, always in modern notation (with the exception of one source, which is a reprint facsimile of her *Primo libro*). Only one critical edition of her *Primo libro* is included, which is the lone example of a source study of Caccini's works.

Other than biographies, the next most common methodology is gender studies. As a well-regarded female composer in a century that is seen as male-dominated, she is a fascinating study for modern researchers who seek to understand how her femininity influenced her music and her everyday life. Suzanne G. Cusick is the foremost scholar on this topic and has published numerous studies about it, including the most comprehensive biography of the composer known to date (written from a gendered perspective). There has also been research done on the influence the Medici court had on Caccini, as the court was led by powerful women during her tenure there.

As for the rest of the field of research, the methodologies vary. Books and articles have been published regarding the correct way to perform Caccini's music, based on the musical styles and instrumentation of seventeenth century Italy. Some sources even discuss the difficulties associated with singing her music in the modern age. Letters she wrote and libretti she used have been translated into English and are available in many of the sources. The reception of her opera has been analyzed, including its premiere in Poland.

One of the challenges of studying Caccini is the relatively small pool of information available about her. Most of her works are lost, and once she left the Medici court records of her actions drop dramatically. There is still much more to learn about her life post-Medici, her

compositional style and development as a composer, and what outside forces may have influenced her. There are no thematic indexes or discographies for her music. Many of the sources about her are overviews of her life, and more analysis is needed from varying perspectives, not just a feminist one (which is the most prominent so far). Considering this field of study is only a little over half a century old, more could still be uncovered in the future to help tackle these gaps in the world's knowledge about Caccini.

Bibliography

Adamczyk, M. "La liberazione di Ruggiero dall'isola d'Alcina." *Muzyka* 7, no. 4 (1962): 87-98.

Unavailable for verification.

Agúndez, Delia. "Francesca Caccini: La Monteverdi de Florencia." *Ritmo* 90 (November 2018): 80.

Unavailable for verification.

Alexander, Ronald James, and Richard Savino. Introduction to *Francesca Caccini's Il primo libro delle musiche of 1618: A Modern Critical Edition of the Secular Monodies*, 3-21. Bloomington and Indianapolis: Indiana University Press: 2004.

The introduction begins with a biography of Caccini, leading into a description of the musical style and structure of *La liberazione di Ruggiero* and *Il primo libro*. It then describes the present edition of Caccini's music (printed later in the book), which is based on the only printed edition of *Il primo libro*. Traditional accompaniment and ornamentation for the songs are addressed, specifically how they would have been performed in the seventeenth century. The libretti, English translations, and form of each song are included.

Anfuso, Nella. "Francesca Caccini: Talent na miarę epoki." *Ruch muzyczny*, 26 August 1979, 6-8.

An overview of Caccini's life and two surviving works: *La liberazione di Ruggiero* and *Il primo libro*. Mainly discusses the style of the pieces and gives short passages of the music to illustrate. Also writes about the difficulties of performing these pieces, since the style is foreign to our modern ears.

Beer, Anna. "Caccini." Chapter in *Sounds and Sweet Airs: The Forgotten Women of Classical Music*, 11-51. London: Oneworld Publications, 2016.

A short biography of Caccini's life, from her upbringing and success in the Medici court to her marriages and death at La Crocetta. Uses primary sources, such as letters written by Caccini, to paint a portrait of her life and accomplishments that is accessible to a general audience.

Bonaventura, Arnaldo. "Un ritratto della 'Cecchina'." *La cultura musicale* 1, no. 1-2 (1922): 7-12.

Writes of Caccini in a familiar way, referencing people and events in her life without giving much context. Majority of the article discusses her career, focusing on her opera and the relationships she had with her contemporaries. The beginning theorizes who might have made the medallion with her face engraved on it (pictured in the article); the author draws no decisive conclusions.

Brumana, Biancamaria, and Galliano Ciliberti. "Musica e torneo nel Seicento: Fonti per uno studio dei libretti e delle musiche." In *La Società in Costume Giostre e Tornei nell'Italia di Antico Regime Foligno, Palazzo Alleori Ubaldi 27 settembre - 29 novembre 1986*, edited by Fabio Bettoni, 167-81. Umbria: Edizioni dell'Arquata, 1986.

An index of music performed at tournaments in seventeenth century Italy, including Caccini's *La liberazione di Ruggiero*. Also includes the libretto, place of performance, and frontispiece of the score. Gives an indication of the context in which the opera would have been performed: a celebratory feast meant to impress the visiting prince from Poland into an alliance.

Chilesotti, Oscar. "La liberazione di Ruggiero dall'isola d'Alcina di Francesca Caccini (Cont. e fine, vedi N. 32 e 33). *Gazzetta Musicale di Milano*, 20 August 1896, 573-75.

The last continuation of Chilesotti's article about Caccini and her opera. Describes the plot of the second half of the opera (where the previous article left off). Includes musical examples from the score. No analysis is given, but Chilesotti writes his opinion at the end of the article that Caccini was a genius composer.

. "La liberazione di Ruggiero dall'isola d'Alcina di Francesca Caccini (Continuazione, vedi N. 32). *Gazzetta Musicale di Milano*, 13 August 1896, 559-61.

The first continuation of Chilesotti's article about Caccini's opera. In this, he prints musical examples from the score to illustrate what is happening in the story. He comments a bit on the forms, but he mostly describes the plot. There is no analysis.

. "La liberazione di Ruggiero dall'isola d'Alcina di Francesca Caccini." *Gazzetta Musicale di Milano*, 6 August 1896, 540-42.

Chilesotti quotes reviews of Caccini's opera when it was first performed in 1625 in order to understand how the opera was received. It was viewed highly, and Caccini was thought to be a great composer of her time. There is no analysis of the reviews, just transcriptions and general historical context added to help the reader understand.

Cunningham, Caroline. "Francesca Caccini (1587-ca. 1640)." In *Composers Born Before 1599*, edited by Martha Furman Schleifer and Sylvia Glickman, 226-63. Volume 1 of *Women Composers: Music Through the Ages*. New York: G.K. Hall; London, Mexico City, New Delhi, Singapore, Sydney, Toronto: Prentice Hall International, 1996.

Written for the purpose of giving the reader (presumably someone familiar with music) an overview of Caccini and her compositions. Contains a short biography of her life and brief stylistic analyses of the pieces presented later in the chapter. Sheet music of eight vocal songs are presented in modern notation, along with the libretti and English translations.

Cusick, Suzanne G. "Epilogue: Francesca among Women, a '600 Gynecentric View.'" In *Musical Voices of Early Modern Women: Many-Headed Melodies*, edited by Thomasin Lamay, 425-43. Aldershot and Burlington, Vermont: Ashgate, 2005.

Within the discussion of Cristoforo Bronzini's *Della dignità e nobiltà delle donne* is an analysis of his portrayal of Caccini—a 23-page biography of her personality and accomplishments that was never published. Cusick summarizes and analyzes this portrayal of Caccini, emphasizing the gynocentric world of music-making that Bronzini describes. She agrees with his conclusions.

. *Francesca Caccini at the Medici Court: Music and the Circulation of Power*. Chicago and London: The University of Chicago Press, 2009.

A comprehensive biography of Caccini's life, written with feminist and Classical theories in mind. Argues that music was a key tool for wielding power in the Florentine court and that Caccini was an active part of that balance.

_____. "Francesca Caccini (1587-after 1641)." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe, 48-59. Bloomington and Indianapolis: Indiana University Press, 2004.

Cusick writes a brief biography of Caccini before diving into the historical context of the two songs included in the anthology: "Maria, dolce Maria" from *Il primo libro* and "Aria of the Shepherd" from *La liberazione di Ruggiero*. Very little stylistic analysis is given. Instead, Cusick discusses the context in which Caccini wrote her works (as a member of a female-led court) and how that context influenced her music.

_____. "Francesca Caccini: (1587-c1646): questioni per una biografia tra 'gender' e musicologica." *Teatro e Storia* 28 (2007): 339-51.

Cusick describes the challenges associated with writing a biography of Caccini, specifically the scarcity of information about her and the subjective view many authors take when writing about women. Discusses how she believes Caccini would have liked her music to be perceived based on her analysis of her songs and operas (both inside and outside of the scores). Writes that she based her research on Judith Butler's feminist theory.

_____. "Gender, Politics, and Gender Politics in *La liberazione di Ruggiero*." In *La liberazione di Ruggiero dall'isola d'Alcina: Räume und Inszenierungen in Francesca Caccinis Bellettoper (Florenz, 1625)*, edited by Christine Fischer, 21-35. Zürich: Chronos Verlag, 2015.

Seeks to paint a picture of the specific tensions about gender, politics, and gender politics in which the opera, *La liberazione di Ruggiero* was written and how Caccini addressed those tensions in her music. Cusick argues that Caccini's non-normative expression of gender was both an exposition and defense of the court in which she lived. Uses historical context and gender studies to research her topic.

_____. "Of Women, Music, and Power: A Model from Seicento Florence." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth A. Solie, 281-304. Berkeley, Los Angeles, and London: University of California Press, 1993.

An exploration of Caccini's *La liberazione di Ruggiero* as it relates to gender and power in the early-seventeenth century Florentine court. Cusick discusses the context of the opera's commission, written for the visit of Prince Władysław of Poland, comparing the real-life gender politics of the time to the ones found in the opera. She analyzes the harmonies and libretto to bolster her thesis.

_____. "O kobietach, muzycy i władzy: Model z siedemnastowiecznej Florencji." Translated by Ewa Kawczyńska. *Muzyka* 46, no. 2: 101-23.

A Polish translation of Cusick's article, "Of Women, Music, and Power: A Model from Seicento Florence," which originally appeared in *Musicology and Difference: Gender and Sexuality in Music Scholarship*.

_____. “Performing/Composing/Woman: Francesca Caccini meets Judith Butler.” In *Music and Feminisms*, edited by Sally Macarthur and Cate Poynton, 87-98. Sydney: Australian Music Centre, 1999.

An analysis of Caccini through the lens of the philosopher Judith Butler’s ideas of gender—that it is a performance. Includes a detailed exploration of Caccini’s supposed singing and compositional style with this frame in mind, with a formal analysis of her songs and their underlying gendered implications.

_____. “Re-Voicing Arianna (and Laments): Two Women Respond.” *Early Music* 27 (August 1999): 436-65.

Cusick analyzes Caccini’s “Dove io credea le mie speranze vere” from her *Primo libro*. She compares Caccini’s setting of Arianna’s lament to Monteverdi’s and Rinuccini’s, making her argument from a feminist point of view. Evaluates the text and the form.

_____. “‘Thinking from Women’s Lives’: Francesca Caccini after 1627.” *The Musical Quarterly* 77 (Fall 1993): 484-507.

An examination of Caccini’s life after her retirement from the Florentine court. Cusick uses primary sources to evaluate her life from a gynocentric point of view, questioning the account of Alessandro Ademollo, whom historians have looked to for the last word on Caccini. Argues that more information about her life can be found once a shift in ideology occurs.

_____. “This Music Which Is Not One: Inaudible Order and Representation of the Feminine in Francesca Caccini’s *Primo libro delle musiche* (1618).” *Early Modern Women: An Interdisciplinary Journal* 2 (Fall 2007): 127-62.

Argues that Caccini saw “the feminine as simultaneously rational, virginal, and generative,” manipulating Neoplatonic number theory to project the feminine as “Twoness” instead of “Oneness.” Discusses these number theories and their relationship to Caccini’s *Primo libro*, which is divided into twos, and how the songs are related to each other and these theories.

_____. “‘Who Is This Woman?’ Self-Presentation, *Imitatio Virginis* and Compositional Voice in Francesca Caccini’s *Primo libro* of 1618.” *Il saggiautore musicale* 5, no. 1 (1998): 5-41.

An in-depth analysis of Caccini’s first song in her *Primo libro*, “Chi è costei”, using harmonic and formal analysis, combined with a feminist lens of historical context. Considers what Caccini’s intention might have been behind its composition, the underlying meaning, and the compositional style.

de la Fage, Adriano. “La prima compositrice di opere in musica; e la sua opera.” *Gazzetta Musicale di Milano*, 10 November 1847, 354-55.

A plot summary of *La liberazione di Ruggiero*. De la Fage mentions the orchestration and form of important songs in the opera, but no thorough analysis is given.

Dunbar, Julie C. *Women, Music, Culture: An Introduction*. New York: Routledge, 2011.

Unavailable for verification.

Emerson, Isabelle. “Francesca Caccini (‘La Cecchina’) (18 September 1578-c. 1645).” Chapter in *Five Centuries of Women Singers*, 23-30. Westport, Connecticut and London: Praeger Publishers, 2005.

Emerson draws attention to Caccini’s ability as a singer, citing comments made by her contemporaries (such as Monteverdi) about her exceptional musical ability. There is a brief overview of Caccini’s life and compositions, but no deep analysis of either. The main purpose of the chapter is to give the reader a taste of the research done on Caccini—her life, analyses of her works, her place as a woman in the Medici court—and a bibliography is included at the end for further reading.

Fischer, Christine. “Affective Education and Performative Space in Francesca Caccini’s *La liberazione di Ruggiero dall’isola d’Alcina* (1625 and 2012).” In *Theatrical Heritage: Challenges and Opportunities*, edited by Bruno Forment and Christel Stalpaert, 115-31. Leuven: Universitaire Pers Leuven, 2015.

Fischer discusses the history of the staging of Caccini’s opera, *La liberazione di Ruggiero*, and how the staging reflected the status of women at the time. She goes on to compare its original staging to a modern one and how one can maintain the integrity of the piece.

_____. “Höfische Wirkungsbedingungen: Aspekte musikalischen Handelns von Komponistinnen.” In *Der Hof: Ort kulturellen Handelns von Frauen in der Frühen Neuzeit*, edited by Susanne Rode-Breyman and Antje Tumat, 67-89. Köln, Weimar, and Wien: Böhlau Verlag, 2013.

Within an analysis of women’s power in the royal courts via music is a discussion of Caccini and her contribution to the Florentine court. Fischer uses *La liberazione di Ruggiero*, its historical context and subtle propaganda for women’s rule, to exemplify her point.

_____. “Mutter und Vater zugleich: Befreiung als affektive Erziehungsarbeit in *La liberazione di Ruggiero dall’isola d’Alcina*.” In *La liberazione di Ruggiero dall’isola d’Alcina: Räume und Inszenierungen in Francesca Caccinis Ballettopera (Florenz, 1625)*, edited by Christine Fischer, 109-32. Zürich: Chronos Verlag, 2015.

Fischer analyses the combination of a long opera (*La liberazione di Ruggiero*) with a short equestrian ballet. When the opera was performed the audience moved locations to see the ballet, therefore involving them in the process of “liberation” that the opera espoused. Ruggiero’s character, the ballet, the movement from room to room—all of this was done to show that Archduchess Mary Magdalene was a rational ruler whose power gave her subjects a sense of liberty. (adapted from the abstract at the end of the chapter.)

Fortune, Nigel. “Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody.” PhD. diss., University of Cambridge, 1954.

Unavailable for verification.

Glinski, Matteo. *La prima stagione lirica italiana all’estero (1628)*. Siena: Ticci Eitore Libraio, 1943.

Gives a history of the first Italian opera to be premiered outside of Italy: *La liberazione di Ruggiero* by Caccini. Glinski writes a bit of Caccini’s background, but mostly comments on what critics had written about her, disputing those who did not care for her music. Most of the

book is about the opera's journey from the Medici court to Poland, where it premiered in 1628.

Harness, Kelly. "Amazons of God: Virgin Martyr Spectacles, 1621-25." Chapter in *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence*, 62-110. Chicago and London: The University of Chicago Press, 2006.

Explains how involved Archduchess Mary Magdalena was in the performances in the Medici court, including the casting, by describing an incident involving Caccini in which the composer disagreed with the noblewoman's choice for a role. Includes a transcription of the letters and their English translations at the end of the chapter.

_____. "Nata à maneggi & essercizii grandi': Archduchess Maria Magdalena and Equestrian Entertainments in Florence, 1608-1625." In *La liberazione di Ruggiero dall'isola d'Alcina: Räume und Inszenierungen in Francesca Caccinis Ballettopera (Florenz, 1625)*, edited by Christine Fischer, 89-108. Zürich: Chronos Verlag, 2015.

Discusses in detail the *balletto a cavallo* (equestrian ballet) that would have occurred at the end of Caccini's *La liberazione di Ruggiero*. Archduchess Maria Magdalena was presumed to have a great deal of interest in this part of the work, as it asserted the power and influence of the Medici court in international politics and warfare. Describes the logistical and contextual details of three *balletto e cavallo* (*Ballo e giostra de' venti* (1608), *Guerra d'amore* (1616), and *Guerra di bellezza* (1616)) in order to better understand the one after *La liberazione di Ruggiero*.

_____. "She hoped to see in the triumphs of religion the triumphs of her house': Epic-Chivalric Poems and the Equestrian Ballets." Chapter in *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence*, 142-73. Chicago and London: The University of Chicago Press, 2006.

Harness harmonically analyzes the different ways Caccini composed the music for the characters of Alcina, Melissa, and Ruggiero in her opera, *La liberazione di Ruggiero*. Their personalities are personified in the music. She also compares Ferdinando Saracinelli's libretto with Tasso's *Gerusalemme liberata*, claiming that the former was influenced textually and otherwise by the latter. Also mentions how the opera was written to advance Archduchess Maria Magdalena's dynastic agenda, specifically for Poland to unite with Florence (through marriage) and fight against the Ottoman Empire and Protestantism, just as Melissa calls Ruggiero to action at the end of the opera. Excerpts of the opera in modern notation are included at the end of the chapter.

Hill, John Walter. "Francesca Caccini and Jacopo Peri: New Ascriptions." In *Firenze e la musica: Fonti, protagonisti, committenza: Scritti in ricordo di Maria Adelaide Bartoli Bacherini*, edited by Cecilia Bacherini, Giacomo Sciommeri, and Agostino Ziino, 189-211. Rome: Istituto Italiano per la Storia della Musica, 2014.

Hill suggests that several more ascriptions from the "Barbera" manuscript were actually written by Caccini, specifically *S'io men vò morirò*, *Crudel che mi sprezz'e fuggi mercè*, and *Fuggimi pur se sai*. One or both of the settings of *Ombra son io d'un infelice amante* should also be considered Caccini's. This conclusion was drawn from an analysis of Caccini's handwriting and compositional style, as well as her relationship with the poet who wrote the words.

_____. “La monodia in Toscana: Nuovi appunti sui manoscritti.” In *La monodia in Toscana alle soglie del XVII secolo : atti del convegno di studi, Pisa, 17-18 dicembre 2004*, edited by Francesca Menchelli–Buttini, 43-80. Pisa: ETS, 2007.

Unavailable for verification.

Hoppe, Ilaria. “Die Räume der Regentin und der Ort der Inszenierung: Poggio Imperiale unter Erzherzogin Maria Magdalena von Österreich.” In *La liberazione di Ruggiero dall’isola d’Alcina: Räume und Inszenierungen in Francesca Caccinis Ballettopera (Florenz, 1625)*, edited by Christine Fischer, 67-88. Zürich: Chronos Verlag, 2015.

A history of Villa Poggio Imperiale, owned by Archduchess Mary Magdalene, where the first performance of Caccini’s *La liberazione di Ruggiero* was located. Hoppe describes its transformation from a “humble country estate” to a *villa suburbana*, including the construction of new wings and decorations depicting female rulers and martyrs, added to cement Mary Magdalene’s right to rule. Mentions where *La liberazione di Ruggiero* would have taken place: in the inner and main courtyards, ending with a reception in the rooms of the villa. (Adapted from the abstract at the end of the chapter.)

Jackson, Barbara Garvey. “Musical Women of the Seventeenth and Eighteenth Centuries.” In *Women & Music: A History*, edited by Karin Pendle, 54-94. Bloomington and Indianapolis: Indiana University Press, 1991.

A biographical sketch of Caccini’s life and achievements, given within the context of women’s contribution to music throughout the seventeenth and eighteenth centuries. Contains a brief analysis of her musical compositions, namely her opera, *La liberazione di Ruggiero*, and her book of compositions, *Il primo libro*.

_____. “The Seventeenth Century.” In *From Convent to Concert Hall: A Guide to Women Composers*, edited by Sylvia Glickman and Martha Furman Schleifer, 55-90. Westport, Connecticut and London: Greenwood Press, 2003.

Within the discussion of the rise of women musicians and composers in the seventeenth century is a biography of Caccini. Her upbringing in a musical family is emphasized (her father was also a notable composer—Giulio Caccini) for helping her gain her position as a court musician in Florence. Her notable works are mentioned, but no analysis of them is offered.

Jezic, Diane Peacock. “Francesca Caccini (1587-1640): The Medici Court of Florence.” Chapter in *Women Composers: The Lost Tradition Found*, 17-23. New York: The Feminist Press at The City University of New York, 1988.

Gives a timeline of Caccini’s life, a selected discography, and list of works. Has a short biography of Caccini, focusing on where she fits within the musical canon, namely the Florentine tradition due to her emphasis on a solo melodic line. Includes a stylistic analysis of two works and English translations of the text: one from *La liberazione di Ruggiero* and the other “Chi desia di saper, che cos’ è amore” from *Il primo libro*.

Kirkendale, Warren. “Musicians Appointed by Ferdinando I, 1588-1608.” Chapter in *The Court Musicians in Florence during the Principate of the Medici with a Reconstruction of the Artistic Establishment*, 189-331. Firenze: Leo S. Olschki Editore, 1993.

Documentary-style biography of Caccini. Kirkendale details the events in her life with an emphasis on the dates when she performed, composed, and married. Excerpts from letters from, to, or about Caccini are included. This is not an analysis of her life, merely a record of it.

La Salvia, Adrian. “*La liberazione di Ruggiero dall’isola d’Alcina: Gender, Orient und kulturelle Identitäten in Fernando Saracinellis Libretto.*” In *La liberazione di Ruggiero dall’isola d’Alcina: Räume und Inszenierungen in Francesca Caccinis Ballettopera (Florenz, 1625)*, edited by Christine Fischer, 37-53. Zürich: Chronos Verlag, 2015.

An in-depth analysis of Saracinelli’s libretto for *La liberazione di Ruggiero*, specifically relating to magic and its effect on the relationship between gender, cultural identity, and space. Discusses how *La liberazione di Ruggiero* was embedded in the Florentine culture and how it had an impact on compositions with the same story in the years after its premiere. Compares and contrasts Saracinelli’s text with that of Ariost’s, who wrote the original poem, “Orlando furioso.” Both texts have gender crossing, but their treatments of Alcina and Ruggiero as characters are different. (Adapted from the abstract at the end of the chapter.)

Langen, Petra van. “In de schaduw van de hoofdstroom: Componerende vrouwen in het Italië van de zeventiende eeuw.” *Mens en Melodie: Tijdschrift voor Muziek* 57, no. 3 (2002): 84-88.

A look at the importance of Caccini as a woman composer in Italy between the years of 1566 and 1700. Discusses why she, along with other talented women in the Italian courts, might have had less output than their male composer contemporaries. (adapted from *RILM Abstracts*)

Masera, Maria Giovanna. “Alcune lettere inedite di Francesca Caccini.” *La rassegna musicale*, 28 April 1940, 173-82.

Caccini’s fame as a singer is noted in the transcriptions of her letters during her lifetime. Masera begins the article with a summary of Caccini’s trip to the French court with her family, where she was asked to stay because of her talent as a singer. The rest of the article contains letters asking her to sing or compose.

_____. “Una musicista fiorentina del seicento: Francesca Caccini parte prima: La vida.” *La rassegna musicale*, 19 May 1941, 181-207.

Documents Caccini’s life from her birth to her composition of *La liberazione di Ruggiero*. Spends much of the article discussing her childhood and her family’s background as musicians and artists, which influenced her musical development. Masera lists events in her life chronologically, extrapolating based on letters written by or about Caccini.

_____. “Una musicista fiorentina del seicento; Francesca Caccini.” *La Rassegna Musicale* 15 (1942): 249-66.

Unavailable for verification.

Neuls-Bates, Carol. “Five Women Composers: 1587-1875.” *The Feminist Art Journal* 5 (Summer 1976): 32-35.

Gives an overview of Caccini's life, especially her unique training as a singer and composer. Mentions the respect she was given for her music, especially considering she was a young woman.

. "Francesca Caccini: Singer-Composer." In *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, edited by Carol Neuls-Bates, 55-61. New York; Cambridge; Philadelphia, Pennsylvania; San Francisco, California; London; Mexico City; São Paulo; Sydney: Harper & Row, Publishers, 1982.

Begins with a short biography of Caccini, leading into her friendship with Michelangelo Buonarroti the Younger, whom she collaborated with on many projects. Includes two letters Caccini wrote to Buonarroti, the first about their work on parts of a *fiesta* (a production similar to an opera, but less elaborate), and the second about her and her husband's (Giovannibattista Signorini) singing success in Genoa.

Noon, Sarah. "On a Mission." *Early Music Today* 10 (December 2002/January 2003): 9.

A discussion with Richard Savino, who edited *La liberazione di Ruggiero* for modern performers. Gives a short biography of Caccini, then delves into this new edition of the opera. Savino used the original score, transcribing the notation into a modern one. Mentions the two musical influences of the opera: *recitar cantando* and Monteverdi's *L'Orfeo*.

Paronuzzi, Giorgio. "Die Rolle der Emotionen: Fragestellungen rund um die Interpretation des *recitar cantando* in *La liberazione di Ruggiero dall'isola d'Alcina* von Francesca Caccini." In *La liberazione di Ruggiero dall'isola d'Alcina: Räume und Inszenierungen in Francesca Caccinis Ballettopera (Florenz, 1625)*, edited by Christine Fischer, 55-66. Zürich: Chronos Verlag, 2015.

Based on his personal experience with a production of Caccini's *La liberazione di Ruggiero*, Paronuzzi describes the demands that *recitar cantando* has on singers. Singing in this style requires the musicians to expand beyond their musical education in order to perform it correctly, imitating the meaning of the words musically so as to produce the proper sound. The author emphasizes the familiarity the singers of the past would have had with *commedia all'improvviso* and their declamation style, suggesting that this same technique be used when singing *recitar cantando*. (Adapted from the abstract at the end of the chapter.)

Polk, Joanne. "Distaff Dynasties." *American Music Teacher* 41 (April/May 1992): 34-43, 90, 92-93.

Gives a short biography of Caccini and her accomplishments. Written in the context of women musicians who were born into musical families, which gave them the opportunity to succeed in their society.

Predota, Georg A. "Towards a Reconsideration of the 'Romanesca': Francesca Caccini's *Primo libro delle musiche* and Contemporary Monodic Setting in the First Quarter of the Seventeenth Century." *Recercare* 5 (1993): 87-113.

Predota uses harmonic and formal analysis to prove that Romanesca motives appear in every song of Caccini's *Il primo libro*, though they vary from what is seen as "traditional," specifically in terms of the bass line. Includes musical examples from the score in modern notation.

Raney, Caroline. "Introduction to Francesca Caccini." *The NATS Bulletin* 22 (October 1965): 12-15.

Raney introduces Caccini to the reader, since at this point she was unknown to most musicians. She mentions her two surviving works, *La liberazione di Ruggiero* and *Il primo libro*, but most of the article is her describing the struggle she had discovering information about Caccini. Most of the records about her had been lost or never existed, so Raney mentions the few surviving details of her life that were known up to that point.

. "Vocal Style in the Works of Francesca Caccini." *The NATS Bulletin* 22 (February 1966): 26-29.

The majority of the article is a biography of Caccini, written in an accessible way for a large audience. Explanations of words that might be unfamiliar to the reader, such as *romanesche*, *ritornello*, and *mottetto* are included. Raney ends the article with a stylistic analysis of *Il primo libro*, specifically examining the vocal style. She concludes that it is unique and expressive.

Raney, Carolyn. "Francesca Caccini, Musician to the Medici, and Her *Primo libro* (1618)." PhD diss., New York University, 1971.

Details the life of Caccini, from her birth to her full maturity as a composer. Specifically focuses on her *Primo libro*, with a comprehensive style analysis of the music contained therein.

. "Francesca Caccini's 'Primo Libro'." *Music & Letters* 48 (October 1967): 350-57.

Gives a biography of Caccini's life up until the publication of her *Primo libro*, all based on letters the composer sent to her friends and family. Also includes a brief stylistic analysis of some songs in the *Primo libro*, specifically "Nube gentil," "Maria, dolce Maria," and "Laudate Dominum."

. "Francesca Caccini (1587-c.1630)." In *Historical Anthology of Music by Women*, edited by James R. Briscoe, 22-38. Bloomington and Indianapolis: Indiana University Press, 1987.

A brief overview of Caccini's life is given before delving into a stylistic analysis of two of her works from *Il primo libro* and one from *La liberazione di Ruggiero*: "Laudate Dominum," "Maria, dolce Maria," and "Aria of the Shepherd." Raney remarks that Caccini has an unusual tonal sense and individual style, which is apparent in all three pieces. A modern reprint and notation of all three songs are included at the end of the chapter.

Roberts, Deborah. "Women's Lib." *Opera Now* (September 2015): 30-32.

Roberts gives background on Caccini and her opera, *La liberazione di Ruggiero*. She discusses how it is an allegory about female power, which coincides with the historical context in which it was written.

Roster, Danielle. "Francesca Caccini (1587-1645?) 'Bevor Ich den Wunsch zu studieren aufgäbe, verlöre Ich eher mein Leben...'" In *Annäherung IX, an Sieben Komponistinnen Mit Berichten, Interviews und Selbstdarstellungen*, edited by Clara Mayer, 6-24. Kassel: Furore Verlag, 1998.

A brief biography of Caccini's life, who became one of the most famous opera singers of her time. While working for the Medicis, she founded a women's ensemble and composed, most notably *La liberazione di Ruggiero*, the first opera written by a female. Also included is a discussion of her *Primo libro*. (adapted from *RILM Abstracts*)

Roughol, Sophie. "Mujeres Barrocas Baroque Women 4: La Cecchina and La Flora." *Goldberg* 5 (Fall 1998): 110-13.

Gives a history of Caccini: her upbringing, her compositions, and her life. Briefly describes the unique contributions and characteristics of Caccini's musical compositions.

Schumacher, Holger. "Raum, Ereignis, Darstellung—Die Bildtafeln Alfonso Parigi's zu Francesca Caccini's Ballettoper *La Liberazione di Ruggiero* (Florenz, 1625)." *Basler Jahrbuch für historische Musikpraxis* [35/36] (2011/2012): 291-315.

Explains the context in which *La liberazione di Ruggiero* was written, namely to impress Władysław of Poland and convince him to join Archduchess Maria Magdalena's "Catholic League," and also to present the duchess' newly renovated estate to the public. The majority of the article is dedicated to the stage settings of the opera, designed by Giulio Parigi. Schumacher discusses the conditions that led to their creation, Parigi's interpretation of the opera, and the relationship between the display and historical stage realities. He also addresses Alfonso Parigi's sketches of the event.

Silbert, Doris. "Francesca Caccini, Called La Cecchina." *The Musical Quarterly* 32 (January 1946), 50-62.

Silbert examines Caccini's life and compositions from a critical point of view, detailing the possible motivations behind her compositions and their historical context. She focuses on *La liberazione di Ruggiero* specifically, describing the historical influences that affected the trajectory of the opera, such as the female-led court Caccini lived in and the necessity of impressing the visiting Prince Władysław of Poland. A brief stylistic analysis is included.

Szweykowski, Zygmunt M. "Ideał muzyki starożytnej w praktyce kompozytorskiej wczesnego seicenta." *Muzyka* 28, no. 3 (1983): 3-26.

An analysis of Caccini's "Pascomi di sospir" as it relates to the Florence Camerata. Szweykowski looks at how Caccini writes the text in relation to the music, as well as a formal and harmonic analysis of the piece.

Timmerman, H. T. "Premiere balletopera van Francesca Caccini [La liberazione di Ruggiero dall'isola d'Alcina]." *Mens en Melodie: Tijdschrift voor Muziek* 26 (January 1971): 25-26.

Unavailable for verification.

Tomlinson, Gary, ed. Introduction to *Florence Volume 1 of Italian Secular Song 1606-1636: A Seven Volume Reprint Collection*, ix-xvii. New York and London: Garland Publishing, Inc., 1986.

Tomlinson writes an introduction to Caccini's *Primo libro*, consisting of 32 solo songs and four duets for soprano and bass. The work is divided fairly evenly between sacred and secular songs. He offers formal analyses of the pieces, writing that most are in strophic form and five are through-composed. He comments on the oddness of Caccini labeling six of her songs

Romanesche when only one of them uses the Romanesche bass line. A complete facsimile reprint of the *Primo libro* manuscript is included later in the book.