

Kate van Orden
Publications and Creative Work

PUBLICATIONS AND CREATIVE WORK

Books

- 2005 *Music, Discipline, and Arms in Early Modern France* (Chicago: The University of Chicago Press)
- 2014 *Music, Authorship, and the Book in the First Century of Print* (Berkeley and Los Angeles: University of California Press)
- 2015 *Materialities: Books, Readers, and the Chanson in 16th-Century Europe* (Oxford University Press)

Edited Collections

- 2000 *Music and the Cultures of Print*, edited and with an introduction by Kate van Orden, afterword by Roger Chartier (New York: Garland Publishing Inc.)
- 2012 *The Italian Madrigal, 1550-1610*, no. 1, a special issue of *Journal of Musicology*, coedited by Anthony Newcomb and Kate van Orden, *Journal of Musicology*, 29 (2012), with an introduction by Kate van Orden, 3-4
- 2013 *The Italian Madrigal, 1550-1610*, no. 2, a special issue of *Journal of Musicology*, coedited by Anthony Newcomb and Kate van Orden, *Journal of Musicology*, 30 (2013)
- 2022 *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800*, edited by Kate van Orden (Florence: I Tatti Studies)
- 2023-24 *Im/Materiality in Renaissance Arts*, co-edited with Lisa Pon, a special issue of *ARTS* 12-13 (2023-24)

Articles

- 1994 “Imitation and ‘la musique des anciens’ in Le Roy & Ballard’s 1572 *Mellange de chansons*,” *Revue de musicologie*, 80: 5-37
- “Constructing an Open Site: Gary Tomlinson’s *Music in Renaissance Magic*,” an essay-length book review, *Journal of Musicological Research*, 14: 113-22
- “Modern Poetics of Chance: Boulez, Mallarmé, Cage,” *Yearbook of Comparative and General Literature*, 42: 70-82
- 1995 “Sexual Discourse in the Parisian Chanson: A Libidinous Aviary,” *Journal of the American Musicological Society*, 48: 1-42
- 1996 “*Les vers lascivs d’Horace*: Arcadelt’s Latin Chansons,” *Journal of Musicology*, 14: 338-69
- 1997 “De la chanson à l’ode: Musique et poésie sous le mécénat du cardinal Charles de Lorraine,” written with Philippe Desan, in *Le Mécénat et l’influence des Guises*, ed. Yvonne Bellenger (Paris: H. Champion), 463-87
- 1998 “On the Side of Poetry and Chaos: Mallarméan *hasard* and Twentieth-Century Music,” *Meetings with Mallarmé*, ed. Michael Temple (Exeter: University of Exeter Press), 160-79

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- “Historical Performance as Cultural Performance,” (position paper for symposium of the same title) *Fifth Biennial Berkeley Festival & Exhibition Program* (Cal Performances—University of California, Berkeley), 12-14
- 1999 “An Erotic Metaphysics of Hearing in Early Modern France,” *The Musical Quarterly*, 82: 678-91
- “The Reign of Music,” in *The Empire Resounds: Music in the Days of Charles V.* ed. Frances Maes (Leuven: Leuven University Press), 64-81 (published concurrently in Flemish as *De Klanken van de Keizer: Karel V en de Polyfonie*)
- 2000 “Music and the Spectacular,” (position paper for symposium of the same title) *Sixth Biennial Berkeley Festival & Exhibition Program* (Cal Performances—University of California, Berkeley), 14-16
- “Joachim Du Bellay,” *MGG* (Kassel: Bärenreiter), 5: 1464-1465
- “Ficino’s Lyre in Baudelaire’s Paris,” *La Renaissance et sa musique au XIXe siècle*, ed. Philippe Vendrix (Paris: Klincksieck), 209-226
- 2001 “Female Complaints: Laments of Venus, Queens, and City Women in Late Sixteenth-Century France,” *Renaissance Quarterly*, 54: 1-44
- “*La chanson vulgaire* and Ronsard’s Poetry for Music,” in *Poetry and Music in the French Renaissance*, ed. Jeanice Brooks, Philip Ford, and Gillian Jondorf (Cambridge: Cambridge French Colloquia), 79-109
- 2002 “Descartes on Musical Training and the Body,” in *Music, Sensibility, and Sensuality*, ed. Linda Austern (New York: Routledge), 17-38
- 2004 “Della corte alla città: la *chanson* nei secoli XV e XVI” in *Enciclopedia della musica*, general ed. Jean-Jacques Nattiez, volume editor, Margaret Bent (Turin: Einaudi). 4: 242-266
- 2005 “Tielman Susato and the Cultures of Print,” in *Tielman Susato and the Music of His Time*, ed. Keith Polk (Stuyvesant, NY: Pendragon Press), 143-163
- “From *Gens d’armes* to *Gentilshommes*: Dressage, Civility, and the Ballet à Cheval” in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, ed. Karen Raber and Treva J. Tucker (New York: Palgrave), 197-222
- 2006 “Chanson and Air,” in *European Music, 1520-1640*, ed. James Haar (Suffolk: Boydell & Brewer Ltd.), 193-224; reprinted in *Secular Renaissance Music*, ed. Sean Gallagher (Surrey, England: Ashgate, forthcoming).
- “Children’s Voices: Singing and Literacy in Sixteenth-Century France,” *Early Music History* 25 (2006): 209-256
- “Le plaisir de pouvoir et le pouvoir du plaisir,” in *Le Plaisir musical en France au XVIIe siècle* (Sprimont: Mardaga), 131-144

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- 2008 “Un sacre à Toulouse? Les cérémonies de la paix de 1596,” in *L’humanisme à Toulouse (1480-1596)*, ed. Nathalie Dauvois-Lavialle (Paris: Éditions Honoré Champion)
- 2008 “Early Modern Home Décor, Parties, and Make-Up,” essay-length book review of Bonnie Gordon, *Monteverdi’s Unruly Women: The Power of Song in Early Modern Italy* (Cambridge, 2004); Kelley Harness, *Echoes of Women’s Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago & London, 2006); Katherine A. McIver, *Women, Art, and Architecture in Northern Italy, 1520-1580: Negotiating Power* (Aldershot, 2006); Patricia Phillippy, *Painting Women: Cosmetics, Canvases, & Early Modern Culture*. Baltimore, 2006); and Mieke Bal, ed., *The Artemisia Files: Artemisia Gentileschi for Feminists and Other Thinking People* (Chicago & London, 2005), *Journal of Women’s History* 20 (2008): 185-194
- “Chorégraphies courtoises et militaires,” *Les arts de l’équitation dans l’Europe de la Renaissance*, ed. Patrice Franchet d’Espèrey (Arles: Actes Sud), 388-405
- “Korolevskaya karusel,” *Hermitage* 2 (2008): 40-45
- 2010 (with Alfredo Vitolo) “Padre Martini, Gaetano Gaspari, and the ‘Pagliarini Collection’: A Renaissance Music Library Rediscovered,” *Early Music History* 29 (2010): 241-324
- 2011 “Du mérite de la danse pour le gouvernement des princes,” in *La délivrance de Renaud, Ballet dansé par Louis XIII en 1617*, ed. Greer Garden (Turnhout, Belgium: Brepols), 157-69.
- “Josquin, Renaissance Historiography, and the Cultures of Print,” in *The Oxford Handbook to the New Cultural History of Music*, ed. Jane Fair Fulcher (New York: Oxford University Press), 354-80.
- “Renaissance” subject entry for Oxford Bibliographies Online (this entry includes 200+ annotated citations of musicological scholarship on the Renaissance)
- “The Parisian Chanson: Prints and Readers,” *Imparare, Leggere, Comprare Musica nell’Europa del Cinquecento*, a special issue of *Il Saggiatore Musicale* 18 (2011): 191-208.
- 2013 “Robert Granjon and Music during the Golden Age of Typography,” in *Music in Print and Beyond: Hildegard von Bingen to The Beatles*, a festschrift for Jane A. Bernstein edited by Roberta M. Marvin and Craig A. Monson, Eastman Studies in Music (Rochester: University of Rochester Press), 11-35.
- “Music Printing as Art,” in *The Routledge Companion to Music and Visual Culture*, edited by Anne Leonard and Timothy Shephard (New York: Routledge), 171-179.

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- 2015 “Chanson and Air,” reprinted in *Secular Renaissance Music: Forms and Functions*, ed. Sean Gallagher, A Library of Essays on Renaissance Music no. 3 (Farnham: Ashgate), 31 pp.
- 2017 with Elizabeth Eva Leach and David Fallows, “Recent Trends in the Study of Fourteenth-, Fifteenth- and Sixteenth-Century Music,” *Renaissance Quarterly* 68 (2015): 187-227.
- 2017 “Cipriano’s Black-Note Madrigals and the French Chanson in Venice,” in *Cipriano de Rore: New Perspectives on his Life and Works*, edited Jessie Ann Owens and Katelijne Schiltz. Pp. 125-51. Turnhout: Brepols.
- 2019 “The Voice in the Text: Recovering Sixteenth-Century Vernaculars,” in *Editing Performance On and Off the Page: Twentieth- and Twenty-First-Century Editors*, edited by Cynthia J. Brown. Special Issue of *Le Moyen Français* 81 (2017): 109-32.
- 2019 “Music as a Sonic Record: Toward a Geography of Sixteenth-Century Vernaculars,” in *Voices and Books, 1500-1800*, edited by Jennifer Richards and Richard Wistreich, a special issue of *Huntington Library Quarterly* 82 (2019): 17-42.
- “Domestic Music” in *The Cambridge History of Sixteenth-Century Music*, edited by Iain Fenlon and Richard Wistreich. Pp. 335-77. Cambridge: Cambridge University Press.
- with Mark Franko, “La partition musical et chorégraphique: Débat entre Bojana Cvejic’, Marc Downie et Paul Kaiser, Benjamin Piekut, Frédéric Pouillaude et Edward C. Warburton, conduit par Mark Franko et Kate van Orden, *Perspective: Actualité en histoire de l’art* 14 (2019): 51-88.
- 2020 “The Voices of Children in Early Modern France,” in *Les Paroles d’élèves dans l’Europe moderne*, ed. Xavier Bisaro and Christine Benevent. Pp. 21-45.
- “Afterword,” in *Music and the Identity Process: the National Churches in Rome in the Early Modern Period*, ed. Michela Berti, Emilie Coswarem, and Jorge Morales. Pp. 405-8. Turnhout: Brepols.
- 2021 “Introduction: Music Among the Bibliographic Disciplines,” in *Early Printed Music and Material Cultures in Central and Western Europe*, ed. Andrea Lindmayr-Brandl and Grantley McDonald. Pp. 1-15. Abingdon, Oxfordshire: Routledge.
- 2022 “Introduction: Music and Mobility,” in *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800*, ed. Kate van Orden. I Tatti Research Series 2. Pp. 9-30. Florence: I Tatti.
- “Hearing Franco-Ottoman Relations circa 1600: The *chansons turquesques* of Charles Tessier, 1604,” in *Seachanges: Music in*

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- 2023 *the Mediterranean and Atlantic Worlds, 1550-1800*, edited by Kate van Orden. I Tatti Research Series 2. Pp. 33-68. Florence: I Tatti.
- 2023 “Exhibit 14, Commonplace Book,” and “Exhibit 52, Kös,” in *The Museum of Renaissance Music: A History in 100 Exhibits*, ed Vincenzo Borghetti and Tim Shephard. Pp. 80-83 and 246-50. Turnhout: Brepols
- 2024 “Im/Materiality in Renaissance Arts,” (with Lisa Pon), *Im/Materiality in Renaissance Arts*, co-edited with Lisa Pon, a special issue of *ARTS* 13 (2024): 39 (4300 words) <https://doi.org/10.3390/arts13010039>

Stage Productions

- 1998-99 “Fête at Fontainebleau,” historical reconstruction of musical score, staging, dance; performance produced in collaboration with Mark Franko, Theater Arts UCSC, who directed the performance, and David Douglass, director of The King’s Noyse, Boston, who led the Collegium in the performance. Responsible for artistic conception, production management and musical reconstruction.
- 1999-00 *Le Carrousel du Roi*, director, Sixth Biennial Berkeley Festival of Early Music, performances on 9 and 10 June. This production was based on my reconstruction of an equestrian ballet performed in 1612 for the engagement of Louis XIII.
- 2001-02 *Le Carrousel du Roi*, director, Seventh Biennial Berkeley Festival of Early Music, (3 performances). A reworked presentation of the Equestrian Ballet from 2000, with an added ballet, entre’acts, and new fanfares.

DISCOGRAPHY (on historical bassoons)

- 1989 Bach, Christmas Oratorio, Collegium Vocale Ghent, dir. Philippe Herreweghe, Virgin Classics (2 discs)
- Purcell, The Fairy Queen, Les Arts Florissants, dir. William Christie, Harmonia Mundi France (2 discs)
- Bach, Cantatas, 82, 152, 202, Ricercar Consort, Ricercar German Baroque Cantatas, Ricercar Consort, Ricercar
- Haydn, Symphonies 90, 91, La Petite Bande, dir. Sigiswald Kuijken, Virgin Classics
- 1990 Bach, Masses 234, 235, Collegium Vocale Ghent, dir. Philippe Herreweghe, Virgin Classics
- Bach, Cantatas 21, 42, Collegium Vocale Ghent, dir. Philippe Herreweghe, Harmonia Mundi France
- Bach, Magnificat, Collegium Vocale Ghent, dir. Philippe Herreweghe, Harmonia Mundi France

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- Mozart, Piano Concertos 8, 12, 28, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- Mozart, Piano Concertos 5, 9, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- 1991 Beethoven, Chamber Music for Winds, Ricercar Academy, Ricercar
Handel, Concerti Grossi, Op. 3, Tafelmusik, dir. Jeanne Lamon, Sony
Mozart, Symphonies after Serenades, K. 100, 185, 203, 204, 250, 320,
Tafelmusik, dir. Bruno Weil, Sony (2 discs)
- Gluck, Orfeo ed Euridice, Kammerchor Stuttgart and Tafelmusik, dir. Frieder
Bernius, Sony (2 discs)
- Bach, Mass in B Minor, Arnold Schoenberg Choir, Salzburg Baroque
Orchestra, dir. Hans-Jurgen Walther, Teldec
- 1992 Haydn, Symphonies 44, 51, 52, Tafelmusik, dir. Bruno Weil, Sony
Haydn, Symphonies 41, 42, 43, Tafelmusik, dir. Bruno Weil, Sony
- 1993 Mozart, Rondo and Horn Concertos, Ab Koster, Tafelmusik, dir. Bruno Weil,
Sony
- Gluck, Ballet Pantomimes Don Juan, Semiramis, Tafelmusik, dir. Bruno
Weil, Sony
- Boccherini, Concertos for Violincello and Orchestra, Overture, Octet,
Sinfonia, Anner Bylsma, Tafelmusik, dir. Jeanne Lamon, Sony
- Mozart, Piano Concertos, 15, 16, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- 1994 Haydn, Paris Symphonies, 82, 83, 84, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, Paris Symphonies, 85, 86, 87, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, The Creation, Tölzer Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
(2 discs)
- Mendelssohn, Symphonies 3, 4, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- 1995 Haydn, Symphonies, 88, 89, 90, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, "Heiligmesse," Motets, Te Deum for Empress Marie Therese, Tölzer
Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
- Handel, Choruses from Messiah, His Majestie's Clerks, dir. Anne Heider,
Narada Media
- 1996 Haydn, "Paukenmesse," Salve Regina, Motet "O coelitum beati," Tölzer
Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
- Handel, Water Music, Suite from Il pastor fido, Tafelmusik, dir. Jeanne
Lamon, Sony
- Beethoven, Piano Concertos 1, 2, Jos van Immerseel, Tafelmusik, dir. Bruno
Weil, Sony
- 1997 Handel, Messiah, Apollo's Fire, dir. Jeannette Sorell, Electra (2 discs)
All Soul's Vespers: Requiem Music from Cordoba Cathedral, Orchestra of
the Renaissance, dir. Richard Cheetham, Virgin Classics
- 1998 Cherubini, Medée, dir. Bart Folse, Newport Classic (2 discs)

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- 1999 The Marriage of England and Spain (reconstruction employing Taverner, Missa Gloria Tibi Trinitas), Orchestra of the Renaissance, dir. Richard Cheetham, Glossa
Arne, Alfred, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Deutsche Harmonia Mundi USA
Canticum Canticorum (16th-c. motets), Orchestra of the Renaissance, dir. Richard Cheetham, Glossa
- 2001 Venetian and German Baroque, San Francisco Bach Choir, dir. David Babbitt
Morales, Assumption Mass, Orchestra of the Renaissance, dir. Richard Cheetham, Glossa
- 2003 Sebastian De Vivanco, In Manus Tuas, Orchestra of the Renaissance, dir. Richard Cheetham, Glossa
- 2005 Alessandro Scarlatti, Cecilian Vespers, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, SACD (2 discs)
- 2006 Michel Corrette, "Les Délices de la Solitude," Les Voix Humaines, dir. Susie Napper and Margaret Little, ATMA (soloist)
Handel, *Messiah*, American Bach Soloists, dir. Jeffrey Thomas, Delos Int. (2 discs)
- 2007 Bach, Brandenburg Concerti, American Bach Soloists, dir. Jeffrey Thomas, ABS/Magnatune
- 2011 Haydn, Symphonies Nos. 104, 88, 101, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions
- 2013 Beethoven, Symphonies Nos. 4 and 7, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions
Handel, Silete Venti, American Bach Soloists, dir. Jeffrey Thomas, Mary Wilson, soprano, ABS/Magnatune
- 2014 Handel, *Teseo* (Highlights), Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions
- 2015 Haydn, Symphonies Nos. 57, 67, & 68, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions
Haydn, *Creation*, Handel & Haydn Society, dir. Harry Christophers, CORO (2 discs)
- 2016 Scarlatti, *La Gloria di Primavera* (modern premiere), Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions (2 discs)
- 2018 Rameau *Le Temple de la Gloire* (modern premiere of 1745 version)
Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions (2 discs)
- 2019 Handel, *Joseph and His Brethren*, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions (2 discs)
- 2020 Handel, *Saul*, Philharmonia Baroque Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions (2 discs)

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2022 Haydn Symphony 103 “Drumroll” and Theresienmesse, dir. Harry
Christophers, Handel & Haydn Society

2024 Bach, B Minor Mass, dir. Nicholas McGegan, Cantata Collective, Avie
records 2668 (2 discs)