

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

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Toward the Star of the North: SSCM 2011 at the University of Minnesota

by Kelley Harness

The nineteenth annual conference of the Society of Seventeenth-Century Music will be held April 7–10, 2011, at the University of Minnesota, Twin Cities. Birthplace of the Andrews Sisters, Prince, *A Prairie Home Companion*, and the Mall of America (which is technically in Bloomington, MN), the twin cities of Minneapolis and Saint Paul are also home to a thriving early music scene, as well as two resident orchestras (the Minnesota Orchestra and the Saint Paul Chamber Orchestra), an opera company, and internationally known museums and theaters. While the paper sessions and banquet will be held on the University's Minneapolis campus, conference attendees will have a chance to experience a bit of Saint Paul as well, with a Thursday night reception and concert by up-and-coming harpsichordist Mahan Esfahani (www.mahanesfahani.com), who will be performing on the Schubert Club's seventeenth- and eighteenth-century instruments. One of the Twin Cities' best known early music groups, the Rose Ensemble (www.roseensemble.org), will present Friday night's concert.

Now home to approximately 3.2 million people in the greater metro area, the establishment and growth of the cities of Minneapolis and Saint Paul in the nineteenth century were due largely to their proximity to the Mississippi River, whose rapids helped spur the growth of the Minneapolis milling industry, while calmer, more navigable waters downstream turned Saint Paul into a bustling port, an intermediate destination

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University of Minnesota
Ted Mann Concert Hall

Anne Schnoebelen: An Appreciation

by Lois Rosow

As president of the Society, Lois Rosow delivered the following address at the conferral of honorary membership—the Society's highest honor—on Anne Schnoebelen. The presentation took place during the business meeting on March 5, 2010, at the Shepherd School of Music, Rice University, Houston, TX.—Ed.

Anne Schnoebelen holds a BA from Rosary College, a Master of Music in piano from the University of Illinois, and a PhD in musicology, also from the University of Illinois. She is currently the Joseph and Ida K. Mullen Professor Emerita of Musicology at the Shepherd School of Music at Rice University, where she taught and served as an administrator for over thirty years.

By all accounts she was a supremely dedicated teacher and mentor. Although Rice does not offer a doctorate in



Anne Schnoebelen and Lois Rosow

musicology, the list of students whom she inspired to pursue careers in the field includes, among others, Anne Walters Robertson, Cristle Collins Judd, Robert Judd, Maribeth Clark, Andrew Weaver, and Paul Schleuse. A senior member of our Society writes, "She put the School on the early-music map." Her distinguished

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Seventeenth-Century Music is the semi-annual newsletter of the Society for Seventeenth-Century Music. In addition to news of the Society, its members, and conferences, the Newsletter reports on related conferences, musical performances, research resources, and grant opportunities. Please send inquiries or material for consideration to the editor:

Roger Freitas
Eastman School of Music
26 Gibbs Street
Rochester, NY 14609
Phone: (585) 274-1458
Fax: (585) 274-1088 (attn: Roger Freitas)
Email: rfreitas@esm.rochester.edu

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Assistant Editor
Sarah Williams

Associate Editors
Beth Glixon
Colleen Reardon

Corresponding Members
Michael Klaper (2010–2013)
Europe
michael.klaper@t-online.de
Greta Olson (2006–2010)
Australasia
gretaolson@cuhk.edu.hk

Layout and Design
Karen Ver Steeg, Eastman School of Music

The Society for Seventeenth-Century Music is a learned society dedicated to the study and performance of music of the seventeenth century.

Governing Board (2009-2012)

Lois Rosow, *president*
Ohio State University
rosow.1@osu.edu

Kimberlyn Montford, *vice president*
Trinity University
kimberlyn.montford@trinity.edu

Susan Lewis Hammond, *treasurer*
University of Victoria
sglewis@uvic.ca

Antonia Banducci, *secretary*
University of Denver
abanducc@du.edu

Gregory S. Johnston, *chair*
American Heinrich Schütz Society,
University of Toronto
gregory.johnston@utoronto.ca

Honorary Members

Stephen Bonta Alfred Mann†
Anne Schnoebelen
Alexander Silbiger Kerala Snyder

President's Message



Kudos to Greg Barnett for the splendid Houston conference: lovely facilities, excellent special events, delicious food, and such smooth transitions that we were quite unaware of the army behind the scenes. We greatly appreciate the Shepherd School's hospitality and generous financial support. Congratulations also to the Program Committee for the many fine papers and the imaginative organization of the program: Mauro Calcagno (chair), Olivia Bloechl, Alex Fisher, Christine Jeanneret, and Barbara Hanning. The special guest speaker, Prof. Dr. Walter Werbeck, president of the International Heinrich Schütz Society, gave us much food for thought about the difference between German and Anglo-American styles of

scholarship. He clearly enjoyed his visit with us and also his stay in Houston. In the course of the conference, Prof. Werbeck and Carroll Shaddock, a local choir director, began to lay plans for a future IHSS festival in that city. Undoubtedly many SSCM members will want to attend.

As readers will see in the minutes of the Houston business meeting, we have revised the by-laws to give Lex Silbiger and his successors a new title: editor-in-chief of *WLSCM*. This makes sense not only as a parallel with *JSCM* but also to accommodate a new intermediate editorial level at the *Web Library*: Jeff Kurtzman has accepted the position of general editor of special projects; he is currently working with the editors of a forthcoming major anthology of instrumental ensemble music. Another procedural change is evident on the index pages of the two latest editions to be published: "prepared for publication by Eleanor McCrickard and Janette Tilley" (*WLSCM* 18) and "prepared for publication by Guido Olivieri, with the assistance of Catherine Gordon-Seifert" (*WLSCM* 19). To give Lex some relief as he completes a major funded project of his own, members of the library board are stepping up and performing time-consuming copy-editing tasks. Bravo to Lex and his colleagues for their productive teamwork and for the growth and success of this wonderful resource.

Members who were unable to be in Houston should certainly read the report of the editor-in-chief of *JSCM*, as summarized in the minutes of the business meeting. An ad hoc committee chaired by Jeff Kurtzman is looking into alternate publication arrangements for the Journal. In the meantime we have signed a one-year contract extension with University of Illinois Press.

Finally, by the time you read this column, a folder of past issues of the Newsletter will have been mounted as open-access pdf's at the SSCM website. The Select Index of Past Articles, maintained by Margaret Murata, will help readers find material that interests them in those issues. The plan is to maintain the collection so that at any given time, all issues except those of the preceding two years will be available online. The most recent four issues will continue to be available only in hard copy to dues-paying members. The governing board invites all friends of seventeenth-century music from around the world to dip into this rich repository without leaving the convenience of their computer screens.

Lois Rosow
rosow.1@osu.edu

From the Editorial Board of the *Web Library* of *Seventeenth-Century Music*

We are pleased to announce the addition to the *WLSCM* catalogue of two new editions. No. 18 is a series of Vespers psalm settings by Giovanni Paolo Colonna for various combinations of solo voices and string ensemble—some with optional choir—in an edition by Dr. Pyrros Bamichas of the University of Athens. This set of impressive works from the end of the seventeenth century forms the largest edition published thus far in the *WLSCM* series. No. 19 is on a smaller scale, a lovely motet for three voices by Marc-Antoine Charpentier, edited by Dr. C. Jane Gosine of Memorial University (St. Johns, Canada). Go and have a look at www.sscm-wlscm.org. More to come. . . .



Wisdom among the Owls: A Report on the 2010 Conference at Rice University

by Roger Freitas

The 2010 meeting of the Society took place March 4–7 in the modern and elegant setting of the Shepherd School of Music at Rice University (Houston, Texas). (The program and abstracts for the conference remain available at www.rice.edu/sscm/index.shtml.) After a lovely opening reception, the proceedings really got underway with a much anticipated workshop on baroque dance, led by Yvonne Kendall (University of Houston). Sadly, I myself missed the dancing due to delayed flights, but the many reports I heard all told of an informative, fun, at times even madcap evening. Such participatory activities have clearly become a favorite at recent meetings (to wit, the chorale singing in Rochester) and will surely retain a spot on future programs.

The paper sessions all took place in the beautiful Duncan Recital Hall, and the first (on Friday morning) focused on “English Voices and Strings.” Graham Freeman, who had just completed his degree at the University of Toronto, launched us with a wonderful paper arguing that while Dowland’s publication of lute songs may have made him a pioneer of the “author function,” his works for solo lute—largely preserved in manuscript—show his continuing participation in a more private and secretive world of orality, improvisation, and manuscript. Loren Ludwig (graduate student at the University of Virginia) considered the consort music of William Lawes from the perspective of wit, which—defined as “a quality of the artful negotiation of rule-based systems”—allowed for reading individual polyphonic lines as agents in the progress of the work. Carlo Lanfossi (a visiting student at Yale from the Università degli Studi di Pavia) traced the fascinating dramatic and sometimes musical connections in various treatments of the story of Elizabeth I and the Earl of Essex, from a Spanish *comedia* (1633), through Italian *commedia dell’arte* scenarios and a written play, to the operas *La regina Floridea* (Milan, 1670), *Arsinoe* (Bologna, 1676), and—back home again—*Arsinoe, Queen of Cyprus* (London, 1705). Closing out the morning, Stacey Jocoy (Texas Tech.) demonstrated the value of understanding broadside ballads intertextually, since a number of songs—including the



Shepherd School of Music at Rice University

centerpiece here, the radical “You Noble Diggers”—show connections between their own texts and the (implied) words of their source tunes.

After the lunchtime business meeting (the minutes of which may be found elsewhere in this Newsletter), the presentations continued with the first of two short sessions on “Music and Imagery.” Noting parallels between some keyboard works of Froberger and paintings of Poussin, David Schulenberg (Wagner College) hazarded that our conception of mode in the seventeenth century may be overly dependent on music-theoretical descriptions and insufficiently attentive to other more general artistic theories of “mode” and “harmony,” theories specifically articulated by Poussin. Elizabeth Weinfeld (student at the Graduate Center, CUNY) then explicated Giorgione’s famous *Fête champêtre*, whose bucolic beauty became in the baroque “material to be manipulated and consumed,” leading to the *fête galante* of Watteau.

The second short session carried the primal title “Love and Hate.” Kaneez Munjee (graduate student at Stanford) pointed out that in the ten French cantatas written between 1710 and 1721 on the subject of the Orpheus story, an effort to raise Orpheus’s heroic status seems at work, both through Eurydice’s essential silence in the cantatas—eliminating any reproach of the hero’s blunder—and, in several works, by the displacement of blame

for Orpheus’s mistake onto Amour himself. Brian Oberlander (graduate student at Northwestern) then interpreted the unsuccessful incantation scene in Charpentier’s oratorio *Mors Sævilis et Jonathae*, in which the Witch of Endor fails to raise Samuel’s ghost, as part of a contemporary trend to reinterpret magic as superstition or self-delusion.

Friday night we enjoyed a concert at Christ the King Lutheran Church in the heart of “Rice Village.” This charming shopping and dining district—just a short ramble from the Shepherd School across the Rice Stadium parking lot—kept us more than well fed when dining on our own. Entitled “Music of Paradise and Hell,” the concert was sponsored by Houston Early Music and featured the Montreal-based Ensemble Caprice, with its curious (capricious?) instrumentation of two recorders, cello, baroque guitar, and percussion. The first half featured Italian composers, especially Andrea Falconieri, while the second turned to Germany, focusing on Johann Heinrich Schmelzer. Happily, this dichotomy was not supposed to exemplify the program’s title. Instead, key works like Falconieri’s *Batalla de Barabaso yerno de Satanas* and an anonymous *Ciaccona di paradiso, e dell’inferno* better rationalized the choice (though it was unclear how the numerous sonatas of the second half fit in). Personally, I found the percussion a little overwhelming and the recorder playing, however accomplished,

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Society for Seventeenth-Century Music Annual Business Meeting

Shepherd School of Music, Rice University
Houston, Texas
Friday, March 5, 2010; 12:30–1:30 p.m.

Minutes

Call to Order and President's Welcome (Lois Rosow)

The President welcomed all present and congratulated Gregory Barnett, local arrangements chair, on the splendid setting and arrangements; she thanked the Shepherd School of Music for its hospitality and support. Rosow introduced the Society's special guest, Prof. Dr. Walter Werbeck, president of the International Heinrich Schütz Society, as well as the winners of the Irene Alm Prize in attendance as the Society's guests: Jed Wentz (2008) and Rebekah Ahrendt (2009). She also introduced the recipients of the inaugural SSCM Travel Grant—Anita Hardemann and Jeremy Grall—and thanked the inaugural Travel Grant Committee: Vice President Kimberlyn Montford (chair), Robert Shay, and Beverly Stein. Members other than the chair will serve two-year rotating terms.

Approval of the Minutes

The minutes of the April 24, 2009, Annual Business Meeting were approved with one correction. Under "Program Protocols," the word "sessions" was replaced by "paper slots." The President noted that paper slots at the present conference are forty minutes long, not forty-five, to allow for coffee breaks; nonetheless, the schedule meets the spirit of last year's decision: twenty-minute papers followed by extended discussion.

Report of the Treasurer (Susan Lewis Hammond)

The treasurer was absent due to illness. Her written report of income and expenditures will appear in the spring Newsletter. The president provided an oral summary. The Society's income in 2009 was substantially greater than its expenditures, thanks to concert ticket sales and book display sales at the Rochester conference.

The Society's membership renewal form may be downloaded from the website. Email announcements informing members of their dues status will be forthcoming. Because our treasurer lives in Canada, Vice President Kimberlyn Montford collects dues in U.S. dollars and manages the Society's bank account.

Report of the Schütz Society Representative (Gregory Johnston)

The actual fees for membership have not changed, but the exchange rate has changed and hence the fees will increase \$5.00 for 2011. The next *Heinrich-Schütz-Tage* take place in Kassel, Germany, October 28 to November 3, 2010. Johnston urged SSCM members to join the Schütz Society. Members receive the *Schütz-Jahrbuch* and the *Acta Sagittariana*; the latter is multilingual.

Report of the Editor-in-Chief, *JSCM* (Bruce Gustafson, Kelley Harness)

Rosow announced that Bruce Gustafson has accepted the position of editor-in-chief for music of Oxford Bibliographies Online and will therefore resign his position as editor-in-chief of *JSCM*. Kelley Harness will become the new editor-in-chief, and Gustafson will work with her during a transition period.

Gustafson reported that the journal is almost back on schedule: the 2009 issue will appear soon, and 2010 is in progress. In addition, six articles are under consideration, a volume of conference materials is in progress, and two volumes of *Instrumenta* are also in progress. He observed that as an online, open-access journal, *JSCM* has greater visibility and a larger readership than most print journals. Our Style Sheet alone has been downloaded more than 5,000 times.

Gustafson then turned to breaking news. The University of Illinois Press had just informed him that our next contract would include fees at least six times higher than those we currently pay, reflecting a fairer share of the Press's overhead (salaries and the like). The Society can afford the increase in the short term but not the long term. Both the *JSCM* editorial board and the SSCM governing board have discussed this news and arrived at some working assumptions as we look for other options. We value the Journal; we put a high priority on quality and open access; and we insist on stable, professional management of the electronic aspects. Ideally we hope to find another university press. The possibility of increasing dues exists, but it is premature to declare specifics about costs or how we might meet them. Open discussion ensued. In response to questions and suggestions, Gustafson reiterated that volunteer or student help, no matter how skilled, would not be an adequate substitute for stable, professional management of the electronic environment; he confirmed that the Society, not UIP, ultimately controls copyright; he agreed that we might consider purchasing and managing our own site; he observed that gated access involves extra fees and thus actually costs more than open access; and he cited the governing board's concern that a gated journal would receive too few subscriptions. His final remark: nearly all options are currently on the table.

Rosow noted that her message in the spring Newsletter would include an appreciation of the outgoing editor-in-chief's work. The new editor-in-chief, Kelley Harness, stated that in spite of the recent difficult news, she is humbled and honored to accept the position.

continued on next page

Report of the General Editor, *WLSCM* (Alexander Silbiger)

Silbiger assured the members that he had only good news to report. Two new editions are out; three new ones will be out within weeks and others in the next few months. *WLSCM* “is a victim of its own success.” To manage the extra work, Associate Editors Guido Olivieri and Janette Tilley, and three other members of the library board, Catherine Gordon-Seifert, Margaret Murata, and Eleanor McCrickard, have helped the general editor prepare the new editions for publication.

WLSCM has a new project in the works: an anthology of instrumental ensemble music—approximately 250 pieces—edited by a team led by John Seuss and Niels Martin Jensen. Jeffrey Kurtzman will oversee the project as general editor of special projects; the general editor of *WLSCM* will be renamed editor-in-chief. (See below under New Business.) Whether future special projects might be published in both score and parts is under discussion.

Announcement of Future Conferences (Kelley Harness, Lois Rosow)

Kelley Harness, local arrangements chair, announced that the next annual conference will take place in Minneapolis on the University of Minnesota campus, April 7–10, 2011. Venues will include both Minneapolis and St. Paul.

The governing board is close to finalizing the site of the 2012 annual conference at Juilliard School of Music in New York. Hotel costs will be high; Rosow has requested that student housing be made available.

Please let the president know if you are interested in hosting a future conference.

New Business

The following changes to the By-Laws were approved by acclamation:

Article 3:

The annual business meeting of the Society for Seventeenth-Century Music shall be held either in conjunction with the annual meeting conference of the American Musicological Society, or at a time and place designated by the President of the Society.

Article 4, paragraph 3a:

Librarian Editor-in-Chief of the Web Library

Article 5, paragraphs 2, 6:

General Editor Editor-in-Chief of the *Web Library*

Article 5, paragraph 5:

The **General Editor Editor-in-Chief** of the *Web Library of Seventeenth-Century Music* may appoint, subject to the approval of the Governing Board, one or more **General Editors of Special Projects**, Associate Editors, technical assistant(s), and members of a Library Board for terms not to exceed three years.

Announcement from the Floor

Rebecca Harris-Warrick called attention to the newest volume in the Lully edition, two motets edited by John Hajdu Heyer, available for perusal (but not purchase) at the Book Exhibit.

Conferral of Honorary Membership

By unanimous approval of the governing board, the president conferred honorary membership upon Anne Schnoebelen. [See article elsewhere in this issue.—Ed.] The president thanked the nominating committee, comprising Candace Bailey (chair), Jennifer Williams Brown, and Fred Gable, for the detailed and comprehensive dossier they compiled.

Respectfully submitted,

Antonia L. Banducci, secretary
abanducc@du.edu

2010 Irene Alm Memorial Prize Winner

by Mauro Calcagno



On Saturday evening March 7, 2010, during the banquet at the Society’s annual conference held at the Shepherd School of Music, Rice University, Houston, TX, the Irene Alm Memorial Prize for the best paper by a graduate student was awarded to Patrick Wood Uribe of Princeton University. Patrick’s paper, entitled “‘He plaid on that single Instrument a full Consort’: Thomas Baltzar’s Polyphonic Music for Solo Violin,” shed new light on the figure of the German virtuoso Baltzar, on his music, and on the extraordinary reception that his performances enjoyed in England in the 1650s and 1660s. Patrick used contemporary accounts, including those of John Evelyn, to illuminate the music of this “Paganini of his time.” Providing an abundance of examples and discussing them in detail, Patrick convincingly demonstrated that Baltzar’s solo works do not merely imply different voices, but display a polyphonic continuity without precedent in England. He then placed Baltzar’s music (for both solo and consort) in a wider social context, showing the high status it enjoyed—compared to other violin music—in the opinions of English audiences. Besides being a PhD candidate at Princeton, Patrick is also an accomplished violinist and has recorded, to critical acclaim, a CD entitled *Thomas Baltzar: The Complete Works for Unaccompanied*

Violin, which one can easily find on Amazon. In Houston, he delivered his paper—impeccably written and organized—in a lively and captivating manner, replying to the audience’s many questions by expanding on the multiple threads already present in the talk, almost like an echo of his subject’s polyphonic performances.

Letter from Europe

by Michael Klaper



Inner courtyard at the University of Jena.

Benevoli lettori,

Because the beginning of my activity as corresponding member of the SSCM coincides with an important change in my life, I will take the opportunity to say a few words about myself in this report from Europe. In 2002 I completed my doctoral thesis at the Friedrich-Alexander-Universität Erlangen-Nürnberg (in Bavaria) on the musical life of the Benedictine Abbey of Reichenau (on Lake Constance) during the Middle Ages. My *Habilitation*, completed in 2008, addressed the history of Italian opera in France during the seventeenth century. After working for many years at Erlangen-Nürnberg, I was appointed ordinary professor of musicology at the Friedrich-Schiller-Universität Jena in May 2010. My family and I have thus recently moved to the eastern part of Germany and are only now beginning to get used to our new way of life.

If I were to identify the most visible development in the reception of seventeenth-century music over the last few years, it would be the elevation of Francesco Cavalli in European opera houses to join Monteverdi, Handel, and (to an increasing degree) Vivaldi as one of the great heroes of Baroque musical theater. Not only did I have the occasion to see three different

operas by Cavalli within the course of a single year—*La Rosinda* and *La virtù de' strali d'Amore* in the autumn of 2008; *La Calisto* in the spring of 2009—but the production of *La Calisto* succeeded even though presented in the small provincial civic theater of Pforzheim (near Stuttgart). This year the same opera was given a new production in Basel (Andrea Marcon, conductor; Jan Bosse, director), and the press was, as far as I know, entirely enthusiastic.

If these events point to a broadening interest in Baroque opera from artists and the general public, the interest within the university and research communities itself remains strong. A survey was recently conducted on the musical preferences and habits among our students. It comes as no surprise to hear that the great majority prefer the music of the nineteenth century or “Romantic music,” at times even over rock or jazz. But interestingly, the music of the Baroque holds a strong position among the most preferred musical genres and is outdone only by “music of the classical epoch” (eighteenth-century) and, just slightly, by rock. This corresponds to my experience as a teacher: lectures on seventeenth- and eighteenth-century topics are highly welcome among our students, who even frequent certain lectures simply because they like the music of Monteverdi or Lully. One might ask, then, how well the seventeenth century is represented among lectures and seminars given by academics in the German-speaking realm. Though one can hardly make one’s career now without writing or lecturing on some aspect of film music, music and the media, or popular music cultures—all important subjects in the classroom—the seventeenth century has in the last year also played a role in teaching. As always, one regularly finds the figures of Monteverdi and Schütz in classroom lectures, but other subjects, such as the Italian cantata and the vocal music of Buxtehude, are now also represented.

Regarding finished dissertations on seventeenth century topics, I can name three for 2008 and two for 2009. In 2008 F. Javier Romero Naranjo (Humboldt-Universität, Berlin) wrote about the development of polychorality in Spain

in the seventeenth century; Ulf Wellner (Hochschule für Musik und Theater, Leipzig) explored the title engravings in prints of Michael Praetorius; and Alexandra Nigito (Universität Zürich) examined the music at the Pamphili court in the seventeenth and eighteenth centuries. In 2009 Anne Röwekamp (Technische Universität Berlin) finished her thesis on the image of the woman in the *tragédies en musique* of Philippe Quinault and Jean-Baptiste Lully, and Billy Kristanto (Universität Heidelberg) completed his study, “The Musical Settings of Psalm 51 in Germany c. 1600–1750 from the Perspective of Reformational Music Aesthetics.” In this connection I would also like to mention the book by Olga Artsibacheva (based on her doctoral thesis) on the reception of the Orpheus myth in German music dramas of the seventeenth century. The book appeared in 2008 and is a major contribution to the field of libretto studies.

Before being appointed professor at the University of Jena, I was a visiting professor there; unfortunately the commute between Jena and my hometown of Erlangen over the past two years has limited my presence at conferences. In June, I can report that a conference was held at the *École française de Rome* entitled *La musica a Roma nel Seicento: Studi e prospettive di ricerca*, dedicated to the memory of Jean Lionnet. [For a full account by Margaret Murata, see elsewhere in this Newsletter.—Ed.] I can also report the following two conferences on seventeenth-century topics from 2009, neither of which I was able to attend: “Internationale Monteverdi-Interpretationen: Wissenschaft, Praxis, Vermittlung” (July; Frankfurt-am-Main) and “Purcell, Handel and Literature” (November; London).

I would like to close with a little anecdote. While giving a seminar on the castrato in music history last winter, I became aware that a research study group in Germany had tried to “revive” the castrato voice by electronically mixing the sounds of adult male and children’s voices in varying degrees. I was extremely curious, but the resulting sound was . . . terrifying!

Vivete felici!

Conference Report: Early Modern Rome, 1341–1667

Rome, May 13–15, 2010

by Amy Brosius

This conference could not have been held in a more suitable location: Piazza dell’Orologio, near Piazza Navona, among the small streets behind the Chiesa Nuova and within walking distance of many wonderful restaurants and arguably the best gelateria in Rome, Giolitti. Organized by Paolo Alei, Antonella De Michelis, Julia L. Hairston, and Portia Prebys, the sessions of the conference took place in the University of California’s Rome Study Center and Istituto Storico Italiano per il Medioevo, in collaboration with the Association of American College and University Programs in Italy, the Istituto di Storia dell’Europa Mediterranea, and the Istituto di Studi Rinascimentali (Ferrara).

The conference brought together scholars from numerous countries and disciplines to explore various aspects of Roman cultural life during the period between Petrarch’s crowning as poet laureate in 1341 and the end of the papacy of Alexander VII Chigi in 1667. The scholars participating in each session—ranging from well-known, established figures to those at the beginnings of their careers—presented work displaying a diversity of approaches, methods, and ideas that gave rise to many lively and stimulating discussions.

Several sessions included papers by musicologists. On the first day, in an afternoon session entitled “Nuns and Saints,” Kimberlyn Montford analyzed musical collections written for Roman nuns, revealing their resonances with similar sacred cultural imagery found in convent architecture and artwork, imagery that was used both to make a public impression and, more privately, to reinforce and celebrate women’s activities. Noel O’Regan followed with an examination of both the musical practice of the convent of S. Caterina dei Funari and the use of that practice by the prestigious papal singer Giovanni Luca Conforti to help avert potential scandal surrounding his illegitimate daughter, who eventually entered the convent.

The session “Music, Art, and Dance” that opened the second day began with Barbara Sparti, who provided descriptions of the multi-faceted *moresca* in its Roman manifestations at the courts of Cardinal Riario and Popes Alexander VI (Alessandro Borgia) and Leo X (Giovanni de’ Medici). Amy Brosius followed with an investigation of political strategies employed by the *virtuosa* Leonora Baroni to further her career during the pontificate of Urban VIII (Maffeo Barberini), identifying these strategies with similar ones of other social groups: elite men, elite women, and courtesans. In the following session, “Performance,” Valeria De Lucca used archival documentation to reconstruct visual elements of the 1661 production of Antonio Cesti’s *Orontea* at the Palazzo Colonna, thereby furthering our understanding of early modern Roman opera as a politically-charged, multi-referential event.

In the Friday afternoon session “Art and Myth,” Ayana Smith opened by describing the similarities between Annibale Carracci’s depiction of Endymion in the frescos of the Palazzo Farnese (ca. 1600) and Alessandro Guidi’s musico-poetic work *L’Endimione* (1688), commissioned by Queen Christina of Sweden; she ultimately demonstrated that Carracci’s early modern ideas continued to influence artistic, intellectual, and cultural trends throughout the seventeenth century. Wendy Heller followed

with an examination of the “Ovidian Renaissance” occurring in early modern Rome and the role played in it by the polymath Agostino Mascardi, focusing on his play *Le metamorfosi* and its resonances with Ovidian sung dramas such as Vitali’s *Aretusa* (1620) and Cornacchioli’s *Diana schernita* (1629).

One of the highlights of the conference was the exhibition of a newly rediscovered painting of Narcissus by a follower of Caravaggio (1571–1610), intended to commemorate the anniversary of Caravaggio’s death. The painting was the topic of Paolo Alei’s Friday afternoon paper, “Meaning and Attribution: A New Narcissus in the School of Caravaggio.” Last but not least, other highlights of the conference included a wonderful reception on Thursday evening that featured locally produced fresh foods and wines, and on Saturday a delicious dinner at the Hotel Tiziano for the presenters and session chairs.



Piazza Navona, Rome

Conference Report

Fourteenth Biennial International Conference on Baroque Music

Queen's University, Belfast; June 30 to July 4, 2010

by Tim Carter and Jonathan Gibson

To get 174 (according to the program) Baroque musicologists in one place is a quite remarkable achievement. Despite the inevitable difficulties of hosting a major international conference drawing delegates from four continents, the faculty and students at Queen's University, Belfast, picked up the torch with aplomb. So astute were the hosts' organizational sensibilities that on day two, when one too many delegates' name tags had inadvertently turned backward upon their custom logo lanyards, a fleet of cheery student helpers was dispatched to distribute new double-sided badges to each and every attendee! Clearly the logistical details were in very good hands.

The Biennial Conference on Baroque Music was founded in 1984 by the late lamented Jerome Roche at the University of Durham (UK). It started out as a British affair but went international in 2000 (Dublin) and has also been to Spain and Poland. Even at its inception, this conference took a broad view of the term "baroque," making its reach wider than that of SSCM. The organizer of the Belfast conference, Yo Tomita, also saw the numerological connection between "14" and Bach (work it out . . .) as encouraging an emphasis on the Bach family. There were four themed sessions on the composer (organized in collaboration with Bach Network UK), and one each on Music and Emblematics Research, Handel at Covent Garden, Johann Joseph Fux, and Alessandro Stradella. Peter Wollny, senior research fellow at the Bach-Archiv, also gave the keynote address on Wilhelm Friedemann Bach: this year marks the 300th anniversary of the birth of J. S. Bach's eldest son.

As the foregoing suggests, the chronological distribution of the conference presentations tended to be end-weighted. Statistical snapshots can be misleading, but of the 114 (by one count) free papers, roughly 17 were on topics from 1600–1650, 33 from 1650–1700, and 62 from the eighteenth century. If the free Bach and Handel papers (19 and 5 respectively) are removed, the ratio of the three periods becomes roughly 1:2:2. A couple of other papers went back into the late sixteenth century, and one ran forward to 1801 (in addition to some later reception histories). This wide array begs the customary but still provocative questions about when and where our musical "Baroques" variously mutate into something else.

Again among the "free" papers of this "long" seventeenth century (and excluding those on Bach and Handel), the geographical distribution of topics was predictable, if marked by some twists: Italy (30%), Great Britain (16%), Germany (15%), France (14%), Spain, Portugal, and the New World (11%), Northern Europe (5%), Eastern Europe (4%), Other (4%). If this conference is any indication, Italian music still dominates the field, while the proportion of papers devoted to British, German, and French music—rather different from that of a typical SSCM meeting—perhaps reveals something about the current focus of European musicology as distinct from its U.S. counterpart. It is worth noting, however, that the "Other" category included papers on Thailand and China, while the New World, and especially Brazil, had a strong showing. All this suggests that we are broadening our horizons in exciting ways. We even had "Baroque ethnomusicology" for early seventeenth-century Rome.



Looking specifically at the free papers covering a shorter seventeenth century (to 1700), the statistics—however impressionistically collected—also perhaps reveal some trends: opera and theater music (18), instrumental (9), sacred (7), sources (6), theory (5), secular song (4), institutions (3), oratorio (2). The emphasis on theater seems typical of the field at the moment, although the lesser amount of work at this conference on sacred music and secular song, and lesser still on institutional and/or patronage studies, is perhaps surprising. There were also fewer papers on "new sources" than one might have expected a few years ago, and some might feel that "pure" or "applied" music theory remains something of a lacuna in our field, even if more papers engaged with it than is suggested by the figures above. Predictably, "criticism" now figures more broadly in our endeavors, if usually based on solid historical foundations: we seem to have reached a point where we can engage more fully with actual musical works rather than just the circumstances of their creation or the mechanics of their preservation, although how we might best do so probably remains up for grabs.

Again for the seventeenth century, performance practice also seemed to play a smaller role, which raises further questions. However, two in-house concerts involving conference delegates demonstrated a wealth of performing talent, and the conference proper began with a rehearsal and informal concert of Tallis's *Spem in alium* (the long, long Baroque?). Those events, plus a jam-packed program often with four parallel sessions, made it a hectic but hugely enjoyable few days. As always, delegates also held fruitful conversations and renewed friendships outside the conference halls, whether on a stroll through the Botanic Gardens just adjacent to Queen's University, during the formal dinner (at an estate overlooking Belfast Lough), or over a pint at the famed McHugh's bar, founded in 1711 and site of the official "pub night."

To see what you might have missed this year, check out the program at www.qub.ac.uk/sites/BaroqueConference/. The 15th Biennial International Conference on Baroque Music will be held in 2012 at the University of Southampton and is scheduled tentatively for July 11–14.

Conference Report

European Sacred Music, 1550–1800: New Approaches

Fribourg, Switzerland; June 9–12, 2010

by Jeffrey Kurtzman

The lovely city of Fribourg in French Switzerland hosted this conference organized by Claudio Bacciagaluppi, Luigi Collarile, and Luca Zoppelli from the Department of Musicology of the Université de Fribourg. The meeting lasted 3½ days, longer than the typical conference; the theme was wide ranging, and the papers numbered forty-five, all in plenary session, presenting a variety of topics and methodologies. The sessions were grouped under several headings: 1) Sacred and Profane: Identity, Limits, and Trespassing; 2) Production, Circulation, and Consumption; 3) Music, Liturgy, Worship: A Performative Phenomenon; 4) Cross-Confessionalism and the Migration of Models; and 5) The Past in the Past: *Longue durée*, Historicism, Historiography. A detailed program can be found on the conference website: www.unifr.ch/musicologie/musica-sacra2010.html. In an extra evening session, several participants introduced databases under development: David Bryant (Venice) explained the database of sacred music published in Italy from 1501–c. 1725 that he is overseeing at the Cini Foundation in Venice; Teresa Maria Gialdroni (Rome) illustrated the Italian cantata database she is directing; Helen Geyer (Weimar) described the database she has been organizing, together with her students, on psalm compositions in the Venetian Ospedali; and Bernard Dompnier (Clermont-Ferrand) displayed his database of French cathedral musicians of the second half of the seventeenth century. Another database of musical sources and inventories in Swiss cloisters had already been presented the first day of the conference by its developers, Luigi Collarile and Claudio Bacciagaluppi. A concert of music from Swiss cloisters held in the nearby baroque chapel of the city hospital capped the first full day of the conference. The noon break of the final day included a visit to Fribourg Cathedral for a description and history of the organ built by Sebald Manderscheidt in 1657 together with a concert by the cathedral organist, Dr. François Seydoux, also a member of the musicological faculty at the Université.

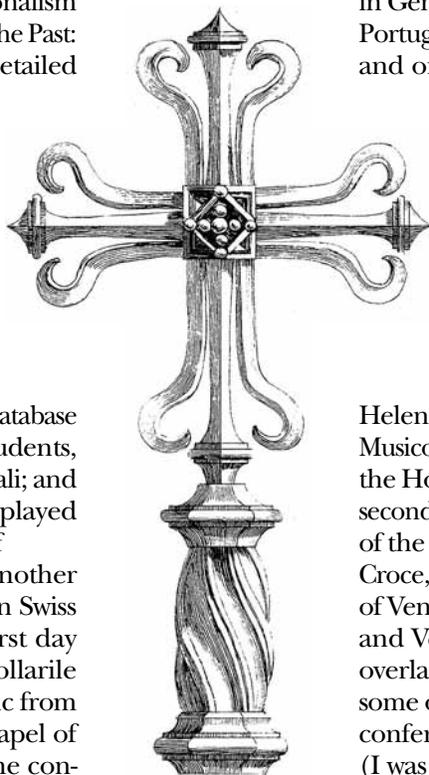
The conference was organized to facilitate discussion. Each participant provided a copy of his or her paper (or in a few cases, just an abstract) in advance. These documents were made available to the participants and other interested parties on the conference website. Participants were then asked to present their paper, or a shortened version

of it, in no more than fifteen minutes, leaving another fifteen minutes for discussion. The dialogue was initiated by a respondent assigned to comment and ask questions in each of the sessions. The format led to lively and informative conversations, one of the most valuable aspects of the entire conference. Making the papers available in advance also eased comprehension of the several languages in use, at least when the papers more or less followed the submitted text.

Although the conference title suggested a pan-European perspective, the vast majority of the papers dealt with music in Germany, Austria, and Italy, with one on Spain and Portugal, one on Switzerland, one on the Netherlands, and one pertaining to Sweden. Notably absent was discussion of sacred music in Central and Eastern Europe, in the Balkans and Greece, or in other parts of Scandinavia. Nor was there anything on English music, though many British subjects prefer not to consider themselves Europeans in any case.

This conference was one of three recent, interconnected meetings focusing on European sacred music. The first, held in April, was “Liturgie als Aufbruch,” organized by Helen Geyer and her students at the Joint Institute for Musicology of the Friedrich-Schillers-Universität Jena and the Hochschule für Musik Franz Liszt in Weimar. The second was a conference honoring the 400th anniversary of the deaths of Giovanni Matteo Asola and Giovanni Croce, sponsored by the Ugo and Olga Levi Foundation of Venice and organized by Antonio Lovato in Venice and Verona at the end of May. Several participants overlapped from one conference to another, as did some of the supporting institutions, though the three conferences were by no means a single mobile event. (I was one of only two who had the good fortune to participate in all three.) Altogether these conferences

opened up an immense panorama of topics in European sacred music and gave impetus to the wide-ranging individual studies that are currently underway. Especially encouraging was the number of young, well-trained, and capable scholars now plowing these fields. Yet sacred music is such a vast topic—having affected virtually everyone in Europe during this period—that, as several participants noted in Fribourg, we are only beginning to view the tip of the iceberg. Given the interest and energy displayed at these conferences, we can look forward to further broadening and deepening our perspectives in the future.



Except for the Newsletter, the Society is moving toward exclusively electronic communication with members.

*If you would prefer to receive communication through the U.S. postal service, please notify **Antonia Banducci**, the Society's secretary, at University of Denver, Lamont School of Music, Room 319, 2344 East Iliff Avenue, Denver, CO 80208.*

Conference Report

Seventeenth-Century Music in Rome: Studies and Research Perspectives

by Margaret Murata

The French School in Rome convened an international group of young scholars of Roman seventeenth-century music, June 3–4, 2010, for an unusual “study day” dedicated to the memory of Jean Lionnet (1935–1998). Those giving papers were for the most part too young to have encountered Lionnet either in the 1980s in Roman archives and libraries or later at the Centre de Musique Baroque de Versailles (CMBV), where he continued his research and writing. Senior scholars who had known and worked with Lionnet in Rome and France chaired sessions and participated animatedly in the discussions. Les Pages & Les Chantres from the Versailles center gave a closing concert of Vespers music by Pier Paolo Bencini, edited by Lionnet, at the church of San Luigi dei Francesi.

The event also occasioned the announcement of a collaborative effort on the part of five institutions, including the French School and the German Historical Institute (DHI) in Rome, to study European musicians in Venice, Rome, and Naples (1650–1750). Entitled “MUSICI” and funded jointly by the Agence Nationale de la Recherche and the Deutsche Forschungsgemeinschaft, the project will include an online database and will be realized by a young international research team coordinated by Anne-Madeleine Goulet (CMBV/CNRS [Centre Nationale de la Recherche Scientifique]) and Gesa zur Nieden (DHI).

The conference itself—“La musica a Roma nel Seicento: Studi e prospettive di ricerca”—brought together recent PhDs in both music history and letters to introduce them to each others’ research and resources and, from the gathering of academic generations, to gain a view of the present scope of research on Roman music, its patronage, and its execution. Modern twentieth-century research was cogently presented by Arnaldo Morelli (Università degli Studi dell’Aquila) in a keynote address he termed a “sentimental” survey. It began with a plethora of non-Italian dissertation writers in the 1970s (too numerous to name here) that preceded the projects of the 1980s by Lionnet on institutional patronage and performance practices, Saverio Franchi on music-related publishing, Claudio Annibaldi on patronage in its socio-cultural contexts, Franco Piperno on Corelli, Fabrizio Della Seta on the Arcadian Academy, and Patrizio Barbieri on temperament and instruments (to mention only his early work); Morelli did not refer to his own extensive publications. Among areas ripe for continued future research,

Morelli cited, first, relations between Rome and other European centers, naming in particular Mary Frandsen’s work on Italians in Dresden and Valeria De Lucca’s study of exchanges between Rome and Venice. Given the complexity of the social structure in decentralized Rome, music in court society was Morelli’s second area of exploration, in terms of its spaces, musical venues, and its “forest” of symbols. He cited as foundations for such research in music the detailed and fundamental studies by architectural historian Patricia Waddy and theater historian Elena Tamburini.

Research papers were organized into sessions on sources, patronage, and secular and religious music. Among the scholars who have not appeared at SSCM meetings were two presently at the DHI in Rome—Gesa zur Nieden, who studies the social significance of court spectacles in the later Seicento and the role that music plays in them; and Florian Bassani (Grampp), who considers the

lost polychoral repertoires and potential placement of choirs at the Gesù in Rome. Scholars trained in Switzerland included Lea Hinden, working on her dissertation at the Universität Zürich; Alexandra Nigito, who is now at the Johannes-Gutenberg-Universität Mainz; and Christine Jeanneret, currently of the Swiss Institute in Rome. Nigito and Hinden have been working with documentary and literary sources related to musical activities of the Pamphili, including Prince Giovanni Battista and his better-known younger brother, Cardinal Benedetto. Nigito also communicated her



Concert, *Lionello Spada*, ca. 1610 (Rome)

findings on the musical establishment of Carlo Colonna (a younger son of the contestabile Lorenzo Onofrio). Jeanneret examined early seventeenth-century manuscript sources of keyboard and sacred vocal music, interrogating the relationships between printed music and manuscript versions with all their variants.

Having received a doctoral degree in Italian studies at the University of Urbino, Maria Luisi is completing a second doctorate in musicology at the University of Bologna. Her presentation focused on poetry ascribed to Cardinal Antonio Barberini Jr. in a single manuscript source and proposed various means of testing conflicting attributions for their authorship, including lexical sorting. Valeria De Lucca is currently on a postdoctoral fellowship at the University of Southampton, UK. Among her key discoveries in the Colonna archives in Subiaco was a letter of 1667 by Antonio Cesti, which provided the fulcrum for her history of the opera *Alcasta*, staged in Rome only four years after

Conference Report and Performance Review

“Beyond Opera” with *La finta pazza*

by Thomas Lin

The weather was unseasonably brisk on Long Island at the opening of “Beyond Opera: Staging Theatricality,” a conference organized jointly by Ryan Minor (Stony Brook University) and Gundula Kreuzer (Yale University) over the weekend of April 22–24, 2010. The broad aim was to investigate the limits to which opera and its inherent “theatricality” can be stretched across the boundaries of media. The event started on Thursday at SBU’s Humanities Institute with the keynote address from George Steel, New York City Opera’s general manager and artistic director. Steel noted that there would still be an early opera presence at City Opera because of its close relationship to the Glimmerglass Opera company. Given the proximity and significant overlap in attendees, however, he was hoping to cooperate with more distant companies as well, obtaining productions that would still be “fresh” and “sexy” upon arrival. Kreuzer then led a panel consisting of Clemens Risi, Bettina Brandl-Risi, Heather Wiebe, and Ryan Minor, in discussion of

a startling 2008 production of Mozart’s Requiem by Sebastian Baumgarten at the Komische Oper Berlin, most remarkable for its incorporation of a contemporary spoken play.

Friday began with a session entitled “Narrative and/as Theatricality.” Mauro Calcagno (Stony Brook) opened with “Performance and Multimediality in Monteverdi’s *Combattimento di Tancredi e Clorinda*,” in which he discussed Pierre Audi’s 2005 DVD production, as well as a 2008 short film by François Caillat entitled *Tancred the Crusader*. While Audi’s version provides a faithful execution of Monteverdi’s directions, Caillat’s restructures the work, for example by replacing the first stanza with the third and by interspersing the piece with spoken dialogue. Viewing these various interpretations through the lens of “re-mediation,” Calcagno argued that directors today perpetuate strategies of appropriation typical of Petrarchism. Next came a paper by Marc Robinson (Yale) on *Einstein on the Beach* in Robert Wilson’s staging, and three papers on opera and film,

by Alessandra Campana (Tufts), Carolyn Abbate (Penn), and Berthold Hoeckner (Chicago). Friday afternoon concluded with a mass relocation of the conference from Stony Brook to New Haven. The logistical calculus of transporting the assembly of people over land and sea within the allotted seven hours was perfectly worked out: by evening, conference participants were in place and ready at Yale’s University Theater for the American premiere of Francesco Saccati and Giulio Strozzi’s *La finta pazza* (more below).

The papers resumed on Saturday at Yale’s Whitney Humanities Center with a session entitled “Opera Between Stage and Screen,” featuring contributions from Clemens Risi and Emanuele Senici (by proxy). The conference closed with a largely Wagner-friendly panel entitled “Opera and/on Video,” with presentations by Downing Thomas (Iowa), Christopher Morris (University of College Cork, Ireland), and David Levin (Chicago). Before this panel, however, conference participants were treated to

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Performance Review: The Sound of Royal Entry: Antwerp, 1635

by David Schulenberg

The Harvard Art Museum held a one-day symposium on “Art, Music, and Spectacle in the Age of Rubens” on April 17, 2010. The eve of the symposium saw a multi-media presentation by Louis Peter Grijp of Utrecht University and the Meertens Institute Amsterdam, on “Music in the Triumphal Entry of Prince-Cardinal Ferdinand in Antwerp.”

Harvard owns Rubens’s oil sketch for one of the temporary gates or porticos erected for the *adventus* into the city of the Habsburg governor, brother of Philipp IV of Spain. Grijp juxtaposed this and other images of the event with performances of fanfares, instrumental arrangements of vocal works, and contemporary songs that Ferdinand might have heard as his procession circumambulated the city. Paintings and sketches as well as printed engravings and written accounts, some showing or describing musicians perched on the porticos, provided cues for sonatas and fanfares by Bandinelli and Fantini. These

were played by The Imperial Trumpets, a local ensemble, as Grijp displayed images of the various stations along Ferdinand’s route. Alternating with these pieces were motets, a chanson, and a madrigal by Lassus, Gastoldi, and the Flemish composers Pevernage and Verdonck, as well as a pavan and galliard by the English expatriate Peter Philips. These works were performed instrumentally by the Seven Hills Renaissance Wind Band. Grijp’s own ensemble, Camerata Trajectina, concluded the program with popular songs for tenor and (apparently improvised) accompaniment of recorder, lute, and viola da gamba. The words, drawn from broadsides of the time and sung in alternating Dutch and Flemish dialect, recounted Ferdinand’s inconsistent progress in the then-ongoing Eighty Years’ War with the Dutch Republic.

As a reconstruction of a historical musical event, the evening was more speculative than the liturgical re-enactments that others have made of Venetian celebrations and



Harvard Art Museum

the like. But the performances were clearly a revelation for much of the audience. The latter comprised primarily art historians, to judge by the results when the audience was invited to join in the refrain of the final song (sung in English, using Ruth van Baak Griffioen’s translation).

CONFERENCE ANNOUNCEMENTS

Calls for Papers or Manuscripts

Deadline for Abstracts: November 15, 2010

“Early Modern Women in the Arts”

**College of Visual and Performing Arts, West Chester University,
West Chester, Pennsylvania; Saturday, April 16, 2011**

Papers (twenty minutes in length) are invited on any aspect of early modern women in the arts (art history, literature, music, theater, dance, fine arts, etc.); we especially encourage submissions addressing the period between 1550 and 1700. Proposals may also be submitted for panel discussions or workshops (forty minutes). Suggested topics might include:

- Early modern women as creators (music, fine arts, decorative arts, performing arts, etc.)
- Early modern actresses or dramatists
- The virtuosic female musician in the early modern period
- Early modern women as amateur performers
- Early modern teachers or educators in the arts
- Early modern female patrons of the arts
- Early modern female writers

Abstracts for papers, panel discussions, or workshops (300 words) should be sent electronically to the program chair at mpurciello@wcupa.edu with the subject title, “Early Modern Women in the Arts Proposal.” The email should carry two attachments in Microsoft Word: the first should be an anonymous submission, including only the title and abstract; the second document should contain the title and abstract, as well as the name, institutional affiliation, and contact information of the proposer. If proposing a panel discussion, be sure to include on the second document the names, institutional affiliations, and contact information for all participants. If special equipment is necessary for your presentation, please include it in the second document. For further conference information please contact the program chair, Maria Purciello, at the email address above.

The symposium is free and open to the public and is being held as part of a year-long Early Baroque Project at West Chester University. It is scheduled in conjunction with a student performance of Francesca Caccini’s *La liberazione di Ruggiero dall’isola d’Alcina* (1625). All participants and attendees at the symposium are invited to stay for the opera performance later that evening. Tickets for the opera will be available for advance sale and at the door.

Deadline for Abstracts: December 1, 2010

“Tracking the Creative Process in Music/Analyser les processus de création musicale”

**Maison Européenne des Sciences de l’Homme et de la Société, Lille,
France; September 29–October 1, 2011**

Organized by Nicolas Donin (IRCAM) and Vincent Tiffon (Université de Lille–Nord de France), this conference will offer opportunities to assemble for the first time a considerable number of researchers directly or indirectly interested in the study of the creative processes involved in the (past and present) production of music/sound, and to take the first steps towards a comparative

assessment of the different methodologies developed over the last thirty years in research areas which interact with each other all too rarely. The conference talks will present findings from the field of music as well as related artistic domains to explore new methodologies and theoretical models. The conference will serve to open up broader issues of artistic creativity as it is approached in fields outside of musicology: history, psychology, cognitive science, sociology, anthropology, genetic criticism, etc.

To submit a proposal, in French or English, send the following elements as an email with an attached Word file to the address TPCM2011@meshs.fr:

- First and last name of the presenter
- Institutional affiliation
- Biography of the presenter (maximum 150 words)
- Mailing address, telephone number and email address
- Proposed title of the talk
- Abstract (500–800 words), clearly presenting the subject, objectives and methodology used
- Selective bibliography (3–8 references) and principal sources used (archives, experimental or ethnographic data, etc.).

A thematic selection of conference papers will be published as a multi-authored book in 2013. Another thematic selection of conference papers will be published as a journal issue.

Deadline for Proposals: December 10, 2010

“Perspectives on Performance”

State University of New York, Stony Brook, Stony Brook, NY;

February 11–12, 2011

The Stony Brook Music Department announces its inaugural Graduate Music Symposium. We welcome graduate students from all disciplines to submit 250-word abstracts for twenty-minute papers or forty-minute lecture-recitals on various aspects of musical performance. The proposals should be sent to musicgradsymposium@stonybrook.edu. The symposium will feature a keynote address by Ellen Rosand (Yale), as well as a performance of Handel’s *Acis and Galatea* by Stony Brook’s award-winning Baroque Ensemble. Suggested topics for our symposium include: performers and their publics; pedagogy and performance practice; theorizing performance; ethnographies of performances and performers; performing as embodied knowledge; identity politics and performance; performers and composers; liveness and mediation. For more information, please visit sbugradsymposium.blogspot.com.

Deadline for Abstracts: December 13, 2010

“The Intellectual Culture of the British Country House 1500–1700”

University of Sussex, Falmer, East Sussex, United Kingdom;

July 13–15, 2011

Organized by Matthew Dimmock and Margaret Healy, this multi-disciplinary conference will be hosted by the Centre for Early Modern Studies at the University of Sussex. The Centre is thus seeking proposals for individual papers or panels that address

continued on next page

any aspect of the theme. Topics might include: the nature of the country house library; the intellectual networks associated with libraries and houses; the culture of book collecting and borrowing; libraries as regional centers; education in the country house; the book as a work of art; architecture of libraries; houses as intellectual projects; writing on houses; reading groups; the production of texts from country houses; country house culture across the British Isles; manuscript circulation; gardens as intellectual projects; royal progresses; material objects in country houses; hospitality; the impact of the civil war on country house culture. Send a paper abstract (of no more than 200 words) or a panel theme and list of speakers with titles, institutional affiliation, and abstracts, to Simon Davies (s.f.davies@sussex.ac.uk).

Deadline for Abstracts: January 15, 2011

“Music and Liturgical Reform, 1611–Present: A Conference in Honor of the Death of San Juan de Ribera”

University of Valencia, Estudi General, Valencia; June 29 to July 2, 2011
Abstracts of approximately 300 words for papers or short reports (in Spanish, *comunicaciones*) on these topics should be submitted by one of three methods: by email to produccion_ivm@gva.es; fax to +34 (96) 3184520; certified mail to Congreso Conmemorativo del Cuarto Centenario de la Muerte de San Juan de Ribera, Instituto Valenciano de la Musica, Plaza de Viriato s/n, 46001 Valencia, SPAIN. Primarily through his position as archbishop of Valencia, Saint John de Ribera promoted many of the reforms of the Council of Trent among a multi-cultural, multi-religious community composed primarily of peoples of Christian or Muslim descent. In this context, the conference seeks to examine the intersections of music, liturgy, and liturgical reform in the years since the death of St. John de Ribera. Sessions will be held on

the preservation of older music; Tridentine reform and rhetoric in sacred music composition; the effects of Catholic reform on liturgical music 1600–1850; and the effects of liturgical music and reform in the modern period. Papers should be approximately twenty minutes in length while the oral reports (*comunicaciones*) are expected to be ten minutes. In both cases, the contents are understood to present new information, and in the case of the oral reports, present provisional conclusions for the work-in-progress. Papers or reports may be written in Valencian, Spanish, or English. We plan to publish a selection of papers in a single volume in late 2012. For additional information, please write either to the email address above or, in English, to GretaOlson@cuhk.edu.hk.

Deadline for Proposals: February 28, 2011

**Tenth International Clavichord Symposium
International Centre for Clavichord Studies, Magnano, Italy;
September 6–10, 2011**

The planning committee is now accepting proposals for papers with a preference for topics on: the early clavichord, from first iconographical documents to the earliest extant instruments (organology and repertoire); the pedal clavichord, from its origins to the eighteenth century; the clavichord in the nineteenth century. Proposals should be addressed to the ICCS Committee at info@MusicaAnticaMagnano.com. Proposals for performances should include a program of thirty minutes of music. Proposals for the exhibition of instruments should include all pertinent information on the copy or original to be displayed. Concerts will be held in the evening and shorter recitals will complement the morning lectures. A display of instruments, original or copies, will be held in the Chiesa di Santa Marta. For more information, visit www.musicaanticamagnano.com.

Upcoming Conferences

February 11–13, 2011

“Networks of Keyboard Music c. 1600, Focusing on Jan Sweelinck and Peter Philips” (McGill University; Montréal, Canada).

March 1–3, 2011

“Musical, Cultural and Religious Networks in Early Modern Europe: In Celebration of Peter Philips’s 450th Anniversary” (University of Aberdeen, Scotland). For more information, visit www.abdn.ac.uk/music/events/conferences/current/networksinearlymoderneurope/.

December 1–3, 2011

“‘Perfect Harmony’ and ‘Melting Strains’: Music in Early Modern Culture between Sensibility and Abstraction” (Humboldt-Universität, Berlin). For a description of the conference, visit www.aesthetics-online.org/events/index.php?events_id=326.

Treasurer’s Report

The Society’s financial position remains healthy. We continue to attract new members from North America and overseas, and we encourage members to support the Society through membership renewal and donations. Please consult the SSCM website for further information.

The full treasurer’s report for 2010 will appear in the Spring 2011 Newsletter.

*Respectfully submitted,
Susan Lewis Hammond, treasurer*

ARTES MUSICAE PERITI

Rebekah Ahrendt has been awarded a Mellon/ACLS Dissertation Completion Fellowship for 2010–11.

Even if it does not deal with the seventeenth century, **Candace Bailey** would like to announce the publication of her book, *Music and the Southern Belle: From Accomplished Lady to Confederate Composer* (Carbondale, Ill.: Southern Illinois Univ. Press, May 2010).

Ruta Bloomfield was the featured soloist in two harpsichord concerts, one at Point Loma Nazarene University (San Diego) in September and the other in Iowa City for the Iowa City Early Keyboard Society concert series in October. *Music from Versailles* was the theme for both, as Dr. Bloomfield performed the four suites for harpsichord by Bernard de Bury.

Alison DeSimone has been named a co-winner of the National Opera Association Scholarly Papers competition. She will receive the Leland Fox Award in the amount of \$500 and will present her paper, “*Médée et son pouvoir: Music and Dramatic Structure in Marc-Antoine Charpentier’s Médée* (1693),” at the annual convention of the National Opera Association, to be held in San Antonio, TX, in January 2011. Her paper will appear in *Opera Journal* in 2011.

Thomas Dunn anticipates that his new edition of Biagio Marini’s music will be published by A-R editions around the time of the AMS meeting in Indianapolis.

Raymond Erickson would like to report the publication of a book he edited: *The Worlds of Johann Sebastian Bach*, An Aston Magna Academy Book (New York: Amadeus, 2009). More recently, he was harpsichord soloist with the American Classical Orchestra in New York under Thomas Crawford in February; gave four lectures and a master class at the Juilliard School last academic year; and in the spring gave two preconcert lectures on the Monteverdi Vespers of 1610, one in tandem with Andrew Parrott for a symposium sponsored by the Clarion Music Society and the New York Collegium. Also, both of his two-lecture courses on Bach for the Lifelong Learning Institute at Bard College last year had the largest enrollments in the



Merry Company, Jan van Bijlert (Dutch, ca. 1597-1671), ca. 1630.
The Walters Art Museum, Baltimore

ten-year history of the program.

In late November 2009, **Claire Fontijn** collaborated with the Musica Fiorita ensemble of Switzerland, directed by Daniela Dolci, for the world premiere of Antonia Bembo’s *L’Erocole amante* (1707) in an abridged concert version. The premiere involved four consecutive performances in Bern, Basel, Zurich, and Geneva. Dolci produced the performing edition for these concerts, and Fontijn provided the pre-concert lectures. The two also collaborated in holding Q&A sessions with their audiences on the knotty and contentious performance-practice issues involved in bringing this *tragedia* to the stage.

David Fuller would like to announce his article “Fifty-Two Fugues from 1618: An Essay on Genre,” in *Fiori musicali: Liber amicorum Alexander Silbiger*, edited by Claire Fontijn with Susan Parisi, Detroit Monographs in Musicology/Studies in Music, no. 55 (Sterling Heights, Mich.: Harmonie Park Press, 2010), 323–415. He will happily supply an alphabetical index of the 144 items, as well as a list of headings, to anyone who requests it of him.

Fred Gable happily reports the publication of his article “The Other Praetorius: Hieronymus Praetorius of Hamburg,” *Cross*

Accent: Journal of the Association of Lutheran Church Musicians 18, no. 2 (July 2010), 36–49. The article is a survey celebrating the 450th anniversary of Praetorius’s birth and includes a classified list of available published and unpublished scores. Gable also had many of his editions performed at the concert “Resonant organa: Rekonstruktion eines musikalischen Festgottesdienstes von 1662” in Otterndorf, Germany, August 25, 2010. Works by Scheidemann, Hammerschmidt, Schop, Zeutschner, and Crüger were presented by Weser-Renaissance (Manfred Cordes, director; Edoardo Bellotti, organ) as part of the Arp-Schnitger-Festival within the Musikfest-Bremen.

Carolyn Gianturco, Eleanor McCrickard, Barbara Nestola, and Colin Timms spoke at the 14th Biennial International Conference on Baroque Music held at Queen’s University, Belfast, last summer, at a session devoted to Alessandro Stradella, which was intended to celebrate the publication of the tenth volume of his music in 2010, the tenth year of the Italian government-sponsored project to publish his collected works. All the speakers are on the scientific editorial board of the Edizione Nazionale.

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Jonathan Gibson has been promoted to the rank of associate professor at James Madison University.

As 2010 is the 350th birthday of the composer Alessandro Scarlatti, **Thomas Griffin** has set up a website in celebration of this milestone at www.ascarlatti2010.net. Rosalind Halton and he are making available there a number of modern editions, and he has included a few links on the site that may be of interest to musicians and scholars. They invite members of the Society to visit the site and would be happy to hear from anyone interested in contributing material to it.

Bruce Gustafson has accepted the position of editor-in-chief of Oxford Bibliographies Online: Music. OBO is an enormous undertaking by Oxford University Press that intends to offer a solution to the problem of researchers, particularly at the entry level, finding too much information through indiscriminate electronic searching. OBO will give selective bibliographies for specific topics, each item being annotated to explain its usefulness. Gustafson regrets that this new position necessitates resigning from the editorship of the SSCM's *Journal*, which is now in the capable hands of **Kelley Harness**.

Kelley Harness's article "Judith, Music, and Female Patrons in Early Modern Italy" was recently published in the collection *The Sword of Judith: Judith Studies across the Disciplines*, eds. Kevin R. Brine, Elena Ciletti, and Henrike Lähnemann (Cambridge: Open Book Publishers, 2010), 371–84.

Wendy Heller will be on sabbatical in 2010–11 as the Sylvan C. and Pamela Coleman Memorial Fellow, Metropolitan Museum of Art, New York. She has recently published the following: "Dancing Statues and the Myth of Venice: Ancient Sculpture on the Opera Stage," *Art History* 33, no. 2 (April 2010), 304–13; "Phaedra's Handmaiden: Tragedy as Comedy and Spectacle in Seicento Opera," in *Ancient Drama in Music for the Modern Stage*, ed. Peter Brown and Susanna Ograjensek (Oxford: Oxford University Press, 2010), 67–84; "Venice without the Carnival: The Pierre Audi Monteverdi Cycle," *Opera Quarterly* 24 (2008): 293–306; Review of *Monteverdi's Last*

Operas: A Venetian Trilogy, by Ellen Rosand, *Journal of the American Musicological Society* 63, no. 2 (Summer 2010), 367–77.

Anne Lyman is happy to announce her establishment of CANONICI, a professional early music consort of voices based in Tacoma, Washington, dedicated to performing music from 1350 to 1550 with one voice per part.

Charlotte Mattax Moersch's compact disc recording of the complete harpsichord works of French baroque composer Pierre Février was released by Centaur Records in August 2010.

Jocelyn Nelson and soprano **Amy Bartram** recently released a CD of sixteenth-century French music. The instrumentation is exclusively for four-course Renaissance guitar. Samples are available at www.cdbaby.com/cd/nelsonbartram.

Buford Norman is happy to announce the translation into French of his book on Quinault [Touched by the Graces: The Libretti of Philippe Quinault in the Context of French Classicism, 2001] as *Quinault, librettiste de Lully: Le poète des grâces*, trans. Thomas Vernet and Jean Duron, Études du Centre de Musique Baroque de Versailles (Wavre: Madraga, 2009). He would also like to highlight his website on Quinault: www.quinault.info.

Brian Oberlander reports that one of his conference papers, "Susanne as Symbol in the Sixteenth-Century French Chanson," has been recognized with the Graduate Student Conference Presentation Award for 2010 (shared) by the Society for the Study of Early Modern Women. The paper was originally given at the AMS Midwest chapter meeting of Spring 2009 (in Berea, Ohio).

Alessio Ruffatti would like to announce the publication of "L'assimilazione dello stile vocale romano da camera in Francia nella seconda metà del Seicento: Il caso di *Due labra di rose*," in *Francesco Buti tra Roma e Parigi: Diplomazia, poesia, teatro*, ed. Francesco Luisi, 2 vols., *Miscellanea musicologica*, no. 8 (Roma: Torre d'Orfeo, 2010).

Hendrik Schulze earned the permission to teach (*Habilitation*) from the University of Heidelberg on June 30. He was appointed assistant professor (tenure track) at the University of North Texas starting in September 2010.

Ayana Smith has recently published two articles: "The Mock Heroic, an Intruder in Arcadia: Girolamo Gigli, Antonio Caldara and *L'Anagilda* (Rome, 1711)," *Eighteenth-Century Music* 7, no. 1 (March 2010): 35–62; and "On *Tupos*: Iconography and Verisimilitude in Early Arcadia," *Music in Art* 34, nos. 1/2 (Spring/Fall 2009): 7–20.

Andrew Walkling's article "The Masque of Actaeon and the Antimasque of Mercury: Dance, Dramatic Structure, and Tragic Exposition in *Dido and Aeneas*" appeared in the Summer 2010 issue of the *Journal of the American Musicological Society*. He also recently published an article co-authored with Susan Shifrin entitled "'Idylle en Musique': Performative Hybridity and the Duchess Mazarin as Visual, Textual, and Musical Icon," in *"The Wandering Life I Led": Essays on Hortense Mancini, Duchess Mazarin and Early Modern Women's Border-Crossings*, ed. Susan Shifrin (Newcastle upon Tyne, England: Cambridge Scholars Press, 2009). Beginning in January 2011, Walkling will be holding successive research fellowships at the Yale Center for British Art, the Folger Shakespeare Library, and the Clark Library/UCLA Center for Seventeenth- and Eighteenth-Century Studies.

Sarah Williams would like to report that she received three grants last year to support work on her book dealing with representations of witchcraft in seventeenth-century English street literature and popular song: a summer stipend from the NEH, a Jan LaRue Travel Fund grant for research in Europe from the AMS, and a Women's and Gender Studies Program Annual Faculty Research Award from the University of South Carolina.

Amanda Eubanks Winkler recently published "Sexless Spirits?: Gender Ideology and Dryden's Musical Magic," *Musical Quarterly* 93, no. 2 (Summer 2010): 297–328.

Anne Schnoebelen

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former students describe her as “nurturing and caring”; “rigorous in the classroom, insisting on careful use of sources and tightly woven arguments”; and blessed with the capacity to lead undergraduates to discover on their own that present-day scholars can still find exciting new things about the music of the distant past.

Her principal research area is Italian sacred music, especially in Bologna. She was a pioneer, whose seminal dissertation on the concerted mass at San Petronio, 1660–1730, opened up a treasure trove of archival material from that cathedral, setting the stage for the work of other scholars—on repertoires, performance practices, even the early history of the orchestra. A colleague declares that her earliest articles on San Petronio, published in *Acta musicologica* and *The Musical Quarterly*, are still “required reading in the field.” She went on to publish articles in all the major journals and in *The New Grove Dictionary*, and to receive an array of prestigious grants and fellowships.

Much of Anne’s career has been focused on making repertory and data available to the scholarly community. She was general editor of the twenty-volume Garland series *Seventeenth-Century Italian Sacred Music* and edited the first ten volumes herself; she edited a concerted mass by Colonna for A-R Editions; she served as general editor of the ten-volume Garland facsimile series *Solo Motets from the Seventeenth Century*, and she contributed a

volume on Cazzati to the facsimile series *The Italian Cantata in the Seventeenth Century*. She is currently completing a database of all mass music published in Italy from the sixteenth to the early eighteenth centuries, to be published in the *JSCM Instrumenta* series, along with Jeffrey Kurtzman’s catalogue of Office and Holy Week music from that period. Together with Kurtzman, she founded the Rice Collection for 17th-Century Music Research, an archive of research materials donated by scholars in the field. Perhaps her most influential scholarly achievement to date lies outside our century: a monumental annotated index of the letters of Padre Martini, published by Pendragon Press in 1979—an entryway into some 6,000 letters written in difficult hands. It is a research tool that affords invaluable insight into historiography and the history of music theory and that is constantly cited in the musicological literature.

Anne’s colleagues and students describe her as “self-effacing” and “unassuming,” more concerned with encouraging others than trumpeting her own accomplishments, and yet through years of painstaking work, she has reshaped our view of the music of seventeenth-century Italy, where it was sacred more than secular music that served as the primary vehicle for the dissemination of new styles throughout the length and breadth of the peninsula.

Please join me in congratulating Anne Schnoebelen.

“Beyond Opera” with *La finta pazza*

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video excerpts of a fascinating performance of Francesco Cavalli’s *La Didone* from 2009 by the Wooster Group under the direction of Elizabeth LeCompte. The production juxtaposed—or rather superimposed—Acts II and III of the opera with text and scenes from *Terrore nello spazio*, a 1965 Italian science-fiction film by Mario Bava (released in the United States as *Planet of the Vampires*) with a similar theme of stranded travelers. More astounding than the narrative affinities of the simultaneously performed works, or the moments of intense synchronicity of mise-en-scène and dialogue, was the effectiveness of the entire production. This judgment seemed to be generally shared by the members of the panel that followed, a group chaired by Calcagno and composed of Ellen Rosand (Yale University), Marc Robinson, Dudley Andrew (Yale), and David Levin (Chicago). Joining the panel was LeCompte herself, who revealed that in conceiving this project she had always given top priority to Cavalli’s music, which she saw as lyrical, emotional, and tightly bound within a rigid “system” of execution, and into which she and the other members of

the Wooster group integrated elements of the Bava film. Respect for the opera might seem belied by the use of anachronistic instruments such as accordion and electric guitar—on the stage, no less—and yet, as was pointed out, Cavalli never sounded better.

The discussion of *La Didone* provided a thoughtful counterpoint to the previous night’s premiere of *La finta pazza*. This production proudly takes its place in the line of Yale Baroque Opera Project’s previous successes, such as Cavalli’s *Giasone* in spring 2009 and Monteverdi’s *Orfeo* the previous year. From an instrumental ensemble of superb musicians led by Robert Mealy and a cast of gifted and dedicated undergraduates, special mention must be made of the opera’s sentimental pair: Deidamia, played to devastating effect by Lucy Fitz Gibbon, particularly in her brilliant mad scene; and Diomede, sensitively portrayed by Casey Breves, who silently delivered some of the most poignant moments of the performance during the reconciliation scene between Deidamia and Achille. Indeed, the emphasis on drama

in early Venetian opera was matched perfectly by these young singers, wholly committed to their characters. Due to time constraints, the original three acts of the opera were condensed into two, but many highlights remained. A comic bass aria in the second act was adeptly handled by Kent Twardock, whose jokes the audience kept up with through every strophe (a testament also to Toni Dorfman’s expert stage direction). The comic impact of the rather scatological duet between the old spinster nurse (sung by Steven Feis) and the eunuch (Cabi Tortorello, a female) was redoubled by the deliberate, if necessary, gender inversion of the castrato role in this production, creating a pair delightfully matched in its “mismatchedness.” Perhaps the greatest surprise of the evening was the Epilogue, an addition by the director portraying Diomede’s return after the Trojan war to a now-widowed Deidamia. An unvoiced, short scene set to a descending-tetrachord accompaniment (written by Mealy) provided a powerful conclusion to the performance.

Performance Review

Cavalli's *Eliogabalo* at Stony Brook University

by Carlo Lanfossi



Heliogabalus, Musei Capitolini, Rome

Scholars and modern opera audiences alike share a general uncertainty about performances of seventeenth-century opera: what do we expect from such works whose musical and theatrical conventions were so different from our own? Even if such operas (especially the Venetian ones) have been widely investigated and enjoy a constantly expanding bibliography, we still know very little about early performances, staging, and reception of *drammi per musica*. Thus, the attempt at reconstruction is left almost entirely to modern performers, who can exploit the blank slate. Such experimentation has recently taken place in projects (spearheaded by prominent musicologists of the period) at universities like Yale, Princeton, and Stony Brook, each time with

a similar goal: to involve undergraduate or graduate students at every level of the “reconstruction.” April 2010 was a particularly fertile month: within a two-week span, the Yale Baroque Opera Project and Stony Brook Opera staged, respectively, the North American premiere of Sacchi's *La finta pazza* (New Haven, University Theater, April 23–24 [see report by Thomas Lin elsewhere in this Newsletter—Ed.]) and Cavalli's *Eliogabalo* (Stony Brook, Staller Center for the Arts, April 9–11).

In the case of *Eliogabalo*, the challenge was trying to avoid comparison with other productions (Crema, 1999; Brussels, 2004; Aspen, 2007; Northington, 2009), several of which were inspired by Mauro Calcagno's modern edition (for Bärenreiter, due out in 2011) and his fundamental article “Censoring *Eliogabalo* in Seventeenth-Century Venice” (*Journal of Interdisciplinary History*, Winter 2006). His work has revealed that the original production of Cavalli's *Eliogabalo*, scheduled for 1667, never took place. Probably because of its sinister depiction of the lascivious emperor, the opera was replaced by another, different *Eliogabalo* by the same librettist, but with music by a younger composer, Giovanni Antonio Boretti. The Stony Brook production, directed by Jennifer Griesbach, dealt with the dark plot by setting it as a modern “MTV-style” reality show (the Italian-American world of *Jersey Shore*), with projections of suburban landscapes and typical interview-monologues as a background for every aria. The show certainly succeeded, even if some moments felt forced. The performance was dynamic and full of coherent ideas, including the representation of the Senate as a disco and *Eliogabalo*'s court as a Latino gang.

Musically speaking, *Eliogabalo* is demanding for many reasons: with its long recitative passages only rarely interrupted by set pieces, it requires a continuo ensemble that can help singers deal with the *recitar cantando* while shaping the dramatic pace of the libretto with a rich musical texture. David Lawton, the conductor, worked with a reliable group of players (fourteen students), but his direction seemed to lack variety. As for the singers, these *drammi per musica* call for artists who are actors first and then good vocalists. The cast was entirely made up of present or former graduate students from Stony Brook University. For this reason, and for their youth and intense professional involvement, they should be judged as a whole: they were an enthusiastic group of actor-singers. Of course, some stars shone more brightly than others. It will be hard to forget Elena Mindlina (Alessandro) instilling the breathtaking aria “Misero così va” with varied emotions, or Isai Jess Muñoz (Lenia), disguised as an aged tramp, playing with lipstick and *coloratura*. As long as these students continue to have fun while doing theater, we can be sure that music departments like those of Stony Brook and Yale will have achieved their goals.

In Memoriam

With great sorrow, the board of the Society wishes to inform the membership of the death of Martha Novak Clinkscale (1933–2010). Martha passed away in Dallas on April 24 as the result of an automobile accident. While best known for her work on the history of the piano, she contributed significantly to the objectives of this Society with her dissertation on Cavalli's Xerse (University of Minnesota, 1970) and her articles for Grove on many of his other operas. She held positions at the University of California, Riverside, and Southern Methodist University and is survived by her daughter Lise Loeffler-Welton and son Thor Loeffler. (A fuller tribute may be found in the June 2010 issue of *Diapason*.)



NEW MEMBERS

The SSCM warmly welcomes the following new members who joined the Society between January 1 and June 30, 2010

Andrew Eggert
New York, NY

Jeremy Grall
Birmingham, AL

Stacey Joco

Carlo Giorgio Lanfossi
Milan, Italy

Brian Oberlander

Guido Oliveri
Austin, TX

Kimberly Parke

Jacob Sagrans
Montreal, Canada

Kimberly Beck Seder
Vancouver, Canada

State University of New York,
Buffalo—Library
Buffalo, NY

Carla Williams
Bloomington, IN

Wisdom among the Owls

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lacking the suave expressivity of violins, but the performers surely exhibited verve and character.

Saturday morning found us back in Duncan Recital Hall (after a yummy breakfast spread) for “Virtuosity and Mechanicity.” Jeremy Grall (University of Alabama, Birmingham) traced the evolution of the *folia* from Portugal to Spain to Italy, with Kapsberger’s *Partite sulla Folia* interpreted as a crucial, transitional work between earlier and later treatments. Patrick Wood Uribe (graduate student at Princeton) then offered a stunning assessment of the reputation and surviving works of Thomas Baltzar, a Lübeck-born violin virtuoso who took London by storm in the mid 1650s. Wood Uribe argued that through a polyphonic style of writing consciously imitative of consort music, as well as through his own astonishing virtuosity, Baltzar changed attitudes about the expressive potential of the violin. (For this paper, Wood Uribe won the Alm Prize, as reported by Mauro Calcagno elsewhere in this Newsletter.) Kimberly Park (Mahidol University, Thailand) drew connections between the mechanical bird songs found in so many early modern pleasure gardens and—via Praetorius and other evidence—the “mechanical” regularity of the ritornello in seventeenth-century music generally. Daniel Zuluaga (graduate student at USC) then presented his work on the noteworthy *Cancionero de Matheo Bezon*, a previously unknown manuscript containing guitar *alfabeto* notation—only the third such source known to date before 1600 and the first to contain *alfabeto* solos.

The second concert of the conference offered a highly agreeable noontime diversion. In the imposing and reverberant Edythe Bates Old Recital Hall, dominated by the Fisk-Rosales organ, the concert indeed began with a mini-organ recital by Professor Phillip Kloeckner, who played excerpts from François Couperin’s *Messe propre pour les convents de religieux et religieuses* and Vienne’s *Symphonie no. 2*. The central event, however, was a production of Charpentier’s early chamber opera *Les Plaisirs de Versailles*. The performance—based on an edition of the work by John S. Powell and led from the keyboard by Matthew Dirst—represented a collaboration between the Collegium Musicum of the Moores School of Music (University

of Houston), which provided the young singers, and Ars Lyrica Houston, which contributed an instrumental ensemble of recorders, viols, and harpsichord. Even if the rather booming acoustic masked the French diction, the spirit and humor of this allegorical and chocolate-obsessed work came through.

After a remarkably satisfying box lunch, we returned to a short session of “Patronage Issues.” Andrew H. Weaver (Catholic University of America) scrutinized a motet anthology (Milan, 1649) containing works by Vienna-based composers Antonio Bertali and Giovanni Felice Sances (among others) for its possible role in reshaping the image of Emperor Ferdinand III at a politically sensitive moment in his reign. Then, Arne Spohr (Hochschule für Musik und Theater, Hannover, Germany) explored the musical activities at the *Huldigung* ceremony in Hamburg in 1603—the swearing of allegiance before Denmark’s King Christian IV—and showed how the event helped establish Hamburg as a center of instrumental ensemble music.

The afternoon concluded with an invited address from Prof. Dr. Walter Werbeck (Ernst-Moritz-Arndt-Universität Greifswald), president of the International Heinrich Schütz Society, on the present state of research in Germany on seventeenth-century music. Prof. Werbeck provided a useful two-page bibliography divided into “Past state” and “Present state” of research, and indeed his talk offered a historical overview. He contended that from the beginning of the discipline in the late nineteenth century through roughly the 1960s, German musicologists paid considerable attention to the seventeenth century but tended to emphasize nationalism, Protestantism, sacred music, and the “great masters,” over secular vocal music, non-chorale-based instrumental music, and social studies of musicians and institutions. In Prof. Werbeck’s view, Adorno’s critique of the use of seventeenth-century music by the German Youth movement helped shift interest within the discipline away from our period and toward the nineteenth century. Nevertheless, work on the earlier era continued, marking a milestone with the establishment of the *Schütz-Jahrbuch* in the late 1970s and generally broadening in terms of methodology to include studies of institutions and places, “feminist studies,”

and other “social history” (seemingly his catch-all term for what we might call New Musicology); the music itself, he noted, is less studied today than in the past, and he called for a return to such work. He concluded by suggesting that students of the seventeenth century struggle more to find academic jobs in Germany than their colleagues working on newer music, for which problem he simply prescribed more excellent work. After expressing our gratitude to Prof. Werbeck, we adjourned for a brief period of relaxation before returning to the grand foyer of the Shepherd School for the traditional Saturday night cocktails and banquet. Both the meal and the company were truly wonderful.

As always, Sunday morning came astonishingly early, but most of us were back in place and ready for a short session on the topic—appropriate enough for departure day—“Musical Migrations.” Graham Sadler (University of Hull, UK) started the morning with a wonderful paper tying Charpentier’s *Messe à quatre chœurs* (and so Charpentier himself) to the Roman Theatine order in Paris, basing the link largely on the appearance of a syncopated *ciaccona* in the *Agnus Dei*, an Italian technique that would have meant little to French audiences at the time of this work (1672). Anita Hardeman (graduate student at the University of Western Ontario) followed with an equally effective study of the *tragédie en musique* outside Paris, focusing on the Danchet/Campra *Hésione* (1700) to show that companies in places like Lyon and Brussels retained independence from the Académie Royale and in some cases initiated changes in fashion that flowed back to Paris.

The conference concluded with the second short session on the subject of “Music and Imagery.” Beverly Stein (California State University at Los Angeles) drew attention to the prevalence of water imagery in Italian cantatas and, by examining two works of Carissimi, suggested the potential erotic associations of all the wet metaphors. Michele Cabrini (Hunter College, CUNY) closed out events with a close study of two cantata settings—by Brossard and Jacquet de la Guerre—of a poem on the subject of Judith slaying Holofernes, arguing that, like the paintings of this subject by Caravaggio and Gentileschi, the music of the settings distinguishes between heterodiegetic

continued on next page

(reflective) and homodiegetic (active) modes of narration.

It was a superb meeting. Mauro Calcagno and the rest of the program committee selected a fascinating and varied

raft of papers, the soul of the event. And in an effort I can especially appreciate, Greg Barnett made running the conference look effortless. Everything—technology, transportation, concerts, meals—went off

as if it happened every day. The Society is indeed fortunate to enjoy the dedicated and expert service needed to bring such a marvelous conference to life.

Seventeenth-Century Music in Rome

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Cesti's death and revised later for Venice as *Astiage*, with music by Viviani. The study brought out the differences and accommodations between Venetian and Roman modes of operatic production and the role of singers in decisions about what to stage. The closing paper by Anne Piéjus (CNRS) focused on meditation practices and “musique intérieure,” evoking both Jesuit and Oratorian forms of spiritual devotion and the place and effect music had within them.

The conference opened with four presentations devoted to the memory and work of Jean Lionnet. Jean Duron (CMBV) who began collaborating with Lionnet during the latter's first Roman sojourn, profiled Lionnet's love for music and musicians of the past and made vivid how Lionnet's work reflected the living presence of seventeenth-century Rome in his daily life. Dinko Fabris (Conservatorio di Bari/Università della Basilicata) described Lionnet's interest in performance practices as revealed in musical sources themselves and introduced the Bencini Vespers in anticipation of the closing concert. Caroline

Giron-Panel and Anne-Madeleine Goulet, both of the École Française de Rome and organizers of the conference, offered a musical and scholarly biography of Lionnet. It will appear along with a complete bibliography in the forthcoming acts of the conference, to be published by the École. Barbara Nestola (CMBV/CNRS) announced and demonstrated the database inventory *Musicians in Rome (1570–1750)*. Begun on paper by Jean Lionnet, Nestola and Livia Lionnet Puccitelli have made all the material available through the Center's Philidor website. It is searchable by names, places, years, and institutions (philidor.cmbv.fr/catalogue/intro-bio).

Paolo Fabbri (Università di Ferrara) elegantly wrapped up the proceedings with emphasis on the international lives of the aristocrats who patronized music, the importance of public music to their images—outside of the public theaters—and an appeal to music historians today to integrate the various kinds and levels of written sources. The source, he said, “è una traccia, non un verbale” (is a trace, not a transcript).

Soon after this closing, Rome's musical past and Lionnet's work came to life, first with a solo courtyard recital by Marco Horvat, artistic director of the ensemble Faenza. He accompanied himself on theorbo, singing Caccini and Kapsberger, among others, with the greatest *naturalzza* and marvelous agility in both fingers and throat. In the evening, Olivier Schneebeli led three soloists, together with *cori spezzati* of children, adults, and instruments, in performances of four antiphons with their psalms, the *Ave maris stella*, and a Magnificat, all set by Bencini for the Cappella Giulia. The church of San Luigi dei Francesi, with its three famous Caravaggios, was packed to the altars with an enthusiastic, spillover crowd whose noisiness scotched plans to issue the recording made by Vatican Radio. (The ensemble A Sei Voci released the Bencini Vespers in 1995, with a second reissue on Astrée/Naïve this year.) The full program of the conference is available online at www.efrome.it/fr/PDF/musici_03062010.pdf.

Toward the Star of the North

continued from page 1

for cargo and passengers heading west. Descendants of the area's original German, Scandinavian, and French settlers have been joined in recent years by immigrants from Laos, Somalia, Ethiopia, and Mexico, making the metro area one of the most culturally diverse regions in the Upper Midwest. This diversity is reflected in the wide variety of dining options within walking distance of the University, which conference attendees will be able to experience during their stay. Those who wish to explore a bit of Minneapolis will be able to do so easily by catching a light rail train to downtown destinations.

This same train will provide an efficient and inexpensive way to travel from the airport (both terminals) to the conference

hotel, the Holiday Inn-Metrodome, which runs a free shuttle to and from the nearby Metrodome light rail station. The hotel is situated approximately three blocks from Ferguson Hall, the home of the University of Minnesota School of Music and the site of all meetings, paper sessions, and lecture-recitals. A link to the hotel's registration website (which will reflect the discounted rate for conference attendees) will be included on the conference website, which should be up and running in early January.

One last note: the weather in Minneapolis will still be on the coolish side in early April, with an average high of 51°F and an average low of 31°.

Graphics:

Page 6: University of Jena, <upload.wikimedia.org/wikipedia/commons/e/e4/Jenauniinnenhof.jpg>

Page 7: Rome, Piazza Navona, <commons.wikimedia.org/wiki/File:Piazza_Navona,_Roma_-_fontana_fc01.jpg>

Page 8: Queen's University, Belfast, <commons.wikimedia.org/wiki/File:Queen%27s_University_Belfast_gate.jpg>

Page 10: Concert, Lionello Spada (Italian, ca. 1576-1622) ca. 1610, <http://www.kimballtrombone.com/wp-content/uploads/2008/10/spada-new.jpg>

Page 14: Merry Company, Jan van Bijlert (Dutch, ca. 1597-1671), ca. 1630. The Walters Art Museum, Baltimore <http://art.thewalters.org/viewwoa.aspx?id=29814>

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Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year (2010) and are as follows:

- Society for Seventeenth-Century Music **only** (all membership categories), **\$25**
- SSCM + American Heinrich Schütz Society, regular membership, **\$60** (\$65 for 2011)
- SSCM + AHSS membership for retirees/pensioners, **\$50** (\$55 for 2011)
- SSCM + AHSS student membership, **\$40** (\$45 for 2011)
- SSCM + American Heinrich Schütz Society, institutional membership, **\$65** (\$70 for 2011)

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Prof. Kimberlyn Montford
Vice President, SSCM
Trinity University
Department of Music
One Trinity Place
San Antonio, TX 78212-7200 USA

Telephone: +1 (210) 999-8214

fax: +1 (210) 999-8170 (attn: Montford)

Email: KIMBERLYN.MONTFORD@Trinity.edu

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Prof. Susan Lewis Hammond
Treasurer, SSCM
School of Music, University of Victoria
P.O. Box 1700 STN CSC
Victoria, BC V8W 2Y2
Canada

Telephone: +1 (250) 721-7909

Fax: +1 (250) 721-6597

Email: sscmtreasurer@yahoo.com

17th-Century Music

Roger Freitas, editor
Eastman School of Music
26 Gibbs St.
Rochester, NY 14604 USA

Non-profit
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