

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

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“Manhattan” for SSCM 2012 *by Barbara Hanning*

As the old Rodgers and Hart song proclaims, the island of Manhattan holds an embarrassment of riches to delight members of the Society for Seventeenth-Century Music for their twentieth annual conference, to be held April 19–22, 2012, at the Metropolitan Museum of Art in New York. Home to 1.5 million people, New York County (Manhattan) is still nevertheless a clutch of small neighborhoods, each with its distinct style and flavor. The song will serve to highlight some of those relevant to the conference.



as “Museum Mile,” which includes the Museum of the City of New York, The Cooper-Hewitt National Design Museum, the Jewish Museum, the Guggenheim Museum, El Museo del Barrio, and the Neue Galerie, among others. A few blocks further south of the Met is the astounding Frick collection, housed in the industrialist’s former mansion. Our center of gravity during the conference, however, will be the Met itself. In addition to the paper sessions, the Museum will enable small-group tours of some of the galleries (including the fabulous musical instruments collection) and will host a private concert in the Museum’s Patron’s Lounge overlooking Central

Park. The concert, on Saturday evening and preceded by cocktails and light refreshments, will feature Robert Mealy, playing the Museum’s 1693 Stradivari violin, along with the ensemble Juilliard 415.

In Central Park we’ll stroll... Where our first kiss we stole... Soul to soul.

Our meeting site is in the neighborhood of the elegant Upper East Side, where the Metropolitan Museum at Fifth Avenue and East 82nd Street borders Central Park, the first landscaped public park in the country. Colloquially known as the Met, the Museum owns more than two million objects and boasts a collection of Egyptian art second only to Cairo’s. Its building lies at the southern end of the classy stretch of Fifth Avenue known

We’ll have Manhattan ♣ The Bronx and Staten Island too... We’ll try to cross Fifth Aaaaaaaav-e-nue.

Crossing Fifth Avenue and walking one block east, we’ll come to Madison Avenue with its array of fine restaurants and shops. And further east, accessible via the crosstown bus or by a twenty-

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Jeffrey Kurtzman: 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 Jeffrey Kurtzman. The presentation took place during the business meeting on April 9, 2011, at the School of Music, University of Minnesota, Minneapolis, MN.

As the generation that founded our Society moves inexorably toward and into retirement, is it any wonder that our members have lately turned nominations for honorary membership into an annual affair? Annual or not, there is nothing casual about the approval process, a rigorous gathering of documentation aimed at celebrating the accomplishments of our most distinguished senior colleagues. Let today’s celebration begin with thanks



Recent honorary members, in Minneapolis: Anne Schnoebelen, Kerala Snyder, Jeffrey Kurtzman, and Lex Silbiger

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President's Message



It's autumn: the time of year when we celebrate one spring conference and look forward to the next. Congratulations again to Kelley Harness and her team at the School of Music, University of Minnesota, for the conference last spring. From the elegantly designed program booklet and well-chosen special events to the attractive surroundings and seamless choreography, we saw constant evidence of Kelley's attention to both the big picture and the details. Kudos to the Program Committee, chaired by John Hajdu Heyer, for the excellent quality of the papers they put before us. As for the next: see you in New York!

As you heard initially at our informal business meeting in Indianapolis and again at the business meeting in Minneapolis (see the minutes elsewhere in this issue), the Society will enter into an advantageous new publishing arrangement for the *Journal* in 2012. Thanks especially to Jeffrey Kurtzman and Bruce Gustafson for their creativity and hard work in negotiating the new contract and the transitional year.

It has been four years since the European Science Foundation published its controversial ranking system for academic journals in the Arts and Humanities (ERIH: European Reference Index for the Humanities). In response to intense criticism from academics, the architects quickly went back to the drawing board. They have now published a new system, and the response is just as negative as before. The new categories are intended to reflect target audiences: "national" and "international." "International" journals are then divided into "Int1" and "Int2," with Int1 journals enjoying higher "visibility and influence." (*JSCM* is on the Int2 list.) In a June interview with *The Guardian*, Michael Worton, a member of the ERIH Steering Committee, argued that the system was meant not to rank quality but merely to categorize types of journals, a "shorthand evaluation to help with the development of younger scholars." British academics counter that it is impossible not to read hierarchical levels of quality into the categories, and of course they are right. Moreover, I am perplexed by the need for the "shorthand evaluation" tool Worton describes: were young European scholars and their advisors previously at a loss, unable to decide which journals were appropriate for their work? ERIH is evidently here to stay, but it is good to see such organizations as the Arts and Humanities Research Council in the UK distancing themselves from the product.

Meanwhile, the Excellence for Research in Australia initiative (ERA) is about to eliminate its system of journal "quality indicators" (about which see my open letter in the fall 2009 issue of this Newsletter) because that system has been used inappropriately by universities. Like their counterparts in Europe, the Australian architects intended their qualitative rankings from A* to C to be used only descriptively. It is not surprising that institutions made them prescriptive as well, for instance by demanding a certain number of articles in A* journals. The quality indicators are to be replaced by a system of "journal quality profiles," reflecting the rate of publication in each journal by members of a discipline at a given institution. I hope our Australian colleagues understand the usefulness of such percentages better than I do.

Lois Rosow
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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 2011 will appear in the Spring 2012 Newsletter.

Respectfully submitted,
Susan Lewis Hammond, treasurer

Letter from Europe

by Michael Klaper



Benevoli lettori, Could you imagine the opera *Bellerophon* by Jean-Baptiste Lully on the top-ten charts? This is actually what happened in July of this year, as I learned from the *jpc courier*, the monthly newsletter of one of the biggest mail-order companies of music recordings in Germany (courier.jpc.de). Their “Top Ten” are subdivided into “Pop & Rock,” “Jazz,” and “Classic” (“jpc” being an acronym for these terms), as well as “Music DVDs.” *Bellerophon* held the tenth position among classic CDs, and a box with five complete operas by Jean-Philippe Rameau attained the fourth position among the DVDs, superseded only by (in descending order) AC/DC, Donizetti’s *Don Pasquale*, and Puccini’s *Tosca*. I was immediately struck by this great success, since I can remember being told as a student in the early 1990s that Germans always struggled with French opera and would always do so. The problems were the language, supposedly so different from German, and the resulting musical conventions, which unlike those of Italian opera could not apparently be appreciated as “pure music.” With the passage of time the situation seems to have changed, perhaps also because we are now used to subtitles, which reduce the language barrier.

If I did not have the opportunity to see live performances of French baroque opera over the past year (Lully’s and Rameau’s are not yet regular fare in German houses), I saw two noteworthy productions of seventeenth-century works. The staging of Henry Purcell’s *King Arthur* in Erfurt was special: it involved a collaboration between a small group of singers and instrumentalists on the one hand and a puppet theater company on the other. The singers, therefore, did not really act but only lent their voices to the performance of the puppets. This worked very well,

and indeed the story was much easier to follow than at a more conventional production I saw some years ago in Erlangen.

One of the singers in Erfurt was also a member of the *Thüringer Opernstudio*, a postgraduate course for excellent young singers at the Musikhochschule Franz Liszt Weimar (where I teach). These students are regularly involved in new opera productions, including a baroque opera each year. In 2010 that work was Alessandro Scarlatti’s *Didone delirante*, the score of which is housed in Berlin. Accompanied by the expert period ensemble Lautten Compagnie (directed by Wolfgang Katschner), they succeeded extraordinarily in reviving this wonderful opera, not least because of the singers’ palpable enthusiasm. During the performance one of the women stumbled over an armchair, fell down behind it, and popped up again without missing a note, a maneuver so breathtaking we wondered whether it was intentional.

To my great pleasure, I can report having participated in the International Congress of Sacred Music, which took place in Rome from May 26 to June 1 on the occasion of the one hundredth anniversary of the foundation of the *Pontificio Istituto di Musica Sacra*. The participants were housed in a *casa per ferie* named Oasi di San Giuseppe situated near the Deutsches Historisches Institut. Although we felt a little isolated there, we were shuttled each day to the site of the conference near Piazza Navona, and the food (and also wine!) was very good. It was a large congress with parallel sessions so that I could not hear all the papers touching on seventeenth-century matters. But I would like to mention at least the excellent papers given by Lionel Li-Xing Hong (about “Catholic Music in Seventeenth- and Eighteenth-Century China”), Saverio Franchi (about the musical importance of the

Compagnia di Gesù in the sixteenth and seventeenth centuries), Arnaldo Morelli (about devotional practices in early modern Rome), Christine Jeanneret (about the manuscripts of Girolamo Frescobaldi), Christian Speck (about the phenomenon of polychorality in the Roman oratorio of the seventeenth century), Colleen Reardon (about “Liturgical Drama, Sacred Opera, and Oratorio in Siena” around 1700), Alessio Ruffatti (about the French reception of the music of Giacomo Carissimi), and Teresa Gialdrone (about spiritual contrafacta of secular cantatas in the seventeenth and eighteenth centuries). Most interesting was a paper by Luigi Collarile, who persuasively ascribed two hymns to Francesco Cavalli, thus broadening our perspective on the composer as maestro di capella at San Marco.

Among the doctoral dissertations in musicology finished in the German-speaking realm in 2010 I have become aware of three on seventeenth-century topics. Doris Blaich (University of Heidelberg) wrote on Samuel Friedrich Capricornus (including a list of his works); Matthias Kirsch (University of Kiel), on the Mantuan *sinfonia* in the seventeenth century; and Katrin Losleben (Hochschule für Musik und Tanz Köln), on the political implications of musical patronage in early modern Rome, as exemplified above all by Christina of Sweden.

As always, a little anecdote at the end: some time ago a rumor went around that a new student studying singing at the Schola Cantorum Basiliensis was . . . a castrato, one who had become such by accident. No truth to the story, it seems, so the search for the real castrato voice continues.

Vivete felici!



2011 Irene Alm Memorial Prize Winner

by John Hajdu Heyer



Matt Henson

On Saturday evening April 9, 2011, during the banquet at the Society's annual conference held at the School of Music of the University of Minnesota, Minneapolis, the Irene Alm Memorial Prize for the best paper by a graduate student was awarded to Matt Henson of Florida State University. Matt's paper, entitled "*Cruda Amarilli: Angelo Notari's Adaptations of Monteverdi's Madrigal*," sheds new light on the work of Angelo Notari (1566–1663), a Paduan musician who spent the second half of his long life and career in England in the service of British royal households and who played a role in transmitting Italian music to England. Matt observes that Notari occupied a peculiar position among his English counterparts: he was the resident Italian. While other composers, including the older Henry Purcell, had connections with Italy, Notari was actually an Italian and was thus in a unique position to transmit Italian musical practices to his insular contemporaries. By establishing a Monteverdian connection with three versions of *Cruda Amarilli* in sources associated with Notari, Matt proposes convincingly that the Italian composer not only brought Monteverdian styles with him, but that he also freely manipulated them. One result was a solo setting of *Cruda Amarilli* that is arguably richer in affect than Monteverdi's own. Matt delivered his well-organized and handsomely illustrated paper in a lively and engaging manner. His findings make a strong case for further study of Notari and the manuscripts and music associated with him.

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

We are pleased to announce the publication two new editions on the Web Library of Seventeenth-Century Music: WLSCM No. 21: Giovanni Girolamo Kapsperger, *Two Spiritual Monodies* for soprano and basso continuo, edited by David Dolata and Margaret Murata; and WLSCM No. 22: Carlo Donato Cossoni, *Two Litanies and Four Antiphons* for double choir and organ, edited by Pyros Bamichas. The Kapsperger edition includes a fully realized theorbo continuo part by Dolata, as well as a recording of a wonderful performance of the two works by the ensemble Il Furioso, directed by Victor Coelho. Several other editions are in preparation.

We have learned of a number of recent performances of WLSCM editions. The Houston Chamber Choir

presented Dr. Bamichas's edition of Giovanni Paolo Colonna's *Vesper Psalms* (WLSCM No. 18) on October 29 at St. Philip Presbyterian Church in Houston; Nell Snaidas, soprano, and Richard Kolb, lute, included three arias by Tena-glia from Kolb's edition (WLSCM No. 20) in their program of August 12 in Tan-nersville, NY; and the ensemble ARTEK presented Marini's *Lauda Jerusalem* in Thomas Dunn's edition (WLSCM No. 4) at the 2010 Berkeley Early Music Festival. *Early Music America* reported Marini's work "a real crowd pleaser!" If you know of other performances of WLSCM editions, please let us know,

since we like to announce some of these on the WLSCM website. To access WLSCM editions, go to the welcome page at www.sscm-wlscm.org and click on the Catalogue link.



In memoriam Bruce Haynes

This past May the musical community mourned the loss of Bruce Haynes (1942–2011), hautboy player and influential author on the oboe. Bruce will be remembered not only for his pioneering work in the revival of the early oboe, his thoroughly documented history of the hautboy's first century in *The Eloquent Oboe*, research on pitch (*The Story of "A"*), and contributions to the *Grove Dictionary* and Yale Musical Instrument Series, but also his provocative writings on musical aesthetics, notably *The End of Early Music*. Bruce's final work on rhetorical interpretation and affects, *The Pathetick Musician*, was left in a virtually complete state, which Kate van Orden will see through to publication from Oxford University Press. (*Geoffrey Burgess*)

Conference Report: Boston Early Music Festival 2011:

I trionfi di Steffani e della scena barocca

by Colin Timms

Anyone who has looked at the extracts from Steffani's *Niobe, regina di Tebe* (1688), published ninety-nine years ago in *Denkmäler der Tonkunst in Bayern* (Jahrgang 12, vol. 2), will know what a remarkable composition this opera is. The recitative is melodious and ornate; the arias, stylistically rooted in Venice and Paris, range in expression from virtuoso bellicosity to lyrical sensuousness and chromatic intensity by way of French dances and manners, and the string parts are liberally peppered with detailed instructions for performance. The score presents an unusually appealing mix.

What cannot emerge from the extracts is the problem of the libretto, which is more like a morality play than a tragedy. The immediate source was Ovid's account of how the beautiful and fecund Niobe grew so proud and conceited that the gods eventually unleashed their anger by slaying her seven daughters and seven sons, whereupon her husband Anfione killed himself and she was turned to marble and condemned forever to weep. The librettist, Luigi Orlandi, introduced both human interaction and magic, weaving additional characters into the fabric, but although these relate in various ways to Niobe, Anfione, and each other, the result is not an entirely coherent or convincing drama.

Among the great achievements of the Boston production in June was the fact that it persuaded the audience that *Niobe* is, nevertheless, a wonderful opera and that it did so by means of a historically informed approach to every element of the work. The modest stage of the Cutler Majestic Theatre felt about the right size for the purpose and was intelligently and effectively used. The design and coloring of the sets (sliding flats) and costumes were appropriate to the late seventeenth century and very pleasing to behold. A flying machine allowed gods to observe and change places with mortals, and became a serviceable dragon. Instead of being left empty so that a few principals could (incongruously) run around—a common ploy in baroque opera production—the stage was often full of people whose movements had, therefore, to be limited in number and scope. Anfione was often seen with some of his children. Every principal had two or more attendants, who responded to what they heard and saw with minute gestures or changes of facial expression. In this way they indicated that something significant had happened. When prompted by the music, they broke into an elegant dance. None of this seemed precious or arid; on the contrary, it felt natural, affectionate, internally consistent, and totally convincing. For this, although the entire production team is to be congratulated, special praise must go to Gilbert Blin (stage director and set designer), Anne Watkins (costume designer), Lenore Doxsee (lighting designer), and Caroline Copeland and Carlos Fittante (choreographers).

The production was matched by the vocal and instrumental performance, for which credit is due ultimately to the joint musical directors, Paul O'Dette (theorbo) and Stephen Stubbs (baroque guitar). Amanda Forsythe excelled in the title role, but even she was eclipsed by the superlative French countertenor Philippe Jaroussky as Anfione. Although this role was composed for a soprano castrato, Jaroussky mastered its range and its various technical and expressive demands with ease and conviction, and fully deserved his



Set design for *Niobe* (Gilbert Blin)

standing ovation. Colin Balzer and Yulia Van Doren sang beautifully as the young lovers Tiberino and Manto. Kevin D. Skelton (the Theban prince Clearte) hit his stride in Act II, and Matthew White (the Thessalian prince Creonte who, transformed into Mars, had earlier made a rather smash-and-grab lover), appropriately saved his best to the end, when he succeeds Anfione as king. The part of Poliferno, a prince of Attica and a magician, would have benefited from a darker, more menacing sound than the baritone Jesse Blumberg produced. The soprano role of the nurse Nerea was transposed down and taken, in the Venetian manner, by a male—the countertenor José Lemos—and the tenor role of the soothsayer and priest Tiresia was given to the baritone Charles Robert Stephens. Six arias were omitted, but the cuts did little damage.

Owing to a quirk of theatrical construction, the orchestra could not occupy the pit and therefore sat in a double line between the stage and the stalls. Half the orchestra, including the concert-master Cynthia Roberts, faced the stage; the other half had their backs to it. Control was exerted by the concert-master and the (possibly over-colorful) continuo group, who were seated together at one end; since these players had full view of the stage, there was an intimate *rapport* between singers and orchestra—and no need for a conductor.

In short, this *Niobe* was an outstanding achievement. It demonstrated conclusively that a historically informed approach to production, as well as to musical performance, need not be an exercise in dry historicism but can engage a modern audience without difficulty. It also confirmed that Steffani is an exceptional opera composer whose works deserve more frequent production. This sensational staging was a triumph for both the Boston Early Music Festival and the composer: it should come to be seen as a milestone in the revival of baroque opera and as a benchmark for future productions.

Conference Report: Two Composers, Two Continents

by David Schulenberg and Arne Spohr

[This two-part report covers the split conference, “Networks of Keyboard Music ca. 1600: Focus on Jan Pieterszoon Sweelinck and Peter Philips,” begun February 11–13, 2011, at McGill University in Montreal, Canada, and then completed March 1–4, 2011, at the University of Aberdeen, Scotland. The conference was organized by Rachelle Taylor of McGill and David J. Smith of Aberdeen and received support from both their departments.]

Montreal, Canada

Keyboard works from the circle of two composers, one who stayed at home for most of his life and another whose career led him across western Europe, were the subject of an international conference whose two parts took place on opposite sides of the Atlantic. Although it is not certain that the two composers ever met, their pairing is justified by their having lived within the same region during the same period and by the preservation of many of their keyboard works together in several large manuscript anthologies that also preserve a wide variety of related music—hence the conference theme of “networks.” Philips (1560/61–1628) studied with Byrd before leaving England for Rome, eventually settling in Antwerp and ending his career at the Brussels court. Sweelinck (1562?–1621) worked for his entire adult life as organist of the Oude Kerk in Amsterdam. Both left important publications of vocal polyphony but are known today primarily for their keyboard works, which circulated in English as well as northern European manuscripts alongside music by Byrd, Bull, and Sweelinck’s numerous pupils, including Scheidt, Scheidemann, and Jacob Praetorius.

After a brief recital by William Porter of organ works by Sweelinck, the conference had its formal opening with a keynote speech by Pieter Dirksen, whose books on Sweelinck and Scheidemann are central to studies in the field. During the conference Dirksen also gave a more formal paper on the transmission of Sweelinck’s music in the southern Netherlands, proposing a chronology of the keyboard works of Orlando Gibbons (who traveled through Holland and Germany in 1613) and identifying the scribe of Lynar A1—the most important common source of works by Philips and Sweelinck—as Martin Düben, whose father studied with the latter. The social and cultural background of another important manuscript, the “Liber fratrum cruciferorum” of Liège, was the subject of a paper by Emilie Corwarem.

Many of the presenters demonstrated their proficiency as both scholars and keyboard players. Conference organizer David Smith gave a talk that emphasized the significance of Philips’s intabulations of instrumental (as opposed to

vocal) music for Continental musicians. He also played Philips’s keyboard arrangements of the Piper’s Galliard by John Dowland and of Philips’s own pavan and galliard for (probably) Charles Paget. These performances were part of an ambitious concert that traced Philips’s career through works from England, Rome, Antwerp, and Brussels; the program included not only some of Philips’s best-known keyboard intabulations but also their original polyphonic versions, including madrigals and chansons of Marenzio and Lassus. On the same program, Rachelle Taylor played a number of Philips’s embellished intabulations from the Fitzwilliam Virginal Book (which probably originated in Antwerp), as well as his Passamezzo Pavan and Galliard, which were also the subject of her joint paper with Frauke Jorgensen.

Music of Sweelinck was the subject of another major concert, shared by Dirksen with McGill harpsichordist Hank Knox. The latter’s contributions to the program included Sweelinck’s arrangement of Dowland’s Lachrimae Pavan, played on an anonymous Italian instrument dated 1677—a gift to McGill of harpsichordist and editor Kenneth Gilbert, who was in the audience. Dirksen’s offerings on the same program opened with three rather sober pieces, including the chorale “Da pacem Domine,” played on the grand but somewhat anachronistic Redpath Hall organ by Hellmuth Wolff after Dom

Bédos. The program ended with Dirksen’s performance of the famous chromatic fantasia (“d1” in his catalog of Sweelinck’s works), played on a fine copy by Montréal builder Yves Beaupré of the Yale Ruckers harpsichord of 1640.

The present writer offered a lecture-recital—“What Is a Composer?”—that followed up a similarly entitled review article in the *Journal of Seventeenth-Century Music*. The talk affirmed the attribution to John Bull of several pieces in the so-called “Guillaume de Messaus” manuscript—among them a newly identified third fantasia on Palestrina’s madrigal “Vestiva i colli”—while raising questions about Philips’s responsibility for several anonymous intabulations that modern scholars have assigned to him. “Keyboard *intavolatura* technique” in Naples was the subject of a paper by Ian



Johannes Vermeer, *Lady Standing at a Virginal* (ca. 1670-73)



Sweelinck
(J. Müller, 1624)

McGill graduate students, are preparing publication of the conference proceedings. They expect to make recordings of the performances available online. — D. S.

Aberdeen, Scotland

The English-born composer and keyboard player Peter Philips (1560/1–1628) was one of the most eminent musicians of his time, and yet musicological scholarship has only recently begun to acknowledge his importance. Philips shares this fate with many other musicians who, like him, pursued transnational careers (he spent most of his professional life in the Spanish Netherlands) and have subsequently been neglected in a tradition of historiography shaped by the nineteenth-century category of “national schools.” A more recent approach, focusing on cultural agency and the study of networks rather than national paradigms (originally developed in the disciplines of cultural and literary history), has opened up new perspectives for musicology. How fruitfully these categories can be applied to musicological research could be witnessed at the conference at the University of Aberdeen.

During four beautiful days of early spring, scholars and performers from Belgium, Canada, Germany, Italy, the Netherlands, the United Kingdom, and the United States had the rare and exciting opportunity to discuss in depth Peter Philips’s life and music as well as, in more general terms, the diversity of networks of musicians, writers, and other artists in early modern Europe. In his introductory paper, David J. Smith gave a fascinating overview of the complex religious, social, and musical networks surrounding Philips, particularly Philips’s involvement in the continental Catholic network and its espionage, his relationship with Italian merchants, and his meeting with Sweelinck, which led to a mutual exchange of styles and ideas.

Three more papers focused on Philips’s life and music: Anne E. Lyman presented her newly discovered archival evidence regarding Philips’s participation as musician and benefactor in the religious Confraternity of Our Lady at Brussels, thus adding significantly to what has been known about his activities in the Spanish Netherlands. Specifically addressing Philips’s music, Frauke Jürgensen and Rachele Taylor presented again their comparative stylistic analysis of the Passamezzo Pavans by William Byrd and Peter Philips. On similar lines of analysis, Peter van Kranenburg and Johan Zoutendijk offered a computer-based pattern-recognition approach regarding repeated melodic elements in keyboard works by Philips and some of his contemporaries.

Pritchard, and Sarah Davies discussed German instrumental settings of “Vater unser” by Scheidt, Steigleder, and (remarkably) Dowland. Rona Nadler contributed a “practical demonstration of keyboard contrapuntal improvisation techniques” based on the writings of the Spanish theorist Sancta Maria, and the conference closed with a lecture-recital by Julia Dokter on the relationship between text and music in Sweelinck’s choral settings.

The conference organizers, who were ably assisted by a number of

Philips’s famous contemporary Sweelinck was the focus of two presentations. Jaap den Hertog gave an account of the slow transition from Roman Catholic to Reformed culture in the Netherlands and especially Sweelinck’s position in the transition. In her lecture-recital (repeated from Montreal), Julia Dokter offered a new reading of Sweelinck’s psalm settings for keyboard instrument. By relating elements of musical rhetoric to poetic images of the psalm texts, she demonstrated an inherent music–text relationship in Sweelinck’s instrumental works.

Other papers explored various forms of musical, cultural, and religious networks in early modern Europe. Paul Gameson investigated the dissemination of works by Henry Du Mont in England from the seventeenth to nineteenth centuries, while John Bryan analyzed the manifold compositional cross-references among English consort pavans of the late Renaissance. Sarah Davies examined English and Italian influences on German intabulations between 1575 and 1635. Steffen Voss discussed some of Samuel Scheidt’s little-known three- and four-part instrumental ensemble dances (from his 1622 and 1627 collections) based on consort pieces by Philips, John Dowland, and Anthony Holborne, while Dan McCoy examined a case study of Anglo-German musical transfer, Scheidt’s “Fortune” setting and its relations to contemporary lute sources. Emilie Corswarem presented a survey and assessment of the organ repertoire of early seventeenth-century Liège. Pieter Dirksen reconstructed Orlando Gibbons’s continental relations, based on documentary and particularly musical evidence. Arne Spohr examined the career of one of Philips’s contemporary English expatriates, the violinist-composer William Brade, demonstrating how this musician used political and dynastic networks for his own professional and social advancement. A session devoted to early modern Italy and Sicily (with Ilaria Grippaudo, Abigail Ballantyne, and Naomi Barker) provided highly insightful case studies of musical and social networks in this area. Finally, Jane Flynn and Hector Sequera offered useful insights into the social and musical networks of English recusants.

A special feature of this conference were four concerts, featuring Pieter Dirksen (organ), Hank Knox (harpsichord), the Rose Consort of Viols, and, in the final concert—“The Travels and Music of Peter Philips”—Rachele Taylor and David J. Smith (harpsichord), the Rose Consort, and the choir of King’s College Chapel, Aberdeen. These were all first-rate performances that offered a rare opportunity to experience the beauty of Philips’s music and compare it to works of his English and continental contemporaries. — A. S.

Johannes (Jan) Voorhout, Domestic Music Scene (1674)



Society for Seventeenth-Century Music Annual Business Meeting

School of Music, University of Minnesota; Minneapolis, Minnesota
Saturday, April 9, 2011; 12:30–1:30 p.m.

Minutes

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

The President welcomed all present. She congratulated Kelley Harness, local arrangements chair, on the excellent setting and arrangements, and the members of the Program Committee on the successful program: John Hajdu Heyer (chair), Arne Spohr, Stefanie Tcharos, and Shirley Thompson. She thanked the School of Music, University of Minnesota, for its hospitality and support. Rosow introduced last year's winner of the Irene Alm Prize, Patrick Wood, in attendance as the Society's guest, and the recipients of the Travel Grant, Matthew Henson and Emily Wilbourne. She thanked Tom Dunn, Book Exhibit Manager, and the members of the Travel Grant Committee: Kimberlyn Montford (chair), Don Fader, and Robert Shay.

Approval of the Minutes

The minutes of the March 5, 2010, Annual Business Meeting were approved as submitted.

Report of the Treasurer

(Susan Lewis Hammond, in absentia)

The president shared the treasurer's financial summary for 2010, which will also appear in the spring Newsletter. The Society's increase in dues has helped us meet our commitments, and the Houston conference broke even, thanks to generous funding from the host institution, Rice University. The Society encourages donations; for instructions see the website. In response to a query from the floor, the president confirmed our intention to put part of our funds in a CD or other safe investment.

Hammond thanked international members for their patience with the membership renewal process. PayPal had frozen SSCM's original account. She has opened a new PayPal account; for the address see the website or Newsletter. Despite a much improved process in 2010 over that in 2009, some members present reported that they still did not receive Hammond's e-mail notification of their membership status. It was suggested that she include a request to "hit reply," so each member confirms receipt.

Tom Dunn, book exhibit manager, took this moment to remark that all prices had been reduced on remaining books, and the president reminded members that the book exhibit benefits the Society financially.

Report of the Schütz Society Representative

(Gregory Johnston)

Johnston congratulated Kelley Harness and her graphic designer on the engraving from Praetorius reproduced on the cover of the program booklet. Johnston's report on last fall's

International Heinrich Schütz Festival in Kassel, Germany, will appear in the spring Newsletter. The next festival will take place in Hanover, Germany, September 29 to October 3, 2011, and will focus on music at the Guelf courts of Lower Saxony. Noting that the Schütz Society supports early music in general, Johnston urged SSCM members to join.

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

In her capacity as local arrangements chair, Harness thanked the large army of volunteers—students led by Joe Matson—who helped keep the conference running smoothly.

As editor-in-chief of *JSCM*, she then turned to the "bombshell" that hit the *Journal* just before the annual conference a year ago: a seven-fold increase in fees demanded by the University of Illinois Press (UIP) in the event that SSCM was to renew its contract after 2010. The governing board eventually negotiated a one-year extension of the UIP contract at a fee of \$7,150 to buy time while looking into alternatives. The president charged an ad hoc committee with that exploratory task: Jeffrey Kurtzman (chair), Bruce Gustafson, Kelley Harness, and Alexander Silbiger. The governing board recently approved a two-year contract with Paul Arroyo, our technician at UIP, who (with the permission of his employer) will work for *JSCM* as a private contractor after the 2011 contract expires. Kurtzman noted that server costs and Arroyo's wages will be considerably less than we have been paying UIP, even before the increase in fees. This summer Kurtzman will work with Arroyo to choose an appropriate commercial server. Those present applauded the committee for these arrangements.

Beth Glixon, reviews editor, and Mary Paquette-Apt, copy editor, have agreed to continue for another term. Volume 15, Gustafson's final volume as editor-in-chief, will appear in the next few months. Harness reported having material in hand through volume 17. She thanked those who have participated in peer-review of articles.

Report of the Editor-in-Chief, *WLSCM*

(Alexander Silbiger)

The editor-in-chief reported on the latest editions posted at the website: no. 20, Richard Kolb's edition of arias by Tenaglia (one of which Kolb had just discussed in his conference paper), and no. 21, David Dolata and Margaret Murata's edition of spiritual monodies by Kapsperger, with continuo realizations for theorbo by Dolata. Silbiger invited members to keep contributing and also to keep watching: the *WLSCM* site may have a "face-lift," and more editions are on the way. He thanked the anonymous peer-reviewers, as well as Associate Editor Janette Tilley.

Report of the Newsletter Editor (Roger Freitas)

The editor reported a slight increase in fees over last year due in part to the increased size of the fall issue. The spring issue has been delayed because essential material was received late. Freitas asked members to let him know about additional conferences that might be covered in future issues. He reported that Kimberly Parke will be the new contributor of the "Letter from Australasia." In response to congratulations from the floor on the fall 2010 issue, Freitas thanked the contributors and expressed his appreciation of the production staff at the Eastman School of Music.

Announcement of Next Annual Conference (New York, 2012) and Symposium Plans (Utrecht, 2012) (Lois Rosow)

The president reported that the Juilliard School of Music has regrettably canceled its plans to host our 2012 annual conference. Thanks to arrangements made by Georgia Cowart, the Department of Musical Instruments at the Metropolitan Museum of Art will host it instead. Cowart will serve as our liaison to the Museum; Barbara Hanning will coordinate other aspects of local arrangements; and Shirley Thompson will chair the Program Committee. Proposals dealing with organology and iconography will be particularly welcome. The conference dates are April 19–22; the hotel is the Courtyard by Marriott, East 92nd Street near First Avenue (at an excellent conference rate of \$169 per night). Because the Museum is closed on Thursday evening, there will be no reception at the host institution; instead members will be invited to spend the evening "on your own in the Big Apple," with suggestions for activities supplied well in advance. Members responded positively to the idea of a Friday breakfast reception, proposed from the floor.

As Rosow reported at the informal business meeting last fall, the Society has been invited to sponsor a scholarly symposium at the 2012 Utrecht Early Music Festival, which will focus on "Sweelinck and the North German School." Some concern was expressed over the large number of events of interest to SSCM members taking place in summer 2012. Nevertheless, members of the general public will be likely to attend the Utrecht symposium, as will musicologists who are present at the Festival. This symposium will have symbolic importance as the first formal presence of the Society at an event in Europe.

Rosow invited members to let her know if they wish to host a future SSCM annual conference.

New Business

The following changes to the By-Laws were approved by acclamation. The first three bring the By-Laws into line with actual practice; the fourth facilitates a smoother transition between governing boards:

Article 4, paragraph 1:

Each specialty group recognized by the Governing Board shall ~~select~~ **nominate** its representative to the Governing Board in its own manner and shall determine the length of service of that representative on the Governing Board.

Article 4, paragraph 3a:

The President shall supervise all activities of the Society; execute all instruments on its behalf; execute bank drafts or write checks on the Society's funds in absence of the Treasurer; maintain close liaison with the other officers

of the Society; **maintain close liaison with the chair of the Program Committee and the local organizer for the annual conference**; call the annual meeting and such other meetings of the membership that are deemed necessary; preside at meetings of the Society; and perform such other duties that are usually inherent in such office.

Article 4, paragraph 3b:

The Vice President shall act as President in the absence of the President; ~~serve as coordinator of any conferences, festivals, workshops, seminars or study sessions that may be scheduled~~; and perform such other acts as the President may from time to time direct.

Article 6:

1. The officers of the Society shall be elected by the membership ~~by a mail ballot~~. Candidates for office shall be nominated by a Nominating Committee appointed by the President in consultation with the other members of the Governing Board. Ballots shall be prepared by the Chair of the Nominating Committee and **mailed provided** to the members by ~~August 25~~ **July 25** of the third year of service of the officers. Completed ballots shall be ~~postmarked by October 10 thereafter~~; **submitted no later than six weeks before the autumn meeting of the Governing Board**, and votes shall be counted by a neutral party. The new officers shall take office at the annual Spring conference; in the event that no Spring conference is held, the new officers shall be installed by April 30.

Other New Business and Announcements from the Floor

Two upcoming conferences were announced: the 15th Biennial International Conference on Baroque Music, July 12–15, 2012, in Southampton, UK; and "Early Modern Women in the Arts: An Interdisciplinary Symposium," at West Chester University in Pennsylvania, on April 16, 2011. Kelley Harness was to be the keynote speaker for the West Chester symposium.

Alexander Silbiger announced the completion and launch of the *Frescobaldi Thematic Catalogue Online* (FTCO), frescobaldi.music.duke.edu, a database of nine hundred incipits, annotated with references to modern editions and scholarly literature. The catalogue will be continually updated; members are invited to contribute.

Conferral of Honorary Membership

By unanimous approval of the governing board, the president conferred honorary membership upon Jeffrey Kurtzman, founding president of the Society. Rosow thanked the nominating committee—Candace Bailey (chair), Jennifer Williams Brown, and Fred Gable—for the detailed and comprehensive dossier they compiled. Expressing his deepest gratitude, Kurtzman responded, "At the time I thought that the most important thing that I could do in my life would be to start the Society, not only to support the study of seventeenth-century music, but also to support the scholars who study that music." Now, twenty years later, he remarked, he knows that he was right.

Respectfully submitted,
Antonia L. Banducci, secretary
Antonia.Banducci@du.edu

Conference Report: Music and Liturgical Reform, 1611 to the Present *Valencia (University of Valencia), June 29–July 2, 2011*

by Greta Olson

San Juan de Ribera (1532–1611) is lauded as one of the primary ecclesiastical reformers in late sixteenth-century Spain. He frequently visited local churches in the province of Valencia to ensure the implementation of Tridentine directives. His emphasis on liturgical reform became the genesis for this conference, which examined issues related to liturgical reform and its effects on music from San Juan's era to the present day. The event was organized and supported by the Institut Valencià de la Música, the Real Colegio-Seminario del Corpus Christi, and the University of Valencia.

The conference was scheduled around the octave of Corpus Christi (falling on the second day of the conference), which was celebrated with an elaborate Vespers and Compline service at the Colegio-Seminario, one of the institutions founded by San Juan (and located immediately across the street from the old buildings of the University). The conference began by looking at musical patrimony and heritage conservation, then continued with sessions on music at the time of

San Juan and the effects of liturgical reform on later music. A total of twenty-nine scholars participated, from Europe and the United States, eight of them spoke on topics related to the seventeenth century.

Two of the keynote addresses were relevant. Todd Borgerding (Colby College) discussed Seville Cathedral and how its ceremonials changed. Perhaps most remarkably, one year after accepting the new Roman rite, Seville Cathedral began deviating from that rite to resume practices that had been traditional there for more than two hundred years. Jeffrey Kurtzman (Washington University at St. Louis) spoke on the effects of the *Breviarium romanum* (1568), *Missale romanum* (1570), and *Caeremoniale episcoporum* (1600) on musical style.

Six other papers dealt with seventeenth-century topics. Michael O'Connor (Palm Beach Atlantic University) looked at Marian motets in the early seventeenth century, especially those by Juan de Esquivel; Bob Kendrick (University of Chicago) explored the effects of *Sanctissimus*

(1601) on the litany, and the growth of non-Marian litanies; Ferran Escrivà Llorca (Universidad Politécnica de Valencia) dealt with the application of Tridentine decrees and canons in the Valencian archdiocese; Josep Antoni Alberola i Verdú (independent scholar) detailed a newly discovered early seventeenth-century Jeronimite manuscript of Valencian origins with music for Holy Week; Abel Puig i Gisbert (Pontificio Instituto di Music Sacra di Roma) spoke on connections and similarities in the liturgical documents by San Carlo Borromeo and San Juan de Ribera; and finally, Greta Olson (Chinese University of Hong Kong) looked at two different aspects of San Juan de Ribera's support for music and musicians: his expenditures for performances at processions and other events with a liturgical or devotional connection, and his support for the revision of plainsong, especially evident in his encouragement of the *Processionarium* of 1578 and its updated melodies and texts.

The conference was complemented by an exhibition of newly restored music manuscripts, prepared by the Institut Valencià de Conservació i Restauració de Béns Culturals (IVACOR) and held in the refectory of the Colegio-Seminario. Three tours—of the paper restoration workshop run by IVACOR at the University, of the archives of the Valencia Cathedral, and of the archives and church of the Colegio-Seminario—helped fill the day prior to the festive church services. In addition to the services already mentioned, concerts focused on liturgical music largely from the seventeenth and eighteenth centuries. The Capella Saetabis i Cor Almodí, along with the dancers from the Conservatory of Dance, performed a recreation of the *Danzas al Santísimo* by Juan Bautista Comes. Later, Vitoria Musicae, directed by Josep Ramon Gil-Tárrega, offered music for the Office of Compline (by Máximo Ríos, Antonio Ortells, Aniceto Baylon, José Hinojosa, Marcos Pérez) and concluded with the *Letanías al Santísimo Sacramento* by Juan Bautista Comes. Both concerts were held in the cloister of the University.

San Juan de Ribera, Colegio del Patriarca, Valencia



Conference Report: Historical Keyboard Music: Sources, Context, and Performance

by Janet Pollack

The first international conference devoted solely to historical keyboards and their music took place in Edinburgh, Scotland, July 1–3, 2011, under the auspices of the School of the Arts, Culture, and Environment of the University of Edinburgh. The conference offered a rich and varied program not bound by any particular historical timeframe, with topics ranging from an empirical investigation of tuning systems in fifteenth-century keyboard music, to a reconsideration of C. P. E. Bach's contributions to keyboard pedagogy, to the early twentieth-century recordings of Rachmaninoff's solo piano works. The majority of papers focused on eighteenth-century topics (approximately twenty-one) with inquiries into the seventeenth and nineteenth centuries divided equally (roughly eight each); topics concerned with the fifteenth, sixteenth, and twentieth centuries were represented by one paper each. The admirable aim of the conference was to bring together performers, museum curators, piano technicians, and musicologists to share their diverse expertise and to consider whether or not "keyboard studies" is a viable field in the current academic environment.

The conference took place at two principal locations: the Department of Music (Alison House) and St. Cecilia's Hall, the home of the unrivaled Russell and Mirrey Collections of historical keyboards. Since papers were read at three sessions simultaneously, it was impossible to attend all the enticing papers, the only regrettable aspect of an otherwise stellar event. The conference opened on Friday evening with a tour of St. Cecilia's collection followed by an organ recital by the University's organist John Kitchen. Following the recital, an informal tour of Edinburgh's famous Royal Mile was provided.

Saturday morning began with three sessions dealing with the eighteenth and nineteenth centuries, followed by shorter one-hour sessions that bridged the gap between morning and afternoon papers. Most relevant to SSCM members was Christine Jeanneret's excellent lecture on Roman sources for Italian keyboard music in the seventeenth century. Through her exami-

nation of a group of Roman manuscripts, Jeanneret revealed Frescobaldi at his daily practice, jotting down short, sometimes rudimentary exercises for his pupils.

The afternoon sessions offered a smorgasbord of seventeenth-century papers, with one session exploring William Byrd's keyboard music and another considering sources of the period in general. In the Byrd session, chaired by John Irving, Walter Kreyszig looked at *My Ladye Nevells Booke*—a collection of Byrd's keyboard pieces from 1570 to 1590—and considered the purpose of the repertory and how the collection intentionally illustrates the move from the older polyphonic style (*stile antico*) to the *stile moderno* with its more modern progressions. David J. Smith encouraged us to eschew a linear conception of style development in English keyboard dances by proposing a composer "hub," centered on William Byrd, where compositional strategies were exchanged. My presentation on the newly discovered Cramer-Byrd manuscripts—three keyboard pieces by Byrd taken from *Parthenia* and adapted for the pianoforte by Johann Baptist Cramer—argued for the ongoing influence of Byrd's keyboard music in early nineteenth-century London. In the simultaneous session examining seventeenth-century sources, chaired by Noel O'Regan, Barbara Cipollone discussed the complex problems of editing the *Libro di Fra Gioseffo da Ravenna*, one of the largest early anthologies of seventeenth-century Italian keyboard music. Heather Windram examined features of the slim pedagogical Music Manuscript 2093 at the Royal College of Music, observing the notation and scribal hand and exploring the didactic function of the text. And Alexander Silbiger presented preliminary results of his study of the reception of Frescobaldi's music: based on data collected for his online thematic catalogue, Silbiger suggested that for four



hundred years Frescobaldi's music was regularly being copied, published, or reworked.

Two papers presented in a late afternoon session chaired by Peter Holman were also relevant to the SSCM, as both looked to seventeenth-century solo repertoire as models for continuo realization. Thérèse de Goede's carefully researched lecture-recital examined Frescobaldi's canzonas for bass string instrument and continuo, pointing out that the bass solo is identical to the continuo line and that a strictly chordal accompaniment would not be satisfying. For compositional ideas, de Goede looked to Frescobaldi's solo keyboard canzonas. Lars Henrik Johansen showed how the broken style of continuo playing affects the overall aesthetics of the music. The day concluded with a recital by Robert Hill playing the twelve polonaises of W. F. Bach. I understand that the conference banquet that evening was a culinary triumph.

Although there were several fine papers on Sunday, only two focused on seventeenth-century issues. Luciana Camara offered her insight into the relationship between seventeenth-century freestyle repertoire for the harpsichord and the concept of subjectivity in early modern Europe, and Peter Mole considered evidence for configuring the upper manual of an early double-manual harpsichord so that it only played the four-foot choir of strings. Not to be missed was Terence Charlston's mini-recital of several English keyboard works. Later that afternoon Charlston presented the John Barnes Lecture, an excellent investigation into musical taste as revealed in late seventeenth-

continued on page 19

“Manhattan”: SSCM 2012

continued from page 1

Our meeting site is in the neighborhood of the elegant Upper East Side, where the Metropolitan Museum at Fifth Avenue and East 82nd Street borders Central Park, the first landscaped public park in the country. Colloquially known as the Met, the Museum owns more than two million objects and boasts a collection of Egyptian art second only to Cairo's. Its building lies at the southern end of the classy stretch of Fifth Avenue known as “Museum Mile,” which includes the Museum of the City of New York, The Cooper-Hewitt National Design Museum, the Jewish Museum, the Guggenheim Museum, El Museo del Barrio, and the Neue Galerie, among others. A few blocks further south of the Met is the astounding Frick collection, housed in the industrialist's former mansion. Our center of gravity during the conference, however, will be the Met itself. In addition to the paper sessions, the Museum will enable small-group tours of some of the galleries (including the fabulous musical instruments collection) and will host a private concert in the Museum's Patron's Lounge overlooking Central Park. The concert, on Saturday evening and preceded by cocktails and light refreshments, will feature Robert Mealy, playing the Museum's 1693 Stradivari violin, along with the ensemble Juilliard 415.

We'll have Manhattan ♥ The Bronx and Staten Island too...

We'll try to cross Fifth Aaaaaaaav-e-nue.

Crossing Fifth Avenue and walking one block east, we'll come to Madison Avenue with its array of fine restaurants and shops. And further east, accessible via the crosstown bus or by a twenty-five to thirty-minute walk (1.2 miles), is the chosen hotel, the Courtyard by Marriott Manhattan Upper East Side, at 410 East 92nd Street near First Avenue, where the convention rate is only \$169 per night. The city is served by three airports: JFK, La Guardia (LGA), which is the closest, and Newark (EWR). Those traveling by rail or bus will arrive at Grand Central, Penn Station, or the Port Authority Bus Terminal. Instructions for getting to the hotel by public transportation will be on the hotel's registration website and on the Society's conference page, which should be accessible in January. (Graduate students may wish to check that page eventually for alternative accommodation suggestions.)

The city's clamor can never spoil...

The dreams of a guy and girl.

With a wealth of entertainment possibilities to choose from, the conference planners felt that attendees would appreciate having Thursday night free to explore concerts and night life on their own. At the same time, they urge attendees to reserve Friday and Saturday nights for conference events. Rather than the traditional opening-night reception, the Society will host a breakfast reception at the Museum on Friday morning before the sessions get under way. For Thursday night, opera buffs will be disappointed to learn that the Met-



ropolitan Opera has no performance scheduled, but among the many other exciting venues on the Upper West Side are Avery Fisher Hall, where guest conductor Herbert Blomstedt will lead the New York Philharmonic in Tchaikovsky's Symphony No. 5 and Mozart's Piano Concerto No. 9 (“Jeunehomme”) with Garrick Ohlsson; Carnegie's Weill Recital Hall, where the Brentano String Quartet will perform Busoni's No. 2 and Beethoven's Op. 130 and the *Grosse Fuge*; and Alice Tully Hall, where the Chamber Music Society of Lincoln Center usually holds audiences spellbound.

We'll go to Greenwich ♥ Where modern men itch To be free.

For those interested in less formal nightlife, there are the jazz clubs in Greenwich Village: the Blue Note, Small's, or the legendary Village Vanguard, whose schedules are not yet posted for April. You might also like to head uptown to Jazz at Lincoln Center (www.jalc.org) to hear Taj Mahal & the Phantom Blues Band perform that weekend, or catch a late set at Dizzy's Club Coca-Cola in the chic new Time Warner Center. Further listings and more details may be found on www.nycgo.com and will eventually appear on the Society's conference page as well.

And tell me what street ♥ Compares with Mott Street In July.

For the banquet, which will take



Conference Report: SSCM 2011 in Minneapolis

by Emily Wilbourne

The nineteenth annual conference of the Society for Seventeenth-Century Music was held at the School of Music, Ferguson Hall, at the University of Minnesota, Minneapolis, April 7–10, 2011. The meeting was well attended—indeed, there were so many musicologists on my Minneapolis-bound flight that someone behind me joked that were the plane to crash, seventeenth-century music studies might never recover. The four days of the meeting were jam-packed with intellectual, professional, and purely social rewards, not least of which were the scholarly papers themselves.

Twenty papers were organized into two full-length sessions of four papers each and six shorter sessions of paired papers. As is standard for SSCM gatherings, parallel sessions were avoided, ensuring the collective participation of the Society at each presentation. Since the program and abstracts remain freely available from the SSCM conference archive (www.sscm-sscm.org, click on SSCM Conference Archives), it seems opportune to use this space to discuss some of the themes and topics that emerged rather than merely summarize the papers.

Perhaps unsurprisingly, opera predominated as the genre of scholarly choice. As well as panels on “Opera across Europe” (four papers), “Musical and Poetic Devices in Early Opera” (two), and “Opera as Message” (two), three out of four papers in the opening session, “Success and Failure in Patronage,” dealt with an operatic repertoire, as did one paper in the short session, “Comparing Italians,” and one in “Singers and their Professions.” In addition, four other papers concentrated almost exclusively on vocal genres (both sacred and secular chamber), and the remaining two presentations included vocal music among the repertoires discussed. Both these latter papers—one by Anne-Madeleine Goulet on the semi-private music making of the Princesse des Ursins and her social circle, and one by Tim Watkins on a new (and non-urban) source of Guatemalan music—dealt with the repertoires of a specific locale. There were no papers, that is, that dealt exclusively with an instrumental repertoire, although Alexander Dean’s fas-

cinating investigation of strumming techniques in guitar accompaniments to Italian canzonettas came close. In and of itself, the absence of scholarship on instrumental music provides an interesting commentary on the state of our discipline.

In a repertoire strongly weighted towards European performances and locales, the short session on “Sacred Music in the Colonial New World” stood out. In addition to Watkins’s paper, mentioned above, this session included a paper from Drew Edward Davies on *villancicos* for the Virgin of Guadalupe in late seventeenth-century Mexico City. The “difference” of these two papers in relation to other presentations emerged most clearly from the question and answer period, in which a completely different group of interlocutors spoke, performing, in visual and aural counterpoint, a clear scholarly divide. The content, however, differed in degree, not in kind. Both Davies and Watkins were interested in questions of locality and style, and the interaction of imported European traditions and aesthetics with existing regional practices. As such, either paper could easily have avoided the regional bracket and been paired up with other, Eurocentric offerings, such as Goulet’s paper on the Italian musical tastes of wealthy French migrants or Esther Criscuola de Laix’s paper on German art-music appropriations of miners’ songs. Interestingly, and at this juncture perhaps inevitably, scholarly work on colonial musical cultures makes more liberal use of ethnomusicological vocabularies and concepts than does work on European locales, even where the more traditionally musicological studies deal with transplanted musical traditions, such as the broad diffusion of opera beyond Italian boundaries.

Based purely on the presentations at SSCM 2011, it might seem that the branches of seventeenth-century musicology that focus on Europe have found little use for ethno-historical approaches; instead, the majority tended towards a specifically historical scholarly method that I shall call biohistory. This methodology—deployed at SSCM 2011 to describe and explain the legacies of patrons, performers, composers, and arrangers—is aimed

at the precise interaction of specific individuals with broader cultural phenomena, drawing on New Historical models of a contextual landscape in combination with musico-biographical material. It is with biohistorically motivated theses that scholars as diverse as Louise Stein, Valeria De Lucca, and Hendrik Schulze can search, respectively, for the “audible fingerprints” of specific singers, the influence of the Colonna family in the collaborative environment of Rome’s Teatro Tordinona, and the political motivations behind changes to the draft of Minato and Cavalli’s *Artemisia*.

This epistemological habit can be differentiated from much of the theoretical and critical literature that emerged under the name “New Musicology” on at least two counts. In the first instance, biohistory avoids an explicit grafting of critical theory or interpretive strategies onto musical repertoires; in the second, biohistory makes a deliberate reinvestment in historical sources, giving particular value to new or previously overlooked documents. At the level of gross simplification, we might say that biohistory sublates positivistic scholarship and critical, interpretive work into a workable synthesis.

Seventeenth-century music is but a small field in a relatively minor discipline, and the papers at one conference provide a necessarily limited sample. Still, I am always fascinated by the points of intellectual cohesion that emerge under precisely such circumstances.

A special commendation is due to the conference organizer, Kelley Harness, who not only dealt with the standard logistical complications of her task with competence and grace, but also managed to provide truly delicious and healthy food options to the conference participants. One of the most frustrating elements of conference travel is the difficulty of locating affordable and palatable food in a strange city during the brief opportunities afforded by a packed schedule, and the evident care that Prof. Harness had put into these matters enhanced my enjoyment of the 2011 event. While I freely admit to a personal fixation on food, I heard my sentiments echoed by a number of colleagues during the conference itself.

CONFERENCE ANNOUNCEMENTS

Calls for Papers or Manuscripts

Deadline for Abstracts: December 2, 2011

**Antiqua/Nova: Celebrating the Harpsichord
across the Centuries**

**University of Cincinnati College–Conservatory of
Music, Cincinnati, OH; March 21–25, 2012**

The joint meeting of the Midwestern and Southeastern Historical Keyboard Societies will be held at the University of Cincinnati College–Conservatory of Music, March 21–25, 2012. Proposals for papers, mini-recitals, or lecture-recitals are invited on topics relating to historical keyboard instruments and repertoire. All presentations are limited to twenty-five minutes, with five minutes reserved for discussion. Proposals should be submitted electronically and should include a brief biography and contact information. For papers, submit an abstract (250 words); for mini-recitals and lecture-recitals, include program details with a representative recording (electronic attachment or internet link only). Send proposals (and questions) to: historicalkeyboard2012@gmail.com. A full meeting website will be available at historicalkeyboard-society.org in early November. Society websites may be found at www.sehks.org and www.mhks.org.

Deadline for Abstracts: December 31, 2011

**The Heroic in Music: Diverse Meaning
and Musical Analysis**

Leipzig, Germany; September 13–15, 2012

Throughout European art music history, the “heroic” has been established as a central concept to describe and interpret musical phenomena. Associations with heroic characteristics, emotions, and actions led to attribution of heroic character to the compositional style of Beethoven’s middle period, the voice type “heldentenor,” and baroque genres (*opere* and *cantate eroiche*). Recent research on master performers has elucidated the intertwinement of virtuosity and heroicization.

The significance that the heroic possesses for musical discourse contrasts sharply with the vagueness with which the term has been applied to heterogeneous musical phenomena, works, and styles. Usually, if musicologists have availed themselves of the term “heroic” in order to characterize music, the term’s concrete denotations and connotations have not been explicitly defined. Consequently, the “heroic” as a category to describe musical means and styles is plausible only at first glance.

In this light several questions arise: which compositional and/or performance-related means have evoked associations with heroic ideas and attributes (in the past and the present)? What types of discourse on the heroic or the hero, as the basis of these associations, is prevalent during a specific time period? Moreover, which concepts of the hero have dominated music historiography and to what degree did they influence the understanding and the evaluation of music? And—a question for the final discussion of the conference—has the concept of heroism and the characteristics

of the music related to it always been the same or have both changed over time? In other words, does the “heroic,” despite cultural historical revolts and changes, possess conceptual constants that can also be proven in the music, or does the term’s continuity manifest itself in little more than family resemblances (in the sense of Wittgenstein)?

The conference aims to provide insights in the fields of both musicology and cultural history. On the one hand, its goal is the systematic understanding of the heroic in music, i.e., its manifestation in diverse musical means from antiquity to the present. On the other, the exploration of musical phenomena is expected to broaden the horizon of knowledge on the heroic, heroicization, and narratives of the hero in cultural, social, and political history; in this way, it aims to contribute to a deeper understanding of the various concepts of the heroic throughout history.

Conference languages will be German and English. Preference will be given to proposals that promise new insights in both cultural history and musical analysis. The number of words should be limited to 250. Proposals are to be sent to beate.kutschke@arcor.de or rainer.bayreuther@muwi.uni-freiburg.de. The conference is being organized and directed by Dr. Beate Kutschke (Institut für Musikwissenschaft, Universität Leipzig, Goldschmidtstraße 12, 04103 Leipzig) and PD Dr. Rainer Bayreuther (Musikwissenschaftliches Seminar der Universität Freiburg, Platz der Universität 3, 79095 Freiburg i.Br.).

Deadline for Abstracts: January 15, 2012

**15th Biennial International Conference on Baroque Music
University of Southampton, Southampton, UK;
July 11–15, 2012**

Proposals in any area of baroque music are invited for:

- 1) Individual papers of twenty minutes duration (followed by questions and discussion). Speakers will be grouped into sessions of three or four papers in related areas.
- 2) Round-table sessions of one-and-a-half hours, including discussion.

The organisers anticipate that individual papers (1) and some sessions with multiple participants (2) will be presented in simultaneous strands, grouped by subject areas. Those areas will be determined by the nature of the proposals received. Individuals may submit one proposal in the form of an abstract of not more than 250 words (individual papers) or not more than 350 words (group sessions). Acceptance of a proposal will be at the discretion of the organizers. The abstract should be preceded by information under the following headings: Name, Institution, Postal Address, Phone, Fax, E-mail Address. Abstracts may be:

- 1) e-mailed to Andrew Pinnock (baroque.conference@soton.ac.uk). Attachments (in MS word file or .rtf format) are preferred for the text of abstracts, but please back up the attachment with a plain-text version in the main email.
- 2) posted to Andrew Pinnock, 15th Biennial International



Conference on Baroque Music, Music Department, Building 2, University of Southampton, Highfield, Southampton SO17 1BJ; telephone, +44 (0)23 8059 6048; fax, +44 (0)23 8059 3197 (but please send also an e-mail copy as soon as possible, as in 1 above).

Deadline for Abstracts: January 15, 2012
“Bach and the Organ”: Biennial Meeting of the American Bach Society
Eastman School of Music, Rochester, NY;
September 27–30, 2012

Proposals for papers are invited for the meeting of the American Bach Society. All proposals will be considered, but papers dealing with the organ’s role in chorales, concerted works, continuo practice, and freely improvised works will be favored. Conference performances will include improvisations as well as concerted works with obbligato organ parts by Bach and his contemporaries.

A one-page, double-spaced abstract (maximum 250 words) should be submitted, preferably as an e-mail attachment in Microsoft Word, to Kerala Snyder, chair, ABS 2012 Program Committee, kerala.snyder@rochester.edu. The mailing address is 204 Canner Street, New Haven, CT 06511-2233, USA.

Upcoming Conferences

December 1–3, 2011

“Perfect Harmony” and “Melting Strains”: Music in Early Modern Culture between Sensibility and Abstraction (Humboldt-University Berlin). For more information, visit hszkult.geschichte.hu-berlin.de/termine/id=14944.

June 6–12, 2012

“All’ungaresca, al español”: The Variety of European Dance Culture from 1420 to 1820; Third Rothenfels Dance Symposium (Rothenfels Castle, Rothenfels, Germany). For more information, contact conference organizers Markus Lehner (markus.lehner@online.de) or Uwe Schlottermüller (fagisis@aol.com).

June 15–17, 2012

“Autour du clavecin d’autrefois”: A Tribute to Kenneth Gilbert in Montreal (McGill University, Montreal, Canada).

June 21–23, 2012

Attending to Early Modern Women: Remapping Routes and Spaces (University of Wisconsin, Milwaukee; Milwaukee, WI). For more information, visit www.atw2012.uwm.edu.

July 1–7, 2012

International Musicological Society (Rome, Italy). For more information, visit www.ims2012.net.



NEW MEMBERS

The SSCM warmly welcomes the following new members who joined the Society between January 1 and September 15, 2011



Maria Virginia Acuna
Toronto, Canada

Megan Eagen
Carrboro, NC

Dan McCoy
Gravenhurst, Canada

Arne Spohr
Bowling Green, OH

Michael Bane
Cleveland Heights, OH

Jean Ferrard
Brussels, Belgium

Danielle Nelson
Bloomington, IN

Derek Stauff
Bloomington, IN

Biancamaria Brumana
Perugia, Italy

Roseen Giles
Aurora, Canada

Reynaldo Patino
Denton, TX

Timothy Watkins
Fort Worth, TX

Karen Atkins
Carrboro, NC

Anne-Madeleine Goulet
Rome, Italy

Markus Rathey
New Haven, CT

Kristina Weiler
Cedar Rapids, IA

Ireri Chavez-Barcenas
Princeton, NJ

Laury Gutiérrez
Arlington, MA

Robert Rawson
Canterbury, United Kingdom

Andrew Woolley
Edinburgh, United Kingdom

Murray Dahm

Blanka Karnetova
Prague, Czech Republic

Marcie Ray
East Lansing, MI

Francesco Dalla Vecchia
Iowa City, IA

Catherine Liddell
Natick, MA

Craig Russell
San Luis Obispo, CA

Luca Della Libera
Rome, Italy

Megan Kaes Long
New Haven, CT

Roger Christian Skarsten
Saint Paul, MN

ARTES MUSICAE PERITI

Rebekah Ahrendt recently completed the PhD at UC Berkeley with a dissertation entitled “A Second Refuge: French Opera and the Huguenot Migration.” She has accepted a two-year Mellon Postdoctoral Fellowship in the Humanities at Tufts University. There she will begin work on a new project, “The République of Music, 1672–1713.”

Linda Austern’s chapter on “Music on the Jacobean Stage” appeared in Suzanne Gossett’s *Thomas Middleton in Context* (Cambridge University Press, 2011), 184–94.

This spring **Gregory Barnett** was awarded a residency at the Rockefeller Foundation Bellagio Center and an ACLS fellowship. These are in support of a book project that is provisionally entitled *Emblems of Authority: The Modes in Italian Baroque Music*.

Kimberly Beck Seder received an Ernst Mach-Stipendium from the Austrian Agency for International Mobility and Cooperation in Education, Science, and Research (OeAD). The grant supports four months of research in Salzburg, January–April 2012. She will study the liturgical and musical practices in the Salzburg Cathedral in the seventeenth century, particularly during the employ of Heinrich Biber. For her dissertation, she hopes to study the various sacred and secular applications of Biber’s oeuvre in light of the developing discursive abilities of instrumental music. In short, she is studying the way composers of the period worked around and within the boundaries of sacred and secular genres and spaces.



In June **Elisabeth Belgrano** defended her PhD at the University of Gothenburg at the Faculty of Fine, Applied, and Performing Arts, Academy of Music and Drama. It is the first PhD within the field of Artistic Research in Performance in Theater and Music Drama in Sweden, and it has a special focus on seventeenth-century music drama. The title is “‘Lasciatemi morire’ o farò ‘La finta pazza’: Embodying Vocal Nothingness

on Stage in Italian and French 17th-Century Operatic Laments and Mad Scenes.” The thesis—“A Music Research Drama Thesis in a Prologue and 3 Acts”—is available online at www.hsm.gu.se/digitalAssets/1334/1334518_inlaga_020511_belgrano2.pdf.

Dr. **Ruta Bloomfield** is pleased to announce her full-time appointment as assistant professor at The Master’s College in Santa Clarita, CA.

In August **Esther Criscuola de Laix** joined the staff of A-R Editions as editor for Recent Researches and related publications.

Recently, **Biancamaria Brumana** has published a number of items, which she notes here by way of introduction to the membership of the Society. She has authored “*Il pianto de’ cigni in morte della fenice de’ musici*”: *Poesie per Baldassarre Ferri e nuove ipotesi sulla carriera del cantante* (Perugia: Deputazione di Storia Patria per l’Umbria, 2010). Also, she has edited Giovanni Andrea Angelini Bontempi, *Historia musica: Prima e seconda parte della teorica* (Bologna: Ut Orpheus, 2010); and with Alessandra Iovino, *Lonati, Lulier e Bani: Cantate per soprano e basso continuo—Gli “unica” del manoscritto seicentesco dell’Università degli Studi di Perugia* (Bologna: Ut Orpheus, 2009).

Raymond Erickson directed a summer workshop (which included daily instruction in French court dance) on “Performing Bach in Baroque Style” for singers and players of modern instruments at Queens College’s Aaron Copland School of Music and gave a pre-concert lecture on Handel’s *Orlando* for the Mostly Mozart Festival at Lincoln Center. He was recently elected to the Board of Early Music America and the Advisory Board of the Riemenschneider Bach Festival.

Over the past year **Don Fader** has published the following article: “The *goûts-réunis* in French Vocal Music (1695–1710) through the Lens of the *Recueil d’airs sérieux et à boire*,” *Revue de musicologie* 96, no. 2 (2010): 321–63. He has also published two reviews, of *New Perspectives on Marc-Antoine Charpentier*, Shirley Thompson, ed., *Notes* 67, no. 4 (June 2011): 739–41; and of *The Triumph of Pleasure*, by Georgia

J. Cowart, *Music and Letters* 91, no. 2 (May 2010): 256–59.

On August 11, 2011, the Bozen Baroque Orchestra (Bolzano, Italy), directed by Claudio Astronio, performed Alessandro Stradella’s oratorio *Santa Susanna* as edited by Victor Crowther and published in the Italian National Edition of Alessandro Stradella’s Opera Omnia, directed by **Carolyn Gianturco**. The CD of the performance should appear within the year. **John Powell’s** edition of Stradella’s thirty-six chamber arias, also published in the National Edition, has recently been recorded by the same ensemble, which hopes to record Stradella’s duets and terzet as well.

Catherine Gordon-Seifert would like to announce that her book, *Music and the Language of Love: Seventeenth-Century French Airs*, was published by Indiana University Press and released in March 2011.

Massimiliano Guido has moved to McGill University, Montreal, to serve as a postdoctoral fellow in musicology and music theory thanks to a scholarship of the federal government of Canada for the year 2011–12. Dr. Guido will carry on his studies on methods of teaching counterpoint and improvisation at the keyboard in the early *Seicento*, working under the supervision of Peter Schubert.

Bruce Gustafson reports that the initial version of *Oxford Bibliographies Online: Music* (Bruce Gustafson, editor-in-chief) went online in June 2011. It can be “previewed” without subscription at www.oxfordbibliographiesonline.com; more information about OBO: Music can be found at aboutobo.com/music. The first articles to appear include those by SSCM members **Gregory Barnett**, **Tim Carter**, Bruce Gustafson, **Arthur Lawrence**, **Paul Walker**, and **Andrew Woolley**. It is hoped that many other members will contribute to this new electronic initiative that promises to be a major research tool. Suggestions, comments, and proposals are welcome at gustafson.musicology@gmail.com.

Susan Lewis Hammond happily reports that *The Madrigal: A Research and Information Guide* (Routledge Music Bibliographies) appeared in March 2011.

Rebecca Harris-Warrick reports the following recent publications: “Le comique sur la scène de l’Académie Royale de Musique à l’époque de Campra,” in *Le carnaval de Venise (1699) d’André Campra et Jean-François Regnard: Livret, études et commentaires*, ed. Jean Duron (Wavre, Belgium: Mardaga, 2010); “Le prologue de Lully à Rameau,” in *Le répertoire de l’Opéra de Paris (1671–2009): Analyse et interprétation*, ed. Solveig Serre and Michel Noiray (Paris: École Nationale des Chartes, 2011), 199–212; “Naturalizing Novelty: Italian Opera as Parisian Audiences Saw It in 1729,” in “*Virtute et arte*” del danzare: *Contributi di storia della danza in onore di Barbara Sparti*, ed. Alessandro Piero Pontremoli (Lanuvio, Italy: Aracne, 2011). She also presented the following papers: “Can Gesture be Heard?” at the conference “Gesture on the French Stage, 1675–1800,” Utrecht, August 2010; and “Le bal masqué selon Campra,” at the Colloque international André Campra (1660–1744), Aix-en-Provence and Versailles, October 2010.

Richard Kolb reports a performance with Nell Snaidas of a recital on August 12 in the Catskills (Carver’s Barn Arts Center, Tannersville, NY) of music by Tenaglia and Caproli, composers about whom he spoke at the conference of the Society last year.

Jeffrey Kurtzman is pleased to announce the publication of *Alessandro Grandi: Opera Omnia*, vol. 1, *Il primo libro de motetti (1610)*, ed. **Steven Saunders** and **Denis Collins**, general editor Jeffrey Kurtzman (Münster: American Institute of Musicology, 2011). He also reports he spent most of May at Aarhus University in Denmark, teaching in the Aesthetics Institute and giving two public lectures: “Truth, Education and the Crisis of the Humanities” and “On the Meaning of the Meaning of Music.” Part of the first lecture was published in *Weekendavisen*, a Copenhagen newspaper. In June he gave a keynote address entitled “The Effect on Italian Liturgical Music of the Council of Trent (1562), the *Breviarium romanum* (1568), the *Missale romanum* (1570), and the *Caeremoniale episcoporum* (1600)” at the congress “Música i reforma litúrgica des de 1611 fins al present: Congrés commemoratiu del quart centenari de la mort de Sant Joan de Ribera” (Valencia, Spain). [For a report on this conference, see elsewhere in this Newsletter—Ed.]

In March 2011 **Anne Lyman** presented a paper entitled “The Pious Mr. Philips and His Few-Voiced Motets at Isabella’s

Confraternity of Our Lady” at the conference “Musical, Cultural and Religious Networks in Early Modern Europe: In Celebration of Peter Philips’s 450th Anniversary” at the University of Aberdeen. The paper will be included in conference proceedings due out in summer 2012. [For a report on this conference, see elsewhere in this Newsletter—Ed.]

Katherine McGinnis announces the publication of her article “‘Face Time—Mask Time’: The Merging and Diverging of Public and Private Space in Sixteenth-Century Dance Practices,” in “*Virtute et arte*” del danzare: *Contributi di storia della danza in onore di Barbara Sparti*, ed. Alessandro Piero Pontremoli (Lanuvio, Italy: Aracne, 2011).

Lyle Nordstrom gladly communicates that Armonia Celeste was named a finalist in the 2011 Naxos Recording Competition in collaboration with Early Music America. Their program is entitled “Udite Amante—Beware Lovers: Music from the Barberini Courts.” They will also be touring in the coming year with this program. Armonia Celeste was also featured on the DVD *Culture Wars in Italy and the Birth of Public Opera* being issued by Early Music Television this fall. Members of the ensemble include: Rebecca Beasley and **Sarah Griffiths**, sopranos; Dianna Grabowski, mezzo-soprano; Paula Fagerberg, baroque triple harp; Lyle Nordstrom, theorbo, lutes, and baroque guitar.

Brian Oberlander was awarded the Newberry Library/École Nationale des Chartes Exchange Fellowship for three months in Paris during fall 2011.

Steven Plank and his Oberlin colleague, Charles Edward McGuire, have recently published the *Historical Dictionary of English Music ca. 1400–1958* (Lanham, MD: Scarecrow, 2011).

Lionel Sawkins reports that two of his editions of celebrated French baroque stage works are to be performed in 2012. His newly revised edition of Rameau’s *La princesse de Navarre* is to be directed by Gonzalo Martinez in France and Switzerland to coincide with the 300th anniversary of the birth of J.-J. Rousseau, who adapted Rameau’s work as *Les fêtes de Ramire*. (An earlier version of *La princesse* was staged at the Royal Opera House, Covent Garden and elsewhere in 1977.) Lionel’s edition of Pancrace Royer’s *Zaïde, reine de Grenade* (the most-performed opera at



Frans van Mieris (I), *The Music Lesson*

eighteenth-century French royal weddings), which he first prepared in 1992, has also been revised for performance in France and Spain in 2012. Lionel’s critical edition of Lully and Quinault’s *Isis* is due to appear later in 2011, while his latest article, “The *grands motets* of Campra and Lalande: Two Different Paths to Fame,” will appear in the *Actes du Colloque Campra* (Versailles: CMBV, in press). During the current year, Lionel’s edition of Lalande’s *Te Deum* has been performed widely in the United States, France, Switzerland, and Germany, notably at the Handel festival at Göttingen.

Lex Silbiger completed his project to create the Frescobaldi Thematic Catalogue Online (FTCO), funded by an Emeritus Fellowship from the Andrew W. Mellon Foundation. Access is free at frescobaldi.music.duke.edu, with no login required. The annotated catalogue contains nearly nine hundred composition records as well as a comprehensive database of sources, editions, and literature. Other publications include a review of the fourth volume of the Bärenreiter edition of Froberger’s keyboard works in the *Early Keyboard Journal* 25–26 (2010): 247–53 (volumes 1–3 were reviewed in earlier issues of *EKJ*), and “The Promises and Pitfalls of Online Scholarly Music Publishing,” in *Authority, Historiography, Technology: New Perspectives in Early Music Editing*, eds. Theodor Dumitrescu and Karl Kügle (Turnhout, Belgium: Brepols, forthcoming in 2011). Lex also presented a paper related to the FTCO project, “Four Centuries of Frescobaldi Reception: Preliminary Results from a New Online Thematic Catalogue and Bibliographic Database,” at a meeting of the Southeastern Historical Keyboard Society in Macon, GA (May 2011), and at the First International Conference

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Artes musicae periti

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on Historical Keyboard Music in Edinburgh, Scotland (July 2011). [For a report on this last conference, see elsewhere in this Newsletter—Ed.]

Kerala Snyder recently received an honorary PhD from the University of Gothenburg in Sweden, acknowledging her work with the Göteborg Organ Art Center (GOArt) beginning in 1996. Among her projects there was the editing of *The Organ as a Mirror of Its Time*, published by Oxford University Press in 2002.

In May, at the Salone Borromini in Rome, **Barbara Sparti** was presented with a book of essays in her honor: *“Virtute et arte” del danzare: Contributi di storia della danza in onore di Barbara Sparti*, ed. Alessandro Piero Pontremoli (Lanuvio, Italy: Aracne, 2011). SSCM members who contributed chapters include **Katherine Tucker McGinnis**, **Wendy Heller**, and **Rebecca Harris-Warrick**. The book *Imaging Dance: Visual Representations of Dancers and Dancing*, edited by Barbara Sparti and Judy Van Zile (with Elsie Ivancich Dunin, Nancy G. Heller, and Adrienne L. Kaeppeler) was published by Olms in May. It was presented at the American Academy in Rome. On June 20 the balletto “Martel d’amore” was performed in Ferrara for the first time since the duchess of Ferrara, Margherita Gonzaga, danced it with seven of her ladies, dressed as nymphs and shepherds, in 1580. The choreography, by Leone Tolosa ebreo, was unearthed in Modena by Kathryn Bosi (I Tatti) and published in *Recercare* 17 (2005). Barbara Sparti was responsible for the reconstruction of the beautiful and complex choreography.

Andrew H. Weaver has been promoted to associate professor and granted tenure at the Catholic University of America.

In October **Andrew Wooley** is starting a Leverhulme Trust Early Career Research Fellowship in the Department of Music at the University of Edinburgh. He will look principally at archival materials relating to music-making in Edinburgh in the period ca. 1660–1780.

Jeffrey Kurtzman: An Appreciation

continued from page 1

to the honoree for his efforts on our behalf some two decades ago, for he is a principal founding father of the Society and its inaugural president.

Jeffrey Kurtzman holds an undergraduate degree in piano performance from the University of Colorado, and the MA and PhD in musicology from the University of Illinois. His principal professional appointments have been at Rice University and at Washington University in St. Louis, where he has been on the faculty for the past quarter century. He has taught a dizzying array of courses on a wide variety of musical and interdisciplinary topics, and has served as mentor to countless young scholars in our field. Though he claims no longer to be able to work “more than twenty hours a day,” the indefatigable Jeff admits to no retirement plans. While it is customary to wait for retirement to bestow honorary membership, we thought we’d better just do it!

Kurtzman is among the deans of *Seicento* studies. His approaches to Italian sacred and secular repertoires have been diverse, ranging from detailed studies of sources and performance practices to psychological and semiotic interpretations, the latter inspired by the work of Jung and Foucault. Over the course of four decades he has produced a ceaseless flow of lectures, articles, guest editorships, editions, and monographs, and his research has been supported by the most prestigious fellowships and grants.

He has long been recognized as one of the world’s greatest authorities on Catholic sacred music in seventeenth-century Italy and associated liturgical practices. At the center of his scholarship lies one of the most famous and problematic pieces in the seventeenth-century repertory: Monteverdi’s *Vespers of 1610*. His work on this topic, which began with his doctoral dissertation, culminated in a major monograph, *The Monteverdi Vespers of 1610: Music, Context, Performance*, as well as a critical edition, both published by Oxford University Press in 1999. Over the course of his career, his research on the *Vespers* fanned out into mastery of several centuries of Italian sacred music. In

addition to analytic, liturgical, and performance studies, he has produced numerous critical editions, including those of additional large-scale sacred works by Monteverdi as well as ten volumes for Garland of *Vespers and Compline* music by a variety of seventeenth-century composers, and he is general editor of the complete works of Alessandro Grandi, of which the first volume has now appeared. For many years he has managed an enormous on-line database, housed at the Fondazione Cini, of Italian printed sources for the Office.

Distinguished as Kurtzman’s teaching and research career has been, his contributions in the area of service have been equally remarkable, including positions in academic administration and on fellowship selection panels, institutional review panels, and boards of directors cutting across repertoires, disciplines, and national borders. He has chaired several important committees for the American Musicological Society; and as chairman of the American Heinrich Schütz Society in the early 1990s, he presided over transforming that organization into the Society for Seventeenth-Century Music, which he then led. For years he has been a major player on the editorial boards and editorial staffs of both *JSCM* and the Web Library.

Yet in thinking about Jeff’s importance to SSCM, I find that I am unable to separate his role as a leader from his roles as scholar and teacher. He has been a vivid presence at nearly every conference, always ready in discussion periods to provide enthusiastic support or gently worded criticism, in business meetings to lend passionate support to good causes and public recognition of colleagues and students, and in informal discussion to impart sage advice and kind words to everyone. As one appreciative young Italianist wrote in support of this award, “If SSCM were a seventeenth-century Italian academy, Kurtzman would be its *principe*, the authority setting the example for all the members, protecting and nurturing the institution.” Congratulations, Jeff—and thank you!

Il novello Giasone at Martina Franca

by Valeria De Lucca

It will come as no surprise to SSCM members that another opera by Francesco Cavalli has recently hit the stage. However, the fact that the opera in question was *Il novello Giasone*—the 1671 adaptation by Giovanni Filippo Apolloni and Alessandro Stradella of the 1649 *Giasone* by Giacinto Andrea Cicognini and Cavalli—made this recent production a thoroughly extraordinary event. The opera was staged on July 29, 2011, in Martina Franca, Italy, where the innovative Festival della Valle d'Itria has taken place every summer since 1975.

Cavalli and Cicognini's *Giasone* was one of the most popular operas of the seventeenth century, so not surprisingly, it was one of the two works chosen to inaugurate the first commercial theater of Rome, the Teatro Tordinona, in 1671. Stradella and Apolloni took charge of the adaptation, aiming to infuse new life into the twenty-two-year-old work, now aptly re-titled *Il novello Giasone*. Their most spectacular revision involves the prologue: the music begins as in the 1649 version, but—in a *coup de théâtre* probably devised by their collaborator Filippo Acciajoli—the scene is suddenly interrupted by the collapse of the carriage of the Sun and indeed the whole stage, all immediately replaced by a new set, new music, and new characters (Music, Poetry, Painting, and Architecture).

Aside from this new prologue and a few additional pieces by Stradella, little was known about the text of *Il novello Giasone* until very recently. Nicola Usula and Marco Beghelli, under the supervision of Lorenzo Bianconi, produced the critical edition (still unpublished) used in this modern premiere and will soon publish a facsimile of the score (located in the Biblioteca dell'Accademia

degli Intronati in Siena) in the series Drammaturgia Musicale Veneta. Indeed, the score and libretto of *Il novello Giasone* were the chief protagonists of this production. Those familiar with *Giasone* could appreciate the original masterpiece while recognizing the in-



terventions. In addition to the new prologue, Apolloni and Stradella provided fifteen new arias, adapted the ensemble pieces to the Roman cast, and added two new comic scenes and an intermezzo.

It is to be expected that an opera of this length should undergo some cuts

to be presented to a modern audience. Unfortunately, the cuts for this production—enacted without consulting the editors of the project—substantially weakened the dramatic impact. For example, the two confrontation scenes between Giasone, Medea, and Isifile (2.13 and 3.3) were so reduced as to make the resolution of their love triangle appear unjustified and random. Inattention to the libretto also caused some goofs, as when Demo sang “I want to break this violin on his head” while holding a stone, or Egeo confessed to assaulting Giasone with his dagger while clutching a rope.

Those who expected some comic relief from Delfa (Paolo Lopez) and Demo (Krystian Adam) were also disappointed, mostly because a number of comic scenes were cut. Delfa was able to get a few laughs from her cross-dressing and unexpected changes of range. But SSCM members who attended the *Giasone* at Yale University in 2009 would have particularly missed the humor of the stuttering Demo, here reduced to a neurotic, whining, and tedious shadow of the original. Lights and sets did little to convey atmosphere, which was particularly missed when Medea invoked the otherworldly spirits. The costumes by Vanessa Sannino made the Argonauts look like characters from *Avatar*, and the use of extravagant but meaningless headgear was a missed opportunity to revive an essential aspect of baroque costume. The singers did well overall, particularly the three protagonists Giasone (Borja Quiza), Medea (Aurora Tirota), and Isifile (Roberta Mameli), and the orchestra conducted by Antonio Greco, if at times overbearing, was generally proficient.

(The author would like to express her gratitude to Nicola Usula.)

Conference Report:

Historical Keyboard Music: Sources, Context and Performance

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century English keyboard sources. A round-table discussion on keyboard studies as a field in its own right concluded a most satisfying conference.

The variety of superb restaurants in Edinburgh provided rare treats for all and relaxed venues to continue discussions. With an excellent concert series at St. Giles's Cathedral (complementing the scheduled conference recitals), an underground tour of old Edinburgh with its vaults and ghost stories, a visit from the queen, and splendid weather the entire week, the overall conference experience was captivating. An anthology of papers is forthcoming.

Graphics:

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How to Join SSCM

Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year (2012) and are as follows:

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

Dues for individual membership in **SSCM only** may also be paid in advance and are exempt from any further rise in rates:

- SSCM only for 2012 + 2013, **\$50**
- SSCM only for 2012 + 2013 + 2014, **\$75**

Dues in U.S. dollars must be paid by check, payable to "The Society for Seventeenth-Century Music."

Please send a note and your payment to the vice president:

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 Vice President, SSCM
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 Department of Music
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 San Antonio, TX 78212-7200 USA

Telephone: +1 (210) 999-8214
 Fax: +1 (210) 999-8170 (attn: Montford)
 E-mail: KIMBERLYN.MONTFORD@Trinity.edu

Our Internet **PayPal account is available only to international members** and requires a service charge of \$1.00 US. If you come from outside the U.S., please contact the treasurer for instructions:

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