

# 17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 21, No. 2, Spring 2012

## AMS 2011: A Tasting Menu *by Virginia Christy Lamothe*



San Francisco is a city that reflects a confluence of cultures, especially in music. The 1920s saw the beginnings of the city's first opera company, now the second largest in North America. In the 1960s, the City (as it is known in the Bay Area) became a hub for counter-cultural music of the "hippie" generation. Today music from around the world in every genre can be heard at historic venues, including the Fillmore, the Great American Music Hall, the Palace of Fine Arts, and the War Memorial Opera House. San Francisco

provided an exciting setting for the seventy-seventh annual meeting of the American Musicological Society, November 10–13, 2011. Presentations capturing the diversity of seventeenth-century music and scholarly approaches to it were heard throughout the conference. Continuing a recent trend toward avoidance of chronological "ghettos" in favor of topic-based, mixed-period sessions, the papers relevant to the Society were scattered throughout the program, often appearing in simultaneous sessions. Unavoidably, then, this report can only

provide a taste of the exciting goods on offer in San Francisco.

On Thursday afternoon, a session dedicated to French music included a presentation by Rebekah Ahrendt that offered a unique view of the "chanson à danser" as a vehicle for acting out different social classes through speech, music, and dance. That evening, a panel sponsored by the Committee on Women and Gender investigated conformity in aspects of gender, racial, and class differences. On this panel,

continued on page 16

### Concert Review

## A Performance of Biblical Proportions

*by Reba Wissner*



Gottfried Bernhard Göz (1708-74)  
Jonathan Greeting David

Audiences in the Boston area were treated to a performance of Marc-Antoine Charpentier's rarely heard *David et Jonathas*. The sacred opera was the first full-length performance by the fledgling early opera company Helios, a group formed in fall 2011 and involving some of the SSCM's own members, including Rebekah Ahrendt playing viol. The ensemble was directed by Zoe Weiss and Dylan Sauerwald, both of whom also edited the work for performance. The crowd was diverse, filled with local conservatory and college students, Boston-area musicologists, and early opera lovers of all ages. Though the work was mounted in the First Church of Cambridge near Harvard University, the building's acoustics suited the piece well, highlighting several wonderful a cappella moments and enhancing the detail of the fine singing and playing.

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

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Please note that information for the next issue must be submitted by **August 15, 2012**.

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

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**Governing Board (2009-2012)**

Lois Rosow, *president*  
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Susan Lewis Hammond, *treasurer*  
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Antonia Banducci, *secretary*  
University of Denver

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American Heinrich Schütz Society,  
University of Toronto

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## President's Message



At the Society's November 2002 business meeting, President Margaret Murata presented a formal proposal that had been in preparation for two years: the formation of a Web Library of Seventeenth-Century Music. After lively discussion and unanimous approval, she declared the Web Library a reality and announced the appointment of Alexander Silbiger as the first "librarian of the WLSCM." Since then, we have seen the publication of twenty-two peer-reviewed editions under his expert direction. Several of them have served for successful professional performances. As the projects have grown in number and complexity, the Web Library staff has grown as well, and their titles have changed to reflect reality: no longer "librarian," no

longer "general editor," Lex is currently editor-in-chief. Now, nearly a decade after the venture began, he has announced his intention to step down at the end of the New York conference. Bravo, Lex, and thank you! Thanks also to Janette Tilley, current associate editor, who will take Lex's place. May the Web Library continue to grow and prosper under her leadership.

As I write, Barbara Hanning is putting the final touches on local arrangements for the spring conference at the Metropolitan Museum of Art in New York. Being hosted by a major museum rather than a university department creates special challenges (e.g., inflexible daily hours) but special opportunities as well. Barbara has worked closely with Georgia Cowart, our liaison to the Department of Musical Instruments, and with our hosts to create what promises to be a truly memorable event. Moreover, the membership rose to the challenge: the Program Committee, chaired by Shirley Thompson, received an unusually large number of excellent proposals on iconographic topics, a situation reflected in the final program. See Shirley's report, elsewhere in this issue, for more on the proposals received.

This will be my final presidential message. At the end of the spring conference, the 2009–12 Governing Board will complete its term. Congratulations and welcome to the 2012–15 Governing Board: Stewart Carter, Amanda Eubanks Winkler, Andrew Weaver, Christine Getz, and Gregory Johnston. Welcome and thanks to two new editors: in addition to Janette Tilley for WLSCM, Allen Scott for this Newsletter. Finally, I offer heartfelt thanks to all those who have contributed to the Society's well-being during the past three years: my fellow board members, Kimberlyn Montford, Antonia Banducci, Susan Lewis Hammond, and Gregory Johnston; the editors of our publications, Bruce Gustafson, Kelley Harness, Alexander Silbiger, and Roger Freitas, along with all associate editors, corresponding members, and editorial board members; the Nominating Committee, chaired by Candace Bailey; the three Program Committees, chaired by Mauro Calcagno, John Hajdu Heyer, and Shirley Thompson; the local conference organizers, Gregory Barnett, Kelley Harness, Barbara Hanning, and Georgia Cowart; the book exhibit manager, Thomas Dunn; the web manager, Margaret Murata, and her fellow listserv manager, Darwin Scott; the three Travel Grant Committees, all chaired by Kimberlyn Montford; the ad hoc committee on *JSCM* publication arrangements, chaired by Jeffrey Kurtzman; and finally, every member who has read a paper, chaired a session, proposed an idea, contributed an article or column, or spoken at a meeting. I am honored to have served as your president.

Lois Rosow  
rosow.1@osu.edu



Pieter Claesz, Still-Life with Musical Instruments (1623), Louvre Museum

## Concert Review

# *Giasone* at Le Poisson Rouge New York City; September 2, 2011

by Thomas Lin

One of the main reasons for *Giasone's* enduring popularity during the seventeenth century, beyond Cavalli's music, was Cicognini's mixture of high drama and comic levity (which would later be condemned by the Arcadians as inappropriate). The opera provides us with delicious contrasts in register, such as Isifile's heart-wrenching introduction toward the end of act 1 sandwiched between a comic aria by Delfa on the joys of young love and Medea's hair-raising incantation scene; or, in just one scene opening the second act, Isifile's rousing soliloquy on the heels of Oreste's attempted seduction of her.

For better or for worse, Opera Omnia's production of *Giasone* at Le Poisson Rouge, a cozy cabaret in Greenwich Village, largely did away with such juxtapositions, leaning heavily on camp as a vehicle for the vision of stage director Crystal Manich. The production, using an English translation by Paul C. Echols and Martin Morell from 1987, cut Isifile's act 1 solo entirely. When Isifile eventually made her appearance, the emotional impact of her lines, as well as those of Egeo (the other jilted lover), was blunted by the presence of ironic gestural commentary from other cast members. Only in act 3, when the story's mechanics required a swerve toward sincerity to unite the appropriate lover-pairs, were Isifile and Egeo portrayed without irony.

The results were rather uneven. Egeo's wistful solo near the beginning of act 3 about his unrequited love for Medea—the first such moment of unadorned sentimentality—seemed completely unmotivated in light of the hilarity that had preceded it. Certainly the complete silence among the spectators, up to this point well-lubricated by the bar and generally raucous in their laughter, was jarring. And the success of Isifile's impassioned plea in the finale—the turn that finally wins *Giasone* back to her—owed more to the gifted acting by the ensemble than to the gutted libretto.

The cast's serviceable singing—led by Cherry Duke in the title role, Hai-Ting Chinn as Medea, and Katharine Dain as Isifile—was supported by a superb continuo group, led by Avi Stein on the harpsichord and featuring Robert Mealy and Daniel Lee on violin. Mention must also be made of the final ensemble member of the evening: the space itself. While the layout of tables interspersed among rows of seats resembled nothing that would have been found in a seventeenth-century Venetian theater, the smaller scale (250 seats) created an intimacy that was immediately appealing. One can understand how the cabaret setting might have encouraged the producer (Wesley Chinn) and stage director to create such a ribald spin on *Giasone*.

It was wonderful to see the spectators react so well to Cicognini's humor, which the clever translation largely preserved and which an ensemble of skilled actor-singers, clearly enjoying themselves, brought to life. Undoubtedly, *Giasone* can find enthusiastic audiences nowadays. But it would have been even more gratifying to have seen the cast display their acting chops by engaging more facets of such an emotionally rich work.



*Giasone* at Le Poisson Rouge (New York City)

## INSTITUTIONAL MEMBERS

The Society for Seventeenth Century Music thanks the following institutions for their membership in 2011:

Amherst College  
Brandeis University  
Brigham Young University  
Brown University  
Creighton University  
Duke University  
Eastman School of Music  
Indiana University  
New York Public Library  
University of California at Berkeley  
University of California at Los Angeles  
University of California at Riverside  
University of California at Santa Barbara  
University of Hartford  
University of Illinois at Urbana-Champaign  
University of North Carolina at Chapel Hill  
University of Pittsburgh  
University of Virginia  
Uppsala University Library, Carolinabiblioteket, Sweden

## NEW MEMBERS

The SSCM warmly welcomes the following new members who joined the Society between September 16 and December 31, 2011:

Arthur Haas  
*Stony Brook, New York*  
Eric Bianchi  
*New York, New York*  
Katelyn Clark  
*Victoria, Canada*  
Theierry Favier  
*Tours, France*  
Graham Freeman  
*Toronto, Canada*  
Constance Frei  
*Geneva, Switzerland*  
Katherine Kaiser  
*Stony Brook, New York*  
Jørgen Langdalen  
*Oslo, Norway*  
Luis Antonio González Marín  
*Zaragoza, Spain*  
Sara Pecknold  
*Alexandria, Virginia*  
Andre Redwood  
*New Haven, Connecticut*



# Conference Report: International Heinrich Schütz Festival

Hanover, Germany; September 29–October 3, 2011

by Gregory Johnston, with supplementary notes from Frederick Gable

In 1636 Duke Georg von Calenberg moved his court to the fortified city of Hanover, establishing there what we know as the House of Hanover. By the end of the seventeenth century, the Hanoverian duchy had been elevated by the Holy Roman Emperor to electoral status, and Georg's grandson was in line to become king of England. Hanover today is the capital of Lower Saxony (Niedersachsen) and played host to the 43. Internationales Heinrich-Schütz-Fest in fall 2011. The festival, celebrating the 375th anniversary of Hanover as a *Residenzstadt* under the banner "Musik an niedersächsischen Welfenhöfen" (Music at the Courts of the Guelphs in Lower Saxony), took place in several venues in the city center; at the Hochschule für Musik, Theater und Medien Hannover; and in communities outside the city.

The days in this north German city had become noticeably shorter by early October, the sun moving appreciably lower along the horizon, but the glorious summer weather during the festival gave no hint of the bitter winter ahead. Short though the days might have been, they were packed with events from morning until night. The festival commenced with an official welcome, some music by Schütz sung by the Knabenchor Hannover, and an opening lecture by Thomas Schwark (director of Hannover's Historical Museum) on Duke von Calenberg and his court. The inaugural evening concert, the first in a series of six, was given by the Norddeutscher Figuralchor under the direction of Ralf Meister, offering a blend of funerary music by Schütz (including the *Musikalische Exequien*) and works by modern composers Kurt Thomas and Charlotte Seither.

A one-day musicological symposium was included in the festival schedule and had as its theme "Heinrich Schütz and Music at the Guelph Courts in Lower Saxony." The symposium was hosted by the Hochschule für Musik, Theater und Medien Hannover, efficiently organized by Susanne Rode-Breymann and Katrin Eggers, and chaired by the IHSS president, Walter Werbeck. There were seven presentations in total,



Christoph Spetner, Heinrich Schütz (1650/1660), Leipzig

which allowed a comfortable amount of time for questions and discussion: two papers were on seventeenth-century opera in Hanover (Bernhard Jahn, Vassilis Vavoulis), two on composition and music collections at the Wolfenbüttel court (Konrad Küster, Gabriele Ball), one on the early dissemination of French music in the Guelph domain (Reinmar Emans and Sven Hiemke), a paper on Johann Hermann Schein as composer of court music (Katrin Eggers), and my own on funeral music and funerary practices at the Guelph courts. The symposium drew to a close in time for participants to catch their breath before a two-part *Wandelkonzert* (promenade concert) of Spanish and Italian organ music introduced and performed by Ulfert Smidt—the first part in the Neustädter Hof- und Stadtkirche (where Gottfried Wilhelm Leibniz, *Ossa Leibnitii*, is interred) and then to the city's Marktkirche for part two. The evening's main concert of early and more recent music was performed by the Mädchenchor Hannover and Musica Alta Ripa, directed by Gudrun Schröfel and featuring tremendously talented young

voices. It should be mentioned that an eighth paper from the symposium was reserved for an excursion to Wolfenbüttel on the final day of the festival. There in the Herzog August Bibliothek, with a backdrop of rare leather-bound books reaching up to the domed ceiling, Arne Spohr spoke on Heinrich Schütz as Kapellmeister at the Wolfenbüttel court.

On Saturday, following the annual membership meeting and a choir workshop, a bus excursion to Neustadt and Wundtsdorf took participants to the marvellously preserved Sigwardskirche (early twelfth century), a viewing of the Landestrost castle and fortifications, and a musical tour of churches. The excursion was rounded out with a concert by the Johann Rosenmüller Ensemble under the direction of Arno Paduch, featuring rarities by Schütz, Rosenmüller, Nicolaus Adam Strungk, Georg Caspar Schürmann, and a quite remarkable composition by an underappreciated Johann Friedrich Meister. For early-music specialists, this was arguably the most satisfying concert of the festival. The sixth and final concert offered a program of polychoral works by Schütz, Michael Praetorius, Andreas Hammerschmidt, Johann Schelle, and others, as performed by the famed Knabenchor Hannover and Barockorchester L'Arco directed by Jörg Breiding.

Six main concerts, walking tours and promenade concerts, excursions and choral workshops, lectures and a symposium, almost all of it devoted to music of the seventeenth century and much of this music heard all too rarely—if this description whets your appetite for more, rest assured that plans are well underway for forthcoming Heinrich Schütz Festivals: Venice (2013), Copenhagen (2014), and Dresden (2015). For the current year, under the rubric "Heinrich Schütz and Music in the Time of the Reformation," the festival will take place on the banks of the River Elbe in Torgau, Germany, September 27–30. For more information, please visit the International Heinrich Schütz Society's website at [www.schuetzgesellschaft.de](http://www.schuetzgesellschaft.de).

# Conference Report: “Re-Creation: Musical Reception of Classical Antiquity”

*University of Iowa; October 27–30, 2011*

by Christine Getz

Organized by Robert Ketterer and Gregory Hand from the University of Iowa and Andrew Earle Simpson from the Catholic University of America, and sponsored by a consortium of Iowa organizations, the conference brought together international scholars from the disciplines of musicology, music theory, classics, film, and theater to consider how the myths, dramas, and aesthetic ideals of classical antiquity were received, represented, and re-imagined in musical works dating from the sixteenth through the twenty-first centuries. Although opera topics figured prominently throughout the conference, paper sessions were also dedicated to the use of music and sound in staging modern theatrical productions of Greek dramas, the reinterpretation of ancient classical ideals in music theory and aesthetics, and the influence of classical models and philosophical themes on modern compositions ranging from the songs of Dallapiccola to rap and heavy metal.

The conference was kicked off with a keynote lecture entitled “Orpheus and the Origins of Opera: Looking Back at Peri’s *Euridice*” sponsored by the Iowa Opera Studies Forum and presented by Wendy Heller. Intended as an interdisciplinary prelude to two full concert readings of Jacopo Peri’s *Euridice* during the weekend by the University of Iowa Opera Studio (directed by Gregory Hand and Alan Hicks), Heller’s lecture deftly wove together a scholarly introduction to the work that was accessible to non-musicians with thoughtful reflections on the reception of classical themes in the opera that opened it to seasoned musicians in new ways. Heller’s talk was followed by a reception and concert of modern compositions inspired by themes from classical antiquity presented by the Center for New Music at the Iowa School of Music, under the direction of David Gompper. Other special events during the weekend included a lecture entitled “The Ideal Chorus: Opera, Philosophy and Tragedy” by Simon Goldhill from King’s College, Cambridge, and a lecture-recital on the music inspired by *Ben Hur* (1880) and its many adaptations, presented by Jon Solomon, Andrew Simpson, and James Thompson. The former lecture considered how the obsession with Greek tragedy in nineteenth-century German idealist philosophy shaped the role of the modern opera chorus, while the latter served as a prelude to the conference dinner and subsequent screening of silent



*University of Iowa*



*Guido Reni, Bacchus and Ariadne (1619-20), Los Angeles County Museum of Art*

films with live piano music by Andrew Simpson, including two versions of *Ben Hur*.

Among the conference papers of particular interest to members of the SSCM were Tiziana Ragno’s “Hero and Leander as ‘Cantata’: From Ancient Literature to Accompanied Monody, from England to Italy,” which examined the tendency to set the Ovidian text of the Hero and Leander myth as an operatic scena-lamento in seventeenth- and eighteenth-century cantatas; also Carlo Lanfossi’s “Crafting Drama, Rethinking History: Agrippina between Seventeenth-Century Venice and Milan,” which not only explored the use of both ancient classical histories and contemporary comedies in crafting Matteo Noris’s Venetian libretto of *Agrippina*, but also chronicled the Venetian libretto’s revision for Pietro Magni’s Milanese opera on the same subject. Additionally, Wendy Heller’s “Rescuing Ariadne” shifted the traditional focus in studies of Monteverdi’s *Arianna* from the extant music of the lament to the libretto’s Bacchic conclusion. By showing that artistic images and literary sources dedicated to the myth were typically concerned with celebrating Arianna’s erotic union with Bacchus rather than her abandonment, Heller demonstrated that Arianna’s famous lament might be sonically viewed as a sort of “erotic awakening” that foreshadowed the opera’s ending. Abstracts of the papers presented, which touch on a wide variety of subjects, are available at [www.uiowa.edu/~classics/events/music\\_classics\\_conf\\_abstracts.html](http://www.uiowa.edu/~classics/events/music_classics_conf_abstracts.html).

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# Society For Seventeenth-Century Music

## April 19–22, 2012

Department of Musical Instruments,  
Metropolitan Museum of Art, New York, New York

### Program

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#### THURSDAY, APRIL 19

2:00–5:00 P.M.      **Registration**  
Lobby, Courtyard Marriott Hotel

1:15–3:15 P.M.      **Joint meeting of the 2009–2012  
and 2012–2015 Governing Boards**  
Hunter College  
CUNY, North Building, room 417

#### BREAK (3:15–3:30 P.M.)

3:30–4:45 P.M.      **Meeting of the Web Library  
Editorial Board**  
Hunter College  
CUNY, North Building, room 417

#### FRIDAY, APRIL 20

8:30–9:15 A.M.      **Registration**  
Metropolitan Museum, Uris Center,  
Sacerdote Lecture Hall

8:30–9:15 A.M.      **Continental Breakfast Reception**  
Metropolitan Museum,  
Sacerdote Lecture Hall

9:15 A.M.–12:15 P.M.      **PAPER SESSION I**  
Metropolitan Museum,  
Sacerdote Lecture Hall

**SHORT SESSION A:  
THE VISUAL MUSE**  
Rose Pruiksma (University of New  
Hampshire, Durham), chair

Michael Dodds (University of  
North Carolina School of the Arts)  
The Canon in Pieter van Laer's  
*Self-Portrait with Magic Scene*

Georgia Cowart  
(Case Western Reserve University)  
Performing/Transforming French  
Identity: Watteau and the Satiric  
Musical Theater

#### BREAK (10:35–10:55 A.M.)

**SHORT SESSION B:  
INSTRUMENTALISTS,  
PROFESSIONAL AND AMATEUR**  
Charles Brewer (The College of  
Music, The Florida State University),  
chair

Michael Bane  
(Case Western Reserve University)  
Francesco Corbetta's *La Guitarre  
royalle* (1674) and the Aesthetic  
of Ease

Arne Spohr  
(Bowling Green State University)  
Networking, Patronage and  
Professionalism in the Early History  
of Violin Playing: The Case of  
William Brade

12:15–2:00 P.M.      **Lunch and Formal Business Meeting**  
Metropolitan Museum,  
Sacerdote Lecture Hall

2:00–4:00 P.M.

**Museum Tours**

J. Kenneth Moore (Curator in  
Charge, Metropolitan Museum)  
Jayson Dobney (Associate Curator,  
Metropolitan Museum)  
Barbara Hanning (SSCM and CUNY)  
Wendy Heller (SSCM and Princeton)  
Meeting point: Musical Instruments  
Wing, Second Floor, Balcony

#### BREAK (4:00–4:15 P.M.)

4:15–5:15 P.M.      **Lecture Recital: Pasqualini Singing**  
Roger Freitas (Eastman School of  
Music), chair

Margaret Murata (University of  
California, Irvine)  
Arthur Haas (Stony Brook University)  
Katherine Kaiser (Stony Brook  
University)

6:30 P.M.      **Bus departs from the Marriott for  
Chinatown**

7:30–8:00 P.M.      **Cocktails**  
Golden Unicorn Restaurant  
18 East Broadway

8:00–10:00 P.M.      **Banquet**  
Golden Unicorn

#### SATURDAY, APRIL 21

8:30–9:00 A.M.      **Registration**  
Coffee  
Metropolitan Museum,  
Sacerdote Lecture Hall

9:00–12:40 A.M.

**PAPER SESSION II**

Metropolitan Museum,  
Sacerdote Lecture Hall

**SHORT SESSION A: MUSIC AND  
THE PRINTED OBJECT**

**Bruce Gustafson (Franklin  
& Marshall College; Oxford  
Bibliographies Online), chair**

**Graham Freeman**

(University of Toronto)

“Things Marvelously Altered”: Print,  
Manuscript, and Consumer Demand  
in Early Modern England

**Alexander Silbiger (Duke University)**

The Mystery of the Frescobaldi  
Portraits

**Derek Stauff (Indiana University)**

Polemical Broadsheets and Lutheran  
Music in Saxony during the Thirty  
Years’ War

**BREAK (11:00–11:20 A.M.)**

**SHORT SESSION B: VOICES OF  
SCULPTURE**

**Jeffrey Kurtzman (Washington  
University in St. Louis), chair**

**Wendy Heller (Princeton University)**

Arethusa and Daphne: Opera,  
Sculpture, and the Staging of Desire  
for Scipione Borghese

**Alex Fisher (University of British  
Columbia)**

A Musical Dialogue in Bronze:  
Gregor Aichinger’s *Lacrumae* (1604)  
and Hans Reichle’s Crucifixion  
Group for the Basilica of SS. Ulrich  
and Afra in Augsburg

12:40–2:00 P.M.

**Lunch**

12:45–1:50 P.M.

**Lunch meeting of the *Journal’s*  
Editorial Board**

Uris Seminar Room

2:00–5:00 P.M.

**PAPER SESSION III**

Metropolitan Museum,  
Sacerdote Lecture Hall

**SHORT SESSION A: OPERA AND  
SACRED SONG IN ITALY**

**Robert Holzer (School of Music,  
Yale University), chair**

**Andrew Eggert (Columbia  
University)**

*L’Eritrea* 1652, 1654, 1661:  
Comparative Dramaturgy of Cavalli  
in Performance

**Sara Pecknold (Catholic University of  
America)**

“On Lightest Leaves Do I Fly”: Natali-  
ty and the Renewal of Identity in Barbara  
Strozzi’s *Sacri musicali affetti* (1655)

**BREAK (3:20–3:40 P.M.)**

**SHORT SESSION B: OPERA AND  
MASQUE IN ENGLAND**

**Candace Bailey (North Carolina  
Central University), chair**

**Murray K. Dahm (Sydney)**

Henry Purcell’s Spaniards and the  
Dating of *Dido and Aeneas*

**Amanda Eubanks-Winkler**

(Syracuse University)

Cupid in Early Modern Pedagogical  
Masques

5:15–7:30 P.M.

**Concert preceded by Wine-and-  
Cheese Reception**

**Juilliard 415 with Robert Mealy**  
playing the Museum’s 1693 Stradivari  
violin  
Museum, Patrons Lounge

**SUNDAY, APRIL 22**

7:00–8:20 A.M.

**Breakfast meeting of the 2012–2015  
Governing Board**

Location TBA

8:30–9:00 A.M.

**Coffee**

Metropolitan Museum,  
Sacerdote Lecture Hall

9:00–12:00 noon

**PAPER SESSION IV**

Metropolitan Museum,  
Sacerdote Lecture Hall

**SHORT SESSION A:  
THEORY AND PRACTICE**

**Michele Cabrini (Hunter College,  
CUNY), chair**

**Gregory Barnett (Rice University)**

Modal Polemics and the Intangible  
Modes

**Don Fader (University of Alabama)**

*Les Modernes* Face the Music:  
The Circle of the Future Regent  
as Locus for a Relativist Crisis in  
“Préramiste” Music Theory

**BREAK (10:20–10:40 A.M.)**

**SHORT SESSION B:  
DIALOGUES WITH TEXT**

**Christine Jeanneret (Université de  
Genève), chair**

**Eric Bianchi (Fordham University)**

Bad Latin and Bad Manners:  
Giovanni Battista Doni Reads Marin  
Mersenne

**Tim Carter (University of North  
Carolina, Chapel Hill)**

Cerberus Barks In Vain: Poetic  
Asides in the Artusi–Monteverdi  
Controversy

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# Society for Seventeenth-Century Music Informal Business Meeting

Hyatt Regency Hotel  
San Francisco, California  
Friday, November 11, 2011; 12:15–1:15 p.m.

## Minutes

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### President's Welcome (Lois Rosow)

The president convened the meeting. She invited those present to visit a table at the AMS book exhibit where they could help themselves to the Society's new informational flyers and bookmarks.

### Report from the Treasurer (Susan Lewis Hammond)

The treasurer reported that the Society was in good financial health and had at that moment 234 members. The combined balance of all accounts was \$61,597.75. She encouraged all present to join or to renew their membership.

### Report from the Schütz Society Representative (Gregory Johnston), in absentia

Rosow reported that Johnston was unable to attend but sent his regrets and regards to all. His report on autumn IHSS events will appear in the spring Newsletter.

### Report from the Editor-in-Chief of the *Journal* (Kelley Harness)

Harness reiterated the information she had reported at the spring business meeting concerning new publication arrangements for *JSCM*. Our contract with University of Illinois Press was to expire at the end of December. An ad hoc committee chaired by Jeff Kurtzman (also including Bruce Gustafson, Kelley Harness, Lex Silbiger, and Lois Rosow) had negotiated a contract with Paul Arroyo of UIP to continue his electronic management of the *Journal* but as a private contractor, at a rate of \$35 per hour. *JSCM* will move to a commercial server, Bluehost; its URL will remain unchanged.

Volume 15, the last under Bruce Gustafson's editorship, was to come out soon. Three more volumes are in preparation; Harness aims to publish all three by January 1, 2013. She thanked Reviews Editor Beth Glixon and Copy Editor Mary Paquette-Apt for their much appreciated assistance. Harness reminded those present to encourage potential authors to submit their best work to our *Journal*.

### Report from the Editor-in-Chief of the Web Library (Alexander Silbiger)

Silbiger reported that the Web Library will move to the same server as the *Journal*, Bluehost. He reminded those present to delete bookmarks containing the Duke University URL.

The Web Library is doing extremely well, with two editions recently published (works by Kapsperger and Cossoni), three in preparation, and one under review. A new series, Monuments of Seventeenth-Century Music (Jeff Kurtzman, general editor), will begin with a large anthology of Italian instrumental

music prepared by John Suess and a collection of some three hundred keyboard transcriptions of Lully's stage music edited by David Chung. Silbiger gave particular thanks to those who have provided peer-review of submissions. He invited volunteers for such tasks as electronic preparation of copy. Those interested should contact Janette Tilley, associate editor.

### Report from the Editor of the Newsletter (Roger Freitas)

Freitas reported that the fall 2011 issue (vol. 21, no. 1) would arrive a bit late because of a university staff member's illness. The issue's twenty pages include considerable coverage of the summer's activities. The spring issue will be a bit shorter. Freitas thanked those who submitted conference reports and encouraged members to volunteer to cover conferences. Freitas noted that his term is coming to an end after the spring issue. Anyone interested in the position should inform the president.

### Report from the Local Arrangements Chair (Barbara Hanning)

Our next annual conference will be held in New York City, April 19–22. It will be hosted by the Musical Instruments Department of the Metropolitan Museum of Art. Others involved in local arrangements include Georgia Cowart, liaison with the museum; Bruce Gustafson, in charge of the banquet; Janette Tilley, webmaster; and Lois Rosow, for hotel arrangements. Because the Met is a non-academic institution with its own rhythms, the board has approved some modifications to our normal conference schedule. A Friday morning breakfast reception will take the place of a Thursday evening reception. Thursday night will be an evening on the town, on our own. Suggestions for concerts, clubs, and theater will appear at the website. The banquet, at the Golden Unicorn in Chinatown, will take place on Friday rather than Saturday night; chartered buses will transport us there and back. The conference itself will include tours of the seventeenth-century portion of the art collection (given by Society members) as well as the musical instrument collections. The hotel, a Courtyard by Marriott, is on a cross-town bus line; registrants will be able to purchase a metro card as part of their packets. The president recognized the Program Committee: Shirley Thompson (chair), Hendrik Schulze, Esther Criscuola de Laix, and Rebecca Cypess.

### Updates from the President (Lois Rosow)

The president introduced the Society's newly elected officers, who will take office in April: Stewart Carter, president; Amanda Eubanks-Winkler, vice president; Andrew Weaver, secretary; and Christine Getz, treasurer. Gregory Johnston will continue

continued on next page

as AHSS representative.

Rosow reported that our contract with the Bluehost server will cost only \$80 per year. In addition to moving the *JSCM* and *WLSCM* websites, we will eventually move the main *SSCM* site there as well. She plans to look into the possibility of developing a more sophisticated, interactive website, allowing online membership renewal and voting. The Society's listserv (*SSCM-L*) will remain on the University of California, Irvine, server.

Following the precedent established by past presidents Bruce Gustafson and Margaret Murata, Rosow plans to host the 2013 annual conference in Columbus, at the Ohio State University. In addition to a concert, she is arranging an evening of baroque dance, sponsored by the university's excellent dance department. In response to a straw poll, those in attendance seemed evenly divided on whether they would prefer a dance workshop or a dance concert.

The president turned the floor over to Lex Silbiger, who reported that the tentative plans for a symposium in connection with the 2012 Utrecht Early Music Festival had broken down, in part because the topic—northern European keyboard music at the time of Sweelinck—is marginal to most *SSCM* members' specialized interests. We should perhaps try again at a future time. Rosow suggested that it might be more fruitful for future Governing Boards to explore formal participation by the Society in the Boston Early Music Festival.

Rosow reported that the *AMS* Board of Directors is concerned about the lack of applications for publication subventions on seventeenth- and eighteenth-century French topics. The James R. Anthony Fund has been used for only one subvention so far, a grant to Georgia Cowart for her book *The Triumph of Pleasure: Louis XIV and the Politics of Spectacle* (University of Chicago Press, 2009). Specialists in French music are urged to apply.

Rosow was approached shortly before the business meeting by representatives of *The New Grove Dictionaries*, Editor-in-Chief Deane Root and Editor Anna-Lise Santella. They hope specialized societies will help them identify *Grove* articles requiring updating. They approached *SSCM* first because they perceive us as "so well organized." Anyone interested in working on this project should let Rosow know.

Finally, Rosow turned to her largest topic: information on a forthcoming proposal to change the election cycle for the

Society's Governing Board. Our system of concurrent terms of office discourages institutional memory; moreover, it encourages inefficiency at the beginning of a term. An ad hoc committee comprising Rosow, Kimberlyn Montford, and Rob Shay considered various models for overlapping terms. After much discussion and consultation, the board selected one model to present to the membership: a three-year term for the president, comprising one year as president-elect and two as president; a two-year term for the vice president, coinciding with the president's principal two years; and overlapping three-year terms for secretary, treasurer, and Schütz Society representative. Those present informally endorsed the addition of a member-at-large, possibly providing a way for younger members to get involved. In response to questions from the floor, Rosow confirmed that we already have a standing nominating committee and that editorial and committee terms will necessarily be uncoupled from officers' terms. A formal proposal to change the by-laws will be on the agenda of the business meeting in New York.

#### Other new business; announcements from the floor

Jeff Kurtzman proudly observed that our Society is entering its third decade and that the Society has thrived as a result of the many contributions from all who have served.

Georgia Cowart, liaison to the Metropolitan Museum for the spring conference, noted that the Department of Musical Instruments has long been interested in hosting our annual conference. They are very pleased that we are coming and look forward to the opportunity to show off their collections.

John Hajdu Heyer offered a follow-up to Rosow's remark on the James R. Anthony Fund. He reminded members that he had sought our support in establishing the fund as part of the *AMS*'s successful *OPUS* campaign. He clarified that the fund may be used to defray personal expenses as well as publisher's expenses, so long as they are for a publication under contract.

Rebecca Harris-Warrick announced that the Toronto-based company Opera Atelier will present Lully's *Armide* at Glimmerglass Opera (Cooperstown, New York) in July and August.

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



## Election Results

Results of elections for the Governing Board of the Society, April 2012–2015:

President: **Stewart Carter**

Vice President: **Amanda Eubanks Winkler**

Secretary: **Andrew Weaver**

Treasurer: **Christine Getz**

Chair, American Heinrich Schütz Society: **Gregory Johnston**

*Jan Miense Molenaer, Family Portrait of Jan Miense Molenaer (1635), Frans Hals Museum, Netherlands*



willing or able to replay their parts. They have been replaced by young singers who have come to the style “second-hand.” In the 1980s Christie drew his principals from the Early Music circuit, but the demands for staging baroque opera have changed, and he no longer senses the same need to seek out experts in French baroque style. In the 90s when the company began playing to larger houses, Christie (with executive pressure from his entrepreneurs) began hiring “bigger” voices. Today mainstream opera singers audition for Les Arts Florissants, having learned the style from Les Arts’s recordings. The members of the new cast, equally at home in Wagner, Britten, Poulenc, Mozart, or Lully, possess the vocal flexibility for baroque style. Ed Lyon, who played *Atys* at BAM, is one such singer. He may bring a “deer-in-the-headlights quality” to the title role (Allan Kozinn, *New York Times*, September 19, 2011), but his youthful naiveté does not seem to be fully conscious and, while he may have brought freshness to the character, I did not find his portrayal more convincing than Guy de Mey’s introspective maturity or Howard Crook’s affirmative nonchalance. De Mey and Crook were already well established when they played the title role and, as the founders of the style, they “lived” their roles with greater authenticity than last year’s cast. Emmanuelle de Negri (Sangaride) combines the flexibility and clarity of diction renowned in her predecessor Agnès Mellon with a rich and projecting tone; Anna Reinhold (Cybèle) possesses the vocal presence appropriate to a goddess, but remains a little *too* in control and lacks the vulnerability that made Guillemette Laurens’s performance extraordinary (notably in the monologue that closes act 3).

Declamation and vocal inflection are still the hallmarks of the production, though with little concession to early pronunciation, despite its successful revival by the young ensemble Poème harmonique. Some residual anachronistic ornamentation remains (misplaced trills that some of the singers seem to have picked up by rote-learning from the recording). One change that has had a decisive impact is the adoption of French pitch. In 1984 Bruce Haynes’s advice to perform Charpentier’s *Médée* with A at 392 Hz

fell on deaf ears, and it was not until 1992 that Christie called for the orchestra to tune to 392 for French repertoire. *Atys*, however, was kept at 415 Hz to the end of its second revival. French pitch makes a significant difference to vocal timbre, as well as balance and the singers’ general level of comfort. The advantage is most noticeable with the haute-contres and gives Paul Agnew the capacity to bring a greater resplendent quality to *Le Dieu de Sommeil*. Arranged with meticulous care in the 80s, the orchestration and continuo distribution remain largely intact but, in addition to recorders, transverse flutes are now audible throughout the score as well as visible onstage in the sleep scene. Another important difference between 1986 and 2011 involves pacing. It is thought that, after Lully’s death, the performance of his operas became progressively slower. We see the same phenomenon in this revival of *Atys*. Although the performance never seems to drag, the duration on the DVD (recorded at the Opéra Comique in May 2011) is about twenty minutes longer than the 1987 recording, the most significant difference coming in act 3, now over seven minutes longer. (I also have it on good authority that indulgent tempi at BAM added a further twenty minutes to the timing from the start of the season at the Opéra Comique.)

*Atys* stimulated an enormous upsurge of interest and research in French baroque opera. We are now in a better position to understand Christie and Villégier’s politicized postmodern evocation of *louisquatorzienne* France (funded largely from Mitterand’s nominally socialist Ministère de la Culture) as a distinctly late twentieth-century phenomenon. In the prologue, Iris announces that Cybèle has called for the enactment of the tragedy of *Atys* in the court of Louis XIV, implying that the opera’s dénouement is already a reality. The circularity of the ritualistic (re)play of mythology must have been in Villégier’s mind when he created *Atys*, and repopulating the rebuilt marble room perpetuates this ritualistic cycle by adding a further level of commentary and *mise-en-abîme*. The re-creation provides not only a modern view of an opera from the court of Louis XIV, but a distinctly postmodern replay of a company revisiting its own history.

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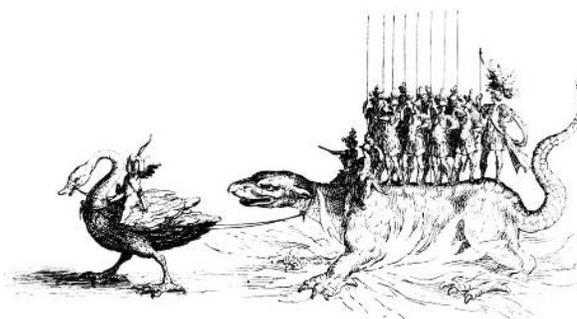
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## Travel Grant Recipients

As first announced in the fall 2009 issue of this Newsletter, the Society has initiated a program offering one or more travel grants per year to assist those who do not otherwise have access to travel funds to attend the annual spring conference. To quote from the original announcement, “eligible candidates include students pursuing a degree in music beyond the bachelor’s degree who do not receive adequate travel funding from their home institutions, independent scholars (those with no current institutional affiliation), and junior faculty (those in temporary academic appointments or in the first three years of a tenure-track appointment) who do not receive adequate travel funding from their home institutions.”

The Society is pleased to announce the awardees of the travel grant for the 2012 conference are Murray Dahm, an independent scholar from Australia, presenting the paper “Henry Purcell’s Spaniards and the Dating of *Dido and Aeneas*”; and Sara Pecknold,

a graduate student at Catholic University, presenting the paper “‘On Lightest Leaves Do I Fly’: Natality and the Renewal of Identity in Barbara Strozzi’s *Sacri musicali affetti* (1655).” The members of the Travel Grant Committee are Kimberlyn Montford (chair, and vice president of the Society), Don Fader, and Arne Spohr. Further information on the travel grant program is available on the website of the Society ([www.sscm-sscm.org](http://www.sscm-sscm.org)).



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# CONFERENCE ANNOUNCEMENTS

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## 2013 SSCM Conference in Columbus: Call for Proposals

The Society for Seventeenth-Century Music will hold its twenty-first annual conference from Thursday through Sunday, March 21–24, 2013, in Columbus, Ohio, hosted by the School of Music at the Ohio State University. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome.

Presentations may take a variety of formats, including individual papers of twenty minutes in length, lecture-recitals (forty-five minutes), workshops involving group participation, roundtable discussions, and panel sessions. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a graduate student.

It is the policy of the Society that all presenters be members in good standing. A presenter may not give individual papers at two consecutive meetings, nor make more than one presentation at a single meeting. For individual papers, abstracts not exceeding 350 words should clearly represent the title, subject, and argument, and should indicate the significance of the findings. Proposals for presentations in other formats should be of a similar length; they should clearly state and justify the intended format and should indicate the originality and significance of the material to be delivered. Those for lecture-recitals must include recordings of the proposed performer(s) playing examples of the same repertory if not the exact proposed work(s). Examples of successful abstracts may be seen in the “conference archives” at the Society’s website ([www.sscm-sscm.org](http://www.sscm-sscm.org)).

Proposals should be sent by e-mail (deadline: midnight, Eastern Daylight Time, October 1, 2012) to the Program Committee at [rebecca.cypess@gmail.com](mailto:rebecca.cypess@gmail.com), with the subject-line “SSCM Proposal.” The e-mail should carry two attachments in Microsoft Word. The



*Columbus, Ohio*

first (file name: “anonymous submission”) should include only title and abstract; the second (file name: your own last name and short title of your paper) should contain name, address, telephone, fax, e-mail address, and institutional affiliation or city, along with the paper title and abstract. The content of the second attachment should also be pasted into the body of the e-mail in case of transmission problems. Submissions will be acknowledged within three days of receipt.

Students should identify themselves as such on the non-anonymous copy of the abstract. Anyone proposing a lecture-recital should attach a short biography. Please include audiovisual needs. Audio or video recordings supporting proposals for lecture-recitals are required and should be received by the same deadline as the abstract; we regret that they cannot be returned.

## Calls for Papers or Manuscripts

### Deadline for Abstracts: June 1, 2012

**New Perspectives on the Keyboard Works of Antonio Soler:  
The Eleventh International Symposium on Spanish Keyboard Music  
“Diego Fernández”**

**Parador de Mojácar, Almería, Spain; October 11–12, 2012**

The aim of this international symposium is to provide a forum for new directions in the scholarship and performance of Soler’s works. Proposals for papers are encouraged in (but not limited to) the following areas: Soler’s keyboard works: sources, performance, styles, genres; Soler and the keyboard instruments for his music; Soler and contemporary musical aesthetics; the reception of Soler’s works in Europe and the Spanish colonies; Soler and music historiography from the eighteenth century to the present. We welcome abstracts of 200 to 250 words for twenty-minute papers, as well as proposals for lecture-concerts (thirty minutes). Abstracts should be signed at the bottom with the author’s name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. The official languages of the symposium are English and Spanish. The symposium fee (including symposium dinner) is EUR 150. For further information, please contact Luisa Morales, by post at FIMTE, Apdo. 212, Garrucha 04630, Almería, Spain; telephone at +34 610804486; or email at [fimte@fimte.org](mailto:fimte@fimte.org) or [fimteinfo@gmail.com](mailto:fimteinfo@gmail.com); or visit the website at [www.fimte.org](http://www.fimte.org).

### Deadline for Abstracts: June 15, 2012

**Nineteenth Annual Conference of the Società Italiana di Musicologia  
Milan, Conservatorio di Musica “Giuseppe Verdi”;  
October 19–21, 2012**

Scholars from all over the world are invited to submit paper proposals. Every topic in the field of musicological studies is accepted. In the abstract (which should not exceed thirty lines), please indicate the title of the proposed paper and the state of the art in your research field, along with an outline of the project and the specific contribution to current knowledge. Along with the text, please send also a short CV (fifteen lines maximum) and indicate the audiovisual equipment required. The paper shall not exceed twenty-five minutes in duration (corresponding to an eight-page text containing a maximum of 16,000 characters). Scholars may not send more than one abstract. The abstracts should be sent either to the e-mail address [segreteria@sidm.it](mailto:segreteria@sidm.it) or the postal address, Società Italiana di Musicologia, Casella postale 318, Ag. Roma Acilia, via Saponara 00125, Rome, Italy. (Please add on the envelope the indication “XIX Convegno Annuale.”) Please provide your full name, address, phone number, fax number, and e-mail address. For further information about the conference please visit the website: [www.sidm.it](http://www.sidm.it).

continued on next page

**Deadline for Abstracts: June 15, 2012**

**“Dramma scolastico e oratorio nell’età barocca”**

**Reggio Calabria, Istituto Superiore di Studi Musicali Conservatorio**

**“F. Cilea”;** October 5–6, 2012

The subject of the conference is certainly worthy of investigation, whether in regard to southern Italy (Calabria, Sicily, and Naples) or to Rome itself and Europe in general. The theme further lends itself to consideration by both scholars of sacred theater and musicologists because of the different fields involved: literature, doctrine, music. Interested scholars who have conducted research on this subject are invited to propose papers with an abstract, which should contain the provisional title of the paper along with an explanation of the subject of the research, its importance, and the results. The abstract can be sent by email to [conservatoriocilea@infinito.it](mailto:conservatoriocilea@infinito.it), [nmaccavino@alice.it](mailto:nmaccavino@alice.it), or [55gpit@alice.it](mailto:55gpit@alice.it); or it can be sent by post to Conservatorio di Musica “F. Cilea,” via Aschenez prolungamento, 1, 89123 Reggio Calabria. Those accepted will be notified by July 10.

**Deadline for Articles: October 1, 2012**

*Religion and the Arts*, a peer-reviewed scholarly journal from Boston College, is planning a special issue on Opera and Religion for its issue 17.2 (published in June 2013). Articles on all aspects of opera and all faith traditions will be considered. We prefer articles of between 4,000 and 9,000 words using parenthetical citation. Send complete articles to [goizueta@bc.edu](mailto:goizueta@bc.edu). The journal website is located at [www.bc.edu/publications/relarts](http://www.bc.edu/publications/relarts).

## Upcoming Conferences

**June 15–17, 2012**

*Autour du clavier d’autrefois*: the Legacy of Kenneth Gilbert, a conference in honor of Kenneth Gilbert’s career achievements, his influence on early music scholarship and performance, and his unique pioneering spirit, discernment, and passion for the early keyboard. Further information may be found by visiting [www.music.mcgill.ca/kgc/](http://www.music.mcgill.ca/kgc/) or by contacting Dr. Rachele Taylor at 1 (514) 398-4535, ext. 089577.

**July 1–7, 2012**

Music, Cultures, Identities: 19th Quinquennial Congress of the International Musicological Society. Further information is available at [www.ims.2012.net](http://www.ims.2012.net).

**July 11–15, 2012**

15th Biennial International Conference on Baroque Music (Southampton, UK). Further information is available at the conference website, [www.southampton.ac.uk/baroque\\_music\\_conference/index.page](http://www.southampton.ac.uk/baroque_music_conference/index.page).

**September 4–8, 2012**

15th International Conference of the Gesellschaft für Musikforschung, on the theme “Music/Musics: Structures and Processes” (Goettingen, Germany). For further information, visit [gfm2012.uni-goettingen.de](http://gfm2012.uni-goettingen.de).

**September 27–30, 2012**

44th International Heinrich Schütz Festival: Heinrich Schütz and Music in the Time of the Reformation (Torgau, Germany). Further information is at [www.schuetzgesellschaft.de](http://www.schuetzgesellschaft.de) or can be had by writing to [info@schuetzgesellschaft.de](mailto:info@schuetzgesellschaft.de).

## Society for Seventeenth-Century Music Financial Report

January 1–December 31, 2011

### REVENUES

Dues and Subscriptions	\$8,354.86
Donations	\$2,495.00
Minneapolis Conference	\$17,838.53
(includes \$ 1,001.48 from book exhibit)	
<b>Total Revenues</b>	<b>\$28,688.39</b>

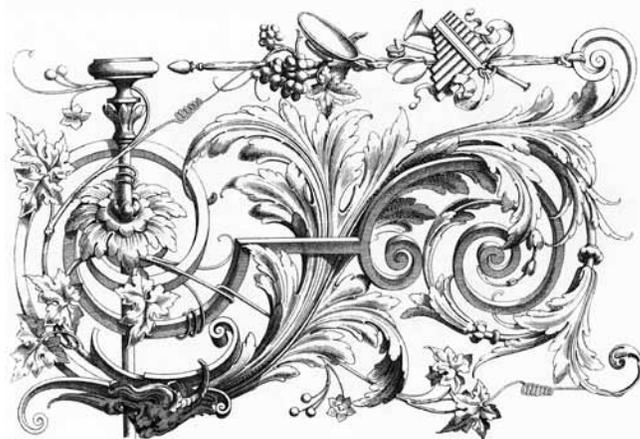
### EXPENDITURES

Postage	\$41.77
Banking Fees	\$68.00
Newsletters	\$1,083.33
Travel Grants	\$1,140.00
Journal (University of Illinois Press)	\$7,150.00
Early Music America, membership	\$95.00
AMS Conference	\$92.50
Web Library	\$139.97
Bookmarks and Flyers	\$813.95
Minnesota Conference	\$17,612.05
Conference Subsidy	\$852.78
<b>Total Expenditures</b>	<b>\$29,089.35</b>

### SSCM ACCOUNT BALANCES

Frost Bank, TX, December 31, 2010	\$ 61,093.71
Conference Bank Account, NY, December 31, 2011	\$ 100.00
(transferred from Frost Bank account)	
Frost Bank, TX, December 31, 2011	\$ 58,435.41
Paypal, US, December 31, 2011	\$ 925.99
Paypal, Canada, December 31, 2011	\$ 1,231.35
<b>Total Assets, December 31, 2011</b>	<b>\$ 60,692.75</b>

*Respectfully submitted,*  
*Susan Lewis Hammond, treasurer*  
*March 24, 2012*



# ARTES MUSICAE PERITI

**Rebekah Ahrendt** is pleased to announce the release of her new CD with the ensemble Les Grâces (MSR Classics, MS1396). Entitled “Les grâces françaises,” the program features cantatas by Montéclair and Bernier and instrumental works by Marais, Couperin, and Duphy. Rebekah was also recently awarded a substantial Cultural Grant from the Netherland-America Foundation for her research and performance project, “The Musical World of Pieter Teding van Berkhout,” based on the musical experiences related in a Dutch diary between 1669 and 1712.

**Nicola Badolato** would like to announce the forthcoming publication of his volume, *I drammi musicali di Giovanni Faustini per Francesco Cavalli* (Florence, Leo S. Olschki). It contains a critical edition of ten librettos written by Faustini for Cavalli’s setting in Venice in the decade 1642–1652. The Introduction contains an analysis of the literary sources that inspired the librettos, the plotting technique, and the formal aspects of the arias.

**Graydon Beeks** took time off from his Handel research to appear as harpsichordist with the Cornucopia Baroque Ensemble and plucked string specialist Scott Pauley in a program of chamber music by G. B. Fontana, G. G. Kapsperger, Andrea Bertali, and Tarquinio Merula on November 5, 2011. All the members of the ensemble—which for this concert consisted of baroque violinists Alfred Cramer and Andrew McIntosh, baroque bassoonist Carolyn Beck, and viola da gamba player Roger Lebow—are present or former faculty members at Pomona College. Pauley is a 1987 graduate of the college and a long-time member of Chatham Baroque.

In January and February, **Ruta Bloomfield** performed a solo harpsichord concert entitled “Alpha and Omega” at three venues: Faith Community Church and

The Master’s College in Santa Clarita, CA; and Claremont Graduate University Concerts at Claremont School of Theology concert series, Claremont, CA. The program highlighted some of the earliest and latest music for harpsichord featuring “Alpha” composers William Byrd, Martin Peerson, Ercole Pasquini, Giovanni Maria Trabaci, Girolamo Frescobaldi, and Louis Couperin; and “Omega” composers Ivar Lunde, Gyorgi Ligeti, Harold Meltzer, and Eugene Anderson.

**Luca Della Libera** just published two articles: “La musica a Sant’Ivo alla Sapienza nel XVII secolo,” in *Musica tra storia e filologia: Studi in onore di Lino Bianchi*, ed. Federica Nardacci

a history of bowing based on the analysis of various performance practices as they are revealed by a systematic study of seventeenth-century Italian musical sources, both practical and theoretical.

**Rosalind Halton** presented a paper entitled “Collaboration and the Italian Solo Cantata” at the 2011 New Zealand Musicological Society Conference (Wellington) on a session devoted to French and Italian seventeenth-century vocal music. She also played harpsichord in a performance of Quirino Colombani’s cantata *Sul margine d’un rio*, based on her own edition.



Nicolas Regnier, *Divine Inspiration of Music* (1640, Los Angeles County Museum of Art)

(Roma: Istituto Italiano per la Storia della Musica, 2010) [printed in 2011], 135–52; “Nuovi documenti biografici su Alessandro Scarlatti e la sua famiglia,” *Acta musicologica* 83, no. 2 (2011): 205–11.

**Mary Frandsen’s** article, “*Salve Regina/Salve Rex Christe*: Lutheran Engagement with the Marian Antiphons in the Age of Orthodoxy and Piety,” appeared in October 2011 in *Musica Disciplina* 55 (2010): 129–218. Also, her article “Gottfried Fritzsche (Frietzsch) at the Dresden Court, 1628–29,” will appear this fall in *The Organ Yearbook*, vol. 41.

**Constance Frei** would like to announce that her book *L’arco sonoro* was published last September (Lucca: Libreria Musicale Italiana). The book aims at establishing

In August **Jeffrey Kurtzman** gave a talk entitled “A Jungian Interpretation of Psychic Disintegration in Monteverdi’s *Orfeo* (1607)” at the conference Creativity and Madness: Psychological Interpretations of Art in Santa Fe, New Mexico. In October he presented the paper “Lessons for a Dynastic Wedding: A Neo-Platonic Reading of Monteverdi’s *Arianna* and *Il Ballo delle Ingrate*.” His article, “The Psychic Disintegration of a Demi-God: Conscious

and Unconscious in Striggio and Monteverdi’s *L’Orfeo*” was published in *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, ed. David Clarke and Eric Clarke (Oxford: Oxford University Press, 2011).

The Schola Cantorum Basiliensis (Switzerland) held an international, interdisciplinary symposium on December 1–3, 2011, on Monodien: Paradigmen instrumentaler begleiteter Sologesangs in Mittelalter und Barock, which included papers by **Tim Carter**, **Michael Klaper**, and **Margaret Murata**. The conference papers will appear in the 2011 volume of the *Basler Jahrbuch für historische Musikpraxis*.

continued on page 17

# Report on Proposals for the Annual Meeting, 2012

At the meeting of the governing board of the SSCM in April 2009, it was decided that statistics regarding paper proposals for the annual meeting should be published each year in the spring issue of the Newsletter. As chair of the program committee for the Minneapolis meeting, Shirley Thompson provided the following information:

	Submitted	Accepted	Acceptance Rate (%)
<b>Total Proposals</b>	76	18	23.7
Papers	63	17	27.0
Lecture-Recitals	13	1	7.7
Student papers (of the 63)	15	4	26.7

## Distribution by National Focus of Topic

Italy	35
England	12
France	11
Germany	4
Iberia	3
South America	2
Denmark	1
New France	1
Multiple nations, or unspecified	7

## Distribution by Location of Submitter

USA	44
Canada	8
Italy	4
Scandinavia	3
Great Britain	3
The Netherlands	2
Switzerland	2
Spain	2
Germany	2
France	2
Australia	2
Brazil	1
Belgium	1

## Distribution by Gender of Submitter

Male	46
Female	30

## DONORS in 2011

### IRENE ALM MEMORIAL PRIZE FUND

The Society for Seventeenth-Century Music gratefully acknowledges the support of anonymous donors and the following individuals who have made donations during 2011 to the fund for the Irene Alm Memorial Prize:

Graydon Beeks	Kimberlyn Montford
Jennifer Williams Brown	Catherine Moore-Broatman
Esther Criscuola de Laix	Janet Pollack
Amanda Eubanks-Winkler	Colleen Reardon
Ken Filiano	Steve Saunders
Frederick K. Gable	Darwin Scott
Christine Getz	Alexander Silbiger
Jonathan Gibson	John G. Suess
Barbara Russano Hanning	Barbara Sparti
Rebecca Harris-Warrick	

### JSCM FUND

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## AMS 2011: A Tasting Menu

Continued from cover

Craig Monson explored the participation of music and other arts in matters of conformity and internal conflict within a number of seventeenth-century convents. On the same panel, Emily Wilbourne discussed the experiential commonalities of two early modern women: composer and musician Virginia Andreini and visual artist Artemisia Gentileschi.

Friday morning offered a session on “highbrow/nobrow music” featuring a paper given by Sarah F. Williams on the “notation ballads” of the broadside tradition, which developed from popular songs into elite entertainments. Her essay shed new light on notational curiosities that were previously viewed as either nonsensical or mere printer’s errors, demonstrating that such elements document the transition of the broadside ballad from low to high culture in late seventeenth-century England. In another Friday morning session, this one devoted to nature and science, Jonathan Gibson examined the dichotomy of artificial and naturalistic representations in Lully’s *Roland* of 1685. His presentation bridged the gap between seventeenth-century studies of music and rhetoric in an era when French writers began to cultivate the aesthetics of *le naturel* in their rhetorical delivery.

Friday afternoon offered an entire session devoted to “Mad, Bad, and Lewd” representations on the seventeenth-century Italian stage. It was a pity that Francesco Dalla Vecchia was unable to attend the conference and deliver his paper on “Sopranos Gone Wild” in Venetian opera. Thomas Lin’s presentation explored the significant alterations to Cavalli’s *Giason* (1649) in performances throughout the later seventeenth century. His is an important contribution to the history of seventeenth-century opera in that it draws upon a multitude of sources in a comparative manner, including over fifty libretti and thirteen scores. Maria Purciello investigated the meaning and diagnoses of madness in the seventeenth century and how they were represented in Cavalli’s *L’Egisto*. She established the period’s view of madness not as a duality, but rather as a continuum between madness and sanity that could be represented in a number of ways on the operatic stage. Emily Wilbourne also contributed to the session with a paper

that focused on the central role Virginia Andreini played in the success of the lament, both in Claudio Monteverdi’s *Arianna* and as a genre in general.

In a short session on Friday afternoon, Alexander Fisher and Esther Criscuola de Laix gave papers that moved beyond art music to consider ambient and popular musics in German lands. Fisher looked at the use of bells in Counter-Reformation Bavaria as a sonic representation of the unity and public discipline of a faithful Catholic state. Criscuola de Laix, exploring the seventeenth-century “Bergreihen” or “miners’ dance songs,” unearthed not only this largely unfamiliar genre but also its manner of performance. Her suggestions for the performance practice of the Bergreihen encouraged a reconsideration of the performance of sixteenth-century polyphonic Lieder and Italian song as a category of popular music in the seventeenth century.

In a Saturday morning session devoted to pedagogy, Stuart Cheney revealed that teaching the viol to choristers was just as common a practice in seventeenth-century France as it was in England. Cheney advanced the notion this instruction allowed for small ensembles to play instrumental genres as well as to accompany voices when necessary, both inside and outside the church. His talk revealed connections between religious education and secular music-making in Paris, Troyes, Lyons, Rouen, and even Quebec. Amanda Eubanks-Winkler gave a paper focusing on musical entertainments performed at boarding schools in England in the seventeenth century. Her findings placed the school performance of Henry Purcell’s *Dido and Aeneas* in a larger context of performances of many other “school musicals” by a number of other composers and examined the purposes of these performances. Her research also discussed the relationship between the schools for girls in England in the seventeenth century and theaters of that time.

A short session on Saturday morning focused on music-making in Venice. Here, Jamie Greenberg Reuland gave a paper about music that was viewed not as allegorical, but rather animistic. Here Reuland explored how music for *laudes ducis*, or acclamations for the doge, shaped

the way Venetians viewed him not just as a political ruler but also a spiritualized *imago* or icon, with the power of the Venetian state and its patron Saint Mark. Reuland also examined the role of music in rituals involving icons in other Mediterranean states, rituals that created a sacred and political understanding of the Venetian authority in those colonies.

A short session on Saturday afternoon was devoted to Roman musical environments. Ayana Smith explored the new aesthetic programs emerging from the circles around Queen Christina of Sweden and the Arcadian Academy during the late seventeenth century. Her paper examined *La Statira*—on a libretto by Cardinal Pietro Ottoboni and with music by Alessandro Scarlatti—as a forerunner of the new visual aesthetics of verisimilitude associated with Gravina and the Arcadians. Virginia Christy Lamothe’s contribution described the Archconfraternity of the Santissimo Crocifisso di San Marcello as a liminal space in which social and religious hierarchies were leveled. In a similar way, the music of the oratorios written for the confraternity by Stefano Landi and Virgilio Mazzocchi can be understood to transcend both key and mode, thus creating a liminal harmonic space.

In a session on Sunday morning, Graham Freeman and Aaron S. Allen both presented papers that focused on musical instruments and their role in culture and politics during the seventeenth century. Freeman’s paper described the turn of the seventeenth century in England as a “golden age” of lute music, with one of the largest repertoires of the Renaissance. Nevertheless, Freeman described how most of this music exists in manuscripts written by student amateurs, highlighting the relationship between teachers and their students and how copying music was a performative act unto itself. Here Freeman concluded that lute-song composers wanted their music to remain an open and interpretive form, and that the resistance these composers had towards printed music was related to political and religious authority. Allen’s paper presented a novel, ecomusicological examination of tree species and violin making, particularly that of the Stradivari family, during the seventeenth and eighteenth centuries. He contextualized and gave value to the

continued on next page

## A Performance of Biblical Proportions

Continued from cover

materials used to make a musical culture. In examining deforested or harvested forests in Brazil and Italy, his paper also taught important lessons about global sustainability.

Finally, Louise Stein's Sunday morning paper illustrated the agency of a particular singer, the castrato Giovanni Francesco Grossi, *detto* Siface. Surprisingly, given modern-day notions of castrato virtuosity, Stein revealed that Siface's vocal profile was somewhat unremarkable. What he traded on in the creation of his "brand" were his good looks, his agility, and his embodiment of an early-modern paradigm of masculinity that was sensitive, sensible, and worthy of sympathy. Siface, according to Stein, carefully manipulated his roles and his contracts in order to preserve and further his onstage persona and his offstage reputation.

As this brief overview suggests, the study of seventeenth-century music continues to grow, employing ever more diverse methodologies. It was fitting, then, to hear about so much of this new work in such a vibrant, beautiful, and culturally diverse city.

The performers dressed only in standard black with the addition of some simple white masks, hooded black capes, and sashes of different colors; the only prop employed was the occasional sword. Even with this minimal approach, the staging was both fantastic and creative: for example, red ribbons were used both to mimic blood in the final scenes and also raise and lower the bodies of the dead Jonathas and Saül. The set consisted of a single white sheet meant simply to cover the altar but that also served to reflect the variously colored lighting during and between acts. Sauerwald and Weiss wrote in their program notes, "We use period instruments, but modern staging because we feel that the music is best served by the instruments for which it was written and that the drama is best served by staging that resonates with our audience."

From the very first notes of the overture, the orchestra was polished and clear. It consisted of four violins, one viola, two cellos, five viols, pairs of oboes and recorders, and a bassoon, trumpet, theorbo, guitar, harpsichord, and organ—period instruments all, right down to the leather mutes on loan to the ensemble. The cast consisted entirely of young professional singers, including Owen McIntosh as David, Linda Tsatsanis as Jonathas, and Jacob A. Cooper as Saül. The performance from singers and instrumentalists alike was stylish, many of the musicians being veterans of the Boston early music community.

The lyrical quality of Charpentier's score was remarkable, and this was the comment that I heard most from those exiting the concert. The singers truly brought the roles to life, and their acting was first rate. In Jonathas's solo scene in act 4, Tsatsanis communicated both vocally and visually the anguish of having to choose between her character's father and friend. Cooper and McIntosh likewise exhibited genuine emotion, and McIntosh did a superb job of singing in several very different registers, so much so that one musicologist in the audience was unsure if he was a tenor or countertenor. (For the record, McIntosh said he does not think of himself as either.)

Next year, Boston will enjoy the ensemble's second full-length production, the North American premiere of Francesco Cavalli's *Artemesia*. I look forward to Helios's future endeavors, bringing rarely performed baroque operas to life.

## ARTES MUSICAE PERITI

Continued from page 14

**Steven Plank** has published a critical edition of John Eccles's "dramatick opera" *Rinaldo and Armida*, the first volume in a multi-editor series devoted to Eccles's works published by A-R Editions.

**John Powell** would like to report that the thirty-six chamber arias he edited for the Stradella edition (Edizione nazionale dell'opera omnia di Alessandro Stradella, general editor **Carolyn Gianturco**, series 4, vols. 1–3) have been recorded and released on the Brilliant/Classics label (94258; two discs) with Claudio Astronio and his ensemble Harmonices Mundi; vocal soloists Susanne Rydèn, Martin Oro, and Lisandro Abadie; and theorbist Pietro Prosser ([www.brilliantclassics.com/release.aspx?id=FM00397703](http://www.brilliantclassics.com/release.aspx?id=FM00397703)). Another CD of music he has edited (this time, from his website) has been released on the label Musiques à la Chabotterie: *Marc-Antoine Charpentier: Musiques*

*pour les comédies de Molière*, with Hugo Reyne, his ensemble La Symphonie du Marais, and vocal soloists Romain Champion, Vincent Bouchot, and Florian Westphal ([www.simphonie-du-marais.org/charpentier-musiques-comedies-moliere/](http://www.simphonie-du-marais.org/charpentier-musiques-comedies-moliere/)).

**Sally Sanford** has been appointed adjunct professor at Queens College (CUNY), where she will teach the graduate seminar in baroque performance practice.

**Louise K. Stein** has been awarded a National Endowment for the Humanities Fellowship for College and University Teachers (for 2012–13) for her project "Opera and the Transformation of Naples under the Marquis del Carpio, 1683–1687." Her research for this project in Italian libraries and archives was supported by a prestigious Franklin Research Grant from the American Philosophical Society in 2011 and enhanced by funding from a Distinguished Research

Partnership Award from the Horace H. Rackham School of Graduate Studies at the University of Michigan.

**Andreas Waczkat** would like to announce the publication of the book chapter "Danzig: Acht Jahrhunderte Kirchenmusik," in *Zentren der Kirchenmusik*, ed. Matthias Schneider and Beate Bugenhagen, *Enzyklopädie der Kirchenmusik*, no. 2 (Laaber: Laaber, 2011), 214–38. Although the subtitle says "eight centuries of church music," seventeenth-century matters are very prominent.

**Andrew H. Weaver** announces that his book, *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III: Representing the Counter-Reformation Monarch at the End of the Thirty Years' War*, was published by Ashgate in January 2012.

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*Graphics:*

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*Page 2:* *Still-Life with Musical Instruments*, Pieter Claesz (1598–1660), Louvre Museum, <[http://commons.wikimedia.org/wiki/File:Claesz,\\_Pieter\\_-\\_Still-Life\\_with\\_Musical\\_Instruments\\_-\\_1623.jpg](http://commons.wikimedia.org/wiki/File:Claesz,_Pieter_-_Still-Life_with_Musical_Instruments_-_1623.jpg)>

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*Page 4:* Heinrich Schütz, Christoph Spetner (1617–1699), Leipzig, <<http://commons.wikimedia.org/wiki/File:Schutz.jpg>>

*Page 5:* University of Iowa, <[http://commons.wikimedia.org/wiki/File:Cleary\\_Walkway\\_with\\_the\\_Old\\_Capitol\\_in\\_the\\_background,\\_University\\_of\\_Iowa.JPG](http://commons.wikimedia.org/wiki/File:Cleary_Walkway_with_the_Old_Capitol_in_the_background,_University_of_Iowa.JPG)>

*Page 5:* *Bacchus and Ariadne*, Guido Reni (1575–1642), Los Angeles County Museum of Art, <<http://184.106.50.218/icons/piction/wsdemo/mainimage.html?url=870527540ZZZNTNHCRUIUT37363&umoid=446648>>

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*Page 12:* Columbus, Ohio, <<http://www.city-data.com/forum/city-vs-city/813197-columbus-oh-oklahoma-city-ok.html>>

*Page 14:* *Divine Inspiration of Music*, Nicolas Regnier (1591–1667), Los Angeles County Museum of Art, <[http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=image;hex=82\\_7.jpg](http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=image;hex=82_7.jpg)>

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