

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 24, No. 2, Fall 2015

Miami 2016: How Sweet It Is!

BY DAVID DOLATA

Our 23rd annual meeting will take place April 14–17, 2016 in Miami, the centerpiece of a vast four-county metropolitan area bounded by the Palm Beaches to the north and extending all the way to Key West to the south, with Ft. Lauderdale, Coral Gables, and the Florida Keys in between. Hosted by the Florida International University College of Architecture + The Arts and School of Music in partnership with the Miami Bach Society, the conference will offer stimulating intellectual and musical experiences in an unparalleled setting. Florida International University (FIU), located in west Miami with satellite campuses throughout the region, is the nation's fourth largest university. As Miami's public research university, FIU serves a diverse population in a city where 60% of its citizens speak Spanish at home. Miami means "sweet water" in the local indigenous Indian language. While it is nicknamed the "Magic city" and the "Gateway to the Americas," no ethnic group is more prominent than the Cuban community. Its center is along the famed Calle Ocho (8th Street) in Little Havana, where you can enjoy the typical Cuban rocket fuel espresso known to locals as "cafecito," sample Cuban cuisine at beloved local restaurants such as the "Versailles Café," and watch Cuban artisans roll cigars right in front of you. Closer to Havana than to Orlando, South Florida certainly earns its tongue-in-cheek moniker as Cuba's 16th province.

The conference itself will take place in Coconut Grove, Miami's oldest and most picturesque neighborhood, right on the bay with dozens of restaurants within a five-minute walk. It's been referred to as "a blend of Greenwich Village, Caribbean port-of-call, and small European village situated in a tropical paradise," where peacocks roam the streets as freely as do cats and dogs. It is the location of numerous film sets and TV shows such as *Burn No-*

tice; *CSI: Miami*; *Glades*; and (back in the day) *Miami Vice*. Coconut Grove is an easy shuttle or cab ride from Miami International Airport (MIA), and the weather in April is usually stupendous with low humidity and abundant sunshine. Our conference hotel is the Mutiny, a boutique hotel whose rooms are really studio apartments, many with ocean views. A lovely outdoor area includes a tropical pool, waterfalls, and the occasional parrot. Because hotel rooms are in such high demand in Miami, SSCM members must reserve their rooms by February 29 to receive the discounted rate of \$179 per night; the non-conference rate per night is \$300+! The Mutiny is a five-minute walk from the conference site, a local church complex where the paper sessions and concerts will take place.

Following our opening reception at the Mutiny pool area on Thursday, our first concert will celebrate Miami's Spanish roots by featuring the world's leading authority on vihuela, John Griffiths, who this past November was named AMS Corresponding Member from Australia. On Friday night we will be treated to the FIU Opera Theater and Collegium Musicum's performance of John Blow's short opera *Venus & Adonis*, leaving you plenty of time to sample Coconut Grove's active nightlife. Both concerts are sponsored by FIU and the Miami Bach Society and are free to SSCM members. Saturday night's banquet will be held around the corner, in the quaint Peacock Garden Café that is sure to remind our Society's esteemed president of the Coconut Grove he knew as a young man.

The nearby Vizcaya Museum and Gardens should be of particular interest to our members. It is an oceanside estate anchored by an Italian Renaissance style villa, built by the industrialist James Deering and adorned with luxurious decorative arts, fine paintings and tapestries, a music room, an organ room, an inner courtyard,



and, outside, a lagoon with seventeenth- and eighteenth-century European-style sculpted gardens. SSCM members receive discounted admission. For those who prefer to venture beyond Coconut Grove's friendly confines, no place represents the vitality of Miami more than South Beach or SoBe, a 15 to 20 minute car, cab, or

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

Alexander Dean

A-R Editions

1600 Aspen Commons, Suite 100

Middleton, WI 53562

Phone: (608) 203-2584

Fax: (608) 831-8200

alexander.dean@areditions.com

Please note that information for the next issue must be submitted by **January 15, 2016**.

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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.

Governing Board (2015–2017)

Alexander Silbiger, president

Duke University lexsilb@duke.edu

Wendy Heller, vice president

Princeton University

wbheller@princeton.edu

Jonathan Gibson, treasurer

James Madison University gibsonjb@jmu.edu

Rebecca Cypess, secretary

Rutgers University rebecca.cypess@gmail.com

Gregory S. Johnston,

chair American Heinrich Schütz Society

University of Toronto

gregory.johnston@utoronto.ca

Hendrik Schulze, member-at-large

University of North Texas

hendrik.schulze@unt.edu

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Bruce Gustafson

Barbara Russano Hanning

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Kerala Snyder

President's Reminiscences

BY LEX SILBIGER



In anticipation of our forthcoming 24th Annual Conference, I thought back to our previous twenty-three conferences (OK—I had to skip a couple), and it occurred to me that each one was in some ways special: different from all the others, and memorable. Several had fabulous locations and venues, like La Jolla and New York's Metropolitan Museum; noteworthy historic hotels, like the Nassau Inn in Princeton and the Gunter in San Antonio; fascinating historic attractions, like Shaker Village in Kentucky (where we stayed in the original buildings and sang from shape notes), Old Salem Village in North Carolina (with its musically rich Moravian Archive and historic organ), and the Ephrata Cloister near Lancaster; unique strolling opportunities like the incredible Botanical Gardens at LA's Huntington Library and San Antonio's Riverwalk; and fantastic banquets—can anyone forget the feast in New York's Chinatown? I must add that in each case we owed a great deal of the success of the meeting and the pleasure it offered to the thoughtful planning and the warm hospitality of the people in charge of the program and local arrangements.

Which brings me to the last conference, and to the forthcoming one. The outstanding special feature of our Iowa meeting was of course the joint gathering with the American Handel Society. It was a treat to have the Handelians join us in some of our sessions and other events, as well as to have the opportunity to attend some of theirs! Through the combined efforts of our Local Arrangement host Bob Ketterer and the Program Committee headed by Wendy Heller we were presented with a well-designed program, which notwithstanding the logistical complexities worked out beautifully; and being in friendly, comfortable Iowa City was an additional pleasure.

Nonetheless, the venue of our 24th conference, Coconut Grove in Miami, will be hard to beat. If your image of Miami is high-rise hotels, crowded beaches,

and glitzy supper clubs, you are in for a surprise! David Dolata, our Local Arrangements Chair, sings the praises of Coconut Grove elsewhere in this newsletter, but, if you will forgive my indulgence, I would like to add a personal note here. In 1957, while working at the Marine Lab on Virginia Key (this was in my pre-musicology, scientist days), I lived for a year in a little apartment a few blocks from our conference venue. In those days Coconut Grove resembled a smaller, tropical version of Greenwich Village during those same years: hole-in-the-wall art galleries, book stores, coffee shops, and a playhouse, all of which also served as beatnik hangouts. Like the Village, "the Grove" has changed and become a bit gentrified, but has nevertheless retained some of its original ambience. For me, however, the most important part of my Grove year was being initiated, at the ripe old age of twenty-two, into early music. Not long after moving there I discovered the Coconut Grove Recorder Workshop, where early music and instruments were taught, sold, and enthusiastically performed. The Workshop is long since gone, but it was there that for the first time in my life I touched a harpsichord—a little Dolmetsch spinet—and, if you pardon the cliché, the rest is history (or in any case, my history). But back to the future! David managed to find great venues for us to meet, eat, and sleep, incredibly affordable considering their prime location, and he has planned a couple of what promise to be exceptional concerts. I look forward to seeing you all there—this is a conference not to be missed!

I must add a concern that some members won't be able to attend because they cannot afford the costs. Conferences, of SSCM as well as other organizations, have become increasingly expensive, and I expect that Miami will not be an exception. Therefore I once again urge you to contribute to our Travel Fund, if you have not already done so (or even if you have), and take advantage of the matching fund opportunity provided by some generous members, which will double your contribution. I'm pleased to report that many of you have already contributed, but there remains plenty in the kitty for additional matching gifts. So, please donate, and let's make sure that our Society's conferences remain inclusive!

The Twenty-Second Early Music Festival in Haapsalu, Estonia

BY ANDREAS WACZKAT

Estonia is a country of immense rich musical traditions, with a vivid contemporary concert and festival scene all over the country, featuring, among others, Organ, Guitar, Chamber Music, and Early Music. An overview is provided on <http://festivals.ee/?s=44>.

Supported by Eesti Kultuurkapital, the federal cultural endowment of Estonia, I had the chance to visit the Twenty-Second Early Music Festival in Haapsalu in July 2015. The small town of Haapsalu, located at the Baltic Sea's coast in the west of Estonia, has been famous since the early nineteenth century for its spa facilities, mainly popular with tourists from the Baltic region and from Petersburg; the curative properties of the local mud had been discovered and described by Dr. Carl Abraham Hunnius in his medical dissertation, submitted at the University of Tartu in 1821. Like other spas of the Baltic region, Haapsalu attracted a more or less solvent public; spa facilities like the *kursaal* reflected their sophisticated status. After Estonia's first period of independence, 1918–40, Haapsalu sank nearly into insignificance; it is slowly being rediscovered as holiday resort since the Singing Revolution and Estonia's second independence in 1991. Today, architectural testimonies in Haapsalu recall both periods, so that in his *Rough Guide to the Baltic States*, Jonathan Bousfield can call Haapsalu "an endearing mixture of belle époque gentility and contemporary chic." Having around 12,000 inhabitants, Haapsalu is a rural center with a number of scattered summer houses.

Haapsalu has been an important part of the church since its first archival record in 1279, although the see was moved to Kuressaare on the nearby island Saaremaa in 1562 as a result of the breakdown of the Livonian confederation and the struggle for supremacy in the Baltic region between



Toomas Siitan conducts Monteverdi's *Vespers* at the Haapsalu Early Music Festival. See pp. 10–11 for more images from the festival.

Denmark, Sweden, and Russia. The magnificent Haapsalu Dome church reflects this former significance.

Since 1994, Haapsalu has been home to the Haapsalu Early Music Festival. The festival was been founded by Toomas Siitan, who, with support from local and governmental sponsors like the Estonian Ministry of Culture, the Estonian Culture Foundation, the Haapsalu town authorities, and others, manages to invite top-ranking international early music ensembles and artists to Haapsalu. At the beginning of July a number of concerts take place in the Dome church and other venues; nearly one half of the concerts are played by international artists while the other half are performed by Estonian artists.

This year's festival was devoted to the 800th anniversary of the proclamation of old Livonia as "Terra Mariana" by Pope

Innocent III, in which Terra Mariana comprised four bishoprics in a region that is more or less identical to today's Estonia and the northern part of Latvia. Thus the Haapsalu Early Music Festival featured in its seven concerts various programs that were directly or indirectly related to the Virgin Mary.

With music from the Middle Ages to the late eighteenth century, and even the present age, the music's historical bandwidth was broad. The two concluding concerts, however, focused on seventeenth-century music: a very impressive recital of late sixteenth- and early seventeenth-century madrigals and their sacred contrafacta, given by the Compagnia del Madrigale, and a great performance of Monteverdi's *Vespro della Beata Vergine*, conducted by the festival's founder Toomas Siitan.

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MIAMI 2016 *continued from page 1*

Uber ride away from the Grove. It is actually a barrier island with an enormous and inviting beach but is best known for its active nightlife and the celebrities who own homes either there or nearby. Lincoln Road is the cultural heart of South Beach, where Michael Tilson Thomas's New World Symphony is housed in a theater

designed by Frank Gehry. Nearby you can find numerous museums, including Wolfsonian-FIU on Washington Avenue with its unparalleled collection of Art Deco items from 1885–1945. Also close by is Española Way, a less glitzy but more evocative pedestrian mall than the very chic Lincoln Road, but also teaming with

ethnic restaurants, including *A La Folie*, where you can enjoy genuine French cuisine *en plein air* at reasonable prices in an old European atmosphere. Detailed information regarding registration, housing, and travel will be available on the forthcoming conference website. And Away We Go!

“Oh I know, all I owe”: SSCM 2015 at the University of Iowa(y)

BY ESTHER CRISCUOLA DE LAIX

Iowa City is the kind of place that can take one by surprise after hours of driving along through the plains and small towns of the Midwest. Suddenly, looming there out of the cornfields, is the vibrant, walkable downtown of a moderately sized university town, full to bursting with hip markets, sandwich shops, and boutiques. This diamond-in-the-rough location was an ideal site for the first-ever joint annual meeting of SSCM and the American Handel Society. Thirty-three scholarly presentations organized into twelve sessions, the AHS's Howard Serwer Memorial Lecture, and three concerts—one for each night—made this an unforgettable weekend of intellectual discovery and musical enjoyment.

One obvious side effect of the joint character of the meeting was, of course, that parallel sessions—a longtime SSCM no-no—were unavoidable. It was a testimony to both the quality of the offerings and the intellectual curiosity on both sides that choosing between breakout sessions was no easy matter. But this was eased somewhat by the fact that five of the twelve sessions were plenary, not only bringing together senior scholars in both the seventeenth-century and Handelian realms but also allowing for some truly virtuosic cross-fertilization between the two sides. Thus, kicking off the conference on Thursday afternoon, we heard a noted scholar of seventeenth-century opera (Beth Glixon) illuminate the career of a celebrated and multi-talented musician of Handel's period (Vittoria Tarquini). Then, a noted scholar of Handel oratorio and opera (John Roberts) shed new light on the biography of a late seventeenth-century German composer active both in Venetian sacred music and, as it turns out, likely the Roman opera scene too (Johann Rosenmüller, *aka* “Zuane

Rosemiler”). Finally, bridging any gap that may have remained between the previous two speakers, another eminent scholar of seventeenth-century opera (Colleen Reardon), with characteristic panache, surveyed opera impresarioship in Siena between 1669 and 1704, starting with the patronage of the Chigi family and culminating with the playwright/librettist Girolamo Gigli, who jumpstarted the Sieneese operatic scene of the 1680s and 90s and was instrumental in launching the career of the celebrated Senesino. Friday afternoon's plenary spanned an equally diverse range of topics, this time centering on French music: from Johnathan Gibson's paper on the representations of disorder and chaos in the Lullian *tragédie en musique* to Shirley Thompson's on the makeup of the *chœurs*, both *petits* and *grands*, in Charpentier's *Mélanges autographes* (hint: sometimes *petit-chœur* ≠ soloists!), and a deft exploration of seventeenth-century musical internationalism by Graham Sadler, discussing (a) French influences upon the music of (b) the Veneto-born Agostino Steffani at (c) the courts of Hanover and Munich.

The smorgasbord of topics continued in the breakout sessions. On Friday we were treated to a reassessment of the depiction of heroism in Handel's oratorios (Jonathan Rhodes Lee); the meaning and function of infernal *balli* and crowd scenes in operas by Moniglia, Pallavicino, and Cavalli (Aliyah M. Shanti); the metamorphosis of a Handel march into the Methodist hymn “Soldiers of Christ, arise” (Stephen Nissenbaum); and a fascinating journey through early eighteenth-century musical and cultural transfer between the Dutch Republic, France, and England courtesy of the performing and copying activities of Charles and William Babel[1] (Rebekah

Ahrendt). Although Andrew Cashner's paper on neoplatonism in the seventeenth-century villancico repertoire was cancelled, Jeffrey Kurtzman stepped in to illuminate the sixteenth- and seventeenth-century Italian antiphoners and the common post-Tridentine practice of substituting motets for antiphons—a possible key toward making sense of the 1610 Vespers. Saturday offered two full sessions' worth of papers on Handel oratorios (*Esther II*, *Messiah*, *The Triumph of Time and Truth*, and *Jephthah*, by Annette Landgraf, Donald Burrows, Matthew Gardner, and Kenneth Nott, respectively) and one on concepts of good musical taste in France. Margo Martin's paper, besides placing Saint-Lambert's 1702 harpsichord treatise into conversation (as it were) with contemporary conversation manuals, also featured live musical examples played by the presenter and a guest dance appearance by Virginia Lamothe. Michael Bane's paper, the winner of the Irene Alm Memorial Prize, in contrast, highlighted an intriguing disconnect between the musical and civility discourses of seventeenth-century France: according to Bertrand de Bacilly (1668), one main problem with amateur singers was essentially that they didn't grimace enough. Two papers later that afternoon delved into subtleties of instruments and instrumental music, from “liminal” *giga* rhythms and archaic rhythmic notation in sonatas by Praticista and Bononcini (Gregory Barnett) to some minute, mathematical details on lute and fretting patterns in visual art, illuminated by way of 3D imaging (David Dolata). Margaret Murata gave an insightful survey of the representation of biblical heroines in the Roman oratorio repertoire, both in the oratories like San Filippo Neri and the SS. Crocifisso (which usually admitted only men) and in private chapels (where women joined the audience as well); Brian Scott Oberlander's paper on images of birds in seventeenth-century French devotional music was unfortunately canceled. Saturday's undisputable highlight was the Howard Serwer Memorial Lecture, in which the inimitable Nicolas McGegan regaled both societies with reminiscences and anecdotes of his near-lifetime relationship with Handel's music. Serious ruminations on the nature of authenticity rubbed

TWENTY-SECOND EARLY MUSIC FESTIVAL IN HAAPSALU *continued from page 3*

These two concerts also underlined one of the festival's main features: the togetherness of Estonian and internationally renowned artists, particularly given that some members of the Compagnia del Madrigale also sung as soloists in the *Vespro* alongside the Haapsalu Festival Choir and Orchestra, both of which are constituted of professional Estonian singers and musicians. Toomas Siitan used the new

Baerenreiter edition of the *Vespro*, made by Hendrik Schulze and other scholars, and though speaking in terms of performance practice he did not provide striking new solutions to the well known performance matters of this work the concert simply was a great pleasure to listen to.

The Haapsalu Early Music Festival is to be continued in July 2016 and is well worth a recommendation.

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SSCM 2016: Call for Papers

The Society for Seventeenth-Century Music will hold its Twenty-Fourth Annual Conference from Thursday through Sunday, 14–17 April 2016, in Miami, FL, hosted by the School of Music at Florida International University. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome; those that explore music and colonialism,

and music and the Hispanic world are especially encouraged. Presentations may take a variety of formats, including individual papers 20 minutes in length, lecture-recitals (45 minutes), workshops involving group participation, roundtable discussions, and panel sessions.

All presenters must be members in good standing of the Society. A presenter

cannot give an individual paper 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; please include audio-visual needs. 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), as well as short biographies. Audio or video recordings supporting proposals for lecture-recitals are required; we regret that they cannot be returned.

Proposals should be sent by e-mail (deadline: midnight, 1 October 2015) to the Program Committee at robert.holzer@yale.edu with the header “SSCM Proposal.” The e-mail should carry two .pdf attachments. The first (labeled with title alone) should include only title and abstract; the second (labeled with name and short title) should contain name, address, telephone, fax, e-mail address, and institutional affiliation or city, along with contact information. The latter should also be pasted into the body of the e-mail in case of transmission problems.

The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a graduate student. Students should identify themselves as such on the non-anonymous copy of the abstract.

SSCM 2015 continued from previous page

elbows with side-splitting accounts of many stagings (poodle chorus, anyone?).

Sunday’s four morning papers—all plenary—brought the conference to a virtuosic conclusion. Jennifer Williams Brown and Jonathan Glixon presented new documentation and insights on Cavalli and his operas: the former reexamining the motives behind Cavalli’s 1662 decision to quit opera in light of the French-inspired crowd and dance scenes of *Scipione Africano* (and showing us a superb video of those scenes as performed by her Collegium students), and the latter tracing the varied itinerary of *Erismena* through twelve Northern Italian cities between 1656 and 1673. Markus Rathey traced the persistence of the pre-Reformation *Kindelwiegen* (cradle-rocking) ritual in Schütz’s *Christmas History*, reflecting on the ways such scenes invited listeners to participate physically in the Christmas story. Examining a completely different sector of Schütz’s output, Janette Tilley read Schütz’s Song of Songs settings through a gynocentric lens and situated them in a devotional tradition that specifically privileges the feminine nature of the soul.

One particular treat of this year’s conference was that there was a concert each

of the three nights—all completely different. On Thursday we were treated to a glorious Vespers of 1610 performed by students of the University of Iowa School of Music, preceded by an engaging and informative pre-concert lecture by Jeffrey Kurtzman (who else?). Friday’s concert, part of the university’s Guest Artist Recital series, featured husband-wife duo Lena Weman (traverso) and Hans-Ola Ericsson (organ), who offered music by J. S. Bach, C. P. E. Bach, and Handel; spot-on musicianship and superb ensemble characterized the entire program. Somewhat spottier was Saturday’s performance of *Judas Maccabaeus*, given by the Chamber Singers of Iowa City, though not without its moments; one of these was the pre-concert lecture by Jordan Smith on the historical and scriptural background of the story of the Maccabees. Besides the concerts, a tour of the University of Iowa Music Library special collections department was offered Friday afternoon (complete with souvenir buttons, proudly sported by members of both societies all weekend long), and the classics department’s All-Day Virgil Vigil, held in the lobby of the conference hotel, provided an appropriately erudite soundtrack to the weekend.

Kudos and thanks go to the local organizer Robert Ketterer and his intrepid team of student volunteers for keeping everything running smoothly, and to the members of both program committees (chaired by Wendy Heller; Nicholas Lockey, David Ross Hurley, and John Roberts for AHS; Catherine Gordon-Seifert, Robert Holzer, and Arne Spohr for SSCM)—not only for crafting a uniquely diverse and edifying program but also for demonstrating with flying colors that concurrent sessions don’t have to be bad. That said, it will be refreshing to be back to our more usual all-plenary-all-the-time format next year in Miami!

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 2015 will appear in the spring 2016 Newsletter. Membership renewal notices for 2016 will be sent in December 2015.

Respectfully submitted,
Jonathan Gibson, treasurer
gibsonjb@jmu.edu

Cavalli’s *Xerse* in Performance

The Parisian version of Nicolò Minato and Francesco Cavalli’s *Xerse*, to be edited by Barbara Nestola and Michael Klaper for the series *Francesco Cavalli: Opere* (Bärenreiter), will be performed, on the basis of a pre-publication score, by Emmanuelle Haïm at the Opera of Lille on 2, 4, 6, 8, and 10 October 2015. Further performances will take place in Vienna (18 October 2015), this being a concert performance, as well as in Caen (10 and 12 January 2016).

ARTIS MUSICAE PERITI

Linda Phyllis Austern published “‘Lo Here I Burn’: Musical Figurations and Fantasies of Male Desire in Early Modern England,” in *Eroticism in Early Modern Music*, ed. Bonnie Blackburn and Laurie Stras (Surrey, UK and Burlington, VT: Ashgate, 2015), 175–202. Other contributors to the volume include **Wendy Heller** (“Ovid’s Ironic Gaze: Voyeurism, Rape, and Male Desire in Cavalli’s *La Calisto*”), **Catherine Gordon-Seifert** (“‘Precious’ Eroticism and Hidden Morality: Salon Culture and The Mid-17th-Century French Air”), and **Alan Howard** (“Eroticized Mourning in Henry Purcell’s *Elegy for Mary II, O dive custos*”).

Michael Bane was awarded a Fulbright Fellowship for the 2015–2016 academic year to conduct dissertation research in Paris, France. His project is entitled “*Honnêtes Gens* as Musicians: The Amateur Experience in Seventeenth-Century Paris.”

Rebecca Cypess has received a short-term research grant from the American Association of University Women for final editing of her book, *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo’s Italy*, forthcoming from the University of Chicago Press. The book has also received a subvention from the AMS 75 PAYS endowment.

Don Fader published “‘Les Ornaments de l’art’: Marc-Antoine Charpentier et la tradition du sublime harmonique,” in *À la croisée des arts - Sublime et musique religieuse en Europe*, ed. Sophie Hache and Thierry Favier (Paris: Garnier, 2015), 275–94. He presented the paper “*Le Régent en Bacchus?* French Noble Self-Construction, Operatic Allegory, and Philippe d’Orléans’s *Penthée* (1703)” at the International Conference on Baroque Music at the Mozarteum (Salzburg, Austria), 12 July 2014, and the national meeting of the American Musicological Society, Milwaukee, WI, 6 Nov. 2014. He also received a grant from the Office of the Vice President for Research, University of Alabama, for research conducted July 2015 at the Manuscripts Department of the Bibliothèque Nationale on the project “Music and Cultural Transfer in the Early Eighteenth Century: The Prince de Vaudémont.” Don also performed as recorder soloist and chamber musician at the following festivals: Staunton Festival (Staunton, VA; Aug. 2014), Valley Conservatory Early Music Festival (Huntsville, AL; Sept. 2014), TroisdorfBAROCK (Troisdorf, Germany; Aug. 2015).

Charlotte Mattax Moersch recorded the “Pièces de clavecin” of Jean Henry D’Anglebert, including suites and Lully transcriptions both from his 1689 publication and the manuscript collection Rés. 89ter. The compact disc was recently released on Centaur Records (CRC 3455).

Hendrik Schulze was granted early tenure and promoted to the rank of associate professor at the University of North Texas.

Alexander Silbiger gave the Keynote Lecture, “From Paris to Montreal and Points In Between: A Celebration of the French

Classical Keyboard Tradition,” last May at the International Conference of the Historical Keyboard Society of North America (HKSNA) in Montreal, Canada. Other scholarly activities included the preparation of an annotated online bibliography on “Chaconne and Passacaglia” for *Oxford Bibliographies*, and revisions of his articles “Chaconne,” “Passacaglia,” and, jointly with Frederick Hammond, “Girolamo Frescobaldi” for the *New Grove Online*. The “Frescobaldi” article now incorporates the “F” catalogue numbers from his *Frescobaldi Thematic Catalogue Online*.

Kerala J. Snyder announces the publication of *The Choir Library of St. Mary’s in Lübeck, 1546–1674: A Database Catalogue on the University of Gothenburg*, website at <http://goart-vas-l.it.gu.se/webgoart/goart/Snyder.php>. While Petrus Hasse, Franz Tunder, and Dieterich Buxtehude were serving as organists of St. Mary’s Church, its cantors assembled a choir library of some 2000 works, which are catalogued here for the first time. Its 69 sets of printed partbooks and one set of manuscript parts remained in the church until 1814, when the city of Lübeck gave them to the newly founded Gesellschaft der Musikfreunde in Vienna, where they remain today. Now that the catalogue is published, she is working on arranging performances from this repertoire. The first of these concerts occurred at the Boston Early Music Festival, in a fringe concert entitled “Festive Vespers for Trinity from Lübeck’s Marienkirche, ca. 1660.” Against a backdrop of three Monteverdi operas and his 1610 Vespers, Canto Armonico performed concerted works by Giovanni Rovetta and Alessandro Grandi, surrounded by German chorales and organ works by Franz Tunder.

Andrew H. Weaver was promoted to full professor of musicology at The Catholic University of America. He also announces the publication of the article “A Recently Rediscovered Motet by Holy Roman Emperor Ferdinand III,” *Early Music* 43, no. 2 (May 2015): 281–89.

Amanda Eubanks Winkler has published “Dangerous Performance: Cupid in Early Modern Pedagogical Masques,” in *Gender and Song in Early Modern England*, ed. Katie Larson and Leslie Dunn (Farnham: Ashgate Publishing, Ltd., 2014), 77–91; “Madness ‘Free from Vice’: Musical Eroticism in the Pastoral World of *The Fickle Shepherdess*,” in *The Lively Arts of the London Stage, 1675–1725*, ed. Kathryn Lowerre (Farnham: Ashgate Publishing Ltd., 2014), 149–69; “‘Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity,” in *Concepts of Creativity in Seventeenth-Century England*, ed. Rebecca Herissone and Alan Howard (Woodbridge, UK: Boydell and Brewer, 2013), 255–80, and “‘Hither this Way’: Musical Dryden for Nonmusician Students (and Nonmusician Teachers)” (co-authored with Kathryn Lowerre) in *Approaches to Teaching the Works of John Dryden*, ed. Jayne Lewis and Lisa Zunshine (New York: Modern Language Association of America, 2013), 124–31.

Society for Seventeenth-Century Music Annual Business Meeting

Sheraton Hotel, Iowa City, Iowa

24 April 2015, 12:35 PM

Call to Order and Approval of Minutes (Stewart Carter)

The president called the meeting to order at 12:35 PM. The minutes of the Annual Business Meeting on 4 April 2014 were approved as submitted.

Acknowledgments

The president thanked Local Arrangements Chair Rob Ketterer and his assistant, Kelly Flynn, for their efforts in organizing the joint conference of the Society for Seventeenth-Century Music and the American Handel Society. He also thanked the SSCM members of the joint program committee—Wendy Heller, chair, Bob Holzer, Arne Spohr, and Catherine Gordon-Seifert. He also reported that the Governing Board has approved creation of a new SSCM Handbook, which includes guidelines for Local Arrangements Chairs and Program Committee Chairs, as well as the Society's investment policy. The handbook will not become part of the Society's bylaws, nor will it be posted on the Society's website, but it will be made available to interested parties as needed.

Report from the Vice-President (Amanda Eubanks Winkler)

As chair of the Grove Music Online Committee, the vice-president announced that the Committee is continuing its work on updates for articles on seventeenth-century music, and that Oxford University Press is pleased with the Committee's work. They will continue to provide \$500/annum toward graduate student travel.

As chair of the Society's Travel Grants Committee, the vice-president announced that, thanks to donations from members as well as funds provided by the Society, six members of the Society received support for their travel to Iowa City: Kimberly Beck, Benjamin Dobbs, Beth Glixon, Emily Hagen, Virginia Lamothe, and Margot Martin. Also, a seventh member, Brian Oberlander, received travel support from funds provided by Oxford University Press for the Grove Music Online project. The recipients were applauded by the membership.

Report from the Treasurer (Christine Getz)

The treasurer presented two reports, one for the calendar year 2014, the other for 1 January–24 April 2015. The Society is in a strong position financially, with \$52,958.49 on hand. This figure includes \$5,000 recently invested with Vanguard. The Treasurer also reported that she had just received a final accounting from Trinity University for the 2014 conference. Because registration costs for the 2014 conference covered more expenses than anticipated, the Society will have to pay Trinity only about \$324, rather than the \$2,000 originally budgeted.

Jonathan Glixon asked why our current balance is approximately \$4,000 below the balance on 31 December 2013. Kelley Harness noted that expenses for *JSCM* may account for part of the decline, since for the last two years the Journal was with University of Illinois Press, and we were not invoiced for their services. Crooked River Design now handles our web services, and some rather large expenses have been required to launch the Journal on our new site.

The president noted that the Governing Board considered recommending an increase in membership dues during the meeting of 4/23, but ultimately decided against the move. He warned that rising expenses may force the Board to recommend an increase in dues in the near future.

Report from the Chair of the American Heinrich Schütz Society (Gregory Johnston)

Johnston offered a brief report on the Schütz Society conference in Copenhagen in Fall 2014. A full report is in the spring *Newsletter*. Dresden will be the site of that Society's next conference, in October 2015.

Report from the Webmaster (Kimberlyn Montford)

The webmaster reported that the Society's website is working very well, largely because of the efforts of Chris Borgmeyer of Crooked River Design. She asked members to report problems to her.

Report from the Editor-in-Chief of the *Journal of Seventeenth-Century Music* (Kelley Harness)

The editor-chief reported that vol. 17 of *JSCM* has just been mounted on the website, and that four more issues are well underway. She further reported that in spring 2016 she will step down, and Lois Rosow will take her place. She is looking for additional editorial assistance.

Report from the Editor of the Newsletter (Alexander Dean)

The editor reported that the first issue under his editorship was mailed in early April. He asked members to send him reports of conferences, other news. Several members did not receive the newsletter and the editor suggested that they check their membership status.

Report from the Editor-in-Chief of the *Web Library of Seventeenth-Century Music* (Janette Tilley)

The editor-in-chief reported that the edition of keyboard arrangements of the music of Jean-Baptiste Lully has been mounted. The first twelve items of the massive edition of Italian instrumental music are also up and running. Janette urged members to submit editions for consideration.

Announcement of the 2016 conference in Miami (David Dolata)

Dolata announced that the 2016 conference will be held in Miami 14–17 April 2016. Florida International University will be our host, but the conference will be held in Coconut Grove. Hotel costs (approx. \$180/night single) will be higher than in some other locations, but this is a moderate rate for Miami. He further reported that the conference will feature a recital by vihuelist John Griffiths and a performance of John Blow's *Venus and Adonis*.

Bob Holzer will be program chair for the 2016 conference. The call for papers will be announced in a few weeks, with a deadline of 1 October 2015.

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MEMBERSHIP DIRECTORY

Mollie Ables	mables@indiana.edu	Therese Degoede-Klinkhamer	th.degoede@planet.nl
Maria Virginia Acuna	virginia.acuna@mail.utoronto.ca	Alison DeSimone	alisoncdesimone@gmail.com
Rebekah Ahrendt	rebekah.ahrendt@yale.edu	Matthew Dirst	mdirst@uh.edu
Anthony Alms	ajalms@aol.com	Benjamin Dobbs	benjamindobbs@my.unt.edu
David Andrés Fernández	dandres@uach.cl	David Dolata	dolatad@fiu.edu
Patricia Arzaga	patricia@arzaga.net	Norbert Dubowy	norbert.dubowy@gmail.com
Paul Atkin	paul@atkin.london	Thomas D. Dunn	affetti@msn.com
Linda Austern	l-austern@northwestern.edu	Romain Durand	durandrojr@wanadoo.fr
Claudio Bacciagaluppi	baccia@vtxmail.ch	Gloria Eive	gloriaeive@gmail.com
Antonia L. Banducci	antonia.banducci@du.edu	Raymond Erickson	raymond.erickson@qc.cuny.edu
Michael Bane	michaelabane@gmail.com	Don Fader	djfader@music.ua.edu
Gregory Barnett	gbarnett@rice.edu	Quentin Faulkner	qfaulkner1@unl.edu
Kimberly Beck	kimjbeck@gmail.com	Ken Filiano	kenrunfree@aol.com
Graydon Beeks	gbeeks@pomona.edu	Alexander Fisher	fisher@mail.ubc.ca
Eric Bianchi	ebianchi1@fordham.edu	Claire Fontijn	cfontijn@wellesley.edu
Ignace Bossuyt	ignace.bossuyt@arts.kuleuven.be	Mary E. Frandsen	frandsen.3@nd.edu
Lynette Bowring	lynette.bowring@gmail.com	Roger Freitas	rffreitas@esm.rochester.edu
Gary Boye	boyegr@appstate.edu	Frederick K. Gable	FredGable@aol.com
Samuel Breene	sbreene@ric.edu	Jaime Garcia-Bolao	jaime@keynotespianostudio.com
Charles E. Brewer	cbrewer@admin.fsu.edu	Christine Getz	christine-getz@uiowa.edu
Grey Brothers	brothers@westmont.edu	Carolyn Gianturco	gianturco@ital.unipi.it
Ronald Broude	broude@sover.net	Jonathan B. Gibson	gibsonjb@jmu.edu
Biancamaria Brumana	biancamaria.brumana@unipg.it	Roseen Giles	roseen.giles@utoronto.ca
Michele Cabrini	mcabrini@hunter.cuny.edu	Beth Glixon	beth.glixon@gmail.com
Aaron Cain	aaron.sortof@gmail.com	Jonathan E. Glixon	Jonathan.Glixon@uky.edu
Augusta Campagne	campagne@mdw.ac.at	Steve Goldman	sjgoldman@msn.com
Tim Carter	cartert@email.unc.edu	Dianne Goldman	diannegoldman@gmail.com
Stewart Carter	carter@wfu.edu	Thomas Griffin	tgriffin94122@yahoo.com
James P. Cassaro	cassaro@pitt.edu	John Griffiths	jaग्रif@me.com
Ireri Chavez-Barcenas	ichavez@princeton.edu	Bruce Gustafson	gustafson.musicology@gmail.com
Stuart G. Cheney	s.cheney@tcu.edu	Matthew Hall	mh968@cornell.edu
David Chung	dchung@hkbu.edu.hk	Jeanne Halley	jeanne.halley7@gmail.com
Neil Cockburn	neilcockburn@mac.com	Barbara Russano Hanning	bhanning@ccny.cuny.edu
Denis Collins	denis.collins@uq.edu.au	Anita Hardeman	achardeman@gmail.com
Esther Criscuola de Laix	ecdelaix@gmail.com	Kelley Harness	harne005@umn.edu
Stephen A. Crist	scrist@emory.edu	Lucas Harris	lucasharris@rogers.com
David Crook	dcrook@wisc.edu	Rebecca Harris-Warrick	rh14@cornell.edu
Rebecca Cypess	rebecca.cypess@gmail.com	Janet J. Hathaway	jhathaway@niu.edu
Valeria De Lucca	v.delucca@soton.ac.uk	Wendy Heller	wbheller@princeton.edu
Alexander Dean	alexander.dean@areditions.com	Andrzej Herczynski	andrzej@bc.edu
Ruth DeFord	rdeford@post.harvard.edu	Joseph Herl	joseph.herl@cune.edu

BUSINESS MEETING *continued from page 7*

New Business

Cathy Gordon, chair of the local arrangements committee for the 2017 meeting, solicited feedback about the conference location: Providence or Newport?

Introduction of New Officers

The president introduced incoming officers, who will begin their terms on 27 April: Alexander Silbiger, president; Wendy Heller, vice-president; Rebecca Cypess, secretary (in absentia), and Jonathan Gibson, treasurer. Current officers Gregory Johnston, AHS chair, and Hendrik Schulze, member-at-large, will continue in their current positions.

Acknowledgment of Outgoing Officers

Incoming president Alexander Silbiger acknowledged the service of outgoing officers Stewart Carter, president; Amanda Eubanks Winkler, vice-president; Andrew Weaver, secretary; and Christine Getz, treasurer.

Respectfully submitted,
Amanda Eubanks Winkler
For Andrew Weaver in absentia

John Hajdu Heyer	heyerj@uww.edu	Maria A. Purciello	mpurciel@udel.edu
John Walter Hill	jwhill@uiuc.edu	Markus Rathey	markus.rathey@yale.edu
Moirra Hill	moira.leanne.hill@gmail.com	Colleen Reardon	reardonc@uci.edu
Robert Holzer	robert.holzer@yale.edu	Lee Ridgway	ridgway@mit.edu
Erika Honisch	erika.honisch@gmail.com	Christoph Riedo	christoph.riedo@unifr.ch
Christina Hutten	christina.hutten@gmail.com	John Romey	john.romey@icloud.com
David Jansson	harmoniaartificiosa@hotmail.com	Lois Rosow	rosow.l@osu.edu
Päivi Järviö	paivi.jarvio@siba.fi	Natasha Roule	natasharoule@fas.harvard.edu
Claudia Jensen	cjensen@u.washington.edu	Pamela Ruiter-Feenstra	pamela.ruiterfeenstra@gmail.com
Gregory Johnston	gregory.johnston@utoronto.ca	Craig Russell	crussell@calpoly.edu
Dr Daniela Kaleva	daniela.kaleva@unisa.edu.au	Lucy Hallman Russell	lucyrussell@t-online.de
YouYoung Kang	ykang@scrippscollege.edu	Graham Sadler	a.g.sadler@hull.ac.uk
Blanka Karnetova	karnetova@gmail.com	Steven Saunders	sesaunde@colby.edu
Deborah Kauffman	deborah.kauffman@unco.edu	Lionel Sawkins	lhsawkins@gmail.com
Robert L. Kendrick	rkendric@uchicago.edu	Paul Schleuse	schleuse@binghamton.edu
McDowell Kenley	mcdowell@stanford.edu	Anne Schnoebelen	aschnoeb@rice.edu
Robert Ketterer	robert-ketterer@uiowa.edu	David Schrader	dschrader.music@gmail.com
Jeffery Kite-Powell	jkp@fsu.edu	Theda Ingrid Schultz von Dratzig	tiehsvd@musica-antiqua.net
Michael Klaper	michael.klaper@t-online.de	Hendrik Schulze	Hendrik.Schulze@unt.edu
Ryan Koons	Koonfiddle@yahoo.com	Darwin F. Scott	dfscott@princeton.edu
Eva Kuhn	evakuhn@gmx.net	Eleanor Selfridge-Field	esfield@stanford.edu
Jeffrey Kurtzman	jkurtzm@wustl.edu	Carroll and Dorothea Shaddock	css@shaddocktexas.com
Sara Ruhle Kyle	sara@ruhlekyle.org	Aliyah Shanti	ashanti@princeton.edu
James L. Ladewig	jamesladewig@yahoo.com	Robert Shay	robert.shay@colorado.edu
Virginia Lamothe	vclamothe@gmail.com	Susan P. Shimp	sshimp1@carolina.rr.com
Carlo Lanfossi	lanfossi@sas.upenn.edu	Alexander Silbiger	lexsilb@duke.edu
Arthur Lawrence	alawrence28@nyc.rr.com	Roger Skarsten	skars001@umn.edu
David Ledbetter	davidledbetter@btinternet.com	Kerala J. Snyder	kerala.snyder@rochester.edu
Tova Leigh-Choate	tchoate@gmail.com	Arne Spohr	aspohr@bgsu.edu
Charlotte Leonard	cleonard@laurentian.ca	Derek Stauff	dstauff@indiana.edu
Jeffrey Levenberg	jlevenbe@verizon.net	Louise K. Stein	lkstein@umich.edu
Catherine Liddell	cathliddell@me.com	Jane Stevens	jrstevens@ucsd.edu
Thomas Lin	twtlin@fas.harvard.edu	Austin Stewart	ajstewar@umich.edu
Katherina Lindekens	katherina.lindekens@gmail.com	Alexandros Stoupakis	epo20@yahoo.gr
Eva Linfield	linfield@colby.edu	John G. Suess	jgsuess2005@yahoo.com
Donald Livingston	ddliving@yahoo.com	Stefanie Tcharos	stcharos@music.ucsb.edu
Kevin Madill	kevin.madill@ubc.ca	Shirley Thompson	shirley.thompson@bcu.ac.uk
Tom Marks	tmarks@gc.cuny.edu	gordon thomson	gordon.w.thomson@gmail.com
Carol G. Marsh	noelmarais@yahoo.com	Janette Tilley	janette.tilley@lehman.cuny.edu
Margot Martin	margot99@earthlink.net	Gwendolyn Toth	artekgwent@aol.com
Charlotte Mattax Moersch	mattax@illinois.edu	Gene S. Trantham	gtranth@bgsu.edu
Eleanor McCrickard	efmccric@uncg.edu	JoAnn Udovich	udovich@cvn.net
Rachel McNellis	ram228@case.edu	Nicola Usula	nicolausula@gmail.com
Borys Medicky	bmedicky@hotmail.com	Marc Vanscheeuwijck	marcovan@uoregon.edu
Tom Merrill	merrillt@xavier.edu	Andreas Waczkat	andreas.waczkat@phil.uni-goettingen.de
D. Douglas Miller	ddm8@psu.edu	Leonora Wagner	bwv127lkw@gmail.com
Stephen R. Miller	smiller@sewane.edu	Stephen Wainman	s.wainman@live.co.uk
Nona Monahin	nmonahin@amherst.edu	Jonathan P. Wainwright	jo.wainwright@york.ac.uk
Kimberlyn Montford	kimberlyn.montford@trinity.edu	Andrew R. Walkling	aw12@cornell.edu
Catherine Moore-Broatman	catherine.moore@nyu.edu	Andrew H. Weaver	weavera@cua.edu
Margaret Murata	mkmurata@uci.edu	Elizabeth Weinfeld	elizaweinfeld@gmail.com
Jocelyn Nelson	nelsonj@ecu.edu	John Whenham	e.j.whenham@bham.ac.uk
Jennifer Nevile	jr.nevile@unsw.edu.au	Bryan White	b.white@leeds.ac.uk
Fern Nevjinsky	fern.nevjinsky@gmail.com	Janine Wiesecke	janine.wiesecke@aesthetics.mpg.de
Samantha Owens	s.owens@uq.edu.au	Carla Williams	caewilli@indiana.edu
Janet K. Page	jpage2@memphis.edu	Amanda Eubanks Winkler	awinkler@syr.edu
Mary Paquette-Abt	m_paquette-abt@wayne.edu	Karl Wohlwend	kwohlwe@gmail.com
Sara Pecknold	15pecknold@cardinalmail.cua.edu	Barbara Zuchowicz	zuchowicz.viols@sympatico.ca
Janet Pollack	janetkipollack@comcast.net		
Rose A. Pruiksma	rapruiksma@gmail.com		



Outside the Haapsalu Castle Church



Ensemble Daimonion



Ensemble Floridante



Vox Clamantis

17th-Century Music

Alexander Dean, editor
A-R Editions
1600 Aspen Commons, Suite 100
Middleton, WI 53562

How to Join the SSCM

Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the remaining calendar year (2015).

- Society for Seventeenth-Century Music **only** regular membership, **\$35**
- Society for Seventeenth-Century Music **only** student membership, **\$25**
- SSCM + American Heinrich Schütz Society, regular membership, **\$75**
- SSCM + AHSS, membership for retirees/pensioners, **\$55**
- SSCM + AHSS student membership, **\$45**
- SSCM + American Heinrich Schütz Society, institutional membership, **\$80**

Membership in the AHSS includes a subscription to the *Acta Sagittariana*, the newsletter of the International Schütz Society, and to the *Schütz-Jahrbuch*.

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 2016 and 2017, **\$70**
- **SSCM only** for 2016, 2017, and 2018, **\$105**

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You may now join or renew your membership online using your credit or debit card. To join SSCM, please visit our online membership application: <http://sscm-sscm.org/membership/join-or-renew/>.

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Dues in U.S. dollars must be paid by check, payable to “The Society for Seventeenth-Century Music.” Please send the form with your payment to the Society’s Treasurer:

Jonathan Gibson, SSCM
School of Music, MSC 731
880 S. Main St.
James Madison University
Harrisonburg, VA 22807, USA
Phone: (540) 568-6324
Email: treasurer@sscm-sscm.org