

17th Century Music

A SOCIETY DEDICATED TO THE STUDY AND PERFORMANCE OF 17TH-CENTURY MUSIC

Massimo Ossi, Editor
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Rochester, NY 14627

Vol. 4, no. 2
Spring 1995

Advice to Choral Conductors and Singers from Wolfgang Caspar Printz

by David Schildkret
(translations by Linda Leppig and David Schildkret)

Musica modulatoria vocalis oder Manierliche und zierliche Sing-Kunst by Wolfgang Caspar Printz (1641-1717) is one of at least a dozen important singing manuals published in Germany during the seventeenth century.¹ Written in Sorau in 1678, *Musica modulatoria* owes much to earlier seventeenth-century German treatises on singing. As George Buelow has pointed out, singing manuals of this period are frequently "repetitious of each other, sometimes simply copying from such well known sources as those by Praetorius, Herbst, Bernhard, and Crüger."² In this respect, Printz's *Musica modulatoria* is entirely typical: both in its general outlines and in some of its specifics, it is modelled closely on Praetorius.

The second chapter, for example, defines the term *musica modulatoria* and lists the sub-categories *instrumentalis*, *vocalis*, and *mixta*. These are all explained in terms similar to those in Praetorius. Printz then lists nine qualities of a good singer:

1. an extraordinary love and joy of music;
2. a natural talent;
3. a pure and lovely voice;
4. a perfect knowledge of musical notation;
5. a pure formation of all intervals;
6. an exact measure for the time that the specified pitches or rests should last;
7. a clear pronunciation of the text;
8. a good knowledge of musical figures and ornaments, together with an artful execution of the same; and
9. knowledge of erroneous figures and how to avoid them.³

(continued on p. 9)

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News of the Society

From the President

From its inception and through the first few years of its existence, the SSCM was very generously housed at Washington University in St. Louis. My predecessor, Jeffrey Kurtzman, who was also Chair of the Music Department at Washington University, exercised his considerable magic in order to help us grow and indeed thrive on an annual dues schedule of merely \$10 (\$30 for Schütz Society members, all of whom receive the *Schütz-Jahrbuch*). However, times have changed and the Society has broadened its base considerably, both geographically and in other ways. One result is that the Society's officers, confronted by a deficit in the treasury, voted last Fall to raise the annual membership to \$20 (\$40 for subscribers to the *Schütz-Jahrbuch*, and \$50 for institutions). As I explained in a letter to you in January, this was necessary to offset the increased costs of producing and mailing the Newsletter, the calls for papers, the conference information packet, as well as the decrease in the dollar's value against the *Deutsche Mark*. I hope you will agree that the dues are still comparatively modest and that the Society itself is an increasingly exciting forum for seventeenth-century scholars in all fields. Please renew your membership if you have not already done so, and encourage graduate students and colleagues in related fields to join as well.

Those of you who were at the Business Meeting in Minneapolis know that, under the leadership of John Howard as Chair of the Publication Committee, the Society has embarked on the venture of producing a prototype issue of an electronic journal that would eventually serve as the Society's scholarly voice. Members heard Howard's report with enthusiasm and some relished the thought that, as there are few publications in music using this new technology, we have the opportunity to be innovative and at the same time to set high standards for those who follow. (Details of the report and the ensuing discussion may be read in the minutes, which are printed elsewhere in this Newsletter.) Suggestions and submissions are welcome and should be addressed to John Howard at Harvard.

Plans were also set in motion last Fall to have our annual conference in 1996 at Wellesley College in Massachusetts. As the academic year there ends in late April, the conference will almost certainly take place in the early Spring (end of March or beginning of April), with exact dates still to be announced. We realize that this is a popular time for scholarly meetings and potential conflicts abound. In order to determine the membership's preferences for the scheduling of future meetings, a questionnaire was included on the back of the membership renewal forms that were mailed in January. If you have not already done so, please indicate your preferred times and return the form to Paul Walker along with your dues.

Meanwhile, our 1995 meeting, for which you should already have received the registration packet and program information, will take place April 28 - 30 (with festivities to begin on the evening of the 27th) at Shaker Village in Pleasant Hill and Centre College in Danville, Kentucky. Conference-goers will be treated to a concert of Purcell's music by renowned countertenor Drew Minter, as well as to a demonstration of shape-note singing and participation in a Shaker song meeting. Other types of regional specialties will be available in the form of local crafts and exhibits, and huge, Shaker-style breakfasts (which are optional). Thanks to Barbara Coeyman and the other members of the Program Committee (Linda Austern, Charles Brewer, Tim Carter, and Bruce Gustafson), the program promises to be wonderfully varied and interesting, with sessions on Baroque dance, Baroque women, Henry Purcell, English song, sacred music, and considerations of gender, genre, and mystical structures in the *seicento*. David Schildkret, who has kindly taken on the responsibility of local arrangements for the conference, has promised that the outdoor setting will still be sporting its Spring finery and that, once indoors, we will hardly be able to notice that we're meeting in a "dry" county. He also urges us to let him know as early as possible about our travel arrangements so that he can try to accommodate us with ground transportation from the airport. So, if you haven't yet done so, please let him know what time your flight arrives.

Hope to see you in Kentucky in April -- amidst the dogwood!

*Barbara Russano Hanning
New York, February 1995*

From the Vice-President

New Procedure for Program Committee Voted On

At the 1994 annual meeting of the society, I proposed some modifications of the organization of the program committee. After brief discussion, this proposal was voted on and accepted. Following is a rationale for proposing a re-organization, along with a summary of the current structure and a description of how the program procedure will operate next year.

Currently the vice-president of the society chairs the program committee, and also serves on the Board with the other elected officers. Program committees to date have consisted of three members for the 1993 and 1994 programs and four for 1995, in addition to the vice-president. Committee members are selected by the president of the society, and serve for one year, and elected officers in the society serve for four years. The Call for Papers is distributed through various publicity and mailing channels starting in the summer prior to the program meeting. Proposals have been due approximately

three weeks before the annual business meeting of the society, and the program committee meets during the annual AMS meeting to select abstracts and plan the program. Program planning is also done in conjunction with the local arrangements coordinator for each meeting. The various types of correspondence needed in planning the program usually have been done by the vice-president. Traditionally members of the program committee have not submitted abstracts for the year they serve on the committee (there is no policy about this, more of an ethical decision on the part of committee members).

In order to serve the membership more effectively, and also to distribute jobs related to program planning more equitably, re-structuring of this system was called for. Based on my observations about the goals and growth of our new organization, I recommended that the vice-president oversee program matters during the term of this office, but have less direct contact with actual decisions about program content year after year than has occurred to date. Additionally, having the vice-president double as chair of the program committee means that one person is responsible for program correspondence and program committee organization for four years. This could lead to a perception that one and the same person is driving program decisions, even though in reality this has not been the case to date. Finally, and a strictly personal justification for change: as chair of the program committee, I cannot with a clear conscience submit a proposal as long as I maintain an active role on the program committee, but I prefer not to be ineligible for program participation for the four years I hold this office, since the opportunity to dialogue over one's research is an important component of our society gatherings.

The following reorganization was accepted by a vote of the membership. The members of the program committee will continue to be chosen by the president, to serve for one year. The chair of the program committee, also named by the president, will be drawn from the members of the previous committee. This insures some degree of continuity and experience, without wearing out any one individual over four years. The program committee chair will organize the program committee, oversee development of the program, and handle correspondence. The program committee will report recommendations for the program to the vice-president, who in turn will coordinate the program and local arrangements components of the spring meeting. The vice-president will continue to report program matters to the Board. In the future, as our society and its program grow, the vice-president may also want to pursue various types of program development, such as solicitation of sponsors for meetings.

Membership on the 1996 program committee will be announced at the April meeting in Danville. The Call for Papers and deadline for abstract submissions should follow a schedule similar to that of this past year. We encourage all members to get involved in SSCM program development, as presenters or on the program committee.

I am happy to answer any questions, or to discuss this further. I will give you promptest reply over e-mail.

Call for Help: Society "Archivist." Wonderful Employment Opportunity!

Abstracts of papers and lecture-recitals presented at our meetings are important documents: they inform us of papers we are about to hear, and communicate some portion of the meetings to those who cannot attend, as well as providing a long-term record of our presentations. To date, we have attempted to prepare abstract booklets for distribution at the meetings. For both the 1993 and 1994 meetings this job was only partially successful, in part because there is much to do getting ready for our spring meetings and not enough hands helping in the preparations.

Audio-Visual Materials Sought

I am interested in compiling a list of audio-visual materials -- tapes, CD ROMs, etc. -- depicting seventeenth-century music and music-related performance genres, particularly dance and theater. Oddly, or maybe expectedly, to date I have not been able to locate very many sources, which are so important to our teaching and public outreach, as well as our research. Perhaps we collectively can develop a list of sources. If you know of available tapes, etc., I appreciate your sending me information, which I am willing to compile and publish in future newsletters.

*Barbara Coeyman
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6537 Darlington Road
Pittsburgh, PA15217
412-421-7493*

From the Treasurer

Report on the Membership

The society sent out a total of 208 dues renewal notices to individuals this past January. Of these, 174 were to members in the US, 9 to Canada, and 25 to Europe. Thanks to the many of you who have already sent your dues for 1995. If you have not yet done so, please send it to me soon. The amounts are:

17th-Century Society only, \$20;

Schütz Society individual membership, \$40;

Schütz Society student or retired member, \$20.

My address is:

1437 Rugby Avenue, Charlottesville, VA 22903-5135.

Several members have complained to me that they did not find their names on the membership lists that we have been regularly sending out with our mailings and the newsletter.

The reason for this is that those lists were never intended to be complete; they only included members who gave me either an e-mail address or a fax number. However, as more and more members come to have such numbers, and because it seems to be of general interest to have a complete list, I have put on the list accompanying this newsletter the name of every person who had paid dues for 1994, including phone number as well as e-mail address and fax. If my information for you is not complete or not correct, let me know and I will be glad to update or fix it.

Paul Walker
pmw6q@virginia.edu

From the Chair of the American Heinrich Schütz Society

At the beginning of February a three-day colloquium titled "Diesseits- und Jenseits-Vorstellungen im 17. Jahrhundert" ("Conceptions of Here and Hereafter in the 17th Century") took place in the house in which Schütz was born. The Heinrich-Schütz-Haus in Bad Köstritz, Thuringia, serves now, under the directorship of Dr. Ingeborg Stein, as Forschungs- und Gedenkstätte of the composer. The announcement for this interdisciplinary conference reached us, unfortunately, too late for anybody from this side of the Atlantic to participate. Investigations into 17th-century theology, philosophy, and "enlightened" developments in the sciences and the arts, were to provide points of origin for a study of people's concerns with life after death. The conference recognized the 360th recurrence of Heinrich Posthumous Reuss's interment in 1635. Reuss personally chose February 4, the day of Simeon's Burial, as the day of his funeral ceremonies. The inscriptions on Reuss's sarcophagus, which he had evidently chosen himself, served Schütz as textual basis for his *Musikalische Exequien*, SWV 279-281, a work that was to be performed during the conference by the Favorit- und Capellchor Leipzig in the Salvatorkirche in Gera. For the first time in centuries the general public had access to the undercroft for viewing the much talked-about sarcophagus.

The 33rd International Schütz-Fest took place last September in Soest/Westfalia. On a smaller scale than the upcoming 1995 conference, it was framed by concerts, dealt with demonstrations of performance practice, and offered a musicological symposium that was thematically organized around the topic of "Schütz and His Pupils."

This year's International Schütz-Fest has been planned under the direction of Prof. Steude for September 19-24 in Dresden. (For Americans, I imagine, the September dates are generally not ideal, since they fall right at the beginning of the new academic year.) "Heinrich Schütz in der Stilvielfalt seiner Zeit" ("Heinrich Schütz and the Stylistic Diversity of His Time") provides the focus for concerts and also for the symposium embedded into the festival from September 20th to the 22nd. Many conferences in Germany seem to operate differently from those organized in this country. There has,

for example, not been a general call for papers for this conference. Scholars are usually invited to present a paper. Wolfram Steude, professor at the Hochschule für Musik Dresden and head of the Heinrich-Schütz-Archiv, is still working at finalizing the program. The Schütz Society is excited to be offering the first Schütz festival after nearly forty years in Dresden, the city in which the composer had been active for more than fifty years.

Eva Linfield

From the Editor

Please note that the deadline for submissions to the next issue of *17th-Century Music* is the 15th of August 1995.

As always, I remind you that the newsletter depends in large part on contributions from members. Please feel free to contact me with ideas for articles, conference reports, and bibliographic updates.

Massimo Ossi
ossi@troi.cc.rochester.edu

Minutes of the Third Annual Meeting Minneapolis, 27 October, 1994

The meeting was called to order at 12:05 p.m. by the President, Barbara Hanning.

I. MINUTES OF THE 1993 ANNUAL MEETING

Hanning asked for a motion to adopt the minutes from the 1993 meeting at Montreal. The motion was made, seconded, and unanimously passed.

II. REPORTS

A. Chair, American Schütz Society

Eva Linfield requested submissions for the *Schütz Jahrbuch* and announced the next Schütz festival in Dresden, 19-24 September 1995.

B. Vice-President

Barbara Coeyman, Vice President and chair of the program committee, reported that the Program Committee for the 1995 conference in Danville, Kentucky, had already met several times, and was pleased with the many fine submissions. There will be only single sessions, in accordance with the preference of the members. Coeyman introduced the members of the committee: Charles Brewer, Tim Carter, Bruce Gustafson, and Linda Austern. She mentioned some ideas for new ways of presenting research, such as a "poster session," and emphasized the important roles of respondents and chairs for each session.

Coeyman proposed a restructuring of the office of Vice-President in order to separate it from the chair of the Program Committee. The chair of the Program Committee would be appointed from the previous year's committee. President Hanning moved to discuss this issue. John Suess asked if it required a change of the by-laws, or was merely a reinterpretation. Hanning responded that it was a reinterpretation. Kerala Snyder moved to accept the restructuring, and the motion was seconded. In response to a question from Paul Walker about the relationship of the Vice-President to the Program Committee, Hanning said that it would be procedural. Coeyman added that the Vice-President would oversee general aspects of the program and act as liaison to the local arrangements committee. Jeffrey Kurtzman asked if the program chair would report to the Vice-President; Hanning replied in the affirmative. There was no further discussion, and the motion passed unanimously.

C. Treasurer

Paul Walker reported 172 paid members, 74 of whom are also members of the Schütz Society, as well as 25 institutional members, 19 of whom are members of the Schütz Society. Membership and dues will begin to run on the calendar year as of January 1995. Unfortunately, the bank will not accept foreign currency as previously reported. Several members offered to speak to Walker with suggestions for solving this problem. Walker reported the results of his informal survey about meeting dates, mailed with the last dues reminder. Suggestions included meeting in conjunction with other related societies, meeting on the West coast, and meeting in Salzburg.

D. Newsletter Editor

Barbara Hanning, reporting for Massimo Ossi, stated that the Fall issue had just been mailed. In order to ensure that future copies will be received before the Society's meetings, the new deadlines will be 15 February for the Spring, and 15 August for the Fall.

E. 1995 Conference Local Arrangements Chair

Barbara Hanning reported for David Schildkret, host of the Spring Meeting (28-30 April 1995) at Centre College in Danville, Kentucky. Schildkret has emphasized the need for prompt response for registration and lodging: by 1 April 1995. He encourages those within driving distance to bring their cars so that extra transportation will be available at the meeting: the college is not within walking distance of Shaker Village, where we will be housed. Members were reminded that the meeting will be held in a "dry" county. The featured concert will be a recital of music of Purcell by the countertenor Drew Minter.

F. Chair of the Publications Committee

John Howard reported on the project for beginning a journal of the society, to be issued twice a year. Various avenues are being explored (profit vs. non-profit publishers; desk-top; electronic), as well as such matters as an editorial

board, content, and a title for the journal. Economics are a significant factor, especially given the anticipated subscription base. Using a commercial publisher would probably result in a price of \$20-\$30 per issue, whereas desktop publishing would run about \$10 per issue. The library market for new subscriptions is extremely poor at this time. The committee has endorsed the idea of an electronic journal, based on economics, the large potential audience, and the fact that this type of publication has so far not been heavily utilized in musicology (this is an opportunity to be forward-looking). The potential weaknesses are access and contributions. The committee's proposal is to continue to develop a prototype issue for discussion at the next Fall meeting. Consequently, the committee needs submissions, ideally those that test the technology, including music, tables, illustrations, and sound. Lois Rosow wondered how universities would react to a publication of this sort regarding promotion, tenure, and review committees. Howard responded that this has not yet been tested. Jeffrey Kurtzman added that any articles published in a refereed "electronic" journal should receive the same credibility as those published in any other refereed journal. Howard responded that credibility could be established by holding our journal to the same standards that other scholarly journals maintain in general, including such things as abstracting and indexing in *Music Index* and *RILM*. Linda Austern asked about problems of copyright and permission, and Howard responded that the committee was aware of these, and had looked at *Music Theory On-Line* as a model. John Suess commented that we should consider what the costs of this type of production would be five years from now. Would the costs grow? Howard responded that local phone lines may replace internet, but that most members have service through host institutions. Barbara Hanning commented that we would not be locked in permanently to the electronic format. Stewart Carter asked how distribution would be handled. Howard responded that the committee was looking at *Music Theory On-Line* and *Ethnomusicology Digest* as models. He also mentioned that publicity was another area to be explored. Christoph Wolff suggested using a reprint for the initial test. Paul Walker asked if an electronic journal might be no-cost; Howard answered that, like a desk-top publication, there would be clerical expenses. Walker asked if there were any reason not to distribute the journal. Howard again cited *MTO* and *Ethnomusicology Digest* as models. Stewart Carter pointed out the problems of the technology at the user's end, especially illustrations and music. Howard acknowledged that this is a problem with the technology currently available, and of users' knowledge of it. One member asked that if the electronic journal required essentially the same labor as desk-top, could it also be available in hard copy, and if there would be a charge for the electronic subscription. Howard said both were possible. Hanning requested that John Howard reiterate the proposal of the publications committee. He stated that the proposal was to continue to research the format of an electronic journal, and to produce a prototype. The motion was made and seconded. The majority approved; none opposed; two abstained.

III. NEW BUSINESS

A. Site for 1996 meeting

President Hanning proposed that we accept an invitation to meet at Wellesley College, which offers the benefits of a Fisk organ. No specific date has been set. Claire Fontijn, a faculty member at Wellesley, said the meeting would take place during the academic year, which ends in late April. Linda Austern expressed concern about conflicts with April meetings of related societies, such as the conference on Renaissance women, and asked that the time be reconsidered for the 1997 meeting. Barbara Coeyman remarked that another proposal had been to hold a joint meeting. The Bach Society had proposed Berkeley in 1996, which cannot be accommodated, but 1998 in Bethlehem, PA might be a possibility. Regarding the timing of the 1996 meeting, Kimberly Montford asked if Wellesley was our only option, and Hanning replied that it was the only offer to date. Jeffrey Kurtzman moved to accept the offer, and the membership assented. Paul Walker asked if earlier in April would be a better time. John Suess said that March would be difficult, and moved to have a formal referendum on the matter. Paul Walker said that one will be sent out with the dues notices. Hanning asked if Fall would be preferable, but those present overwhelmingly opposed the idea of tagging the meeting on to the AMS convention. Hanning polled those present on their preference for an April meeting: the vote was twenty-six for, seven against.

B. Other

Paul Walker announced an interdisciplinary meeting about Early Modern Germany (Frühe Neuzeit Interdisziplinär) that will take place at Duke University from 20-22 April 1995, and will include two sessions on music organized by Paul Walker and Steve Saunders; Walker invited contributions from members of our society.

Louise Stein encouraged the members to attend the performance on Saturday, 29 October, of Torrejon y Velasco's *La purpura de la rosa*.

The meeting was adjourned at 1:00 p.m.

Minutes transcribed by Irene Alm

Respectfully submitted by Beth Glixon, Secretary

GEARING UP FOR THE WORLD WIDE WEB

Your journal committee is working hard toward our goal of having a prototype of an electronic journal on the World Wide Web ready for your perusal before the fall business meeting at the AMS. We'll have detailed information for you in the fall newsletter; meanwhile, here's a progress report, along with some tips for any of you who are planning to purchase new computer equipment over the summer.

John Howard, our committee chairman, has apportioned responsibilities to the various committee members, and each

of us would be happy to hear from you with suggestions or questions pertaining to our respective areas:

Stewart Carter (carter@wfu.EDU): journal administration (editorial board, peer review, etc.);

John Howard (howard@rism.harvard.edu): overall direction, technical administration;

Robert Judd (rjudd@sas.upenn.edu): technical aspects of editorial standards and procedures;

Darwin Scott (ECZ5DFS@MVS.OAC.UCLA.EDU): access and intellectual property issues;

Kerala Snyder (ksyr@db1.cc.rochester.edu): traditional aspects of editorial standards and procedures.

In connection with my own responsibility, I would like to invite the membership to submit articles for the prototype. Please send them both in hard copy and on disk to me at the Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604 by May 15, 1995. Ideally, our prototype should contain several short but substantive articles that present us with differing -- but not extensive -- technical demands: graphics, short musical examples (no more than four staves to a system, please), and/or short taped sound examples. Reviews are also welcome.

Your articles will contain a copyright notice, but please do not ask us to include any material that is itself copyrighted (such as commercial recordings) unless you have written permission to reproduce it electronically. Also, since there are no page numbers in an electronic journal, please organize your articles into numbered sections for the purpose of later citation of your work.

If you are planning to purchase a new computer in the near future, be sure it has at least a 14,400 bps modem (preferably 28,800) and a 16-bit sound card. Be on the lookout for Web browsers such as Mosaic or Netscape at your institutions or online services. Lacking these, you can still access the text portion of WWW offerings through a program called Lynx on your mainframe server. If it's not there, ask your system administrator to install it; that's what I did. Then start browsing!

Kerala J. Snyder

Recent Publications by Members

Heinrich Biber. *Sonata Violino Solo rappresentativa*. Edited by Michael Lutz. *Denkmäler der Musik in Salzburg*. Faksimile-Ausgaben, Band 5. Salzburg: Selke-Verlag, 1994.

Dietrich Buxtehude. *Instrumental Works for Strings and Continuo*. The Collected Works, vol. 14. Edited by Eva Linfield. New York: The Broude Trust, 1994.

Hanning, Barbara Russano. "Images of Monody in the Age of Marino." In *The 'Sense' of Marino: Literature, Fine Arts and*

Music of the Italian Baroque, edited by Francesco Guardiani (New York, Ottawa, and Toronto: Legas, 1994), 465-86.

Holzer, Robert, "Ma invan la tento et impossibil parmi,' or How *guerrieri* are Monteverdi's *Madrigali guerrieri*?" In *The 'Sense' of Marino: Literature, Fine Arts and Music of the Italian Baroque*, edited by Francesco Guardiani (New York, Ottawa, and Toronto: Legas, 1994), 429-450.

Lodovico Viadana. *Sinfonie musicali a otto voci (Venice, 1610)*. Edited by James Ladewig. Italian Instrumental Music of the Sixteenth and Seventeenth Centuries. New York and London: Garland Publications, 1994.

Wolff, Christoph, and Daniel Melamed, editors. *Anguish of Hell and Peace of Soul: A 1623 Collection of Sixteen Motets on Psalm 116 by Michael Praetorius, Heinrich Schütz, and Others*. Harvard Publications in Music, vol. 18, 1994.

Upcoming Conferences

Infinite Boundaries: Separation and Unity in Early Modern German Lands. 20-22 April 1995. Duke University, Durham, N. C. First international meeting of the Frühe Neuzeit Interdisziplinär (FNI). Focus on the question of boundary formation of the period from a variety of disciplinary perspectives (intellectual and social history, literature, art history, musicology, religion, history of science and medicine). Contact: Max Reinhart, Pres. FNI, Dept of German, University of Georgia, Athens, GA 30602-1797. Telephone: (706) 542-6211.

E-mail: reinhart@uga.cc.uga.edu.

Antique Musicae Italicae Studiosi-Como, Biennial Conference: Musical Relationships between Italy and Germany in the Baroque Period. 10-12 July 1995. Menaggio (Como), Italy. Contact: Dott. Andrea Luppi, A. M. I. S.-Como, via Milano 151, I-22100 Como, Italy.

Boston Early Music Festival and Exhibition. 13-18 June 1995. Focus on Henry Purcell, with full performance of *King Arthur*, complete with Dryden's text, and other concerts of music by Purcell and his contemporaries. Scholarly symposia. Contact: Kathy Fay, Executive Director, BEMFE, P.O. Box 2632, Cambridge, MA 02238.

Cultural Cross-Currents: Spain and Latin America, ca. 1550-1750. June 18-July 8 1995. Aston Magna Foundation for Music and the Humanities.. Contact: Joseph Darby, Administrator, Aston Magna Academy, 120 West 44th Street, #1001, New York, N. Y. 10036-4020. Telephone: (212) 819-9123. E-mail: jzd@cunyvms1.gc.cuny.edu.

Hofstra University Interdisciplinary Symposium: Seventeenth-Century Dutch Art and Life. 19 October 1995. Contact: Office of Field Services, School of Education, 203 Mason Hall, 124 Hofstra University, Hempstead, NY 11550-1090.

Dance to Honour Kings: Sources for Court and Theatrical Dramatic Entertainments, 1690-1740. 22-24 August 1996. King's College London and the Royal Academy of

Music. 200-300-word proposals, including audiovisual requirements, are due by 1 November 1995. Contact: "Dance Conference King's," c/o The Department of Music, King's College London, The Strand, 756. Telephone: 01235-850 756.

Annual Conference, Danville, KY

April 27-30, 1995

Preliminary Program

Conference registration will take place upon check-in at the Shaker Village. Those not staying at the Shaker Village may pick up registration packets at the paper sessions.

Thursday, April 27

7:15 p.m.: Opening Dinner, Shaker Village

Demonstration of Shape-Note Singing, Ron Pen, University of Kentucky School of Music. Wine reception following.

Friday, April 28

7:30 a.m.: Breakfast (optional), Shaker Village

Morning Sessions, Shaker Village

9:00 a.m.: Session I

EARLY BAROQUE DANCE IN ITALY AND FRANCE

Bruce Gustafson, Chair

David Buch: "The Sources of Dance Music for *the Ballet de cour* before Lully"

Barbara Sparti: "Urban VIII's Physician Reports 'On the Origin and Nobility of Dance'"

10:45 a.m.: Session II

EDUCATION AND PROMOTION OF WOMEN IN ITALY

Louise Stein, Chair; Ellen Rosand, Respondent

Claire A. Fontijn: "Cavalli's Musical Legacy: Works by Strozzi and Bembo"

Beth Glixon: "'*La prima diva della lirica italiana*' New Light on the Life and Career of Anna Renzi"

1:00 p.m.: Lunch

Afternoon and Evening Sessions, Centre College

2:15 p.m.: Session III

PUBLIC AND PRIVATE MUSICS

Craig Monson, Chair and Respondent.

Timothy D. Watkins: "The Welfare of the Stage: Seventeenth-Century Jesuit School Drama in the Hapsburg Empire"

Jonathan E. Glixon: "Music at the Venetian *Scuole Piccole* in the Seventeenth Century"

Colleen Reardon: "Cracks in the Convent Wall: Music as Dialogue Between Convent and Community"

4:45 p.m.: Focus Session

THE RESTORATION OF DIDO

Linda Austern, Chair; response from a literary critic to be announced

Andrew Walking: "No, faithless man, thy course pursue": Purcell's *Dido and Aeneas* as Political Allegory

6:00 p.m.: Wine Reception and Dinner Buffet

8:00 p.m.: CONCERT Drew Minter, countertenor: Music of Purcell. Weisiger Theater, Norton Center for the Arts, Centre College. Wine reception following.

Saturday, April 29

7:30 a.m.: Breakfast (optional), Shaker Village

Morning Sessions, Centre College

9:00 a.m.: Session IV

MUSICAL AND MYSTICAL STRUCTURES

Eva Linfield, Chair and Respondent

Robert L. Kendrick: "Refrain Structures in the Psalms of Chiara Margarita Cozzolani"

Beverly Stein: "The Rhetoric of Symmetry: Multiple Levels of Structure in Carissimi's *Jephte*"

Steven E. Plank: "Music of the Ravish'd Soul: Some Reflections on Seventeenth-Century Settings of the Song of Songs"

11:30 a.m.: Session V

DEVOTIONAL AND DOMESTIC SONG IN ENGLAND

Robert Shay, Chair; Sally Sanford, Respondent

Susan Tara Brown: "Song-text Themes within Henry Playford's *Harmonia Sacra*: a Mirror of Seventeenth-Century Anglicanism?"

Gordon J. Callon: "Oxford, Bodleian Library Ms Broxbourne 84.9, and London, Lambeth Palace Library Ms 1041: English Sources of Songs (ca. 1650-63) with Theorbo, by Charles Colman (ca. 1605-1664) and his Contemporaries"

1:00 p.m.: Lunch and Business Meeting

Afternoon Sessions, Centre College

2:15: Session VII

FORMAL AND INTERPRETIVE INNOVATION IN ITALY

Chair and respondent to be announced

Susan Shimp: "Women, Magic, and Incantation in Counter-Reformation Rome: Mazzocchi's *La Catena d'Adone*"

Roark Miller: "D'India, Vitali, and the Venetian Strophic Aria"

Jane Redd: "Beneath the Librettist's Skin: Cavalli's Interpretation of Busenello's *Gli Amori d'Apollo e di Dafne*"

7:15: Dinner, Shaker Village

Shaker Singing Meeting. Randy Folger, Director of Music, Shaker Village. Wine reception following

Sunday, April 30

7:30 a.m.: Breakfast (optional), Shaker Village

Morning Paper Session, Shaker Village

9:00 - 11:00 a.m.: Session VIII

SEVENTEENTH-CENTURY MUSIC AND THE NEW MUSICOLOGY

Tim Carter, Chair

Robert R. Holzer: "Criticism after 'The Age of Criticism': Genres of Poetry and *poesia per musica* in the Early *Seicento*"

Anne MacNeil: "The Modern Centaur: Musical Representations of Genre in Early *Seicento* Theater"

Suzanne Cusick: "Gender, Genre, and the Carnavalesque in Some Musical Theatre from Early *Seicento* Florence"

Transportation

Danville is located in the heart of the Bluegrass, a picturesque region in central Kentucky celebrated for its horse and tobacco farms. The nearest airport is Lexington (about 45 minutes by car). Louisville is located about 75 minutes away by car. Centre College will provide van service between the airport and the Shaker Village at a cost of \$10 per trip (\$20 round trip). We ask that you send in your materials in as early as possible. We cannot guarantee ground transportation if you contact us after April 1. We will do our best to make a reasonable schedule, but please understand that we are using student drivers and college vehicles, so we will not be able to meet each flight. We will let you know the times we plan closest to your arrival and departure. We have included directions for those wishing to drive. During the meeting, we plan bus transportation between Shakertown and Danville. Please indicate on the form if you will need this. If you are planning to drive your own car or to rent one, please let us know that, and let us know how many others you might be willing to take. This will prevent us hiring unnecessary buses.

Lodging

The official hotel of the meeting is the Shaker Village at Pleasant Hill, KY. It is located about 12 miles from Danville (about 25 minutes by car). We've enclosed one of their brochures, but even this handsome publication cannot adequately convey the sense of stepping back into history one has upon entering the grounds. Accommodations are reasonably priced, clean, and comfortable. The enclosed lodging form gives the details of the prices of rooms. To be sure of getting a room, please send in your form by April 1. We can assist with finding roommates if you choose to share a room. If you do not plan to stay at Shakertown, please indicate that on the registration form.

Meals, etc.

In this case, it's the etc. that's going to get your attention. This part of Kentucky is dry. That means that no alcohol of any kind is sold in any way (you can get it Lexington and Louisville, but not much else between there and here). And that means that we don't have a variety of restaurants. We have therefore organized meals for the meeting at Shaker Village and at Centre College. Breakfast will include two options: a full buffet and a lighter buffet; you may choose which one when you arrive. Lunches and dinners will have a limited menu, but both places have agreed to try to accommodate special diets. Please indicate any special needs on the form (neither place can accommodate a Kosher diet). We have arranged for private wine receptions each evening; see the schedule for details.

Once you've completed the registration form and enclosed what will seem like a whopping check, remember that you will have very little additional expense beyond your hotel room and breakfast bill.

Please do not hesitate to call on me if you have additional questions. My telephone number is 606-238-5432. My e-mail address is schildk@centre.edu. I am relatively new to e-mail, but it has already proved a highly efficient tool in organizing the conference.

Keep the April 1 deadline in mind, and send in your materials as soon as possible.

With any luck at all, we should have dogwoods and spring flowers in full bloom at the end of April. We're looking forward to hosting you at one of America's outstanding historic sites and one of its leading liberal arts colleges.

David Schildkret
Local Arrangements Chair

Printz (cont.)

This list then forms the basis for the organization of the remainder of the treatise. The rest of chapter 2 deals with the first two items on the list; chapter 3 speaks of how to maintain a "pure and lovely voice," with some rather quaint advice about diet, while chapter four deals more specifically with proper vocal production. Printz refers the reader to his own earlier work for information on the proper interpretation of musical signs, then devotes chapter 5 to instructions for the construction of a monochord to assist the singer in the "pure formation of intervals." The sixth chapter offers some exercises in geometry, in case the reader needs help with the basic measuring tasks involved in building the monochord. Chapter 7 deals with the correct execution of rhythm, chapter 8 with diction, chapters 9-12 with ornamentation, and the final chapter with *Vitia figuralis*.

The first chapter, however, has no model in other treatises of the time. In it, Printz addresses the proper conduct of what he calls the *Chorus symphonicus*, a general term used in the seventeenth century to denote a group in which there were several singers for each part. Here, Printz uses *Chorus symphonicus* to mean the groups of boys from the Latin school who ventured out into the community to sing for alms. These groups, common throughout Germany well into the eighteenth century, were led by older boys from the schools, not (as Printz is careful to point out) by one of the teachers. Printz, by including a discussion of such a group in his book, is establishing basic standards for all choral singing: even in this usually unruly ensemble the dictates of good musicianship must be observed.⁴

To achieve this goal, Printz felt that the inexperienced directors of the *Chorus symphonicus* required detailed advice on all the most basic matters of how to choose music, how to conduct, how to organize the group, how the singers should rehearse, and how they should stand to perform. Some of the advice is amusing in its earthiness, some of it is still practical today, and some sheds interesting light on the logistical details of this kind of choral performance.

Printz begins by laying out the hierarchy of directors: “many people are required in order to make good music in which one or even several people direct.”⁵ There is a principal director who chooses the music, gives the main beat, sees that the written parts are prepared, and oversees the sub-directors. These sub-directors sometimes perform as concertists, at other times they serve as section leaders, and at still other times they “give the beat in such a manner that it coincides perfectly with that of the director.”⁶ Printz thus confirms the well-known practice of having several people beating time.

Printz then focuses his attention primarily on the principal director, the *Præfectus Chori*, explaining that this should be the student “who best understands the music, who can give a perfect beat, and who therefore has some authority over his fellow students.”⁷ Printz admonishes the choir members to follow their leader “absolutely in all matters that are appropriate to the choir and the choral music,”⁸ while at the same time reminding the *Præfectus Chori* that “he should not disdain, but rather accept, any useful and beneficial advice that is modestly suggested by others.”⁹ Printz reminds the leader to be clear in giving the beat and to avoid conducting in a “silly or arrogant [nährische oder hoffärtige] manner” (p. 7). He also warns against allowing the beat to rush, “because this distorts the harmony and makes it sound like a butcher chopping meat for sausages.”¹⁰

Later in the treatise (in chapter 7, during the discussion of rhythm), Printz returns to the matter of beating time. He reminds the singer to pay attention to the beat, “which he should do with his eyes as well as with his ears.”¹¹ The singer is exhorted to watch the conductor, “especially when he notices that the director lengthens the beat for the sake of creating an ornamental figure, such as an artful musician may write, or if he speeds up or slows down the time for the sake of an affect or for some other reason.”¹² Some changes of tempo, Printz suggests, should be indicated in the parts by the use of such words as “*Adagio*, *Lento*, *Largo*, *Allegro*, *Presto*, and so forth” (p. 38). By observing the beat with the ear, Printz explains, he means that the singers should listen to one another, not that the conductor should beat time aloud with a stick.

Printz clearly expects the singers to be looking either at the music or at the conductor, and he warns that even singers who claim to know their parts should not sing from memory:

So many are so lazy that they do not like to look at the part but rather turn their prying eyes here and there, I know not where, and shriek everything as they please, just as it comes into their heads.¹³

Yet it was apparently common, at least in the *Chorus symphonicus*, that not everyone held music, for Printz suggests that “the most proficient singer of each voice should carry his part” (p. 5).¹⁴ This “most proficient singer” apparently had other important duties:

If a piece is arranged in such a manner that sometimes one, two, or at most four voices are heard

by themselves, and where sometimes more voices enter, then the leader should see to it that the best singers sing each part alone for as long as those few parts are heard by themselves. But once more voices enter, all the choristers should join in together, as in a church choir.¹⁵

In other words, in exposed passages, the best singers should sing alone, with the entire section joining only for full-voiced passages. It is clear from the context that Printz makes this concertist-ripienist suggestion for practical reasons: he wants to achieve the best performance. He is not concerned with an aesthetic issue about the opposition of concertists and ripienists, nor is he concerned with how many singers there are all together. Instead, in an exposed voice, he does not want one bad singer to “spoil what another does perfectly well [so verderbet gemeiniglich einer, was der ander gut machet]” (p. 6).

To what extent such advice might have applied to other kinds of choirs, such as church choirs, is an open question. Printz, in trying to remedy the perceived failures of the *Chorus symphonicus*, is reminding his pupils of standard practices; nowhere does he say anything to suggest that his advice for the *Chorus symphonicus* is in any way different from what the boys would have known from singing in church choirs.

He therefore touches on a number of practical matters that should probably have been common sense. Printz reminds his students that they should rehearse all the pieces, even those that are already familiar to the senior boys, because some of the younger boys may not know them as well. He even suggests that they sing in public “only those [pieces] which can be performed without mistakes [nur diejenigen gebrauchen, die ohne einigen Fehler getroffen würden]” (p. 4). He reminds the conductor that the best way to find mistakes and correct them is for the leader to have a score or tablature. From the context, it is clear that, while this was a preferable situation, it was not always the case. Printz remarks that mistakes can be easily corrected if the leader has the basso continuo part, provided he consults with the sub-director who has the music for the offending part, but he clearly favors a “suitable score or tablature with the text written underneath [eine schickliche *Partitur* oder *Tablatur* gebracht würden, mit untergelegten Text]” (p. 8).

Printz includes advice for choosing the music the *Chorus symphonicus* will perform. The boys were expected to sing music with Christian texts, preferably from the Bible. Any non-Biblical text should first be checked with the Kapellmeister, according to Printz, “since it can easily happen that something blasphemous is shrewdly hidden beneath pretty words [Weil aber leicht geschehen kan, daß unter hübschen Worten etwas Ketzerisches subtiler Weise stecken kan]” (p. 4). The leader should also consider the Christian calendar and the general mood of the homeowner when selecting appropriate music:

he will present noble and erudite people with something either devotional, or sumptuous, or artful, if he thinks that is what they desire; something

cheerful to those who are of cheerful disposition, something sad to those who are mournful, and so forth. . . .¹⁶

Similarly, the singer should use a quality of voice appropriate to the text (p. 22).

Printz admonishes the leaders of the *Chorus symphonicus* to pick good compositions; i.e., they should be free from parallel fifths and octaves, and they should not be “borrowed from secular songs and dances [von Weltlichen Liedern und Tänzten entlehnet seyn]” (p. 5). Finally, he recommends that the pieces chosen not be sung at too high a pitch, lest the “Discantists . . . oversing, ruin their voices, or become hoarse so that they can no longer be used in church.”¹⁷

To find appropriate pitches, Printz suggests that the leader either use a pitch-pipe or develop a kind of perfect pitch by determining the lowest pitch he can sing and then reckoning the desired starting pitch from that one. Printz reminds the leader that, if the piece involves voices but no instruments, it may be transposed to a comfortable range rather than sung at the written pitch. To give the opening pitch, the leader should sound the tonic triad (*Triadem harmonicam* of the *modi*). Printz expected the singers to take care not to oversing:

For not only is it disgraceful if the singers open their jaws so wide that one can drive in a cartload of hay, and scream so loudly that they turn blue and roll their eyes like a slaughtered ram; but it sounds extremely grotesque, so that it could be mistaken for the bawling of drunken peasants or the howling of dogs and not be recognized as graceful music.¹⁸

He returns to this theme in chapter 4, which “contains numerous rules pertaining to the voice [Hält in sich etliche Regula die Stimme betreffend]” (p. 20). Among these rules are that no one voice should be louder than the others, that all the tones should be equally loud (unless the composer indicates otherwise through the use of the words *piano* and *forte*), that high notes will sound louder than low ones and that the singer should compensate for this, that long notes should be even in tone and not pulsed with the beat (or use a *triletto* or *trillo*), that “when a number of people sing the same voice . . . they should all start, move, and stop at the same time, but not breathe at the same time.”¹⁹ This last sounds like the modern choral practice of stagger breathing.

Printz reminds us that the size of the voice and the number of singers varied according to the situation.

In churches and other large spaces, one should sing with a rather strong and fresh voice, whereas one should sing with a moderate and graceful voice in small rooms or dining rooms. . . . It is therefore wrong to assign two or more vocalists to the same voice for a private performance, unless one were eager to deliberately create a great din.²⁰

By inference, then, outdoors and in church it would be possible to use more than one singer on a part; Printz implies that this is preferable.

Printz expected the singers to stand in an orderly semi-circle, even in the sometimes unruly *Chorus symphonicus*.

Once they come to the house at which they are to sing, they are to form a crescent; if the piece consists of two choirs, then the prefect's choir is to stand to the right and the other to the left. For it is most unattractive if they stand helter-skelter like a flock of sheep or if the voices of different choirs become mixed.²¹

The discipline of the *Chorus symphonicus* represents a minimum standard; Printz must have expected the same kind of arrangement in formal situations as well.

Though the discussion of ornamentation is detailed and lengthy, Printz is not explicit on the matter of who sang ornaments. Soloists unquestionably added ornaments, even in the *Chorus symphonicus*.

[The director] should furthermore insist that each singer who must carry his part alone can articulate all the ornaments and avoid all *Vitia figuralia* and *Cantionis*.²²

Vocal ornamentation is necessary to the style, “for, like an unsalted dish, a melody without figures holds little pleasure.”²³ The ornamentation was most elaborate when there was a single singer to a part, but some of Printz's comments suggest that choirs used at least some ornamentation.

When singing the figures that are not explicitly arranged by the composer, one should be careful to sing them at the right time and place, so that one does not cause any *vitia compositionis*. Therefore one should proceed particularly carefully in full-voiced pieces; if one sings alone, he should pay close attention to the bass. This applies also to fellow singers if there are only a few.²⁴

The caution clearly applies to three situations in which ornamentation is used: 1. full-voiced (i.e., choral) pieces, 2. solo pieces, and 3. concerted pieces for a few voices. The book includes careful instructions for executing ornaments, along with extensive musical illustrations.

In this respect, *Musica modulatoria* is much like other singing manuals, most of which devote substantial discussion to the correct placement and performance of ornaments. Printz's treatise devotes five of its thirteen chapters (chapters 9-13) to this material. But by opening with an introductory chapter that deals specifically with the problems of directing the *Chorus symphonicus*, Printz makes it clear that his advice on singing in *Musica modulatoria* applies primarily to singing in choirs.

Printz seeks to make the *Chorus symphonicus*, an apparently disorderly institution, into something that more nearly resembles the other choirs in which the boys of Sorau sang.

Because both the advice on the *Chorus symphonicus* and on singing is addressed to beginners, the treatise gives important details that a work intended for a more advanced audience might have assumed. It therefore offers valuable insights we cannot find elsewhere.

From *Musica modulatoria* we can infer, for example, that for performances in all but private homes a chorus with more than one singer to a part was the normal ensemble. These choirs stood in sections, looking at a conductor, whose job included giving a clear beat. The tempo could be flexible when necessary, for example in certain ornaments or to bring out the all-important affect of the text. The choristers did not each have a copy of the music, but shared them with the best singer of each voice. Singers were to look either at the conductor or at the music and were not to sing from memory. Soloists added ornamentation, and choral singers did as well in certain circumstances. Concertists sang the more exposed sections, and the rest joined for the full-voiced sections. Choirs sang a cappella when the situation

demanded it and transposed music freely to comfortable ranges.

In *Musica modulatoria*, Printz makes clear his view that all singing, even in the lowly *Chorus symphonicus*, requires the same attention to detail and to good musicianship. Therefore, even though the most specific statements in the treatise refer to one particular kind of ensemble, Printz's unique discussion of the fundamentals of choral singing provides useful insights into late seventeenth-century vocal performance practice. Printz's advice about the *Chorus symphonicus* and about good singing in general help us to form a more complete picture of seventeenth-century choral practice in Northern Germany.

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Music wird fürs andere erwecket, und vermehret durch gebürliche Belohnung und Beförderung fürtrefflicher Musicorum]" (p. 11); and ". . . young boys . . . are never more eager to learn music than when they see that only those who can sing best receive the most choir money and other benefits [den jungen Knaben, welche niemals begieriger seyn, die *Music* zu lernen, als wenn sie sehen, daß allein diejenigen das meiste Chor-Geld und andere Beneficia erlangen, welche am besten singen können] (pp. 11-12). It is tempting to speculate that Printz, frustrated with the level of support for the boys, undertook to write *Musica modulatoria* both as a way of insuring that their performance would be beyond reproach and to remind the townspeople of their duty to support the boys properly.

⁵ "werden viel Personen erfordert, eine rechtschaffene *Music* zu *praesentieren*, unter denen eine oder auch etliche dirigiren" (p. 1).

⁶ "formiren den *Tact* dergestalt, daß er gar genau übereinkomme, mit dem *Tact* des *Directoris*" (p. 2).

⁷ "der die *Music* am besten versteht, und einen perfecten *Tact* formiren kann, auch darbey etwas Autorität bey seinen Mitschülern hat" (p. 3).

⁸ "in allen billichen Dingen, so den Chor und Chor-Music betreffen, völligen Gehorsam leisten sollen." (p. 3).

⁹ "Jedoch sol er, im Fall einer oder der ander etwas nützlich und dienliches mit Bescheidenheit erinnerte, sich nicht verdriessen lassen, solches anzunehmen." (p. 3).

¹⁰ "Weil dadurch die *Harmony* deformiret natürlich lautet, als wenn die Fleischhacker zu Würsten hackten" (p. 7).

¹ For a representative list, see George J. Buelow, "Vocal Ornamentation in the Sacred Music of the Schütz Era" in *American Choral Review*, vol xxiv, no. 2 and 3, April and July, 1982, pp. 6-7. See also the bibliography in *Performance Practice: Music after 1600*, Howard Mayer Brown and Stanley Sadie, eds. (NY: Norton, 1989), especially pp. 498-499.

² *Ibid.*, pp. 6-7.

³ 1. eine sonderbare Lieb und Lust zur Music, 2. eine Natürliche Geschicklichkeit, 3. eine reine und liebliche Stimme, 4. eine vollkommene Wissenschaft *Musicae signatoriae*, 5. eine reine Formirung aller Intervallen, 6. eine genaue in Achtnehmung der Zeit, welche die vorgeschriebene Soni oder Pausen wahren sollen, 7. eine deutliche Aussprechung des Textes, 8. eine rechte Wissenschaft der Musicalischen Figuren und Zierlichkeiten, nebst künstlicher Hervorbringung derselben, und 9. die Wissenschaft der *Vitorum Figuralium* und wie selbige vermeidet werden sollen" (p. 10-11). All quotations preserve Printz's original spelling and vocabulary.

⁴ Some pointed comments in the text suggest that Printz may also have meant to chide the burghers whose proper response on hearing such groups was to be generous in giving alms. There are a few references to almsgiving in the first chapter itself: he explains that he undertakes the task of explaining the proper running of a *Chorus symphonicus* because he is concerned with the "profit and welfare [Nutzen und Wolfahrt] of my pupils" (p. 2); he admonishes the boys to behave well "so that honest people may be led to generosity [und ehrliche Leute zur Liberalität angereizt werden] (p. 4). In Chapter Two, he makes it clear that the joy of music can best be nurtured with financial reward: "The joy for music is also awakened through the judicious use of reward and promotion for the best musicians [Die Lust zur

¹¹ “welches er beydes mit dem Gesicht, als auch Gehör thun sol” (p. 37).

¹² “welches er fürnemlich thun sol, wenn er mercket, daß der *Director*, wegen einer zierlichen *Figur*, so etwan von einem künstlichen *Musico* gemacht wird, die *Zeit des Tacts* verlängert, oder eines *Affecten* oder andere Ursach halber die *Mensur* geschwinder oder langsamer führt” (pp. 37-38).

¹³ “Sintemal etliche so faul seyn, daß sie nicht gerne aufsuchen, sondern ihre Augen vorwitziger-Weise, ich weiß nicht, wohin wenden, und also nur nach Gedanken drein schreyen, wie es ihnen einkommet” (p. 9).

¹⁴ “Der geübteste Sänger von jeder Stimme sol seine Partem selbst tragen.” (p. 5-6).

¹⁵ “Wenn ein Stück also gesetzt ist, daß bisweilen 1, 2, 3 oder aufs höchst 4 Stimmen alleine gehört werden, bisweilen mehr darzu fallen, da sol der *Præfectus* anordnen, daß die besten Sänger jeder eine Stimme gantz alleine singen, so lang die wenig Stimmen sich alleine hören lassen. Wo aber mehr Stimmen darzu kommen, sol er alle Chor-Sänger gleichsam als eine *Capelle* mit einfallen lassen” (p. 6). The term *Capelle*, used interchangeably to mean “orchestra” or “church choir,” seems best translated as “church choir” in this context.

¹⁶ “bey Vornehmen und Gelehrten, nachdem er vermeinet, daß sie gesinnet sind, entweder etwas andächtiges, oder prächtiges, oder künstliches, bey Frölichen etwas fröhliches, bey Traurigen etwas trauriges, und so fortan” (p. 5).

¹⁷ “die *Discantisten* sich nicht überschreyen, ihre Stimme verderben, und heiser werden, also daß sie hernach in der Kirchen nicht gebraucht werden können” (p. 5).

¹⁸ “Massen es nicht allein schändlich stehet, wenn die *Vocalisten* das Maul so weit aufsperrn, daß man mit einem Fuder Heu hinein fahren möchte, und so starck schreyen, daß sie erschwartzten, und die Augen verkehren wie ein gestochener Bock, sondern auch überaus häßlich lautet, und ehe für ein Geschrey bezechter Bauren oder heulender Hunde, als eine zierliche Music gehalten werden möchte” (p. 8).

¹⁹ “Wann ihrer etliche eine Stimme singen . . . sollen sie zugleich anfangen, fortgehen, und aufhören, nicht aber zugleich Athem holen” (p. 22).

²⁰ “In denen Kirchen und andern grossen Orten, sol man mit ziemlich starcker und frischer, hergegen in kleinen Zimmern und Tafel-Stuben mit mässiger und lieblicher Stimme singen. . . . Daher ist es ganz unrecht, wenn man in einer Privat-Music zween oder mehr *Vocalisten* zu einer Stimme stellet. Es wäre denn Sach, daß man mit Fleiß ein grosses Geschrey anrichten wolte” (p. 22).

²¹ “bis sie für das Haus kommen, für welchem sie singen wollen, da sollen sie einen halben Mond mit ihrer Stellung formiren, und so das Stück Zwey-Chörich ist, sol ein Chor dem *Præfecto* zur Rechten, der andere zur Lincken stehen. Massen es sehr garstig ist, wenn sie unter- und übereinander hocken wie eine Heerde Schaafe, oder die Stimmen unterschiedlicher Chöre vermenget werden” (p. 5).

²² “Er sol ferner darauf sehen, daß jeder Sänger, sonderlich wo er eine Stimme alleine singet, alle Zierlichkeiten wol anbringe, und alle *Vitia Figuralia* und *Cantionis* vermeide” (p. 8).

²³ “Denn gleich wie eine ungesaltzene Speise; also ist eine Melodey ohne Figuren wenig annehmlich” (p. 42).

²⁴ “In Anbringung der Figuren, so nicht ausdrücklich von dem *Componisten* gesetzt sind, sol man Acht haben, daß solches zu rechter Zeit, und an gehörigen Ort geschehe, und daß man keine *Vitia Compositionis* verursache. Dannenhero soll man in vollstimmigen Sachen sonderlich behutsam gehen, und wenn einer alleine singet, wol auf das *Fundament* mercken, ingleichen auf die Mit-Sänger, wenn ihrer wenig *concertiren*” (p. 44).



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for Seventeenth-Century
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ISSN# 1054-6022

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 February 1995

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