

# *Society for Seventeenth-Century Music*

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

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## Abstracts of Presentations at the Fifth Annual Conference 10-13 April 1997, Florida State University, Tallahassee

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## Conference Program, April 1997 (Florida State University)

FRIDAY, APRIL 11

ITALIAN OPERA AND MADRIGAL

**Jennifer Williams Brown, "'Innsbruck, ich muss dich lassen': Tracing Orontea's Footprints"**

One of the seventeenth century's most famous and widely-disseminated operas, Cesti's *Orontea* held the stage for thirty years after its Innsbruck premiere (1656). The libretto saw at least twenty-five editions--on both sides of the Alps--and even Samuel Pepys owned a score. Today, *Orontea* enjoys the rather unique privilege of having been both published and recorded in respectable modern versions. Despite its obvious importance to seventeenth-century opera history, however, many aspects of the work's genesis and production history remain obscure: we are still far from knowing what music was performed when and where, or even what notes were actually written by Cesti. *Orontea* in fact displays many of the same classic problems that have preoccupied Monteverdi scholars for so many years. Like *L'incoronazione di Poppea*, *Orontea* exists in two distinct musical versions whose relationship with the presumed composer, with each other, and with the libretto tradition is decidedly enigmatic.

As with *Poppea*, too, one version of *Orontea* has traditionally been given greater credibility than the other. The "Italian version" (preserved in three nearly identical manuscripts: *I-Rvat*, *I-Rsc*, and *I-Pac*) is thought to represent Cesti's "original" music fairly well; this version formed the basis of Holmes's 1973 edition, and is the one normally cited when *Orontea* is discussed. The "Cambridge" version (Pepys's score, in *GB-Cmc*), has thus been accorded less value; it is described as incomplete and heavily "adapted" for a later revival. The most significant of these "adaptations" are to the roles of Alidoro, the male lead, and Gelone, the comic servant.

But there are several reasons to question this assessment. In point of fact, the Italian manuscripts differ from the Innsbruck libretto as often as the Cambridge score does; moreover they include one number apparently introduced after Cesti's death. And when we actually compare the two versions note by note, their relationship appears to be the reverse of what has been assumed: the Italian version is rife with problems and inconsistencies of just the sort that might arise from adaptation, and, in each case, the Cambridge score presents a reading that is more consistent with the norms of Cesti's style.

This paper will challenge and supplement the traditional view of *Orontea's* musical sources. By studying the roles of Alidoro and Gelone, I will suggest that the Cambridge version is much closer to Cesti's conception--and the Italian version further from it--than previously thought. I will also attempt to determine when in *Orontea's* production history certain variants arose by examining libretti, letters, and other documents. Through an analysis of handwriting and paper, I will show a clear link between the Cambridge score and the Teatro di SS. Giovanni e Paolo, where the Venice 1666 revival took place, and propose that Cambridge version may derive from a score Cesti sent from Innsbruck to the Venetian impresario Marco Faustini in late 1665.

Most scholars are familiar with the idea that opera is a fairly unstable genre--even today, an opera normally undergoes certain changes each time it is produced. Yet the present-day observer of seventeenth-century opera is often unaware of this textural turmoil--virtually all of the surviving scores are neat, pretty copies that give the impression of being stable, definitive texts. It's only when we start digging beneath the surface that the extent and nature of the revisions become apparent. My purpose in writing this paper is not to strip away layers of "inferior" accretions to reveal the "pure" Cesti underneath, but rather to identify as clearly as

possible what the various stages in the production history have been, and how the surviving sources reflect that tradition. Only with a thorough grasp of all the ways an opera was heard and disseminated can we hope to understand this marvelous and unstable genre.

See **J. W. Brown**, "'Innsbruck ich muss dich lassen': Cesti, Orontea, and the Gelone Problem" in *Cambridge Opera Journal* (2000): 179-217.

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**Beth L. Glixon** (University of Kentucky), "Vettor Grimani Calergi as Consumer and Patron of Opera"

Vettor Grimani Calergi (1610-1665), one of the most infamous, violent, and colorful Venetians of the seventeenth century, was also one of the most influential patrons of opera in mid-seventeenth-century Venice. A cousin of Giovanni Grimani, proprietor of the Teatro SS. Giovanni e Paolo, Grimani Calergi (a secular abbot) was drawn both to singers and to opera production. Although scholars such as Henry Prunières, Lorenzo Bianconi, and Thomas Walker have mentioned Grimani Calergi briefly (especially concerning the late 1640s and early 1650s), the depth of his musical patronage and activities has never been fully appreciated. A portrait of this nobleman can be drawn from a variety of sources, including opera librettos, ambassadors' reports, notarial acts, Venetian criminal records, and Grimani Calergi's own letters.

Grimani Calergi's passion for the arts drew him to musicians such as Anna Maria Sardelli and Antonio Cesti; his associations with them led to violence, eventually resulting twice in his banishment from Venice during the 1650s (and in Cesti's avoidance of the city). Grimani Calergi enjoyed friendly relationships with the Duke of Mantua, the Archduke of Austria, and Mattias de' Medici. These connections aided him in the recruiting of singers for opera, and, in the case of the Archduke, in the procurement of at least one score.

Grimani Calergi's influence on the operatic scene is most evident during the seasons of 1663, 1664, and 1665. That first year he moved his allegiance away from the Grimani theater (where he had, from time to time, acted as impresario), creating tension and bitterness between the two branches of the family. Grimani Calergi's artistic choices probably led to the first truly successful season at the rival S. Luca. Following the death of Giovanni Grimani in 1663, Grimani Calergi returned to SS. Giovanni e Paolo. Very likely it is no coincidence that the two-year absence of the noted impresario Marco Faustini from the Grimani theater occurred precisely during Grimani Calergi's presence there.

Grimani Calergi's insatiable love of opera, which had brought segments of the Venetian nobility to dangerous levels of violence, also added to the musical reputation of the city as a result of the nobleman's introduction of spectacular new singers such as Giulia Masotti. Through opera Grimani Calergi was able to add splendor and prestige to the city that had suffered from the darker side of his personality.

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**Catherine Moore** (New York, NY), "Thundering Vortex: The 1631 Eruption of Vesuvius Commemorated in Madrigal Poetry"

This paper explores the context and implications of Michelangelo Rossi's madrigal setting of "Mentre d'ampia voragine tonante" and assesses the wider significance of an unusual volume of Barberini poetry. Until now, no conclusive dates of composition were known for two of Rossi's major works, the published book of keyboard pieces and the unpublished madrigals. Thanks to the recent identification of the poetic source of just one madrigal, we can date the

completion of the two-book madrigal set to the early 1630s and support the supposition by other scholars that the keyboard pieces were also composed in the 1630s.

The madrigal commemorates a specific event, the catastrophic 1631 eruption of Mount Vesuvius. The poem appears in an elegantly-printed volume dedicated to Cardinal Antonio Barberini and published in Rome in 1632. We can therefore speculate that Rossi finished the madrigal set during his tenure with the Barberini (1630-33), adding "Mentre d'ampia voragine tonante" in an attempt to secure a sponsor (Cardinal Antonio) for publication. Not only is it the penultimate of the 32-madrigal set, but it is also musically untypical of Rossi's characteristic chromatic and rather old-fashioned style. The poet is Neapolitan—Giambattista Basile, brother of the famous singer Adriana Basile (who was well-known to the Barberini).

The wider issue explored here is the book of Vesuvius poetry. The commemorative Vesuvius volume contains 54 poems in Italian. Twenty-seven poets contributed 49 of them; five are unattributed. The 94-page volume also contains Latin salutations and epigrams. Several poems are addressed to Cardinal Antonio or contain references to him, the Barberini family, its bee emblem, or the Pope (Urban VIII, Maffeo Barberini). Poets who contributed to the collection include several from the Barberini circle: Tronsarelli (the librettist of *La catena d'Adone*), Domenico Benigni and Lelio Guidiccioni. The methods by which they spun a topical natural disaster into classic literary cloth are briefly reported.

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## MUSIC FOR KEYBOARD

**Akira Ishii**, "Re-Evaluation of *Minoriten 725* as a Source for the Works of Johann Jacob Froberger"

*Minoriten 725* is a miscellany manuscript containing Italian and German keyboard music of the seventeenth century, including compositions by Girolamo Frescobaldi, Girolamo Battista Fasolo, Wolfgang Ebner, and Johann Jacob Froberger. Although Guido Adler did not cite this manuscript in his well-known Froberger edition, it has become widely recognized as a source for Froberger's compositions since Friedrich Riedel's catalogue of the musical archive at the *Minoritenkonvent* in Vienna in 1963. The manuscript was thereafter briefly discussed by Howard Schott for his 1977 doctoral dissertation, which was essentially a critical edition for all of Froberger's known compositions

Despite these studies, *Minoriten 725* has not yet received a thorough examination, and scholars have underestimated the manuscript's importance as a Froberger source. For instance, Schott, while identifying four pieces in the manuscript as Froberger's compositions, dismissed it as "a source of very minor value." A closer study reveals, however, that the manuscript holds more information than had previously been realized. One such piece of information is the fact that it actually contains eight compositions by Froberger. Comparing these newly discovered copies with those in the other sources (including the autographs) with the purpose of understanding the relations between the sources sheds new light as to how some of Froberger pieces were disseminated in the seventeenth and eighteenth centuries.

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**Candace Bailey**, "A Reassessment of Matthew Locke's Keyboard Suites"

Matthew Locke is chiefly remembered today as a composer of consort pieces and dramatic works, while his contributions to the coronation music of Charles II and vociferous response to Thomas Salmon, *The Present Practice of Music Vindicated*, have augmented his fame. In his

day, Locke was also recognized as a keyboard composer and performer. Today, however, his published keyboard anthology of 1673, *Melothesia*, is usually mentioned solely for its place in the history of figured bass; indeed, the British Library catalogue includes it not among the instrumental works but among the treatises. Locke himself inspired some of this misrepresentation--the title page clearly puts the emphasis on the "Continued-Bass" part of the volume. While the prestige historians accord with the "first" published figured-bass treatise in English is natural, the contents of this portion of *Melothesia* comprise little more than an elementary introduction to figured bass. If Locke were following Playford's example of an elementary tutor, the wide disparity between the technical proficiency required of the figured bass section and that of the solo repertory is difficult to bridge.

The consequent neglect of the solo keyboard music contained within *Melothesia* has subsequently led to a somewhat misconstrued view of Restoration keyboard music. Restoration style is most often associated with Purcell; yet, the keyboard music of Locke and Blow exhibits the culmination of a new style that is discernible prior to Purcell's keyboard works. Elements of this style include a specific type of *style brisé*, a clear stylistic definition of the almain, regular suite-groupings, the incorporation of a new type of imitation, a cohesive yet ever-changing melodic structure, cohesion among the dances in a suite, and a somewhat unique harmonic language. These features will be demonstrated with performances of various movements from Locke's keyboard works.

Furthermore, a comparison of works by Blow and Locke reveals some of the influence Locke had upon the next generation of keyboard composers. This alone would substantiate a new examination of Locke's works--one not viewed from the end of the seventeenth century but one placed in a more chronological perspective. Releasing Locke's music from the seemingly inevitable comparison with Purcell's, we can appreciate it as it stands and for its place in Restoration style. Locke's influence on the later English repertory is considerable, but his keyboard works are also worthy to be judged in their own right.

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### **Janet Pollack, "Parthenia: The 'Maydenhead of Musicke' as an Epithalamion"**

*Parthenia* (1612-13) is the most important of all early publications of English keyboard music and was dedicated to Princess Elizabeth Stuart, daughter of King James I on her betrothal. Though long appreciated as a central source for the music of William Byrd, John Bull and Orlando Gibbons, *Parthenia* has great significance as a collection carefully assembled for a royal couple—a significance until now not fully explored. I propose that with its incomparable engraving of music (and verse), its emblems, such hidden details as number and order, and previously unexplored tokens as the musical importance of E (for Elizabeth) and F (for Frederick, her betrothed), *Parthenia* is an exemplary epithalamion—a wedding "song" praising the bride and bridegroom—in the same tradition as John Donne's joyous *An Epithalamion, or Mariage Song on the Lady Elizabeth*.

This paper will investigate the familial relationships between *Parthenia* and the Stuart epithalamion, other epithalamic traditions (masques and drama), the role of marriage at court, and the political currency of wedding tributes. In the seventeenth century commemorating such a major social event as the union between Princess Elizabeth and the Elector Palatine Frederick was a well-traveled route to patronage. Comparing *Parthenia* with literary forms reveals how, like wedding poems, the musical work responds to the fluctuating policies that comprised patronage in Stuart England. This paper traces connections between formal structures (e.g., opening gestures, closural and anti-closural devices) in epithalamia and the formal plan underlying the number and order of pieces in *Parthenia*; and it examines the rhetorical patterns, motifs, and nostalgic allusions that characterize the literary genre and similar expressions in the



musical collection.

One reason for focusing on *Parthenia* as an epithalamion is to offer the argument that there are literary explanations for the "Maydenhead of Musicke's" many puzzles. The twenty-one pieces comprising the book have been scrutinized one-by-one in the past, but the value of the collection as a set has been neglected. This paper aims to redress that balance; it maintains that *Parthenia* deserves attention in its own right as a coherent work. By closely examining all extant copies of *Parthenia* (with or without the dedication), by reviewing Stuart epithalamia and other epithalamic literature, I will locate the musical *Parthenia* within this particular cultural context.

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## SONATAS FOR CHURCH AND CHAMBER

**Brent Wissick** (University of North Carolina at Chapel Hill), baroque cello, "Cello Sonatas by Antonio Maria Bononcini,"  
assisted by **David Schulenberg**, harpsichord and organ (Lecture-Recital)

Antonio Maria Bononcini, cellist and composer, was the younger brother of the famous opera composer and cellist, Giovanni (1670-1747), while their father Giovanni Maria (1642-1678) was the most important composer of the Modenese school. Both sons were educated in Bologna and worked as cellists in San Petronio. The staff there included several cello virtuosi (Domenico Gabrielli and Jachinni among them), and works for solo cello survive from the 1680s. Surprisingly, until recently next to no solo cello works by either Bononcini brother has been generally known. (One sonata, presumably by Giovanni, was published by Walsh in the 1720s and has been available in three modern editions.) It is then a great joy to have fifteen sonatas by Antonio in a newly-published volume from A-R Editions, edited by Lowell Lindgren; (the presenter was a consultant in the project).

Twelve of the sonatas are from an eighteenth-century French manuscript, but are clearly pieces from the 1690s composed by a very young Antonio. They are flamboyant, exuberant, and very unusual church sonatas, most likely designed to feature his own emerging skills as a performer. The recital includes other Bolognese short cello works (Gabrielli, or Degli Antoni, and Jachinni) to place Antonio's youthful pieces in some perspective, and perhaps also one of his mature pieces from the early eighteenth century.

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**Gregory Barnett**, "*Corrente da piedi, Corrente da orecchie: Two Faces of the Sonata da camera*"

One of the fundamental problems of the *sonata da camera* of the late *Seicento* is that only the works of Corelli are familiar. Ever since Sébastien de Brossard, in his *Dictionnaire de Musique*, cited Corelli's sonatas as models, a clear but necessarily limited conception of the Italian Baroque dance suite has come down through the centuries. The aim of this paper is to elaborate a picture of the *sonata da camera* composed in northern Italy during the latter half of the seventeenth century. By examining characteristics of the individual dance types that make up the suite, a different and more complete view of the *sonata da camera* emerges in terms of both musical style and social function.

Specifically, the examples shown here fall into two categories: either they conform clearly

to established characteristics for each dance or they depart from these norms by incorporating more and more sophisticated compositional techniques. This dichotomy is underscored by a terminological distinction between dances described as *alla francese* or as *all' italiana*. The former adhere to strict dance typologies associated with the court of Louis XIV; the latter take on the contrapuntal characteristics usually found in the sonata da chiesa.

On a broader level, this stylistic and terminological split is symptomatic of a change in function of the sonata da camera. Documentary evidence points to the use of the sonata da camera as music for a listening (not dancing) audience. Whereas dances for instrumental ensembles had previously served an accompanimental role to actual dancing, the rising popularity of music for instrumental ensemble during the 1660s, 70s, and 80s brought about the sonata da camera as an autonomous form of musical entertainment—a dance suite comprising stylized dances intermingled with abstract movements designed to delight the sophisticated listener.

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## SATURDAY, APRIL 12

### PERFORMANCE PRACTICES

**Michael Robert Dodds, "Transposition in Organ-Choir Antiphony in the Mid and Late Seicento"**

As scholars continue to investigate tonal structure in seventeenth-century music, one important modal system remains relatively unexplored: the *tuoni ecclesiastici*, or "church keys." These modal categories originated in the *alternatim* psalmody of Roman Catholic offices, in which the psalms and canticles, preceded and followed by an antiphon or antiphon substitute, were performed with verse-by-verse alternation between a monophonic psalm tone and/or polyphonic versets for choir, soloists, and/or organ. In order to bring each psalm tone into a comfortable tessitura for the choir, organists developed more-or-less standard transpositions for certain of the psalm tones. From these transpositions and from harmonization of the psalm-tone endings (not in every case the same as the corresponding modal final) emerged the constellations of finals and signatures known as the "church keys." The church keys seem first to have been described in their most standard seventeenth-century form by Banchieri in *L'Organo suonarino* (1605); their importance for later Baroque tonality is suggested by Mattheson's inclusion of them as the first eight of his twenty-four keys in *Das Neueröffnete Orchestre* (1713).

While a number of Italian theorists after Banchieri discussed the church keys, including Angleria, Bononcini, and Penna, a much-overlooked source of information on tonal types and transposition in liturgical contexts is plainchant treatises, some of which address in great detail the role of the organ. Banchieri had transposed the psalm tones most extreme in register, narrowing the collective range of their reciting tones to a perfect fourth (*g* to *c1*); some later writers, such as Stella in *Breve istruttione* (1665) and Dionigi in *Primi tuoni* (1667), further moderated the register of several of the reciting tones, consequently presenting somewhat different constellations of finals and signatures. Marinelli, in *Via retta della voce corale* (1671), went further still, proposing that the organist position all of the reciting tones on *g* or *a*. As various of these authors noted, the use of transpositions for so many of the psalm tones placed more complex requirements on the organist, whose responsibility it was to set the proper pitch for the choir through intonations, versets, and antiphon substitutes. (The differing pitch levels of so-called "Roman" and higher "Lombard" organs also contributed to the need for

transposition; both Stella and Marinelli provided specific, appropriate guidelines.) While all of these authors prescribed similar "keys" (the term is used advisedly) for organ-choir antiphony, their differences warrant the cautionary conclusion that the church keys cannot be defined as a single, theoretically cogent, tonal system; their validity as a historical construct results from the shared practical constraints which shaped them. [mdodds@mail.smu.edu](mailto:mdodds@mail.smu.edu)

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**Frederick K. Gable** (University of California at Riverside), "*Eine so viel als die Andere: Rhythm and Tempo in Seventeenth-Century German Chant*"

In the seventeenth century, plainsong or chant continued to be the most-often sung sacred music, yet we know very little about its performance style. My recent reconstructions of several seventeenth-century Lutheran services have raised questions about the appropriate performance style for the chant in these German services and have stimulated the present investigation. I have reexamined descriptions, definitions, and notated examples of *musica choralis*, or plainchant, in over 150 singing instruction manuals and other treatises published in Germany between 1530 and 1700. Also consulted were polyphonic works which contain fragments of chant, usually as intonations or *alternatim* verses, and composers' prefaces to music collections in which some chant appears, e.g., M. Praetorius, *Musae Sioniae*, and Schütz, *Historiae* and Passions. In addition, comparison with the rhythm of German chorale singing, English Psalm tunes, and Italian *falsobordone* provided important supporting evidence.

Most of the German treatises define plainchant as music sung in notes of equal value or without any difference in value. After 1600 chant is usually notated in black breves or semibreves and each note is to receive one *tactus* beat. These definitions and the notation style strongly suggest a moderately slow, equalist performance rhythm in a tempo of 50-60 beats per minute or slower. Interesting exceptions are the few manuals which describe and notate full and half value notes and longer initial and final notes. Nonetheless, in contrast with the contemporary Italian *canto fratto* and French *plein-chant musical*, the prevailing standard rhythmic principle in Germany seems to be equal note values. This rhythm also characterizes other Protestant monophonic genres in the seventeenth century, such as many chorale melodies and psalm tunes. Difficult as it may be to believe that most chant in Germany was sung in such a uniform and seemingly monotonous manner, this rhythmic principle seems eminently practical. Chant choirs usually included young boys from the lower classes of the Latin schools and were less often manned by experienced, well-rehearsed adult male singers. Given the wide range of musical experience and skill, singing in relatively equal note values was the most efficient way to achieve an acceptable unison performance. More rhythmically varied styles of chanting were possibly used by all-adult choirs, solo singers, and liturgists.

This view of chant rhythm has important implications for performance in several seventeenth-century repertoires. Intonations, Kyrie petitions, and *alternatim* verses in organ hymns or Magnificat settings should be sung in a definite tempo, with each chant note equalling a whole or half note of the polyphony. In this way a close rhythmic relationship between the chant and the *cantus firmus* statements in the polyphonic setting is established, and the amount of chant and polyphony is more proportionally balanced. The composed plainchant of the Schütz Passions should possibly be sung much more slowly and evenly, and *not* imitate Italian recitative, as is usually done today. To use a performance style for seventeenth-century German chant based on textual accent, theories of medieval plainsong, or Italian recitative does not agree with the contemporary definitions of *musica choralis*. Furthermore, a slow, deliberate, equal-note singing style may have reflected a concurrent desire for chant to sound



contemplative and solemn, to remain distinct from the theatrical recitative style, and to express a mystic sacred quality.

See **F. K. Gable**, "The Institutionum musicarum of Erasmus Sartorius and the rhythm of Plainsong in Seventeenth-Century Germany" in *Music in Performance and Society: Essays in Honor of Roland Jackson* (Warren, MI: Harmonie Park Press, 1997), pp. 149-62.

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**Stewart Carter** (Wake Forest University), "Instructions for the Violin from an Overlooked Source: Bartolomeo Bismantova's *Compendio musicale* (1677)"

Attempts to reconstruct performance practices for the violin during the late *Seicento* have long been frustrated by the paucity of treatises pertaining to the instrument during that period. But scholars have long overlooked the brief but surprisingly precise instructions found in Bartolomeo Bismantova's *Compendio musicale*. Bismantova touches on many issues in his little manuscript: notation, counterpoint, thoroughbass, and all sorts of wind, string, and keyboard instruments. But while his instructions for articulation and ornamentation on wind instruments have been widely studied and translated into English, little attention has been paid to his instructions for string instruments

This paper analyzes Bismantova's advice on violin bowing and compares it with other sources from roughly the same era, primarily Zannetti (*Il Scolaro*, 1645) and Muffat (*Florilegium* 1695, 1698). I propose to demonstrate that Bismantova, who carefully describes and illustrates bowings for all sorts of rhythmic and melodic contexts, offers the earliest truly comprehensive approach to violin bowing. The significance of these instructions will be considered in the light of contemporary developments in violin style and technique, culminating in the works of Arcangelo Corelli.

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**George Torres**, "Performance Indications and the Hidden Art of Gesture in the *Pièces de luth* Repertory"

The seventeenth-century French lute repertory known as *pièces de luth* is especially rich in performance indications. These markings not only indicate musical events such as ornaments but also convey technical advice to the player, including details about right-hand fingering and strumming techniques. Unlike standard notation, lute tablature conveys these indications directly: the stenographic symbols dictate to the player what to do with the fingers. The notation of the repertory thus conveys information about execution by means of physical gesture, adding a visual aspect to the performance.

This paper will discuss the gestural nature of performance indications in lute tablatures and relate these gestures to contemporary ideals regarding the comportment of the body. By analyzing both the musical and non-musical or visual nature of ornaments (*tremblement*, *verre cassé*, *cadence*) and basic playing indications (right and left-hand fingerings, *tire et rebattre*), I will suggest that performance indications and physical gestures are intricately bound together in this repertory: that is, that the appropriate choice of performance marking in a dance type might be dictated as much by the resultant gesture as by specific musical requirements. This emphasis on the visual aspect of musical performance is consistent with recent studies of seventeenth-century French music.

## AESTHETICS AND STYLE IN VENETIAN OPERA

**Tim Carter**, "Re-Reading *Poppea*: Some Thoughts on Music and Meaning in Early Seventeenth-Century Italian Opera"

Claudio Monteverdi's *L'incoronazione di Poppea* (1643), to a libretto by Gian Francesco Busenello, has long been regarded as his most problematic opera, given the well-known difficulties over its sources and the questionable (in all senses) issue of its supposed (im)morality. And one main character therein, Seneca, has become a test-case for those seeking to find a message in the work's musical substance, be that message "moral" (following Ellen Rosand) or not (following Susan McClary). As both Rosand and McClary rightly observe, Seneca's music has a strong tendency to exploit the clichéd triple-time arioso- and aria-styles currently sweeping the Venetian operatic stage. Rosand and McClary's accounts differ radically, however, when it comes to "reading" such triple-time passages and thereby generating an appropriate interpretation both of the character and of Monteverdi's music. How should we respond to such arias, and what criteria can be adopted to encourage ("authenticate" is too strong) the preference of any one response over any other?

Central to any reading of Busenello's Seneca and Monteverdi's Seneca (the two are not necessarily the same) is the stoic's preparation for suicide in Act II, scenes 1-3, and the response of his "Famigliari" to the dreadful deed. The texture and scoring of the chorus of Famigliari has a long lineage (passing through the Proci in *Il ritorno d'Ulisse in patria*). It also establishes a number of intertextual resonances largely unnoticed in the literature. For example, their poignantly chromatic plea to Seneca not to die ("Non morir, Seneca") is a reworking of the central passage of a canzonetta published by Monteverdi in his *Madrigali guerrieri, et amorosi* (1638), "Non partir, ritrosetta." And their subsequent trio on the pleasures of earthly life ("Questa vita è dolce troppo") harks back directly to Monteverdi's *Orfeo*. How can such allusions, which are hardly coincidental, help define both a reading of and a response to the musico-dramatic issues raised by Seneca and by the opera as a whole?

Although such considerations, and the issues of reception and interpretation antecedent thereto, can be helpful in generating a range of possible readings (some new) of Monteverdi's last opera, this is only one point of my paper. I also seek to explore their ramifications for, and involvement in, the broader aesthetic and stylistic dilemmas of this period as a whole. In particular, a number of us have begun to focus on the relative (and much changing) status of "recitative" and "aria" in early opera and solo song at a time when the need for some kind of musico-dramatic verisimilitude clashed with the music's need to act of and for itself. In this light, Seneca's death scene, and Monteverdi's handling thereof, reveals an aesthetic both in formation and in crisis. The issue of how to resolve (or not, as the case may be) the paradoxes raised by Monteverdi's music poses intriguing questions—and perhaps even offers a few answers—concerning the emergence of the musical Baroque as a whole.

See: **T. Carter**, "Re-Reading *Poppea*: Some Thoughts on Music and Meaning in Monteverdi's Last Opera" in *Journal of the Royal Musical Association* 122 (1997): 173-204.

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**Christopher Mossey**, "Characteristics of Roles and the Role of Character in Librettos by Giovanni Faustini"

In his librettos, Giovanni Faustini (1619-1651) developed an ingenious plot pattern that many scholars regard to be one model for mid-century Venetian librettists. This pattern—that can be

seen in all of Faustini's works—consists of four errant protagonists, of noble birth, who meet a variety of complications (mistaken identity, intervention by deities, feigned death) and eventually become united into two pairs of lovers in the last scene. While scholars have long recognized the importance of Faustini's plotting style in the history of early opera, currently there exists no detailed examination of the application of this pattern and of the implications for the concept of operatic character in various Faustini operas.

In this paper, I present evidence from my ongoing study of character in Giovanni Faustini's librettos and in the music of his chief composer, Francesco Cavalli. Following accepted modes of plot analysis from literary criticism, I define relationships between generic behavioral "roles" and the progression of the plot in Faustini's librettos. Three behavioral roles are evident from the actual poetic utterances of the characters and consistent agent-patient relationships: blind, all-seeing, and premonitory. In all cases, the four protagonists enact the blind roles, and their poetry and actions reflect their inability to understand anything beyond their human senses or to plan for future events. They depend completely upon all-seeing roles (usually deities) and premonitory roles (usually servants, but sometimes other nobles and serious characters) to achieve the new reality of the *lieto fine*. This relationship is demonstrated in examples from *Ormindo* (1644), *Doriclea* (1645), and *Calisto* (1651).

I conclude the paper by refining our current definition of Faustini's plot pattern and connecting it more strongly to the element of operatic character. What we normally view as the defining "traits" of character--social status, gender, occupation, comic or serious affect--usually do not influence events in Faustini's librettos. Surprisingly, the traits connected most strongly to behavior and action are the individual's status as human or non-human, the existence of a love interest, and the relative ability to "see" future plot outcomes.

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## COMPUTER WORKSHOP

**Kerala J. Snyder** (Eastman School of Music), **John B. Howard** (Harvard University) "New Information Resources for 17th-Century Scholars: The [Journal of Seventeenth-Century Music](#) and [RISM Online](#)"

This session will seek to familiarize SSCM members with important new publications: the *Journal of Seventeenth-Century Music* and *RISM Online*. The session on the *JSCM* will explore the diverse capabilities of the electronic medium for presenting scholarly work. The presentation will encourage questions and discussions, and prospective articles for the journal may be discussed. *RISM Online*, a new Internet-accessible database system, will be introduced. This workshop will explore the content of the available databases and strategies for making effective use of them. Future plans for the service will also be discussed.

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## SUNDAY, APRIL 13

### EPISTEMOLOGY, THEORY, AND PEDAGOGY

**Stephen R. Miller** (University of the South) "On the Significance of 'Stile antico'"

An ironic yet welcome result of growing attention to seventeenth-century music is that the historical discreteness of the subject matter itself is increasingly called into question. Recent scholarship in the field, particularly that concerned with developments early in the century, finds ever more sinewy connections with earlier music. One author has finessed traditional period demarcations, titling his tome *Music in Late Renaissance & Early Baroque Italy* and dealing with the music as belonging more properly to a stylistic continuum. Other scholars have stressed how the categories used to oppose music on one side of the temporal divide to that on the other have been drawn erroneously (e.g., a new interpretation of Monteverdi's "ordine nuovo").

The term *stile antico*, a conventional stylistic designation that has enjoyed widespread usage in studies of the *Seicento*, is particularly affected by the challenges to traditional periodization. If the amalgamation of stylistic changes known as "baroque" is no longer thought to have occurred *tout d'un coup*, the assessment of any style widely used in the early 1600s as "antiquated," "old," or, in a word, "antico" deserves questioning. In a brilliant passage of *Il Seicento*, Lorenzo Bianconi indicates the non-essentializing nature of seventeenth-century style analysis—"It is worth noting," he writes, "how the co-existence of terms such as *grave*, *a cappella*, *antico*, *osservato*, *alla Palestrina* reflects an implicitly 'heterogeneous' view of musical style; the terms in question, though used as synonyms, refer to distinct particulars of one and the same style." The terms here that connote historicizing attitudes on the part of composers ("antico," "alla Palestrina"), however, do not merely suggest alternative implications for the "strict" style; they have a different conceptual status. In order for these historicizing terms to carry their implied conceptual weight, it is necessary to restrict their usage to stylistic instances in which this type of historicizing can be reasonably assumed for the works in question.

This paper arises in part from a review of the contemporary occurrences of the term "stile antico." Little used with its modern definition until the mid-seventeenth century with Severo Bonini and Christoph Bernhard (the latter in the Latinized *stylus antiquus*), the term hardly appears at all in the first half of the century. An earlier term, *prima pratica*, presented originally by the Monteverdi brothers and later adopted by Marco Scacchi, requires close contextual reading to interpret accurately. An obscure but very revelatory treatise on sacred music, Antimo Liberati's *Lettera* (1685), also provides perspective on the question of the *stile antico*. My summary of the seventeenth-century usage of "stile antico" aims to situate the term within fairly broad parameters that allow for a historically resonant interpretation, and it reveals that the term does not come into use until decades after the introduction of monody and related developments.

The second part of the paper inquires into the conceptual preconditions of the *stile antico*, with the benefit of a post-structuralist interpretation of early-modern epistemology. Foucault's notion of a fundamentally changed episteme in the seventeenth century—representation replaces similitude—is relevant here. The loosening of the signifier/signified relationship allows for a freer interplay between musical styles, the terms that identify them, and the way that diverse stylistic traits are co-opted for the formation of various functional categories (e.g., *stylus ecclesiasticus*, *stylus theatralis*). The incipient field of pastoral music provides an important parallel here, since the self-conscious appropriation of the pastoral idiom for small sections of masses and larger instrumental pieces indicates the same kind of loosened signifier/signified relationship. As David Halperin has argued for literature and poetry, the act of invoking the pastoral idiom in music may indicate not just a change of subject-matter but a fundamental change of "poetic mode." In the seventeenth century these pastoral episodes, as well as the much broader field of *stile-antico* compositions, together point toward the changed episteme that Foucault identified.

A final section of the paper briefly considers a locally constructed *stile antico*, specifically the milieu of seventeenth-century sacred music in Rome. Grounded in an extensive study of masses written in seventeenth-century Rome, this consideration shows how *stile-antico* works appear only later in the century and, not coincidentally, are approximately coeval with the earliest pastoral masses. The late-seventeenth-century "Palestrina revival," referred to by various scholars, may also be explained within this context.

This paper concludes by reflecting on the seventeenth century's importance as a historical site for the proliferation of stylistic and functional terminology. We see in the efflorescence of terminology a fundamentally changed epistemological relationship between composers and their music. The seventeenth century was not of course the first era conscious of an *ars nova*, but the loosened signification of the "antico" and "moderno" styles does indicate a new epistemological era.

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### **YouYoung Kang, "Revisiting Seventeenth-Century Counterpoint"**

Whereas the discussion of tonal systems and other harmonic inquiries form a significant portion of seventeenth-century music scholarship, the concept of counterpoint has been virtually ignored in describing and analyzing most of this repertory. The pedagogical treatises on *musica pratica* that use counterpoint to teach fundamental principles of musical composition have been dismissed as conservative works that do not effectively treat the new music of the century. I suggest, however, that these treatises indeed provide a fundamental understanding of seventeenth-century composition. Aside from the advocates of modern music such as Galilei and Scacchi, even those generally regarded as conservatives, such as Zacconi and Penna, instruct their readers in contrapuntal procedures that allow for virtuosic melodic writing and the expression of affect.

Lodovico Zacconi in *Prattica di musica, seconda parte* (1622) defines counterpoint as the "various dispositions of more musical harmonic numbers and sonorities, above a subject of whatever mode." In conjunction with this antiquated definition, Zacconi also uses the term more loosely as the rules, order, and procedure by which one might make counterpoint of any two or more simultaneous voices. With a thorough treatment of counterpoint, the practical treatises explain the basics of all types of musical composition. Since the bass now serves as the contrapuntally referent voice, the instructions for counterpoint can outline even the composition of monody, consisting of the basso continuo and the song composed above it. Zacconi, along with Cerreto (1601) and others, place new emphasis on improvised counterpoint describing a singing tradition that becomes important for composers of monody and small-ensemble genres in the seventeenth century. In a later *musica pratica* treatise, *Li primi albori musicali* (1672, 1684), Lorenzo Penna instructs that even the use of the basso continuo should be based on the knowledge of counterpoint.

The seemingly minor changes in the permissibility of dissonances and imperfect consonances reveal the new conventions of vocal writing used by composers such as Monteverdi and Carissimi. For example, the instructions and musical examples advocate the use of successive imperfect consonances as compared to Zarlino's instructions for alternating perfect and imperfect consonances. Two voices moving in parallel thirds, a common feature of small-scale polyphonic genres, is not only tolerated but shown as good examples. The explicit directions for the use of the false fifth proceeding to a major third and the large fourth proceeding to a minor sixth show the incorporation of these intervals into cadential formulas. And otherwise emphasizing conservative rules for the beginner, these pedagogues always grant



licenses for the expression of affect, particularly with the more liberal use of dissonances. Placing himself in opposition to these followers of Zarlino, Galilei provides instructions for the use of the more adventurous harmonies, but like his opponents, he writes discourses on counterpoint to do so.

In conclusion, I suggest that the study of the seventeenth-century counterpoint can provide not only a valuable understanding of seventeenth-century composition and musical conceptualization but also insights for the analysis of seventeenth-century music.

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**Joanna Carter** (Florida State University) "Thomas Selle as Music Tutor: A Model for Music Education at *Lateinschulen* in Northern Germany"

Elementary music manuals written for the pupils of German Latin schools provide information regarding both seventeenth-century didactic methods and performance practices. In his role as music tutor of Hamburg's Johannisschule, Thomas Selle (1599-1663) utilized two manuscript music handbooks: *Instrumentum Instrumentorum, hoc est Monochordum, vel potius Decachordum, ad utramque Scalam diatonam scilicet veterum, et Syntonam novam accuratè delineatum, additæque brevi declaratione* (1634), an anonymous work containing an academic discussion of the monochord and its acoustic divisions, and *Kurtze doch gründtliche Anleitung zur Singekunst* (c. 1642), the cantor's own manual outlining rudimentary theory and solmisation practices. Although the two manuscripts were bound together during the seventeenth century and both contain marginalia by Selle, he only wrote the German treatise. The Latin treatise has recently been identified as a copy of an exemplar in Wolfenbüttel by the cantor of Magdeburg and Braunschweig, Heinrich Grimm (1592-1637).

This paper explores the progressive as well as the conservative aspects of Selle's teaching method as reflected in the handbooks. In particular, the conclusion of the *Einleitung zur Singekunst* demonstrates his practical approach to teaching solmisation and intervals. Selle advocates the use of note names rather than solmisation syllables to improve sight-reading skills, which is a departure from the method favored by Seth Calvisius, his own teacher.

Differences in the structure and content of the two manuals also provide clues as to how they may have been used as pedagogical tools. It is possible that Selle himself used the manuals in the classroom and that they aided his assistants in following the cantor's lesson plans. While it was common for cantors to design music handbooks for their own pupils, they often employed texts and exercises written by other tutors, as well. The two manuals used by Selle attest to this practice and suggest further avenues of exploration, such as the nature of the possible relationship between Selle and Grimm.--[carter@bio.fsu.edu](mailto:carter@bio.fsu.edu)

See **J. Carter**, "Die Lehrmethode und die *Anleitung zur Singekunst* (um 1642) des Hamburger Kantors Thomas Selle" in *Thomas Selle (1599-1663). Beiträge zu Leben und Werk des Hamburgers Kantors und Komponisten anlässlich seines 400. Geburtstages*, ed. Jürgen Neubacher (Herzberg: Traugott Bautz, 1999), pp. 323-38.

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## MASQUE, BALLET, AND OPERA-BALLET

**Kathryn Lowerre**, "The Sweets of Peace: Reconstructing and Interpreting *Europe's Revels* (London, 1697)"

*Europe's Revels for the Peace and His Majesties Safe Return*, a musical celebration of the successful conclusion of the Peace of Ryswick, which temporarily stopped hostilities between William III and Louis XIV in September 1697, represents a challenge to scholarship. Simply assembling a version of the work from the published libretto, printed songs and dances, and manuscript musical score requires careful reconstruction, while interpretation necessitates a careful review of contemporary political and theatrical events.

In his *English Theatre Music*, Roger Fiske lists *Europe's Revels* as one of the "full-length operas" of the decade following Henry Purcell's death, assigns its performance to the court, and dismisses it in a single sentence. However, the question of what *Europe's Revels* was, where it was performed, and how it fits into what Joanne Altieri has called "the panegyric tradition" deserves further investigation. In terms of genre, *Europe's Revels*, with its allegorical figure of Peace and emphasis on dancing, bears a much closer resemblance to the spectacles of the Caroline court masque than many of the theatrical masques of the late seventeenth century. There is no consistent narrative in the work, simply a celebration of England and the king. Only within the musical dialogues is there any dramatic tension, and it is not sustained. The work is constructed using ostentation, showing (like the Caroline masques) how chaos and war are transformed into peace simply by the appearance of Peace—"Thus does it Heav'n and *William* please."

Throughout *Europe's Revels*, emphasis is placed not on the glories of war but the satisfactions of peace. Soldiers return home to throw off their uniforms to serve once more as farmers and husbands in a bucolic English countryside. But the peace is not only for England. The colorful dance sequences feature selected national characters: Dutch, Spanish, and French as well as English, while the singing parts include an Irish soldier and a "young Savoyard," with contrasting musical styles. It is this last character (played by Purcellian Jemmy Bowen) whose song provides ironic commentary on political events, as he observes in broken English how pleasant (and how unusual) it is to see the French and English, Spanish and Dutch shaking hands together. The entire production not only testifies to the pervasive national stereotypes perpetuated on the English stage but illuminates the level of common knowledge in London about the peace negotiations themselves, as allusions are made to military and political events the audience is clearly expected to recognize (particularly concerns about taxation and trade).

The joint work of author Pierre Motteux and composer John Eccles for the theater at Lincoln's Inn Fields, *Europe's Revels* shows a dramatic range of musical and poetic styles, from the witty dialogue of the French Officer and English Lady and the tuneful exuberance of the rustic English lovers, to the beautifully crafted airs for the messenger of Peace (another Purcellian, soprano Mrs. Hodgson) drawing heavily on the talents of available performers. It is the late seventeenth-century London theater's most interesting attempt to celebrate a universal (European) peace in a form which included aspects of but was not limited to the traditional representations of British military victories previously performed at court.--[lowerre@msu.edu](mailto:lowerre@msu.edu)

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**Georgia Cowart**, "Carnival, *Commedia dell'arte* and the Paris Opéra in the Late Years of the Sun King"

In the last decade of the seventeenth century, a "parti de dévots" under the influence of the increasingly devout and ascetic Louis XIV directly threatened the theaters of Paris. Despite official threats and actual persecution, these theaters continued to offer fare less in the taste of

the king and more in the taste of a developing public. This new public included many of the nobility who, chafing under the restrictions of Louis and freed by his withdrawal from court life, had returned to Paris and joined with the upper bourgeoisie to form a new theater audience. It was for this audience that a series of stage works on the subject of Venice and carnival were composed and performed between the years 1697 and 1710. Beginning with the entrée "L'Italie" from André Campra's *L'Europe galante* (1697) and climaxing with his acclaimed *Les Fêtes vénitiennes* (1710), these operas and opera-ballets include two other works by Campra and one each by André Cardinal Destouches and Michel de la Barre. Depicting a world of refined hedonism celebrating leisure and pleasure, they are connected not only by the theme of Venetian carnival, but also by an overt theatricality which features stages-on-stage and operas-within-opera, a bilingualism of text and musical style, and overlapping characters and plots from the *commedia dell'arte*.

There is clear evidence linking these features to the activities of the Italian Theatre in Paris. Founded as a spoken theatre of improvised *commedia dell'arte*, this troupe had begun by the 1690s to incorporate French scenes and elaborate musical divertissements. Its productions had always been associated with subversive satire, which had formerly served to heighten its allure. In the repressive 1690s, however it drew the unwelcome attention of Louis XIV and his secret police, and in 1697 was banned from Paris. Within two years the principal singer of the Italians and two important playwrights had moved to the Opéra, bringing with them a new aesthetic of *commedia dell'arte*, Italian music, and divertissement-driven spectacle.

As exemplars of this new aesthetic, the operas and opera-ballets on the Venetian carnival theme display little kinship with the touchstone of French music, the lyric tragedy of Lully and Quinault. They draw strongly, however, on another important French tradition, the court ballets of Lully and Benserade. In these earlier ballets one finds a similar emphasis on spectacle and an absorption of the Italian style, albeit of an earlier era. Many are bilingual, often self-consciously so. Though softened from earlier days, these works frequently reveal the influence of carnival comedy and *grotesquerie* that had typified the genre in the early seventeenth century. *Carnaval* (1668), standing near the end of the succession of ballets by Benserade and Lully, presents a series of divertissements loosely connected by the carnival theme. Of particular interest is an entrée entitled "Italiens," which is described in the stage directions as "a night at the Italian Theater." Created as a court ballet, *Carnaval* was staged at the Opéra in 1685 and again in 1692, and seems to have influenced both the Venetian carnival operas and the music of the Italian Theatre itself. But for all Louis' love of the Italian Theater in his young years and despite Lully's prominent inclusion of the Italian language, the carnival created for this court ballet is not Venetian but French. Throughout, the musical style is well on the way to the formation of a quintessentially French style found in the later lyric tragedies. The opening stage direction shows Carnival unleashing his games, "délaisser le plus grand des Monarques de ses glorieux travaux" and dedicating his pleasures to "le plus grand roi du monde."

To a noble elite attempting to define itself anew at the end of the century, carnival represented an ideal of leisure and sensual gratification that set it apart from kingly grandeur on one side and bourgeois industry on the other. The central symbol of this identification with leisure and pleasure was the public theater, especially the Opéra, where the aristocracy could see its own reflection as an elite audience being royally entertained, while liberated from the onerous parental authority of the king. As in their private fêtes, this new theater audience saw themselves only secondarily as audience. More important was their role as actors in their own masquerade, for which the Opéra served as backdrop. What happened on the operatic stage was a play within the larger play of their own social drama, the focus of which centered on the boxes from which the members of this noble class celebrated themselves. The most potent symbol for the transgression of the boundary between actor and audience was the mask. It was not required in Paris during carnival as it was in Venice, but it was fashionable for women to wear the tiny, black velvet mask of the *commedia dell'arte* to the Opéra, as well as on the street

and even at home. To authors and moralists up until the Revolution, society was seen as a collection of masks. Spoken comedies of the seventeenth and eighteenth centuries present society as a carnival where everyone is seeking the character he or she wishes to play. Thus the *commedia dell'arte* and carnival provide the masks for one of the most theatrical societies that has ever existed. For this society, carnival was theater, theater carnival, and the noble life a combination of both, a dissolution of the boundary between theater and life, illusion and reality.

In many ways this process had already been played out in the opera theaters of Venice, where the blending of courtly entertainment with the popular forms of carnival and *commedia dell'arte* had produced the first truly public opera. Recent scholarship has identified a "myth of Venice," a carefully orchestrated campaign through which the Venetians themselves consciously presented their republic as a haven of justice and the center of ongoing celebrations of freedom, both political and artistic. For French audiences at the turn of the century, Venice at carnival time was a Utopian dream of good government, freedom, economic prosperity, and a welcome change from the economic and political devastation of *fin-de-siècle* France. What better model than Venice, where the monarchy of the Doge was perfectly balanced by the oligarchy of the aristocratic senate, for an oppressed nobility seeking liberation? To this French audience, Venice was the symbol of freedom and license, sensualism and delight, music and dance, prosperity and beauty, and all these qualities were implied in a single word, carnival.

Lully's *Carnaval* of 1668, representing the late flowering of the court ballet, and Campra's *L'Europe galante* of 1697, representing the emergence of the new opera-ballet, serve as bookends to the series of monumental lyric tragedies that brought seventeenth-century classicism to the musical stage. A comparison of *Carnaval* with the later carnival pieces of Campra, Destouches and La Barre reveals many differences, but also a thread of continuity broken only temporarily by Lully's creation of a high, tragic style serving the aesthetic of absolutism in the intervening years. The early seventeenth-century court ballet, created and performed by the high nobility, had traditionally reflected the identification of this class with diversion. Louis, who had begun his career as a noble dancer, understood that identification and catered to it in the endless series of divertissements he created at Versailles. The lyric tragedy also included large doses of divertissement, but in strict subordination to monarchical encomium and tragic plot. The explosion of Venetian carnival onto the operatic stage in the late years of Louis's reign represents a transgression of the boundaries Lully and Quinault had set around divertissement in the lyric tragedy, and around the hierarchy of genre in the Opéra repertoire itself. It is only natural that the high nobility, viewing opera as a personal carnival in which they played a starring role, would be exquisitely attuned to every nuance of meaning that this liberating metaphor implied.

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