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**Princeton University**  
**April 4-7, 2002**

***Society for Seventeenth-Century Music***

**TENTH ANNUAL CONFERENCE**  
*Dedicated to Irene Alm and Thomas Walker*

**PROGRAM**

Thursday evening, April 4

Welcome Reception (light supper buffet)

Concert - **A Venetian Extravaganza**, directed by Nancy Wilson, violin.

Music of Monteverdi, Cavalli, and Strozzi with Julianne Baird and Laura Heimes, sopranos; Curtis Streetman, baritone; Julie Andrijeski, violin; Loretta O' Sullivan, violoncello; Richard Stone, lute/theorbo; Michael Collver, cornetto; Gwendolyn Toth, harpsichord/organ.

Friday, April 5

Welcome and Greetings from Scott Burnham, chair, Music Department; Katherine Rohrer, Vice Provost, Princeton University

Session I VIEWING VENETIAN OPERA

Chair: Ellen Rosand (Yale University)

**Giulio Ongaro** (University of Southern California), “‘E pur io torno qui’: Sixteenth-Century Literary Debates, the Audience’s View, and the Interpretation of *Poppea*”

**Jennifer Williams Brown** (University of Rochester), “Out of the Dark Ages: Editing Cavalli’s Operas in the Post-Modern World”

**Louise Stein** (University of Michigan, Ann Arbor), “Opera in the *Atascadero*: Seventeenth-Century Spanish Views on Opera, Politics, and the Pleasures of Venice”

**Mauro Calcagno** (Harvard University), “Word and Image in Seventeenth-Century Venetian Librettos: The Frontispiece as Operatic Emblem”

Catered Lunch and Special Meeting – 1956 Club

Session II CITY MUSIC

Chair: Jonathan Glixon (University of Kentucky)

**Jeffrey Kurtzman** (Washington University, St. Louis), “Civic Identity and Civic Glue: Venetian

Processions and Ceremonies of the Sixteenth and Seventeenth Centuries”

**Gregory Barnett**, “In Search of a *Stile accademico*: The Earliest *Esperimenti d’esame* of the Bolognese Accademia Filarmonica”

**Marc Vanscheeuwijck** (University of Oregon), “Giovanni Paolo Colonna and Petronio Franceschini: Building Acoustics and Compositional Style in Late Seventeenth-Century Bologna”

**Barbara Sparti** (Rome, Italy), “Hercules Dancing in Thebes, in Pictures and Music”

Evening Concert – **Capricious Idolatries: Exoticism in Seventeenth-Century Music and Dance**

D’India’s “Balletto dei re della China,” choreographed by **Barbara Sparti**; “Lazzi d’amore, or The Dalliances of

Harlequino and Columbina,” choreographed and danced by **Dorothy Olsson** and **Mark Mindek**

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Saturday, April 6

Session III NORTHERN EUROPE

Chair: Kerala Snyder (Professor emerita, Eastman School of Music)

**Stewart Carter** (Wake Forest University), “An Italianate *Oratorio latino* for the Electoral Court of Mainz: Daniel Bollius’s *Repraesentatio* on the Nativity of John the Baptist”

**Michael Burden** (New College, Oxford University), “‘Sharppers, beaus, the very Cits’: The Wits’ Expectations of the Players in Purcell’s *Fairy Queen*”

**Arne Spohr** (Musikhochschule Köln), “The Hamburg *Ratsmusik* and its Repertoire: Johann Schop’s *Erster Theil Newer Paduanen* (1633/1640)”

Session IV DRAMATIC MUSIC IN FLORENCE, ROME AND VENICE

Chair: Massimo Ossi (Indiana University)

**Nina Treadwell** (Grinnell College) “She Descended on a Cloud ‘From the Highest Spheres’: Florentine Proto-monody *alla Romanina*”

**Susan Shrimp** (Yale University), *Andromache, Dido, and the Mother of Euryalis: Seneca’s Legacy in Domenico Mazzocchi’s Virgilian Laments*

**Tim Carter** (University of North Carolina, Chapel Hill), “Constructing a Stemma of Monteverdi’s *Combattimento di Tancredi e Clorinda*”

Panel Discussion: **A Feast for Eye and Ear: Sound, Space, and Image in Seventeenth-Century Europe.**

Patricia Fortini Brown, Thomas DaCosta Kaufmann, John Pinto (Princeton University, Department of Art and Archaeology); Wendy Heller (Princeton University), moderator

Princeton Art Museum, Wine Reception and Exhibit: “Anthony van Dyck’s *Ecce Homo* and the Mocking of Christ”; Todor Petev, docent (Princeton University)

Anniversary Banquet at Prospect House, Garden Room

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Sunday, April 7

Session V THE FRENCH CONNECTION

Chair: Antonia Banducci (University of Denver)

**Roger Freitas** (Eastman School of Music), “A Virtuoso Performance: A Castrato in the French Court”

**Lisa Chensvold** (University of North Carolina, Chapel Hill), “From *Ercole amante* to *L’Hercule amoureux*: Translating Cavalli”

**Rebecca Harris-Warrick** (Cornell University), “Staging Venice”

**Carol G. Marsh** (University of North Carolina, Greensboro), “Dancing Venice: The Forlana in France”

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The conference was sponsored by the Society for Seventeenth-Century Music, the Princeton University Department of Music, the Princeton University Program in Italian Studies, and the Dorothea van Dyke McLean Association.

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