

## *Society for Seventeenth-Century Music*

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

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## Abstracts

### ***The Dramatic Role of Preludes and Ritournelles in French Baroque Opera***

**Antonia L. Banducci**

James R. Anthony, in his groundbreaking *French Baroque Music*, observed, "The preludes and *ritournelles* found in French Baroque opera serve two functions: they may be used in a purely musical way to introduce a scene, an act, an air, or an ensemble; or they may be linked dramatically to the action onstage." In her more focused study, *Music and Drama in the Tragédie en Musique, 1673-1715*, Caroline Wood came to a similar conclusion: "Most of the [preludes and *ritournelles*] are neutral, but some are used to evoke a mood, set the scene or define the personality of the character arriving." In this paper, I argue to the contrary that no prelude or *ritournelle* in a *tragédie en musique* is "purely musical" or "neutral" because the association of the music with stage action gives dramatic import to that music, however neutral it may sound.

Anecdotal accounts of Lully's work with singers, Titon du Tillet's description of the *ritournelle* ("wherein all the actor's feelings must be silently depicted in her face and appear in her action"), and two representative prompt notes for a proposed 1778 production of Lully's *Armide* provide a context for my argument. (The prompt notes precisely indicate when *Armide* enters the stage relative to a prelude and thereby determine the prelude's role in the opera: the first becomes a musical manifestation of the drama; the second, a dramatic accompaniment to mute gesture.) I then demonstrate—using musical examples from *Armide* and from Lully's *Persée*, and staging information gleaned from the scores and librettos—that ostensibly neutral preludes and *ritournelles* necessarily assume dramatic character within a performance context. This paper models a new approach to analyzing this music, one that takes visual as well as aural elements into account.

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### ***Church Music, Musical Topoi, and the Ethos of the Sonata da chiesa***

**Gregory Barnett**

This paper untangles complexities of style, ethos, and function in the *sonata da chiesa* by examining the diverse *topoi* of sacred music that course through the sonata from the time of Corelli. The evidence presented here begins with testimony from the late *Seicento* in little known dedications, prefaces, and eyewitness accounts that describe sonatas as inspiration in the contemplation of the divine. Next is a survey of seventeenth-century anthologies and treatises (Bottazzi, Frescobaldi, Croci, and Fasolo) that present organ compositions with specific liturgical designations and that illustrate musical *topoi* common to both organ music used in post-Tridentine worship and the sonata: among these, the *toccata d'intonazione* (Introit), the *ricercar cromatico* (Offertory), and *durezze e ligature* (Elevation).

Such *topoi* reveal the sonata's strong kinship with liturgical organ music and, along with numerous sonata evocations of Palestrinian polyphony documented here, they contradict

recent arguments against a perceptible sacred style within the genre. But the sonata's churchly ethos in no way implies performance exclusively in church: a second line of inquiry explores the relationship of musical style, function, and the qualifier "da chiesa." In short, *da chiesa* connotes a suitability for the church rather than a specific prescription for use; moreover, it describes a style of music that recalls the sacred liturgy and inspires affects of devotion in the listener, irrespective of performing venue. Thus, within both sacred and non-sacred performing contexts, the designation of churchly venue effectively underscores the expressive power of sacred musical *topoi*.

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Lecture-Recital

***The Polyphonic Passion in Mexico City***

***The Passio secundum Mattheum of Antonio Rodríguez de Matta (d.1643)***

**Grey Brothers**

In the southern region of the Iberian Peninsula during the sixteenth century there developed a tradition of the responsorial polyphonic Passion characterized by intense emotion, coined the "Andalusian tradition" by the late Robert J. Snow. This style of the emotionally charged Passion was fostered in the New World and spawned a variant, which I have labeled the "Mexico City tradition."

This unique tradition, represented by settings of the Passion composed in the vicinity of Mexico City during the early seventeenth century, can be distinguished from the Andalusian tradition in several ways. First, representatives of the Mexico City tradition make little reference to the plainchant version of the Passion with which they were to be performed. Second, settings of the Passions according to Matthew and Mark include certain of Christ's words uttered in the Garden of Gethsemane, which are found in the manuscripts out of the narrative sequence, as a postlude. Third, the speeches specifically attributed to women in the four Passion accounts are typically given polyphonic treatment. The decisions regarding which passages were polyphonically highlighted in responsorial Passions reflected prevailing devotional attitudes. As a result of the unique prophetic gifts manifested by certain female mystics during the fifteenth and sixteenth centuries, women had gained unique status in Spanish ecclesiastical circles, which may have granted them particular prominence in seventeenth-century Mexican settings of the Passion.

Mexico City Cathedral Choirbook II includes seven Passion settings by cathedral maestros Antonio Rodríguez de Matta (d. 1643), Luis Coronado (d. 1648), and the celebrated Francisco López Capillas (c.1608 - 1674). Two Passions from Choirbook II, one according to Matthew and the other according to John, by Antonio Rodríguez de Matta reveal him as an expressive composer of subtlety and refinement. Portions of Antonio Rodríguez de Matta's *Passio secundum Mattheum*, illustrating characteristics particular to the Mexico City polyphonic Passion tradition, are featured as part of the lecture. The presentation concludes with a performance of Matta's work in its entirety by the Westmont College Choir.

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***From the Visual to the Aural:***

***Tempête and the Power of Instrumental Sound in the French Cantata***

**Michele Cabrini**

In 1706 Marin Marais composed the single most celebrated instrumental piece to appear in a *tragédie lyrique*: the tempest in Act IV, scene 4 of *Alcyone*. While the protagonist is peacefully asleep, she experiences a sudden storm during a brutal nightmare. A dramatic outcome ensues: Alcyone, visibly perturbed, breaks out into a monologue concluding the act. This kind of emotional reaction was typical in tempest scenes. The initial instrumental music portraying the storm, with its impressive virtuosity verging on sonic violence conveyed a sense of primordial power, causing a psychological shock with a consequent reaction in the character(s).

This paper investigates the transference of the tempest *topos* from the *tragédie lyrique* (as epitomized in the violence of *Alcyone*) to the French Baroque cantata and its aesthetic consequences for the listener, an aspect that has gone unexplored. While opera's visual appeal contributed significantly to the overall spellbinding experience, in the cantata composers could only rely on the acoustic allure of the instrumental music in order to engage the audience, thus turning what was a simultaneously visual and sonic experience into an entirely acoustic one. By examining a number of case studies—including Bernier's *Hipolite et Aricie* (1703) and Jacquet de la Guerre's *Jonas* (1708)—I will show how composers employed an acoustic "trick": instrumental music that carries on across several recitatives and arias to create the illusion of continuity, while the characters react to its manifestation. In doing so, cantata composers not only evoked the storm's inexorable force according to verisimilitude, but they also demonstrated how the Italian recitative-aria pair—a typical cantata feature, often denigrated in France because of its fundamentally dualistic nature—could be manipulated to satisfy a quintessentially French aesthetic that valued continuity over disruption. While each composer's musical response to the scenario varies according to personal style, what emerges from this study is a shared aesthetic and compositional strategy, employed to describe an event that transcends the formal border between recitative and aria in order to convey its expressive power.

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### ***Transcriptions for Solo Viol of the Music of Jean-Baptiste Lully*** **Stuart Cheney**

Testament to the wide popularity of Jean-Baptiste Lully's music are the over 400 transcriptions and arrangements of his works for contemporaneous solo instruments such as lute, guitar, harpsichord, or organ. More such arrangements have inevitably surfaced since 1981, the year that Herbert Schneider's catalogue of the composer's work (LWV) appeared. Apparently unknown to Lully's cataloguers at that time were at least thirty-nine transcriptions and arrangements for solo unaccompanied viol found in twelve manuscripts. These transcriptions are based primarily on stage works ranging chronologically from the *Ballet de l'Impatience* (1661) to *Armide* and *Acis et Galatée* (1686), including selections from eleven of the *tragédies lyriques*. They include both vocal (choruses, *airs*) and instrumental pieces (dances, overtures, preludes, marches, *ritournelles*).

All the manuscripts seem to date from Lully's lifetime up to the first two decades of the eighteenth century. Twenty-seven of the thirty-nine transcriptions are found in six of the Kassel viol tablatures, a large source of arrangements of French music originally conceived for harpsichord, lute, and ensembles; the unfigured bass parts that appear with six of these

pieces were almost certainly added by someone associated with the compilation of the manuscripts and seem not to derive from the original bass lines. Besides the Kassel tablatures, three Swedish manuscripts contain ten transcriptions employing three different viol tunings. The quality of all the settings varies according to the manuscript sources and individual pieces: some are sophisticated and may have been prepared by August Kühnel or other professional viol players associated with the courts at Kassel and elsewhere.

The paper discusses the genres that were transcribed for viol, compares the transcriptions to the originals, then examines the possible routes of transmission of the pieces in order to shed light on the reception of Lully's works outside France, the art of transcription, and the unaccompanied viola da gamba repertoire in the late seventeenth and early eighteenth centuries.

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***Plainchant at Florence Cathedral in the Late Seicento:  
Unwritten Sharps and Shifting Concepts of Tonal Space***  
**Michael R. Dodds**

The integration of plainchant and polyphony in seventeenth-century liturgy involved a negotiation between old and new elements that may be compared to the blending of architectural styles encountered in many European churches. Both of these contexts manifest aesthetic tensions between expressing current taste and maintaining a harmony of the whole. But in the integration of old and new, Baroque alternatim practice enjoyed an important advantage over stone and mortar. While load-bearing elements such as ribbed vaulting cannot easily be altered to attain a new harmony of the whole, in alternatim practice the older element of plainchant is always recreated anew and thus may be subject to alteration of various kinds, including the use of *musica ficta*. This paper presents new evidence for the use of unwritten sharps in plainchant, focusing on one of Italy's most important churches, Santa Maria del Fiore in Florence.

While accounts of modal change in Baroque music have often focused on progressive genres such as opera, conservative repertoires may also reveal important shifts in the conceptualization of tonal space. The presence of "new" elements in a conservative context can provide an index of how deeply new ways of thinking have penetrated. For this reason, the plainchant treatises of Matteo Coferati (1638-1708), a singer and chaplain at Florence cathedral for nearly forty-five years, merit special scrutiny. Coferati's unprecedentedly detailed instructions on the use of unwritten sharps in plainchant present new solutions to old problems while implicitly reflecting the influence of polyphony in general and the alternating organ in particular. The relationship between plainchant and polyphony thus emerges as a reciprocal one. Moreover, the distance between monophonic and polyphonic modal norms turns out to be less than one might conclude by examining notated chants without considering unwritten performance practices. That Coferati's teachings represent practice at the Florence *duomo* is supported by a contemporaneous manuscript choir book from the cathedral's archives, containing the very sharps he advocates. In addition, new archival findings revise Coferati's long-accepted birth and death dates and provide specific information about his service as *cappellano* at Florence cathedral.

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## *Bellerofonte Castaldi's Extraordinary Capricci a due stromenti*

David Dolata

Hand engraved by the Modenese composer, singer, theorbo virtuoso, poet, and artist Bellerofonte Castaldi (1580-1649), the musical print *Capricci a due stromenti cioè tiorba e tiorbino e per sonar varie sorti di balli e fantasticarie* (1622; facsim. ed. Geneva: Minkoff, 1981) is a stunning work of art. Until recently, he was known more for the sensational events of his life and the innovations of his monody collection, *Primo mazzetto di fiori musicalmenti colti dal giardino bellerofonteo* (Venice, 1623; facsim. ed., Florence, 1984), with its controversial introductory comments, than he was for the remarkable *Capricci*, which unites his own allegorical poetry and visual artistry with highly refined and often virtuosic music. *Capricci* contains sophisticated and visionary music for solo theorbo, the only known music for theorbo and *tiorbino* duo, and monodies with unfigured bass lines and tablature accompaniments, providing an incomparable example of how a well-regarded soloist, singer, and poet realized unfigured basses and approached the art of song accompaniment. This extravagant publication also includes some of the earliest single-movement sonatas and is the only early seventeenth-century Italian repertoire for the theorbo that maintains any significant link with the vocally-based aesthetic of the past or that demonstrates any meaningful awareness of contemporary trends from outside of Italy. No other lute publication contains such variety.

This multimedia presentation introduces the audience to Castaldi and the depth and diversity of music in the *Capricci*, through sound-recordings, modern transcriptions of the tablature, and for the first time in the United States, visual images from the *Capricci* print held in the private Fondo Pagliaroli of the Biblioteca Forni near Modena. Designed to dovetail with the author's forthcoming edition of the *Capricci* to appear in A-R Editions' Recent Researches in the Music of the Baroque Era, this paper also exposes the widely circulated myths regarding the provenance of the extant *Capricci* prints and reveals new information about Castaldi's life, music, and the "invention" of the *tiorbino*. Through this knowledge, derived in part from analysis of the volume's dedication and poetry, including the *tour de force* poems exchanged between Castaldi and his friend, the acclaimed poet Fulvio Testi (1593-1646), we achieve a deeper appreciation of Castaldi's interdisciplinary contribution to the musical culture of Italy in the early *Seicento*.

See David P. Dolata, "The Sonatas and Dance Music in the *Capricci a due stromenti* (1622) of Bellerofonte Castaldi," (Ph.D. diss., Case Western Reserve University, 1998).

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## *Marin Mersenne and the French View of Musical Rhetoric*

Don Fader

Although the notion that musical expression was grounded in rhetoric was a common trope in seventeenth-century French writings, it has puzzled scholars that no French author of the period attempted anything like the codification of musico-rhetorical figures developed by German theorists. An answer to this quandary lies in the writings of Marin Mersenne. Mersenne turned to rhetoric not for an explanation of contrapuntal licenses but in an attempt to overcome objections—made by Descartes and others—that music's powers were impossible to account for because they depended largely on irrational elements that varied from person to person. In response to these objections, Mersenne identified passionate

accents of the voice as the universal source of musical expression, arguing that because accents were "natural" and their effects did not vary from person to person they could be understood through reason and cataloged. Mersenne regarded these accents as communicating largely through rhythm and melody, and saw the effects of harmony as depending primarily on sensation and association, which meant that they were non-universal and outside of (or liminal to) reason. He viewed dissonance, in particular, as a source of pleasure which created the variety emphasized by Cicero as an important rhetorical technique. As such, the use of dissonance could neither be governed by rules nor catalogued but only judged by its effect upon an audience. Mersenne's ideas thus have implications for our understanding of the aesthetic aspects of French music theory because later composers and theorists echoed his ideas, treating dissonance-handling as a matter of decorum requiring the composer-orator to balance between a libertine indulgence in too many figures and a pedantic insistence on too few to please the audience.

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***Approaching Music and Religious Identity in Early Modern Germany:  
Sacred Music in Augsburg during the Thirty Years' War***  
**Alex Fisher**

In the spring of 1629 Emperor Ferdinand II, emboldened by a decade of Catholic military successes, promulgated an Edict that mandated the return of all Imperial cities with mixed Catholic and Protestant populations to sole Catholic control. In Augsburg, the largest of these cities, Protestant city councillors were replaced by Catholics, Protestant services were banned, and Catholic officials sought to stamp out the public and private singing of Lutheran chorales and psalms. On a Sunday afternoon in November of that year, thousands of Protestants gathered in a graveyard outside the city walls, ostensibly to hold a funeral service, but in fact to pray and sing the songs that were forbidden within the city itself. Guards sent to break up the gathering were repulsed, and a gravedigger on the scene would report that "they continued with their singing and stayed until 4 o'clock; they also said that they would gather again, and not allow themselves to be stopped." This incident was but one example of how music could become simultaneously a means of comfort and a potential mode of resistance for Augsburg's Protestant majority in this troubled time. Singing played a vital role in confessionalization, the gradual and uneven process by which the major Christian churches—Lutheran, Calvinist, and Catholic—consolidated their doctrines and positions, and encouraged their followers to think in sectarian, or confessional, terms. As a particularly effective medium for the transmission of religious ideas, music reflected and contributed to this process on all sides of the early modern confessional divide: Lutheran chorales, Calvinist psalms, and Catholic vernacular songs provided a means of confessional indoctrination while enabling lay collective and individual religious expression. In Augsburg, as elsewhere, political and military events dramatized the cultural divide that had been growing between Protestants and Catholics since the mid-sixteenth century. If the biconfessional city of Augsburg had been a microcosm of the religious divide within the Holy Roman Empire as a whole, the chaotic years between the Edict of 1629 and a devastating siege in 1635 gave focus to music's potential to express and shape confessional identity.

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## Wendy Heller

Among the ironic and eccentric essays in the *Bizzarrie accademiche* of Giovanni Francesco's Loredano is a single oft-cited essay associated with music, likely read in the context of a musical evening—a meeting of the Accademia degli Unisoni, including no less a musician than Barbara Strozzi. Inspired by Apollo's unsuccessful pursuit of the nymph Daphne, the dialogue examines whether tears or singing is the most advantageous means of winning the affections of a reluctant maiden. The relationship between music and melancholy suggested here is not one in which melancholy inspires song or music induces sadness. Instead, under the influence of Marinist aesthetics, the debate presupposes that both sorrow and song have the power to arouse sexual desire. Orpheus, as the proponent of weeping argues ironically, may have gained Euridice through the power of song but might have lost her a second time because of a lack of tears. No longer understood as an interior state of being experienced by listener or musician, melancholy—and the tears that it produces—is recognized as both art and artifice, an expressive device that might be annexed by music, but that is no less capable of moving the affections, albeit in a manner scarcely anticipated by the creators of opera.

My paper explores the connections between song, melancholy, and eroticism as expressed in a set of works arguably written for this purpose: Nicolò Fontei's three volumes of *Bizzarrie poetiche*, to poems primarily by Giulio Strozzi and likely performed by Strozzi at the Accademia degli Unisoni. I propose that Fontei's settings of such works as "Canto di bella, focile d'amor" might be understood not only in the context of a debate on melancholy and tears (as suggested by John Whenham), but are in fact also a calculated study of Academy aesthetics in which Strozzi herself—as both performer and the object of myriad desires—played a critical role. Finally, I show how this reconfigured relationship between music and melancholy, explored in these academic experiments, would become an essential part of the aesthetics of Venetian opera and its obsession with the erotic.

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### ***Ov'è il decoro? Court Etiquette, Affective Expression, and Aria Treatment in the Operas of Antonio Cesti and Beyond*** **John Walter Hill**

Cesti's *Orontea* (in the 1656 opera of the same name), torn between love and station, erupts, "Where is royal dignity, where is my decorum?" *Decoro* was then understood as (1) public emotional restraint, expected of monarchs above all (Elias, Elliot, Monod, Foucault), (2) dramatic portrayal of any personage with verisimilitude, and (3) consistent treatment of all characters within a drama. Emotional restraint was increasingly expected from rulers during the seventeenth century, as Spanish court etiquette gradually became the norm all over Europe. Meanwhile, trends in Italian opera developing during the 1650s included character depiction with ever greater degrees of consistency and verisimilitude, and a shift toward placing strongly emotional verbal expression in arias rather than in recitatives. But the collision between these social and theatrical trends created a problem in the operatic portrayal of monarchs: they could not deliver aria texts containing strong affect and yet maintain the degree of decorum that verisimilitude would demand. That is the apparent reason why Cesti's *Orontea* kept her arias from being heard by other characters. The royal protagonists in Cesti's earlier operas did not observe decorum in this way, but they do in all of his historical operas from *Orontea* onward, regardless of librettist, city, or patron: none of their arias is intended to be heard by another personage. This consistency is absent from all

other roles in these operas. It has gone completely unnoticed in scholarship.

The emotional outpouring set to music in monarchs' arias is deflected from the hearing of other characters in Cesti's operas by various means. The one eventually favored is *partendo*: the ruler sings aside in the act of departing. Thus, the exit-aria convention appears to have been promoted by simultaneously changing views of court etiquette, dramatic decorum, and the expressive function of arias. A re-study of the libretto revisions traced by Burt, Freeman, Powers, and Rosand shows that increasing use of exit arias in them generally correlates with the gradual elimination of indecorous, base characters together with a progressive extension, downward through the social hierarchy, of the diegetic and dramatic decorum earlier reserved for monarchs, real and staged.

See **John Walter Hill**, "<<Ov'è il decoro?>> Etichetta di corte, espressione degli affetti e trattamento dell'aria nell'*Orontea* di Antonio Cesti" in *La figura e l'opera di Antonio Cesti nel Seicento europeo*. Convegno internazionale di studio, Arezzo, 26-27 aprile 2002, ed. by Mariateresa Dellaborra (Florence: Leo S. Olschki Editore, 2003, pp. 3-14.

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### ***Tradition as Sedition: Christmas Carols in Puritan England*** **Stacey Jocoy Houck**

During the period of England's Civil Wars and the ensuing Interregnum, Christmas, and other traditional holidays were banned by Parliament. Of all the ordinances that Parliament passed to change England into a "Godly" country, this was the most inflammatory. The social ramifications were manifold: nativity services were forbidden, merchants were forced to keep their stores open, and traditional activities such as feasting, wassailing, and the lighting of the Yule log were punishable offences. Popular resistance to this ordinance was immediate and sustained even though public dissent, under the Treason Act, could be punishable by death. Thus the safest outlets for voicing discontent were private and anonymous writing, usually in the forms of poetry, tracts, and music. My discovery of some hitherto unknown sources together with a reassessment of the whole corpus of mid-seventeenth century Christmas literature has revealed that royalist sympathizers capitalized on this situation, joining the verbal fray with texts that equated Father Christmas and his victorious return with King Charles, thus presaging the restoration of the monarchy.

Christmas music from this period often echoes the political rhetoric of this literature. Although literary scholars, such as Hyder Rollins have recognized the political relevance of some cavalier texts, the political significance of Christmas carols have largely been overlooked. I offer several previously unexplored examples of such politicized carols of this period, from overtly anti-Puritan pieces such as "Beat Up a Drum" where Father Christmas goes into open combat with Old Man Winter, to the more subtle, traditional works found in Francis Coles's 1642 collection *Christmas Carols*. Representative of the latter is "All hayle to the dayes." Despite its seeming innocence, its approbation of dancing, drinking, and mumming violated Parliamentary order and its refrain "drive the cold winter away" could be understood as a metaphorical rallying cry to incite popular revolt against Parliament and bring about a return of merry old England.

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## YouYoung Kang

Seventeenth-century music has often been viewed as progressing toward functional tonality. In particular, the conventional cadences found in most music and the identifiable harmonic progressions such as the descending fifths sequence have been highlighted as pointing toward the tonality of the eighteenth century. However, modern theoretical discourse does not adequately explain other seventeenth-century harmonic progressions which are not so easily labeled. In this paper, I show instead how these "harmonic progressions" point to contrapuntal experimentation in the early to mid seventeenth century and suggest that in general, these "progressive" experiments were not emulated by later composers. Rather, it was the conventional, less progressive elements that were emulated in later repertoires. I identify such progressions in the sacred and secular polyphonic music of Italy (particularly in works by Monteverdi and Carissimi) and discuss how these sequential harmonic motions by fifth, third, and step result from the composers' unique expansion and experimentation with the conventions and rules of counterpoint.

The art of counterpoint as outlined in seventeenth-century Italian *musica pratica* treatises mimicked Zarlino but described an entirely different process of composing music. It stressed the primacy of the bass voice and the importance of full sonorities with the third and fifth (or sixth) above that bass. In addition, the use of ornamental figures and sequences, as well as the free use of parallel thirds, gave new possibilities for contrapuntal innovation.

By starting with this concept of counterpoint, one can then start to explain the harmonic language of seventeenth-century music. In Monteverdi's music, one sees an unorthodox combination of contrapuntal techniques to create distinctive harmonic progressions, whose ultimate purpose seems to be text expression. In the later works of Carissimi, the harmonic progressions usually serve as non-rhetorical compositional devices, but they nevertheless exhibit a distinctly mid-seventeenth-century logic of harmony—one in which harmonic motion by thirds, fifths, and step all seem derived from various, equally important contrapuntal considerations. In conclusion, this study of seventeenth-century harmonic progressions suggests how one may explain seventeenth-century harmonic practice in practical terms rather than in the realm of speculative tonal theory.

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### *Commendatory Verse as Music Criticism in Early Modern English Music Books*

**Janet Pollack** (University of Puget Sound)

The relationship between commendatory verse—poems inserted at the beginning of books that serve to recommend and commend authors and works to potential purchasers—and early English music books has yet to be examined convincingly, if at all. There are a few studies on verses in literary works that focus on gender and voice, but none on verses in music books. Music scholars tend to overlook commendatory verses and to treat them as nothing more than insubstantial and ephemeral exercises in flattery, mere "metrical puff[s]."

Yet I suggest that these verses warrant attention if not always for their literary value than for their social interest and for the questions they raise. Building on the insights of Franklin B. Williams and others, and analyzing verses in music books by a number of prominent poets, dramatists, and writers of the time, I argue that the practice of writing verses intended for English music books should be viewed as a type of music criticism. They raise issues of

style and cultural commonplaces, suggest standards of excellence, and offer insight into what was accepted as desirable and praiseworthy in music at the time. They also give us an idea of what musicians and poets thought of their peers, what musicians were trying to achieve, and with what success. In other words, these poems are valuable social documents, style-critical surveys of excellence, and reception testimonies.

This study systematically examines the commendatory verses in English music books published before 1641 and places these books and their verses in the context of contemporaneous Italian music books and their intellectual milieu. The format and design of the books and the nature of the verses are reviewed. The study shows how poets and writers of commendatory verses mingled exaggerated laudatory rhetoric and telling analogies with more theoretical criticism in a manner that suggests an early seventeenth-century English critical consciousness.

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*Awarded the 2004 Irene Alm Prize*  
***Monteverdi's Operatic Experiments:  
Finding Orfeo in the Continuo Madrigals of 1605***  
**Paul Schleuse**

This paper explores rhetorical and musical relationships between Monteverdi's *L'Orfeo* (1607) and the six continuo pieces which conclude his fifth madrigal book (1605). Gary Tomlinson has suggested that the continuo madrigals were composed after the publication of Book IV in 1603, placing them chronologically adjacent to *Orfeo*, while Massimo Ossi reads the schematic forms and cyclical organization of these pieces as a precursor to structures in the opera. Further observations reconfirm the idea that in his first use of basso continuo Monteverdi was developing techniques that would become central to *Orfeo*. The textual sensitivity central to Monteverdi's earlier madrigals is here applied to a new flexibility of texture, with solo voices, duets, trios, and tutti ensembles deployed in the service of dramatizing the poetry. The refrains and other formal elements introduced may be read as tools of text-expression, rather than impediments to it, and the use of textural variation to differentiate levels of subjectivity prefigures choral functions in Monteverdi's first opera.

The continuo madrigals have recognizable descendants in the concluding sections of the first two acts of *Orfeo*, which Claude Palisca described (without further comment) as having the style of the concertato madrigal. Again, Monteverdi uses a variety of vocal textures, employing instrumental and choral *ritornelli* as formal markers. While these structures derive partially from ritornello forms used elsewhere in *Orfeo*, their *versi sciolti* and harmonic freedom suggest other influences. As dramatically self-contained closing sections, they parallel the *coro stabile* as functionally distinct from the *coro mobile* heard earlier in each act, even if the same singers are used. The objective voice of the *coro stabile*, particularly when it echoes or alters previous music, is analogous to the use of *tutti* textures in the madrigals. This interpretation clarifies both the structure and the dramatic significance of the first two acts of *Orfeo*.

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***"Una música de noche, que llaman aquí serenata"***  
***Spanish Patrons and the Serenata in Rome and Naples***

## Louise K. Stein

Reading *avvisi* from the last decades of the seventeenth century, it is easy to understand that the *serenata* was cultivated by aristocrats in Rome and Naples for social and political purposes. Spanish aristocrats living in Italy also sponsored *serenate*, as well as operas and other musical entertainments, though it was more typical for them to carry the customs, assumptions, and musical traditions of their native Castile to distant places, and to look back to the Madrid court as a model of sober elegance.

In Rome and Naples in the last decade of the seventeenth century, Spanish diplomats were finally converted to the *serenata*. But it is striking that two of the most famous serenates produced there before 1690 were sponsored by the most influential Spaniard in Italy — Gaspar de Haro y Guzmán, marchese del Carpio, who served first as Spanish ambassador in Rome (1677-1682), and then Viceroy of Naples (1683-1687). Carpio was a fanatical collector of painting, sculpture, and antiquities who had produced spectacular musical plays and operas in Madrid from 1655 to 1662. In Rome and Naples, he produced Spanish plays, Italian opera, and some very lavish *serenate*, though he preferred the more typically Spanish bullfights and ostentatious spectacle plays with music. For Carpio, a musical event without visual effects lacked elegance, though several *avvisi* call him "tanto amico della musica."

The first large-scale public musical event that Carpio produced in Rome was, nevertheless, the *serenata* for three voices performed on the name-day of the queen of Spain, on August 25, 1681 in the Piazza di Spagna. The soloists who sang the parts of Fama, Pace, and Il Tebro were joined by a "Concerto di sinfonie con 60 instrumenti." The music (in manuscript) and a printed libretto are extant today, as well as an engraving of the set design by Filippo Schor. The second of the grand serenates that we know he sponsored was twice performed in Naples in the last year of Carpio's life. This was Alessandro Scarlatti's now lost "L'Olimpo in Mergellina," which involved twenty singers and an orchestra of ninety instruments (and for which I have found new archival documents).

This paper is about how Spanish diplomats viewed the *serenata* in their pursuit of influence, political legitimation, and social leadership in Rome and Naples. The marchese del Carpio's selective patronage of the *serenata* offers one case study of how a particular genre or piece of music was shaped by the patron's personal preferences as well as his politics. Carpio hand-picked artists and musicians to work as a team under his supervision. Some of them (Corelli, Lonati, A. Scarlatti, "Siface," and Paoluccio) were among the most famous of their time. Carpio's death in 1687 brought the end of an era for the "Spanish nation" in Rome and Naples. The *popolo* in Naples mourned, the writers of the *avvisi* lost one of their most colorful and controversial subjects, and the *serenata* was chosen by new patrons who had no qualms about supporting a wholly musical and fully Italian genre. The variety of *serenate* sponsored by Spanish patrons in Rome and Naples actually increased after his death, when his successors relied on the genre to smooth a diplomatic and social path toward the Roman aristocracy.

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