

Twelfth Annual Conference
Society for Seventeenth-Century Music
15-17 April 2004
La Jolla, California

PROGRAM

Thursday, April 15

Session I. *Music and Identity in England and Germany*
Graydon Beeks (Pomona College), chair

Janet Pollack (University of Puget Sound), "Commendatory Verse as Music Criticism in Early Modern English Music Books"

Stacey Jocoy Houck (University of Illinois, Urbana- Champaign), "Tradition as Seditious: Christmas Carols in Puritan England"

Alex Fisher (University of British Columbia), "Approaching Music and Religious Identity in Early Modern Germany: Sacred Music in Augsburg during the Thirty Years' War"

Friday, April 16

Session II. *Italian Music I: Analytical and Generic Studies*
Robert Judd (University of Pennsylvania), chair

YouYoung Kang (Scripps College), "Early Seventeenth-Century 'Harmonic Progressions'"

David Dolata (Eastern Washington University), "Bellerofonte Castaldi's Extraordinary *Capricci a due stromenti*"

Michael R. Dodds (Southern Methodist University), "Plainchant at Florence Cathedral in the Late *Seicento*: Unwritten Sharps and Shifting Concepts of Tonal Space"

Gregory Barnett (Rice University), "Church Music, Musical *Topoi*, and the Ethos of the *Sonata da chiesa*"

Session III. *French Studies*
Catherine Gordon-Seifert (Providence College), chair

Don Fader (Indiana University), "Marin Mersenne and the French View of Musical Rhetoric"
Stuart Cheney (Goucher College), "Transcriptions for Solo Viol of the Music of Jean-Baptiste Lully"

Antonia L. Banducci (University of Denver), "Staging Music: The Dramatic Role of Preludes and *Ritournelles* in French Baroque Opera"

Michele Cabrini (Princeton University), "From the Visual to the Aural: *Tempête* and the Power of Instrumental Sound in the French Cantata"

Saturday, April 17

Session IV. *Italian Studies II: Song Serenata, and Opera*
Massimo Ossi (Indiana University), chair

Wendy Heller (Princeton University), “*I pianti d’Apollo: Desire, Melancholy, and the Power of Song*”

Louise K. Stein (University of Michigan), ““Una música de noche, que llaman aquí serenata”: Spanish Patrons and the *Serenata* in Rome and Naples”

Paul Schleuse (CUNY Graduate Center), “Monteverdi’s Operatic Experiments: Finding *Orfeo* in the Continuo Madrigals of 1605”

John Walter Hill (University of Illinois, Urbana-Champaign), “*Ov’ è il decoro? Court Etiquette, Affective Expression, and Aria Treatment in the Operas of Antonio Cesti and Beyond*”

Session V. Lecture-Recital: *Mexican Polyphony*

Grey Brothers (Westmont College) and the Westmont Chamber Singers, “The Polyphonic Passion in Mexico City: The *Passio secundum Mattheum* of Antonio Rodríguez de Matta (d. 1643)”

Performance events

Thursday, April 15

Pre-conference **Master Class for Lute, Guitar, Theorbo**

with Victor Coelho, David Dolata, John Schneiderman

La Jolla Presbyterian Church, La Jolla

Friday, April 16

Concert champêtre: An Evening of French Baroque Dance and Chamber Music

The SideRiver Baroque Dance Troupe, Linda J. Tomko, director, with Ondine Young, violin;

Laura Mitchell, soprano; John Schneiderman, lute; William Skeen, viola da gamba.

Shiley Theatre, University of San Diego, San Diego

Saturday, April 16

Antonio Rodríguez de Matta, *Passio secundum Matthaëum*

Westmont College Choir; Grey Brothers, director

La Jolla Congregational Church, La Jolla

2004 Program Committee

Robert Shay, chair

Rebecca Harris-Warrick

Anne MacNeil

Daniel Melamed

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