



The Nineteenth Annual Conference of the  
**Society for  
Seventeenth-Century Music**

School of Music, Ferguson Hall  
University of Minnesota, Minneapolis, Minnesota  
April 7-10, 2011

**SCHOOL OF MUSIC**

UNIVERSITY OF MINNESOTA

**Driven to Discover™**



# CONFERENCE SCHEDULE

## THURSDAY, APRIL 7

---

12:00–5:00 P.M.	<b>Registration</b> lobby, Holiday Inn hotel
1:15–2:30 P.M.	<b>Meeting of the <i>JSCM</i> Editorial Board</b> Ferguson Hall, room 280
2:45–4:45 P.M.	<b>Meeting of the <i>SSCM</i> Governing Board</b> Ferguson Hall, room 280
5:45 P.M.	<b>Busses leave the Holiday Inn for the evening’s events in Saint Paul</b>
6:30 P.M.	<b>Hors d’oeuvre reception with cash bar</b> Schubert Club Museum, 302 Landmark Center 75 W 5 <sup>th</sup> Street, Saint Paul, MN
8:00 P.M.	<b>Concert—Mahan Esfahani, harpsichord</b> Courtroom 317, Landmark Center 75 W 5 <sup>th</sup> Street, Saint Paul, MN

FRIDAY, APRIL 8

7:30–8:50 A.M.	Meeting of the WLSCM Editorial Board Ferguson Hall, room 205
8:00–9:00 A.M.	Registration Ferguson Hall, room 280
8:30–9:00 A.M.	Pastries and Coffee Ferguson Hall, room 280
9:00–12:00 NOON	PAPER SESSION I Ferguson Hall, Lloyd Ultan Recital Hall
	SUCCESS AND FAILURE IN PATRONAGE Margaret Murata (University of California, Irvine), chair
	Bryan White (University of Leeds, UK) <i>Restoration Opera and the Failure of Patronage</i>
	Anne-Madeleine Goulet (École française de Rome, Italy) <i>Music in Private Life in Late Seventeenth-Century Rome: The Case of the Princesse des Ursins and Her Social Circle</i>
	BREAK (10:20–10:40 A.M. IN FERGUSON HALL, ROOM 280)
	Valeria De Lucca (University of Southampton, UK) <i>Roman Patrons and the Dissemination of Venetian Opera</i>
	Louise K. Stein (University of Michigan) <i>Alessandro Scarlatti, the Marchese del Carpio, and Singers in Naples</i>
12:00–1:00 P.M.	Lunch Ferguson Hall, room 280
1:00–2:00 P.M.	Concert—iSacabuche! (Linda Pearse, Artistic Director) and Ann Waltner: Matteo Ricci—His Map and Music Ferguson Hall, Lloyd Ultan Recital Hall

2:00–5:00 P.M.	PAPER SESSION II Ferguson Hall, room 225
	SHORT SESSION A: SACRED MUSIC IN THE COLONIAL NEW WORLD Craig Russell (California Polytechnic State University), chair
	Drew Edward Davies (Northwestern University) <i>Music for the Virgin of Guadalupe in Late Seventeenth-Century Mexico City</i>
	Tim Watkins (Texas Christian University) <i>A New Source for Colonial Guatemalan Music: Princeton Garret-Gates MS. 258</i>
	BREAK (3:20–3:40 P.M. IN FERGUSON HALL, ROOM 280)
	SHORT SESSION B: COMPARING ITALIANS Jennifer Williams Brown (Grinnell College), chair
	Francesco Dalla Vecchia (University of Iowa) <i>“Rispondendo per le rime”: Monteverdi’s and Cavalli’s Shared Strophic Arias</i>
	Richard Kolb (New York City) <i>Displacement of Seconda Pratica Ideals in the Music of Antonio Francesco Tenaglia and Carlo Caproli</i>
7:15 P.M.	Busses depart from the Holiday Inn for the concert
8:00 P.M.	Concert—Rose Ensemble: Slavic Wonders Norwegian Lutheran Memorial Church Mindekirken 924 E 21 <sup>st</sup> Street, Minneapolis

SATURDAY, APRIL 9

8:30–9:00 A.M. Pastries and Coffee  
Ferguson Hall, room 280

9:00–12:00 NOON PAPER SESSION III  
Ferguson Hall, room 225

OPERA ACROSS EUROPE  
Rebecca Harris-Warrick (Cornell University), chair

Emily Wilbourne (Queens College, City University of New York)  
*Penelope, Poppea, and the Stock Characters of the Commedia dell’arte*

Maria Virginia Acuña (University of Toronto)  
*Golden Age and Decline: Revisiting Spanish Baroque Theatrical Music*

BREAK (10:20–10:40 A.M. IN FERGUSON HALL, ROOM 280)

Markus Rathey (Yale University)  
*Before the Opera: Musical Drama and Dramatic Music in Leipzig Preceding the Establishment of the Opera in 1693*

Aliyah M. Shanti (Princeton University)  
*When Pastoral Becomes Tragedy: Broken Genres in the Fourth Act of Roland*

12:00–2:00 P.M. Lunch and Formal Business Meeting  
Lobby, Ted Mann Concert Hall

2:00–5:00 P.M. PAPER SESSION IV  
Ferguson Hall, room 225

SHORT SESSION A: SOURCES AND THEIR EVIDENCE  
Paul Schleuse (Binghamton University of the State University of New York), chair

Matt Henson (Florida State University)  
*Cruda Amarilli: Angelo Notari’s Adaptations of Monteverdi’s Madrigal*

Alexander Dean (Eastman School of Music)  
*Strumming in the Void: A New Look at Dance Rhythms in Italian Canzonettas*

BREAK (3:20–3:40 P.M. IN FERGUSON HALL, ROOM 280)

SHORT SESSION B: SINGERS AND THEIR PROFESSIONS  
Beth Glixon (University of Kentucky), chair

Esther Criscuola de Laix (Oakland, CA)  
*“Die Bergleut singen, die Häuerlein fröhlich klingen”: Melchior Franck’s Singing Miners*

Colleen Reardon (University of California, Irvine)  
*Camilla in Siena and Senesino’s Début*

7:00–8:00 P.M. Cocktails  
Carlson Private Dining Room, Carlson School of Management, University of Minnesota

8:00–10:00 P.M. Banquet  
Carlson Private Dining Room, Carlson School of Management, University of Minnesota

SUNDAY, APRIL 10

8:30–9:00 A.M. Pastries and Coffee  
Ferguson Hall, room 280

9:00–12:00 NOON PAPER SESSION V  
Ferguson Hall, room 225

SHORT SESSION A: MUSICAL AND POETIC DEVICES IN  
EARLY OPERA  
Massimo Ossi (Indiana University), chair

Edward M. Anderson (Rice University)  
*Staging the Poet: Ariosto in Early-Seicento Musical Drama*

Barbara Russano Hanning (City College, City University  
of New York)  
*Powerless Spirit: Echo on the Musical Stage of the Late  
Renaissance*

BREAK (10:20–10:40 A.M. IN FERGUSON HALL, ROOM 280)

SHORT SESSION B: OPERA AS MESSAGE  
Graham Sadler (University of Hull, UK), chair

Hendrik Schulze (University of North Texas)  
*“Farò veder che tutte non son le donne imbelle”: Monarchism,  
Love, and the Female Protagonist in Nicolò Minato’s/  
Francesco Cavalli’s Artemisia (Venice 1657)*

Marcie Ray (Michigan State University)  
*In Defense of Women and Pleasure: The Opéra-Comique  
Enters the Querelle des Anciens et des Moderns*

ABSTRACTS

SUCCESS AND FAILURE IN PATRONAGE  
Chair: Margaret Murata, University of California, Irvine  
Friday, April 8 • 9:00–12:00 noon

Bryan White, University of Leeds, UK  
*Restoration Opera and the Failure of Patronage*

The failure of through-sung opera to find a firm foothold in England in the Restoration period has been explained on a variety of grounds. In the 1690s Peter Motteux wrote in *The Gentleman’s Journal* that “experience hath taught us that our English genius will not relish that perpetual singing.” Other explanations have blamed financial constraints facing London’s theatre companies, or have offered the development of native dramatic opera as a successful and coherent form of music drama that rendered through-sung English opera unnecessary, if not undesirable. While these arguments have their merits, they seem insufficient to explain why Thomas Betterton and the United Company chose to commit a rumored £4000 to the production of the through-sung opera *Albion and Albanus* in 1685. Did Betterton expect to make back through one extravagant production an investment that represented almost half of the expenditure required to fund a full year’s program of performances by the Company – or was this decision motivated by expectations of a significant subvention from Charles II? This paper argues that royal patronage, or the lack of it, has not been sufficiently considered as a barrier to the development of opera in England. Financial exigencies notwithstanding, Charles II displayed an ambivalent attitude to through-sung opera (English or otherwise) throughout his reign. While he seems to have occasionally encouraged the form in word, he was in deed unwilling to provide sustained support for operatic endeavors. His reticence to support opera through direct financial patronage was the most significant factor in the failure of the art form to find a place in English musical and theatrical culture of the Restoration period.

Anne-Madeleine Goulet, École française de Rome, Italy  
*Music in Private Life in Late Seventeenth-Century Rome: The Case of the Princesse des Ursins and Her Social Circle*

Music stands as one of the major topics in the late seventeenth-century letters of Anne-Marie de La Trémoille, married to Duke Flavio Orsini and known as the Princesse des Ursins, and of her sister Louise-Angélique, wife of Antonio Lante della Rovere. Two neglected series of letters preserved

in the Fondo Orsini of the Archivio Storico Capitolino and in the Fondo Lante of the Archivio di Stato di Roma give new insights into the place held by music, musicians, and concerts within the social life of these two Roman families, linked to the royal court of France. The private letters of the Princesse des Ursins, who headed the Francophile party in Rome, and of her sister, the Princess of Belmonte, give evidence about all kinds of musical activities, either for private entertainments (personal practice, musical lessons, dance lessons), or for social gatherings (musical concerts and lyrical performances). Within the circle of a huge diplomatic, political and artistic network in Rome, the two sisters maintained a *conversation à la française* as it had been held in Parisian salons such as the Hôtel de Rambouillet at the height of its fame. This paper has a double scope: first, it gathers new information about musical practices within Francophile circles in late seventeenth-century Rome through an analysis of these epistolary archives and a study of family inventories and account books; second, it reports and discusses a very complex case of “cultural transfer” between Paris and Rome through the efforts of two French princesses at home in their adoptive city without losing their identity. This case study documents how aristocratic women could import Parisian manners in fashion design, social entertainment, and a new way of living, while at the same time giving support to Italian, rather than French, musicians and musical genres.

**Valeria De Lucca, University of Southampton, UK**  
***Roman Patrons and the Dissemination of Venetian Opera***

Recent studies have drawn attention to the pivotal role that Roman patrons played in the development and production of seventeenth-century opera in Venice. Their contribution to the dissemination of this repertory outside of Venice, however, remains one of the most compelling and yet under-explored topics in early-modern opera studies.

Indeed, the 1660s and 1670s were crucial years for the circulation of Venetian repertory in Rome: as patrons began to collect and exchange scores and libretti from Venice, they also facilitated the circulation of this repertory through the protection they extended over singers active in both Rome and Venice. Furthermore, in 1671 a group of Roman aristocrats with a passion for opera opened the first theater “alla moda di Venezia,” the Teatro Tordinona, where the most popular operas by Francesco Cavalli and Antonio Cesti were performed.

Through a discussion of documents from the archives of the Chigi, Colonna, and Pamphilj families—mostly inventories, correspondence, and payment records—in the first part of this paper I discuss how singers, diplomats, composers, poets, and patrons themselves served as channels for an extraordinary number of scores and librettos being imported into Rome during the 1660s and 1670s.

In light of the new evidence from the Roman archives, in the second part of this paper I reconsider the question of the “patronage” of the Teatro Tordinona. Far from being the undertaking of a single patron, the Teatro Tordinona emerges as the result of the collaborative effort of many patrons and of their common interests in the repertory that came from the *Serenissima*. In this perspective, the role of the Colonna family—particularly in relation to the choice of repertory—acquires a new weight.

In closing, I argue that a more attentive consideration of the ways in which repertory circulated at this time might call for a more central position of cities hitherto considered “peripheral” such as Rome not only in the absorption of the Venetian repertory, but also in its dissemination.

**Louise K. Stein, University of Michigan**  
***Alessandro Scarlatti, the Marchese del Carpio, and Singers in Naples***

The Neapolitan opera productions of Gaspar de Haro y Guzmán, seventh marquis del Carpio, offer a unique lens through which to observe late seventeenth-century Italian operas in the making. Carpio was the first full-fledged Spanish patron and producer of opera, and had shaped musical theater in Madrid in its formative years (1650-1662) and the conventions of Hispanic musical theater for a century beyond. He arrived in Italy in 1677, experienced his first Italian opera in Venice, and assumed his first Italian posting in Rome as Spanish ambassador to the Holy See.

As viceroy of Naples from 1683 to his death in 1687, Carpio transformed Naples from a provincial backwater where traveling companies brought Venetian operas (whose latter productions at Naples might be likened to hastily thrown together road shows) into a sophisticated locus of production. Carpio’s goal in the 1680s was to “reform” opera production at Naples and “restore credit and integrity” to the Neapolitan opera stages. As a first step, he assembled his own production team, including the architect Filippo Schor and the composer Alessandro Scarlatti, both recruited in Rome. He commanded Scarlatti to hire the best musicians available, as would any discerning patron. But even with almost unlimited power in Naples, Carpio encountered an obstacle that most other producers of Italian opera did not face—the dearth of experienced opera singers in the region. The challenge of identifying and recruiting singers was new for Carpio, but first-rate singers were the key to cleaning up Neapolitan opera. The best Italian singers were well-fed, well-paid, educated, well-trained, and generally well-treated at northern Italian courts. After the initial visits by the *Febiarmonici* troupe in the early 1650s, the best singers stayed away from Naples, equally afraid of roving bandits and the rigors of the journey, and loath to tarnish their professional reputations. Nevertheless, Carpio managed to recruit exquisite *castrati* for the Naples operas, as well as vocally trained leading ladies.



The music of the Naples operas of the 1680s seems especially interesting from the vantage point of collaboration. In the largest section of this paper, I focus on the collaborative process among patron, composer, and singers. Working with scores, libretti, and archival documents, I have begun to understand how this viceroy and his singers collaborated and shaped the operas both as performances and as musical compositions. Some of these operas (especially *Il Aldimiro*, *La Psiche*, and *Il Fetonte*) lend themselves especially well to this inquiry because the libretti were created under Carpio's close supervision and set to music by his chosen composer, Scarlatti, "from scratch" in Naples (others, such as *Il Galieno* and *Il Giustino* were imported from Venice and revised in Naples, with additions of various sorts by Scarlatti).

I hope to demonstrate how this patron and his singers collaborated with Scarlatti in the compositional process, and to convince my SSCM colleagues through musical examples (both recorded examples and score excerpts) that this unusual patron and his singers left audible fingerprints discernable even today in the extant musical sources.

**SACRED MUSIC IN THE COLONIAL NEW WORLD**

**Chair: Craig Russell, California Polytechnic State University**

**Friday, April 8 • 2:00–3:20 p.m.**

**Drew Edward Davies, Northwestern University**

***Music for the Virgin of Guadalupe in Late Seventeenth-Century Mexico City***

When considering late seventeenth-century *villancicos* from Latin America, scholars often look for literary and musical reflections of local cultures, sometimes overlooking the predominance of European representational strategies. Nonetheless, there are groups of *villancicos* that stress local New World topics, namely the repertoires for local devotions that emerged after the conquest, such as the Virgin of Guadalupe and St. Rose of Lima. In the later seventeenth century, these devotions were quickly acquiring literary, visual, and musical traditions built upon techniques of troping, glossing, and copying, generally within European aesthetics but with New World content. In New Spain, the most prominent of these devotions was the Virgin of Guadalupe, whose miraculous apparitions of 1531 near Mexico City began to be related to a wider public in the late 1640s through printed texts. A small but significant repertoire of *villancicos* for the Virgin of Guadalupe survives at Mexico City Cathedral and illustrates the application of New Spanish literary tropes of the Guadalupe story to 1690s cathedral music. This essay will consider the dialogue between the local and the transatlantic in these Guadalupan works. It will show how composer Antonio de Salazar adapted the European "battle" tradition to Guadalupan *villancicos* in order to musically represent her iconography, which is based upon that of the Woman of the Apocalypse, and will look at how

*villancico* authors refashioned the Guadalupe story according to classical Roman mythology and Old Testament images, for example referring to the Virgin of Guadalupe as the Roman goddess Belona, or Mexico City's Tepeyac Hill as Mt. Horab. In so doing, it will stress that we should move beyond "essentializing" race when discussing local topicality in New World music and find the creative ways European aesthetics were reinvented for local needs.

**Tim Watkins, Texas Christian University**

***A New Source for Colonial Guatemalan Music: Princeton Garret-Gates MS. 258***

Much of our knowledge of music in colonial Latin America centers on the cathedrals of such relatively large urban centers as Mexico City, Puebla, Guatemala City, or Lima, the archives of which provide most of the extant musical sources from the period. Relatively little is known about musical life in the churches of small villages in largely rural areas, populated mostly by indigenous inhabitants. One of the most important collections of musical sources from such rural areas is a set of manuscripts now housed in Indiana University's Lilly Library. Discovered in the early 1960s in northwest Guatemala, they were first discussed by Robert Stevenson in 1964. The manuscripts include several inscriptions placing their provenance in the Guatemalan department of Huehuetenango; two have inscriptions identifying them as having been produced in 1600 and 1635 respectively by Thomas Pascual, the indigenous *maestro de capilla* of the town of San Juan Ixcoy.

It now appears that the Guatemalan manuscripts in the Lilly Library are not the only ones from this area and period. Manuscript No. 258 in the Garrett-Gates Mesoamerican Collection of the Princeton University Library also bears inscriptions by Thomas Pascual, with dates of 1635 and 1622. A brief overview of what is known of its history will be followed by a description of the physical characteristics of the manuscript and a discussion of its contents and problematic organization. A heterogeneous mix of polyphony, plainchant, and non-musical items, with texts in Nahuatl, Spanish, and Latin, the manuscript is a valuable new window onto the musical interaction between European and indigenous cultures in early seventeenth-century Guatemala.

**COMPARING ITALIANS**

**Chair: Jennifer Williams Brown, Grinnell College**

**Friday, April 8 • 3:40–5:00 p.m.**

**Francesco Dalla Vecchia, University of Iowa**

***"Rispondendo per le rime": Monteverdi's and Cavalli's Shared Strophic Arias***

One of the rare cases in which it is possible to identify a precise conventional association of poetic formal patterns with specific dramatic functions in seventeenth-century Venetian opera is that of

shared strophic arias. In a shared strophic aria two or more characters alternate each strophe. These arias are characteristic of the early repertory but they are often confused with duets or other ensembles because they may feature similar dramatic functions and sections in which the vocal parts overlap; yet shared strophic arias are long elaborated texts shaped by the librettist, rather than a few lines set in counterpoint by the composer. As Plato’s hard-boiled egg cut with a hair, shared strophic arias are poetic symbols of symmetrical complementariness and were used fundamentally for only two dramatic functions: the expression of two lovers’ harmonious bond, and its opposite, the contrast typical of a stichomythia. In both dramatic situations, this form was meant to convey equilibrium according to the traditional principle of Italian poetry called “risponder per le rime” (replying using the same rhymes). Yet the strophic text induced composers to use the same music to express sometimes-contrasting affects. This paper considers all the shared strophic arias found in Cavalli’s operas in terms of their poetic forms, dramatic contents, and musical settings; moreover, it provides significant terms of comparison for three aria texts of this type found in Monteverdi’s *L’incoronazione di Poppea*: “Seneca io veggio” (I, 8), “Ad altri tocca in sorte” (I, 11), and “Idolo del mio cor” (III, 5).

Richard Kolb, New York City

**Displacement of Seconda Pratica Ideals in the Music of Antonio Francesco Tenaglia and Carlo Caproli**

Generally shared stylistic features in mid-seventeenth-century vocal chamber music have been described in many studies, but features that differentiate one composer from another have been little examined. The repertoire is broadly characterized by more frequent shifts of melodic style and meter than is common in earlier monody, greater dependence on IV–V–I cadences and chord movement by fifths to generate forward motion, and the expanded use of aria style for emotionally charged expression. These characteristics are all prominent in the music of such Roman composers as Luigi Rossi, Giacomo Carissimi, Mario Savioni, Carlo Caproli, Antonio Francesco Tenaglia, Marc-Antonio Pasqualini, and Marco Marazzoli. Although the individuality of their styles can often be discerned by ear, the features which give each composer’s music a distinctive sound are less readily identifiable. No feature can be associated with only one composer, but distinct musical personalities can be distinguished in their use of various musical elements or practices. These include melodic sequences, transposed phrase repetitions, wide melodic leaps, syncopations, momentary interruptions within a prevailing meter, dramatic unsynchronized and Phrygian cadences, chromaticism, and harmonic shifts involving hexachordal extremes or mutation.

This paper examines the music of two composers whose styles and careers have many parallels, but which on close inspection shows differences that reflect divergent attitudes toward one of the central issues in mid-seventeenth-century music, the displacement of *seconda pratica* ideals of rhetorical

text expression by abstract musical discourse. In Tenaglia’s music almost every element serves the needs of rhetorical expression, resulting in a style that features adventuresome melodic shapes, short incisive sections and phrases, and focal points emphasizing emotionally charged words or phrases. Caproli’s music tends to project less involvement with the text, often featuring extended passages and musical focal points that contribute little to text expression. His melodies tend to flow more smoothly than do those of Tenaglia, with fewer disruptions for the sake of rhetorical focal points. Comparison between the styles of these two exact contemporaries provides a clear illustration of a key turning point in seventeenth-century music.

**OPERA ACROSS EUROPE**

**Chair: Rebecca Harris-Warrick, Cornell University**

**Saturday, April 9 • 9:00–12:00 noon**

Emily Wilbourne, Queens College, City University of New York

**Penelope, Poppea, and the Stock Characters of the Commedia dell’arte**

Claudio Monteverdi’s two surviving late operas are a study in contrasts. *Il ritorno d’Ulisse* (of 1640) is a singularly moral tale: Penelope’s steadfast love is rewarded when her husband returns, and the parasitical suitors are punished for their greed and impertinence. In *L’incoronazione di Poppea* (of 1642) in contrast, the faithful and devoted Ottavia is banished from Rome, and her husband marries his mistress and crowns her as Empress. The differences between these two works have proved fertile for musicological investigation and interpretation, luring scholars with the seductive vision that they might discern Monteverdi’s opinion on the ethics involved via his compositional responses. In this paper, I re-frame the distinction between these two operas in terms of traditional *commedia dell’arte* practice, reading Penelope/Melanto and Poppea/Ottavia as emblematic of the *prima/seconda donna* relationship typical of *commedia dell’arte* plots.

The two *donne innamorate* of traditional *commedia dell’arte* practice assumed complementary roles, dictating the tone of dramatic works and capitalizing on the participation of specific actresses. One character was determined to refuse her male suitors, usually because she’d loved and lost, while the other was extravagantly and happily flirtatious—determined to get and enjoy her man. The extreme contrast between *Ritorno* and *Poppea* is effected by a simple switch between which character type takes the *prima* role, which the *seconda*.

Through comparison with the repertoire of the Gonzaga-sponsored *comici*, who were frequent visitors to Mantua and Venice, this paper foregrounds stock characterizations in the libretti Monteverdi



set, as well as the music Monteverdi wrote. In addition, I highlight the way in which the singers from the original productions, specifically Giulia Saus Paoelli and Anna Renzi, drew on the existing models of commedia dell'arte behavior, both on and offstage. This turn from the history of literate drama and toward that of improvisatory public performance provides a new understanding of the reception context of Monteverdi's late operatic works. The consequence is a much deeper understanding of the relationship between opera and other contemporary dramatic forms, as well as a better appreciation of how seventeenth-century opera functioned in and as performance.

**Maria Virginia Acuña, University of Toronto**

***Golden Age and Decline: Revisiting Spanish Baroque Theatrical Music***

During the eighteenth century, several English and French commentators established the sixteenth century as the Golden Age in Spanish music but also signaled the seventeenth century as the time in which Spanish music had begun to decline. The decline was attributed to the foreign influence in Spain, particularly the Italian influence in Madrid. Similarly, the Spanish priest and scholar Benito Feijoo (1676-1764) linked musical decadence to foreign influence in discourse XIV entitled "Música de los Templos" of his *Teatro crítico universal* (1726), blaming in particular the leading composer of his time, Sebastián Durón (1660-1716), for polluting Spanish music. However, using Durón's music as a case study, it becomes evident that Durón's era was hardly a period of musical decline; rather it represents perhaps a pinnacle in the development of Spanish theatrical music.

The purpose of this paper is two-fold: first, it explores the beginnings of foreign influence in Spain and the development of seventeenth-century Spanish court theatrical music (opera, semi-opera and zarzuela). It shows that foreign influence can be traced back to the early sixteenth century and that it remained continuous throughout the sixteenth and seventeenth centuries. More importantly, foreign influence played a crucial role in the development of seventeenth-century Spanish theatrical music, thus rebutting the link between foreign influence and decline. Second, this paper traces the origins of the controversial concept of "golden age and decline." Both the viability of such a concept and its applicability are debatable in that both are greatly influenced by political, social, and economic factors. When applied to the field of music, the concept is equally disputable. It would seem that foreign influence on music only became an issue when several Spanish and foreign commentators interested in promoting the supremacy of French or Italian music for political reasons began discussing what, in their opinion, was the start of the decline in Spanish music.

By understanding the development of Spanish theatrical music as well as the complexities surrounding its reception, we may begin to reconfigure our perception of Spain within the history of Western musicology and the evolution of European Baroque music.

**Markus Rathey, Yale University**

***Before the Opera: Musical Drama and Dramatic Music in Leipzig Preceding the Establishment of the Opera in 1693***

The first public opera house in Leipzig opened its doors in 1693. To a certain degree, the event is comparable to the opening of S. Cassiano in Venice more than fifty years earlier, when the first public opera house opened in one of the cultural and economic centers of Italy. Operas had been performed in central Germany for quite some time but they were primarily confined to the courts. With the founding of the opera in 1693, Leipzig, home of an important trade fair, had an additional musical attraction that could entertain the merchants coming for the fair.

While the year 1693 marks the beginning of public opera performances in Leipzig, we can observe during the decade before an increasing interest in dramatic genres both in the realms of secular and sacred music: a *dramma per musica* in honor of the Elector of Saxony in 1683, a Singspiel *Das bezwungene Ofen* in 1686, a sacred Singspiel *Geistliche Hirten-Freude* in 1685, an oratorio-like setting of the Christmas story from 1683, and in 1683/84 an oratorio-like cantata cycle for St. Thomas church. The interest in musical dramas increased during that time and, after reaching a critical mass, triggered the foundation of the opera house.

The connection between the dramatic works and the opera house could be circumstantial if some of the key players in the opera business in Leipzig weren't involved in these earlier pieces as well, especially the poet Paul Thymich, the first librettist for the Leipzig opera, who provided the majority of texts for the *drammi per musica*, Singspiels, and cantatas.

The paper will explore these predecessors to the operas in Leipzig both as an expression of an increasing interest in dramatic music and as a field for librettists and composers to experiment with dramatic genres which would lay the foundation for the operas in the 1690s. It will also identify the authors and composers of some hitherto anonymous librettos, which will provide a clearer picture of the years leading up to the founding of the Leipzig opera.

**Aliyah M. Shanti, Princeton University**

***When Pastoral Becomes Tragedy: Broken Genres in the Fourth Act of Roland***

The end of the fourth act of Lully's *tragédie en musique Roland* presents a striking and unusual juxtaposition of two different musical and literary genres: the pastoral and the tragedy, the combination of which leads to disaster for all involved. Hearing of Angélique's marriage to Médor from the shepherds causes Roland to go mad and become violent, even when seeing the lovers' written

messages on the cave wall (a common source of iconography) had failed to convince him of Angélique’s betrayal. Roland’s violent reaction wreaks havoc on the innocent happiness and love of the shepherds, causing them to flee and abandon their wedding celebrations and dances that had made up the *divertissement*. Roland’s disruption of the shepherd’s innocent praise of Angélique and Médor all but serves to make Roland the villain of the unfolding pastoral drama—the obstacle standing between the lovers— even as he wields a musical and poetic style extremely foreign to the Arcadian lyricism, which is far more suited to a tragic hero than a pastoral villain.

This paper presents a case study of an extraordinary dramatic reversal and sudden transformation of genre, a reversal so drastic that it leaves the pastoral setting in pieces at the end of the act. I explore how this remarkable moment in Lully’s *Roland* exemplifies two uses of the pastoral in seventeenth-century France: as a traditional setting for musical and danced *divertissements* and an object of ridicule to those who mocked its lack of realism and drama. I show how the gradual introduction of Roland’s tragic mode of recitation and music into the pastoral first mocks and then destroys the pastoral mode, exposing the shepherds as insensitive fools and finally obliterating not only the celebratory mood but even the Arcadian setting in the frenzy and horror of Roland’s mad scene. The fourth act of *Roland* is a microcosm of the collision of the pastoral and tragic modes, which may be used to explore the role that the pastoral plays in the *tragédie lyrique*. In so doing, this paper provides insight into an area that has received scant attention by scholars: the effects of combining genres in French musical drama of the period.

SOURCES AND THEIR EVIDENCE

Chair: Paul Schleuse, Binghamton University of the State University of New York  
Saturday, April 9 • 2:00–3:20 p.m.

Matt Henson, Florida State University  
Cruda Amarilli: Angelo Notari’s Adaptations of Monteverdi’s Madrigal

Tim Carter’s 1988 study of *Amarilli, mia bella* formally introduced Nino Pirrotta’s concept of “aria,” or musical skeleton, into the discussion on genre and adaptation in early seventeenth-century music. Carter’s work showed that the stylistic changes of the early seventeenth century were “less of changing genres and performing media than a reorientation of the musical qualities deemed to be essential for effective and affective composition.” This “skeleton” methodology is also applicable to music from the middle of the century and helps to demonstrate what could be a uniquely Italian way of dealing with issues of genre and adaptation. A specific source which demonstrates these adaptive practices is British Library Additional 31440. This collection is the manuscript “score-book” of Angelo Notari, a Venetian composer who worked in the Stuart courts from c.1612–1663.

Notari’s scorebook and its related sources contain arrangements and adaptations of pieces by several well-known composers such as de Rore and Monteverdi. Some of these pieces provide interesting examples of genre fluidity. Whereas Carter’s examples of *Amarilli, mia bella* show genre transformation across the works of several composers, Notari’s manuscripts show multiple transformations of pieces as famous as Monteverdi’s *Cruda Amarilli* which are attributable to a single composer. The Notari sources provide more proof that genre boundaries were fluid during the seventeenth century’s periods of musical transition and that a well-written “aria” was more essential than strict adherence to philosophical and theoretical guidelines.

Notari’s position as the only native Italian in the English court makes his scorebook a unique source of Italian music in a non-Italian setting. His arrangements show that a certain degree of transmutability existed between genres as different as aria and polyphonic madrigal, and that Carter’s discussion of melodic skeleton is applicable to a variety of works from the middle of the century. More importantly, Notari’s work provides examples of genre transformation by a single, stylistically isolated composer and raises important questions on the nature of seventeenth-century genre adaptability.

Alexander Dean, Eastman School of Music  
Strumming in the Void: A New Look at Dance Rhythms in Italian Canzonettas

In this paper I provide evidence of a performance practice specific to the strophic canzonetta repertory, one that may supplement previous studies of seventeenth-century continuo practice. The chord-symbol notation for the guitar found in many manuscript sources suggests a “free,” semi-improvised accompanimental practice. We tend to equate this “freedom” with a rhythmic approach that is not constrained by notated meter. But at least one manuscript indicates that this guitaristic performance practice may have actually been more metrically regular than the notated versions of the same repertory. I will present the case that guitarists regularly used standard strummed chord patterns from the five-course guitar repertory to accompany solo song, even when such patterns were not indicated by the notated continuo line.

Previous scholarship has established the importance of oral traditions on basso continuo practice in this repertory, especially as regards the strummed five-course guitar. But the surviving examples of the strummed five-course guitar tradition provide two apparently disparate approaches to performance. On one hand, individual chord symbols, appearing over canzonetta texts without any other rhythmic indication, suggest a rhythmically free accompaniment. On the other hand, the majority of these sources also contain numerous guitar dances with precisely notated strumming patterns, exhibiting a cultural predilection for regularly accented rhythmic patterns that borders on the obsessive.

Can there be any connection between these two practices? A manuscript from the Cherubini Conservatory in Florence (I-Fc, Cherubini B.2556) integrates the strum-pattern notation into the song texts. In addition, many of the Cherubini songs can also be found in manuscripts lacking the rhythmic notation, as well as in printed sources with basso continuo lines. These concordances show that canzonettas were adapted to common strumming patterns, even to the extent of altering the notated melodic line. The evidence of the Cherubini manuscript also calls into question the assumption that a lack of explicit rhythmic notation in earlier manuscripts necessarily indicates a rhythmically free performance. In addition, the recurring periodic rhythmic and harmonic structures that typify later seventeenth-century practice (as described by Silke Leopold) may have stronger ties to sixteenth-century unwritten traditions than previously assumed.

SINGERS AND THEIR PROFESSIONS

Chair: Beth Glixon, University of Kentucky  
Saturday, April 9 • 3:40–5:00 p.m.

Esther Criscuola de Laix, Oakland, CA  
“Die Bergleut singen, die Häuerlein fröhlich klingen”: Melchior Franck’s Singing Miners

In the preface to his *Musicalische Bergkreyen* (1602), Melchior Franck praises the singing of Saxon miners: “It is highly admirable among them that, although few of them are educated in the fundamentals of musical art, they nevertheless know how to sing their mine-songs and dance-songs [*Berggesäng vnd Reyhen*] with lovely harmony and tone.” His collection claims to offer the miners’ songs in a more “correct and well-sounding” form, for the enjoyment of those trained in music. He further claims that such songs had never before appeared in print. This was not strictly true, however, since Franck’s songs actually have textual and musical origins in an earlier tradition of *Bergreihen* – miners’ dance-songs that circulated with and without notation in the mining regions of Saxony. Several of the texts set by Franck – most of them courtly love songs with no explicit reference to mining – first appeared in the middle of the sixteenth century, either in song pamphlets or in unnotated printed collections of *Bergreihen* published in Zwickau and Nuremberg. In addition, Franck’s pieces share several salient musical features with pieces labeled *Bergreihen* or *nach berg-reihischer Art* in collections by Georg Rhau, Caspar Othmayr, Johann Hermann Schein, and others.

Besides illuminating the origins of Franck’s *Musicalische Bergkreyen*, the textual and musical evidence I will present allows us to reconsider the *Bergreihen* genre itself, and to identify it as a vernacular lyric tradition distinct from those most commonly associated with early modern Germany – the

polyphonic *Lied* of the sixteenth century and the Italianate forms that became popular in the early seventeenth century. The term *Bergreihen* has generally been regarded as an umbrella designation for popular, folksy songs from the Erzgebirge of Saxony, with the prefix “Berg” acknowledging the songs’ origin in the mountains and the role of miners in transmitting folksong repertoires. I suggest instead a reevaluation of the genre in terms of musical style and singing practices; songs so labeled were to be sung “in the miners’ style,” and offer us the opportunity to imagine how the work songs of previous eras might have sounded.

Colleen Reardon, University of California, Irvine  
Camilla in Siena and Senesino’s Début

Silvio Stampiglia’s opera *Camilla, regina de’ Volsci* was one of the great success stories of the late seventeenth and early eighteenth centuries, as Lowell Lindgren’s definitive overview of the opera has shown. Although Lindgren examined librettos for nearly every production that followed the 1696 Naples premiere, he was unable to locate the one used in 1700 in Siena. The recovered libretto and newly discovered documents reveal that the Sienese playwright Girolamo Gigli was impresario for the production, choosing the singers and probably directing them onstage. His impresarial decisions suggest that he was attempting to transform opera management in Siena from a social to a business model. The change caused some stir among his countrymen and might be the reason that the Sienese *Camilla* cannot be counted among the wild successes the opera enjoyed on the Italian peninsula. Gigli was doubtless also responsible for the unique additions to the libretto. The new comic character introduced in *Camilla*, the page Plautillo, gives vent to some of the issues the playwright regularly tackled in his spoken comedies, including the hypocrisy of marriage conventions and the pretentious display of personal vanity. A recovered cast list reveals that thirteen-year-old Francesco Bernardi performed the role of Plautillo in this revival. An analysis and translation of the comic additions for Plautillo illustrate how Gigli created a platform that allowed Bernardi to develop his acting abilities and shine as a singer of recitative and solo aria without taxing his young voice. It has long been known that Bernardi’s swan song came in a 1740 production of *Il trionfo di Camilla* in Naples; it is now clear that the 1700 production of *Camilla* marked Bernardi’s operatic début in his native city, which gave him both his musical training and his operatic moniker.

MUSICAL AND POETIC DEVICES IN EARLY OPERA

Chair: Massimo Ossi, Indiana University  
Sunday, April 10 • 9:00–10:20 a.m.

Edward M. Anderson, Rice University  
Staging the Poet: Ariosto in Early-Seicento Musical Drama

In early-Seicento musical drama, musical poets were frequently inspired to defend the newly emerging genre(s) and their own original work in it. An innovative form of justificatory musical poetics was to bring the (dead) poet of the literary source material on stage as *dramatis persona*. This was a partial response to the problem of *autorità* facing musical poets in the early period of musical drama and is apparent in several of the early prologues. The appearances of Ludovico Ariosto (1474-1533) in several early-Seicento musical dramas demonstrates how by staging the poet of a canonical vernacular and strictly literary source, musical poets — while emphasizing the canonicity of the source — were able to secure cover for their own potentially risky musico-literary endeavors. In this paper I will explore all the known appearances of Ludovico Ariosto as a *dramatis persona* on a musical stage in the Seicento, several of which have not previously been considered, and all of which are tellingly concentrated in the early period of Ariostean musical drama (i.e., 1609-1635). I will examine the musical, literary, and cultural contexts of these appearances and trace some of the most significant precursors to this trend, especially in pastoral drama of the late Cinquecento. In this effort to provide greater context to the broader question of genre apology in early musical drama, I will in my consideration of specific examples of Ariostean justificatory musical poetics focus in the chosen texts on the language of the “new.” Then, through these examples of Ariosto on stage and the textual evidence, I will demonstrate how Ariostean *autorità* is claimed in the development of a musical-poetics of *meraviglia*—musical poets identified the *Orlando furioso* as a reliable authoritative source of varied and magnificent scenic possibilities. I will conclude by suggesting how the appropriation of Ariostean *meraviglia* by early Seicento musical poets anticipates the *inatteso* (unexpected) and *abbagliamento* (astonishment) in mid-Seicento musical drama.

Barbara Russano Hanning, City College, City University of New York  
Powerless Spirit: Echo on the Musical Stage of the Late Renaissance

The Renaissance inherited two related mythological fables involving the figure of Echo—one in which she is the garrulous consort of Pan and the other in which she is the enamored nymph spurned by Narcissus. Pan’s wife had musical attributes, but when her music surpassed his piping, he caused her to be torn to pieces by the shepherds. Even when her limbs were buried in earth, they retained musical properties and emitted her voice, though only in fragments. Thus, as John

Hollander points out, “the preservation of song in broken pieces is central to the myth of musical Echo.” The other Echo, the one more often invoked by the pastoral poets and composers of early opera, has, ironically, no voice of her own. Before falling in love with Narcissus, she had been transformed into resounding Echo, a “nymph of strange speech” who, as Ovid recounts, “could neither hold her peace when others spoke, nor yet begin to speak till others had addressed her.” Her fate, as related in Book III of the *Metamorphoses*, was also to be absorbed into Nature (like Pan’s Echo), after being mocked by Narcissus and wasting away from lovesickness. Lurking in the woods and lonely caves of Arcadia, she resurfaces as a disembodied voice in the echo-poems and theatrical echo-songs of the Cinquecento.

This paper explores the literary trope of Echo and its uses and significance on the musical stage of the late Renaissance. Analyzing examples from the poets Guarini, Rinuccini, and Striggio, and settings of echo-songs by Peri, Gagliano, and Monteverdi (including “Possente spirto,” seen from a new perspective), it demonstrates that musical Echo was adapted to a much broader usage than the literary device: as a marker for virtuosity; as Nature’s mirror, reflecting and intensifying the sounds of lament; to invoke celestial or Apollonian harmony; and to imply a reality that existed beyond the text. It concludes that the trope of Echo was a practical, sonic tool of Italian Renaissance stagecraft, serving to delineate and expand theatrical space, conjure up musical magic, and evoke the requisite *meraviglia*.

OPERA AS MESSAGE  
Chair: Graham Sadler, University of Hull, UK  
Sunday, April 10 • 10:40–12:00 noon

Hendrik Schulze, University of North Texas  
“Farò veder che tutte non son le donne imbelles”: Monarchism, Love, and the Female Protagonist in Nicolò Minato’s/Francesco Cavalli’s *Artemisia* (Venice 1657)

Opera in seventeenth-century Venice had always had a deep-rooted political function. As an expression of civic spirit, it constantly carried the message of the inherent superiority of a republican system of government over a monarchy. In republican Venice, such a message was easily understood by the audience and could hence be encoded by librettist and composer in a way so that only the initiated would recognize its presence. It was thus possible for the audience to enjoy the representation of kings, queens, princes, and the amorous intrigues at their courts in all their moral questionability, always keeping in mind that what was depicted could serve as a negative example of the dangers of monarchical rule.



As Wendy Heller has shown, this political message was quite often linked to misogynistic ideas about the assumed ineptness of women to govern states. Indeed, Minato's and Cavalli's opera *Artemisia* clearly seems to follow this pattern with its love-smitten protagonist who forfeits a city lost to the enemy in order not to give up on her outrageous passion for a man deemed to be a commoner—an example of political mule-headedness that would have reaffirmed the view that only in a state governed by a collective of impassive noblemen such as Venice could disaster be avoided.

However, there must have been some discussion between the librettist, Minato, and the composer, Cavalli, about this image of their protagonist, for the extant manuscript score (which combines the characteristics of a compositional and a production score) contains several earlier versions of text settings which judge Queen Artemisia and her actions harshly, but which were later cut and replaced by more apologetic texts. These revisions bear witness to at least the existence of a somewhat more moderate political idea concerning power and gender, and may indicate a difference of opinion between librettist and composer in that matter. By analyzing, comparing, and contextualizing these passages, this paper intends to shed more light on the plurality of meanings in the political discourse in seventeenth-century Venice. Moreover, in exploring the differences in expressions between Minato's text and Cavalli's musical settings, it aims to identify the means with which political messages were encoded in the complex art form that is Venetian opera.

**Marcie Ray, Michigan State University**

***In Defense of Women and Pleasure: The Opéra-Comique Enters the Querelle des Anciens et des Moderns***

Early in the eighteenth century, theater companies, critics, scholars, and audiences waged war over dramatic values in Paris's main theaters. At stake was the prestige of certain subjects and themes—did dramatists use ancient models and conventions, such as the Aristotelian unities, or did they provide new models for emerging (particularly female) audiences? The debate was known as the *Querelle des Anciens et des Modernes* (1687-1715); it was a literary quarrel over the relative merits of ancient and modern authors.

The final phase, most famously between “Ancient” Anne Dacier and “Modern” Antoine Houdar de la Motte, focused on translations of Homer. Dacier felt that faithful translations would provide a moral guide to modern readers, whereas Houdar de la Motte felt that he could revise (and rewrite) Homer's works to entertain modern audiences. The debate between these authors, put simply, pitted moral education against pleasure.

Satirizing this quarrel was the *opéra-comique*, Louis Fuzelier and Claude Gillier's *Arlequin, défenseur d'Homère* (1715), which recreates the tension between education and pleasure, while showing that this debate, like earlier permutations of the *Querelle*, became symbolically gendered. *Arlequin, défenseur d'Homère* articulates the divide between the Ancients and the Moderns, positioning men against women, and the scholarly against the entertaining. I show how the troupe at the Opéra-Comique made this parallel explicit, while musically satirizing the Ancients' anxiety over female authors and readers.



**PROGRAM COMMITTEE**

John Hajdu Heyer (chair)  
Arne Spohr  
Stefanie Tcharos  
Shirley Thompson

**CONFERENCE ORGANIZER**

Kelley Harness

**BOOK EXHIBIT ORGANIZER**

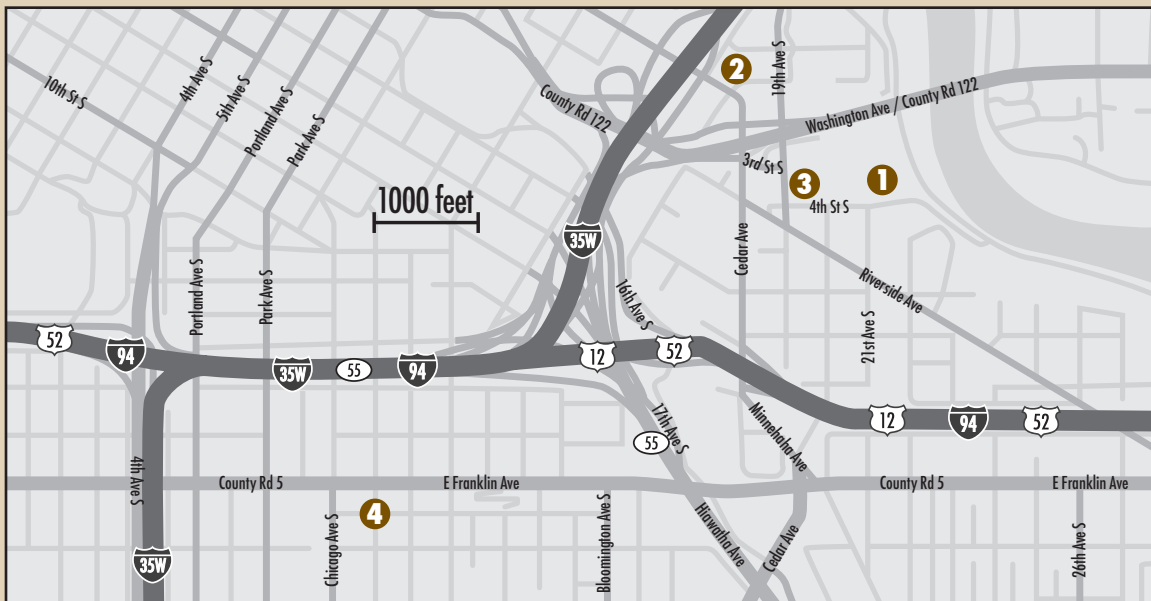
Thomas Dunn

**ACKNOWLEDGEMENTS**

Kathleen van Bergen  
Dean Billmeyer  
Katherine Casey  
Sarah Chambers  
Michael Duffy  
Lynn Hyldon  
Ni Li  
Lisa Marshall  
Joe Matson  
Bradley Momsen  
David Myers  
Jennifer Schmitt  
Valerie Stedman  
Ann Waltner

**INDEX TO ABSTRACTS  
(PRESENTERS AND  
SESSION CHAIRS)**

Acuña, Maria Virginia . . . . .14  
Anderson, Edward M. . . . . 20  
Brown, Jennifer Williams . . . . .11  
Criscuola de Laix, Esther . . . . .18  
Dalla Vecchia, Francesco . . . . .11  
Davies, Drew Edward . . . . .10  
De Lucca, Valeria. . . . . 8  
Dean, Alexander . . . . .17  
Glixon, Beth . . . . .18  
Goulet, Anne-Madeleine . . . . . 7  
Hanning, Barbara Russano . . . . . 20  
Harris-Warrick, Rebecca . . . . . 13  
Henson, Matt . . . . .16  
Kolb, Richard . . . . . 12  
Murata, Margaret . . . . . 7  
Ossi, Massimo . . . . . 20  
Rathey, Markus . . . . .15  
Ray, Marcie . . . . . 22  
Reardon, Colleen . . . . .19  
Russell, Craig. . . . .10  
Sadler, Graham . . . . .21  
Schleuse, Paul . . . . .16  
Schulze, Hendrik. . . . .21  
Shanti, Aliyah M. . . . .15  
Stein, Louise K. . . . . 9  
Watkins, Tim . . . . .11  
White, Bryan. . . . . 7  
Wilbourne, Emily . . . . . 13



### 1. FERGUSON HALL

2106 Fourth Street South  
Minneapolis, Minnesota 55455  
(612) 624-5740 • [www.music.umn.edu](http://www.music.umn.edu)

### TED MANN CONCERT HALL

2128 Fourth Street South  
Minneapolis, Minnesota 55455  
(612) 626-1892 • [www.tedmann.umn.edu](http://www.tedmann.umn.edu)

### 2. HOLIDAY INN METRODOME

1500 Washington Avenue South  
Minneapolis, Minnesota 55454  
(612) 333-4646 • [www.metrodome.com](http://www.metrodome.com)

### 3. CARLSON SCHOOL OF MANAGEMENT

321 19<sup>th</sup> Avenue South  
Minneapolis, MN 55455  
(612) 625-0027 • [www.carlson.umn.edu](http://www.carlson.umn.edu)

### 4. NORWEGIAN LUTHERAN MEMORIAL CHURCH MINDEKIRKEN

924 East 21<sup>st</sup> Street  
Minneapolis, Minnesota 55404  
(612) 874-0716 • [www.mindekirken.org](http://www.mindekirken.org)

### 5. SCHUBERT CLUB/LANDMARK CENTER (NOT PICTURED ON MAP)

75 West Fifth Street  
Saint Paul, Minnesota 55102  
(651) 292-3267 • [www.schubert.org](http://www.schubert.org)

**SCHOOL OF MUSIC**

**COLLEGE OF LIBERAL ARTS**

**UNIVERSITY OF MINNESOTA**

**Driven to Discover™**