

Society for Seventeenth-Century Music

13th Annual Meeting
Northwestern University
Evanston, Illinois
14-17 April 2005

Program of presentations and concerts

Thursday, 14 April 2005

Concert of Seventeenth-Century Virtuoso Instrumental Music (Lutkin Hall)

Marion Verbruggen, recorder; Mary Springfels, viola da gamba; David Schrader, harpsichord

Friday, 15 April 2005

Rome and its music

KELLEY HARNESS (University of Minnesota), chair

Mary Paquette-Abt (Wayne State University), “Subtexts: The Dedication as Source in Early Seventeenth-Century Roman Music Prints”

Christian Speck (Universität Koblenz-Landau), “Fu cantato un poemetto graziosissimo': New Light on the Rise of the *oratorio volgare* in Rome”

Beverly Stein (California State University), “The Triumph of Jephthe’s Daughter: Religious Symbolism, Gender and Role Exchange in Carissimi’s *Jephthe*”

Marie-Louise Catsalis (North Carolina Central University), “In the Calm Evening Air: Music and Text of the Solo Serenata”

Lecture-Recital

Andrew Schultze (Ars Musica Chicago), “*Il pianto di Rodomonte*: Creating a Performance of Abbatini’s *cantata drammatica*”

Music and theater

MASSIMO OSSI (Indiana University), chair

Stefanie Tcharos (University of California at Santa Barbara), “Revisiting Arcadia: The Ideology of Nostalgia and the Problem of Musical Drama”

Tim O’Brien (University of Minnesota), “‘When Conquering Beauty Fills that Heavenly Spehar’: A Reappraisal of Allegory in Purcell’s *The Fairy Queen*”

Douglas L. Ipson (The University of Chicago), “Opera on Canvas: The Paintings of Il Padovanino and Venetian Opera of the 1640s”

Colleen Reardon (Binghamton University), “Scrambled Eggs and Hams: Theatrical Music in Siena at the End of the Seventeenth Century”

Saturday, 16 April 2005

Rhetoric, affect and style

JONATHAN GIBSON (James Madison University), chair

Candace Bailey (North Carolina Central University), “English ‘Baroque’ Style and the Politics of Change”

Stefan Eckert (Northwestern University), “*Musicalische Vorstellung einiger Biblischer Historien* (1700) - Johann Kuhnau’s Conception of Affect as Form and Expression”

Jessica Wiskus (Duquesne University), “Chromatic Dialectic: A Phenomenological Approach to Louis Couperin”

Robert A. Green (Indiana University), “Reflections of Changing Public Tastes: Lambert’s Revisions to His 1689 Airs”

Lecture-Recital

Catherine Gordon-Seifert (Providence University), “Rhetoric and Expression in the Mid Seventeenth-Century French Air”

Italian opera at mid-century

ANNE MACNEIL (University of North Carolina, Chapel Hill), chair

Naomi Matsumoto (Goldsmiths’ College, University of London), “Monteverdi and the Madness of Iro: Asylum Seeking and a Return to Homeland?”

Beth Szczepanski (Ohio State University), “Il Nerone Impasticciato: The Lover and the Tyrant in the Characterization of Nero in Monteverdi’s *L’Incoronazione di Poppea*”

Patricia Firca (The University of Chicago), “Felice Ottavia: Taming the Vindictive Queen of *L’incoronazione di Poppea*”

Hendrik Schulze (Institut für Musikwissenschaft, Salzburg), “Giovanni Faustini’s & Francesco Cavalli’s *La virtu de’ strali d’Amore* (1642) as a Contribution to Contemporary Operatic Debate”

Concert of sacred vocal and instrumental music; ensemble dir. by Stephen Alltop and Mary Springfels
Alice Millar Chapel

Sunday 17 April 2005

Music and devotion

MARY E. FRANSEN (University of Notre Dame), chair

Sarah F. Williams (Northwestern University), “‘What devil’s Pater noster mumbles she?’: The Sounds & Music of Witchcraft in Early-Modern English Broadside Balladry”

Andrew H. Weaver (Northwestern University), “The Emperor’s Voice: Style, Structure and Meaning in a Motet from the Habsburg Court of Ferdinand III (1637-57)”

Esther Criscuola de Laix (University of California at Berkeley), “Culture and Ceremony in the Wedding Motets of Jacob Praetorius”

Go to the [ABSTRACTS](#) for these presentations.

Program Committee

Anne MacNeil, chair

Kathryn Lowerre

Peter Wollny

John Powell