Society for Seventeenth-Century Music
Fifteenth Annual Conference
University of Notre Dame, South Bend, Indiana
19-22 April 2007

ABSTRACTS
in program order

CHARACTER AND CONTEXT IN ITALIAN MUSIC

"But I don't have my head in the clouds!": The Education of a Sienese Castrato
Colleen Reardon (University of California, Irvine)

In the mid-1690s, Cardinal Francesco Maria de' Medici took under his wing the Sienese castrato Giovan Battista Tamburini. Francesco Maria must have heard Tamburini's potential in the early 1690s, when the castrato sang small roles in operatic productions in both his native city and Florence, for he sent him off to study, first in Rome, and then in Parma. From 1697 through 1700, Tamburini wrote the Cardinal frequent letters, not only from Parma, but also from Livorno, Turin, Rome, Piacenza, and Venice. These frank missives would be valuable just as a gold mine of gossip on the personalities, artistic and otherwise, of many famous singers of the day and on operatic productions and practices in Parma and Piacenza at the end of the seventeenth century. But more important, they shed light on Tamburini's training as a singer. This education included not only the musical tutelage of Bernardo Sabadini, heretofore recognized as a composer, but not as a singing teacher, but also practical advice on how to conduct an artistic career, sometimes coming in the form of orders from the cardinal and his allies, and sometimes offered as opinions by fellow singers. Through the letters, we see the rough-and-tumble industry of recruiting performers for operas and learn of the informal network of friendships and business dealings that connected Tamburini to other operatic singers. We see Tamburini grow up: the young, impatient upstart of the first letters finally absorbs some of the lessons his teacher, patron, and fellow singers proffer and goes on to a successful career that lasts through 1719. Finally, the letters are valuable for the light they shed on Cardinal Francesco Maria de' Medici. His role in promoting the arts has been overshadowed by that of his nephew and near-contemporary Prince Ferdinando. Tamburini's letters offer us a better understanding of the Medici cardinal's taste and judgment and his activities as a patron of opera.

"Il suon, lo sguardo, il canto":
The Function of Portraits of Mid Seventeenth-Century Singers in Rome
Amy Brosius (New York University)

This paper addresses the types and functions of singers' portraits in the court culture of seventeenth-century Rome. I will be examining the portraits of the following singers: Anna Francesca Costa,

Margherita Costa, and Leonora Baroni. By situating these images in contemporary views on portraiture, gender, social status, embodiment, and selfhood I will explore the different ways portraits were valued and utilized by singers and their patrons. Performing in court society could have a

paradoxical effect upon the social status of early modern singers: while it put them in intimate contact with those in power who provided them with opportunities for social advancement, the relationship of vocal performance to somatic acts such as sex had the potential to inhibit acceptability and advancement for many female singers. In order to mitigate such negative connotations, singers, with the help of their patrons, fashioned courtly personae, which enabled them to perform and maintain their important role in court culture. Portraits were one means through which such personae were constructed. Reflecting the diversity of these singers' backgrounds and relationships to the social and gender hierarchies functioning in court society the images in their portraits reveal an array of cultural anxieties surrounding the act of singing and the persona of the singer. They also speak to the ways in which patrons valued their singers. Vocal performances were highly regarded by patrons, especially for the physical and psychological changes that they were thought to engender in their audience. These changes were informed by a conception of the early modern self that posited the inseparability of psychological and physical states, a conception which also informed the belief that a visual representation of the body necessarily represented the complete self, body and soul. As representations of the total self, portraits of singers could function in performative ways, causing viewers to interact with the portraits as they would with the embodied singers. In this way the singers' portraits offered a permanent simulacrum of the singer and their performances, an image that could incite fantasies and engender similar changes in the viewer that a real vocal performance would in the listener.

Biagio Marini's Sonate *(1626/9) in Pursuit of the* Stile rappresentativo
Rebecca Cypess (Yale University)

In early seventeenth-century vocal music, the *stile rappresentativo* had at least two components: its goal was accurate dramatic representation, and the means to the achievement of that goal was often, though not always, the *stile recitativo,* which afforded the composer greater verisimilitude than "true" song by approximating speech. Especially in madrigal genres such as the *lettera amorosa*, the *stile rappresentativo* was used to imitate the vagaries of human emotion, captured in a quasi-improvisatory style.

This paper posits an instrumental *stile rappresentativo,* which maintains the goal of dramatic representation while doing away with recitative itself. Biagio Marini's *Sonate* opus 8 (dedicated in 1626 and published three years later) contains some of the earliest manifestations of the instrumental *stile rappresentativo*. While one of Marini's opus-8 sonatas actually makes use of "violin recitative," this piece is exceptional. Instead, Marini and other composers of instrumental music (especially Dario Castello) developed a dramatic language of their own—one which isolated and expressed the emotions behind words rather than the words themselves. In this language as in the *stile recitativo*, the listener can trace the music's trajectory of affective content through quick changes of tempo, character, melody, and harmony, to discern a musical narrative that is arguably as "dramatic" as the staged works of Peri and his successors.

Marini's instrumental *stile rappresentativo*, however, goes beyond that of other composers. The title page of his opus 8 boasts of the "curiose e moderne inventioni"—echo effects, *scordatura*, the use of multiple stops, and others—employed in many compositions in the volume. These features have previously been dismissed as nothing more than technical "tricks"—surface elements intended only to show off the performer's virtuosity. This paper will reinterpret the *curiose e moderne inventioni* as

part of Marini's conception of the instrumental *stile rappresentativo*. Through specific instructions regarding the staging and execution of his *inventioni,* Marini makes known his concern that the performers interact with their audience, thereby transforming the production of instrumental music into a "dramatic" enterprise.

<p style="text-align:center">Trespolo là, Trespolo quà:
A Comic Playwright's Influence on the Development of Comic Opera
James Leve (Northern Arizona University)</p>

The Tuscan playwright Giovanni Battista Ricciardi (1624–86) never wrote an opera libretto, but he influenced the early development of comic opera. During the second half of the seventeenth century, Ricciardi wrote a series of prose comedies featuring a cantankerous, bumbling *vecchio* named Trespolo. One of these plays, *Il Trespolo tutore* (ca. 1666), inspired two comic operas in the late 1670s. The action of Ricciardi's comedy centers on Trespolo's attempts to marry off his ward so that he will be free to pursue another young woman. The better of the two operatic versions, written by the librettist Giovanni Cosimo Villifranchi and the composer Alessandro Stradella, is a faithful versification of Ricciardi's text. Stradella's setting renders the tutor (Trespolo) a *basso buffo* character (in the other operatic version, Trespolo is an alto). Villifranchi and Stradella also wrote comic arias for the romantic *innamorati.*

Following the success of *Il Trespolo tutore,* Villifranchi went on to become the leading comic opera librettist in Florence, writing several original works plus an opera based on another one of Ricciardi's Trespolo comedies. For all of these operas, Villifranchi included a *vecchio* role and adopted the streamlined dramaturgical structure and cosmopolitan style of Ricciardi's comedies. The plots are unified actions involving a relatively small group of characters. The language is simple and uniform, aimed at imitating ordinary speech. These works strongly contrast with Giovanni Andrea Moniglia and Jacopo Melani's Florentine comic operas from the 1660s, which featured a myriad of plot complications, a diverse linguistic range, and an alto *vecchio*.

I argue that Ricciardi's brand of comedy became the new model for Florentine comic opera in the late seventeenth century, which in turn influenced the development of Neapolitan *opera buffa* in the early eighteenth century. With thirteen arias, the role of Trespolo signals the beginning of the regular use of the *basso buffo* for the authoritative patriarchal figure in comic opera. Villifranchi and Stradella's deft handling of this role and their comic treatment of the *innamorati* are among the most important developments in comic opera just prior to the birth of an authentic *opera buffa* genre.

<p style="text-align:center">DANCE AND MEANING</p>

<p style="text-align:center">Of Dancing Stars, and Dukes –French Influences on Dance and Instrumental Music
at the Court of Modena in the Late Seventeenth Century
Hendrik Schulze (University of Heidelberg)</p>

Under the reign of Francesco II d'Este (1674-94), the arts and sciences flourished in the north Italian dukedoms of Modena and Reggio. His court soon became famous for its splendor. The Duke himself was praised for his fine violin-playing, and he encouraged many of the resident composers such as

Giovanni Bononcini, Giuseppe Colombi, Giovanni Battista Vitali, and Tomaso Antonio Vitali to publish their instrumental works. Most of these publications were dedicated to the Duke himself or to members of his family. Their dedications bear witness to a neo-platonic way of thought special to French *ballet de court* under Louis XIV, linking dance, music, and government all to what G. B. Vitali calls "the most regular dance of the stars." While other courts were increasingly relying on Aristotelian and Cartesian models of defining their claim to power, the dukedom of Modena demonstrates thus a most profound French influence.

A number of dance compositions by composers like Antonio Gianotti, Luigi Mancia, and Giuseppe Colombi, preserved in manuscript at the Biblioteca Estense in Modena, demonstrate that the French influence was not restricted to philosophical thought and political theory. In addition to the usual Italian dances, they contain a number of modern French dances such as *minué* (minuet), sometimes in French five-part setting (and–in one instance–in French clefs), but mostly in the three-part setting more common in Italian instrumental music. These dances, especially those by Colombi, illustrate how the Italian composers worked when adapting French music to the taste of their audience by simplifying it formally, but emphasizing counterpoint rather more than their French colleagues. There also is some evidence that these dances were actually danced to at court, which raises the question whether they had the same importance as the dances danced at the court of Louis XIV, thus demonstrably serving to stabilize and define the order of the state.

Reading Roland
Rebecca Harris-Warrick (Cornell University)

Dance has such a strong presence inside of French baroque opera that it cannot be ignored. However, it can be, and often has been, marginalized—damned with the label "decorative" that obviates any need to take it seriously. In this view, dance may be part of the work, but it is not part of the drama. By extension, the *divertissements* in which the dancing is embedded are seen mainly as pretexts for dance and spectacle. Even scholars of baroque opera tend to subscribe to this view: divertissements in general are characterized as having "little to do with the main action," as features that "inevitably dilute the dramatic intensity," or as "a decorative but nonessential and dramatically neutral ornament." To be fair, I must point out that these and other scholars <u>do</u> recognize that not all divertissements are alike and that Philippe Quinault, Lully's main librettist, was particularly skilled at integrating the divertissements into the opera. Nonetheless, discussions of the dramaturgy of divertissements have generally remained on the level of the plot.

What happens if, instead of trying to explain away the presence of dance, we accept it as an essential element of the style and ask what kind of work dance is doing inside the opera? This switch in angle of vision encourages us to assume that the librettist, composer, and choreographer knew what they were doing in constructing divertissements as they did, and that it is our job to make sense of their choices. It further obliges us to pay close attention to the texts, music, and (insofar as it can be discerned) the choreography of the divertissements. As a first attempt at giving the divertissements full dramatic standing inside an opera, this paper proposes a reading of Lully and Quinault's penultimate *tragédie en musique, ROLAND* (1685). This study reveals that far from offering a distraction, the divertissements deepen the characterization of all three principal singers (Roland, Angélique, and Médor) and intensify the main themes of the plot; they even expose power relationships and gender issues that in the "main" part of the opera remain under wraps.

MYTH IN LULLY'S *PHAËTON*

Echoes of Allegories Past in Lully's Phaëton
Lois Rosow (Ohio State University)

Our manner of reading Lully's operas as political allegories, and especially of seeing the heroes as representations of Louis XIV, has undergone revision in recent years. Scholars have learned to see a complex relationship between the godlike "Hero" of the Prologues and the more problematic heroes of the *tragédies,* to understand the relationship of weak kings and young heroes as a ritualistic

reference to the feudal past, and to apply the theory of the king's "two bodies" to certain protagonists. More generally, reading these operas *à clef* has largely given way to reading them as metaphors for courtly society—representations of symmetry, magnificence and splendor, and top-down authority. Moreover, while the primary sources occasionally encourage us to interpret the hero specifically as Louis, and contemporaneous anecdotes demonstrate that courtly audiences made a game of seeing themselves in particular characters, these were "fleeting and often multi-faceted associations," a "web of interconnected reflections."

Using *Phaëton* as a case study, this paper will suggest another source for allegorical reading: the reception of the mythological stories. In his *Metamorphoses*, Ovid divided the story, introducing it at the end of Book I and opening Book II with the splendid palace of the Sun. The splendor of Apollo's palace is suggested in the opera by an expansive *divertissement* and evocation of Versailles.Whereas Ovid was sympathetic to Phaethon, praising his risk-taking, the principal early-modern allegory—that is, Phaethon as an immature prince attempting to rule before he is ready—expressed moral disapproval. This disapproval pervades the love triangle and story of royal succession in the opera (largely the librettist's invention) and especially the encounter with Jupiter at the end, whereas the musically expansive encounter with Apollo largely follows Ovid and stresses Phaethon's *gloire* and willingness to die for immortality. Art historian Pierre Marechaux has demonstrated that the depiction of Phaethon's fall in Bernard Solomon's highly influential annotated illustrations for *Metamorphoses* (1557) juxtaposes Jupiter as a rigorous, severe god, and the Sun as a source of Christian redemption. This juxtaposition is evident in Lully's opera, where Apollo and Jupiter reflect different aspects of Louis XIV.

"Quelle estrange Chaleur nous vient icy brûler?": *Issues of Time and Power in* Phaëton
Kathryn A.M. Baillargeon (University of California, Santa Barbara)

Apollo, the god of the sun, each day drives his chariot across the sky exerting his power over time as the controller of the hours, seasons, and years. In Ovid's *Metamorphoses,* Phaëton, a mortal, requests to use his father's chariot for one day, which leads to his death and the near-destruction of the earth. Due to the protagonist's terrible fate, scholars consider Phaëton, the last of the Lully/Quinault *tragédies en musiques* based on Ovid's *Metamorphoses,* a political lesson—a warning—against defying Louis XIV's wishes. Seventeenth-century explications and commentary on Ovid's masterpiece agree, but emphasize a different aspect of the tale: Apollo's attempts to "teach" his son, Phaëton, can be read allegorically as instructions of how to govern a country. Phaëton is ultimately unsuccessful, and the situation problematizes Apollo's authoritative godly image. This is most evident at the climax of the story when Apollo feels he must uphold his vow to his son and, in giving the reins of his chariot to Phaëton, he temporarily loses his control of time. Apollo's decline as

exemplified through this tale is a curious turn of events in the representation of Louis XIV, as the king's chosen emblem was the sun.

This paper explores the connections between time and power in Phaëton using current Ovidian scholarship and the myth explications of Nicolas Renouard (1609) and Pierre du Ryer (1661). In the opera, time and power are particularly celebrated in Act IV, when Apollo makes his sole appearance within the opera. Apollo is praised during the entire first scene with choirs of the Hours and Seasons and in an air sung by Autumn, while in the second scene he regretfully hands his chariot to Phaëton. I speculate that the issues of time and power within the opera illustrate a vision of Louis XIV that is laudatory, but one with shades of subversion, creating a more complex reading of Quinault's and Lully's final Ovidian *tragédie en musique*.

CIRCLES AND FIGURES

Seventeenth-Century Music and the Culture of Rhetoric: Erasmus, Burmeister and Schütz
Bettina Varwig (Magdalen College, Oxford, UK)

Since a number of critical attacks in the 1980s brought about the demise of the so-called doctrine of figures, traditional rhetorical theory has for the most part been silently abandoned as a model for hearing and interpreting seventeenth-century music, even while the ossified *Figurenlehre* still makes regular appearances in textbooks and undergraduate survey courses. Yet since it seems historically problematic—if not outright irresponsible—to neglect or deny the central importance of the *ars oratoria* for seventeenth-century thought, I propose in this paper a fundamental reconsideration of our understanding of the scope and potential of rhetoric in the period. By moving beyond a narrow conception of rhetoric as a hermeneutic key to match musical gestures with specific affective meanings, I aim to reconstruct the discipline as the dominant intellectual force it was, and to situate early seventeenth-century music and music theory in Germany within this wider cultural domain. Using Erasmus of Rotterdam's highly influential volume *De duplici copia rerum et verborum* (originally published 1512, reprinted countless times throughout the seventeenth century) as a central source, I first explore how Erasmian procedures for verbal composition, based on patterns of variation and amplification, shaped the conceptual world of the German *musica poetica* theorists around 1600 as they attempted to verbalize (for the first time) certain rules for devising convincing musical design. I then show how this procedural approach to composition might transform our understanding of the compositional practice of Heinrich Schütz and his contemporaries. In place of an exclusive emphasis on localized musical-rhetorical figures decorating textual images, their music can thereby be reheard in its large-scale formal-expressive potential as shaped by contemporary models of creation and horizons of expectations.

Volvelles *in Baroque Music Theory Books*
Michael Dodds (North Carolina School of the Arts)

As early as Ptolemy, music theorists have employed circles to illustrate musical concepts. Prior to the seventeenth century, musical circles were associated mostly with speculative theory. In the Baroque era, authors characteristically used circles to teach more practical aspects of musical instruction,

including key relationships (notably the circle of fifths) and transposition. When presented graphically, most such circles are fixed on the page, but a small number of Baroque music theory treatises include revolving paper wheels called *volvelles*. The interactive, dynamic nature of volvelles permits their users to transpose intervallic patterns—whether single intervals, triads, hexachords, or scales—to any chromatic degree of the keyboard. Music *volvelles* singularly manifest an epochal shift in musical thinking during the seventeenth century—a shift away from essentially vocal ways of conceptualizing tonal space in medieval and Renaissance modality toward more keyboard-oriented major-minor tonality.

Given the ubiquity of *volvelles* in early modern astronomy and navigation books, it is noteworthy that some of the most nuanced music *volvelles* should come from Portugal and Holland, nations more noted for seafaring and cartography than for music theory. A *volvelle* in Fernandez's *Arte de musica* (Lisbon, 1626) presciently encapsulates central themes in later Baroque music theory, including the derivation of major and minor thirds and their transposibility within a nuanced, circular tonal space. Transposition of the twelve modes as well as the two modern modes is demonstrated by a *volvelle* from Fischer's *Kort en grondig Onderwys van de Transpositie* (Utrecht, 1728). *Volvelles* in Italian

treatises such as Cantone´s *Armonica gregoriana* (Turin, 1668) and Tevo´s *Il testore musico* (Venice, 1706) reconcile the received hexachordal tradition with the fully chromatic keyboard. Music theory *volvelles* cannot be properly understood apart from the pedagogical traditions that produced them. Yet they also suggest intriguing conceptual and historical parallels with other disciplines, most notably between the mapping of geographical and tonal space. The handout for this paper will include musical *volvelles* by Fernandez and Fischer.

"FROM BEDS OF RAGING FIRE": PERFORMING BAROQUE MADNESS

Much ink has been spilled over the question of "authentic" performance; scholars often dismiss it as overly treatise-bound and uncritical, while performers consider such efforts idiosyncratic and dispassionate. Though it might be tempting to admit defeat and abandon the idea of achieving an intersection of what Carolyn Abbate calls the "drastic" and the "gnostic," we would like to make such an attempt in this panel. This lecture/recital consists of three papers and the performance of several mad songs *in medias res*. These essays and performances are interwoven to create a sense, *pace* Abbate, of the multiple layers of the gnostic that can be involved in the preparation of a drastic event. Each mad song is presented as a performative event, for which the surrounding commentary provides a scholarly framework that emphasizes a symbiotic relationship between performance and scholarship. In so doing, we hope to expand the boundaries of scholarly presentation.

Inflamed Passions and Performative Extremes
Sean M. Parr (Columbia University)

The most unbridled and exaggerated expressions of emotion in seventeenth-century English music were operatic in all but name. Appearing primarily as music incidental to plays written on mythic subject-matter, English mad songs functioned largely outside the plot (being sung by secondary characters) and yet were the showstoppers of the theatre. The performers of the genre, not the playwrights or composers, were the shapers of its success. Madness in Restoration England was constructed via images of emotions gone wild. The body's central fire in the heart was believed to regulate emotions and overtake the body, leading to the unbridled passions and manic possession that

characterized those imprisoned in "Bedlam," London's abusive mental hospital. Cartesian passions and Petrarchan extremes of fire and ice pervade the genre.

In setting musical mad scenes, dramatists provided opportunities for histrionic spectacles, chances for audiences to view voyeuristically emotions rarely expressed in public. Instead of the emotional stasis of later *opera seria* arias, mad songs by composers such as brothers Henry and Daniel Purcell and John Eccles are multi-sectional and through-composed, consisting of quickly changing affects, often juxtaposing polarized emotions. In broadly outlining this genre of mad song, this paper will suggest that its core performative effects of impulsiveness, over-the-top musical affect, and histrionic theatricality could be an aid in its revivification today. Resulting performances reveal the relevance of *sprezzatura* to today's audiences—performances informed by historical gesture, vocal effects, text declamation and improvisation, but also imbued with the performer's own brand of personal spontaneity.

Anne Bracegirdle on Fire
Amber Youell-Fingleton (Columbia University)

Around 1660, the London theatre, previously dominated by men on both sides of the proscenium,

began to experience an influx of women actors. By the end of the century, female "singing actors" had gained considerable power over both the stage and the theatre management. Among the most important of these women was the actress Anne Bracegirdle (1663?-1748), who was renowned for her physical beauty, fiery personality, powerful performances and, above all, her avowed celibacy. At a time when women actors were often the prey of male spectators, Bracegirdle was no less than a sensation, driving one man to attempt her kidnapping and then to kill her suspected lover. On the stage, Bracegirdle re-enacted the drama of her real life, playing alternately the worldly woman or the virginal maiden. However, in almost every case her character eventually surrenders to the force of her passions, fulfilling her audience's fantasies. In the case of Thomas D'Urfey's 1694 *The Comical History of Don Quixote*, her character gives way to madness. Singing the mad song "I burn," composed by John Eccles, Bracegirdle succumbed to her audience—the frenzied melodies, "hysterical" tempo changes, and manic declamation of the song allowed the audience to experience a ravishing of the virgin. As a character in the play exclaims, "when once a Woman's mad, she's in perfection." Accompanied by a performance of Eccles' "I burn," this paper will suggest how these possibilities of meaning can further connect the audience with the performer, rendering the mad song even more "ravishing."

Transcending the Fourth Wall: Gesture and the Mad Song
Brooke Bryant (City University of New York)

Against the historical narrative of theatre and religion in seventeenth-century England, theatrical performances in the Restoration period may be understood as reflective of the radical Protestant desire to change audience members from participants to observers of onstage action. During the Restoration, stage spaces were modified in order to introduce decorum into the theatrical experience. Seating arrangements were changed to create a more "refined" performance environment, and theatres began to feature proscenium arches, architectural tools devised to create a "fourth wall" between actors and their audiences. Theatre-goers also witnessed the importation of a highly-stylized, codified gesture system from the continent.

This paper explores the problems inherent in staging late seventeenth-century English mad songs, focusing on the paradoxical process of using a highly codified gesture vocabulary in a restrictive

stage space to make performance seem spontaneous. It applies principles outlined in popular oratory and gesture treatises (such as John Bulwer's *Chironomia* [1644]) to a musical excerpt from Daniel Purcell's "Morpheus, Thou Gentle God"; this application examines the possibility of using period gesture to influence the passions of the twenty-first-century listener's soul, thus fostering an intimate, physical connection between the performer and her audience. This interactive study will demonstrate that period gesture is capable of transcending two varieties of the "fourth wall": that between Restoration actors and their audiences, and that between twenty-first-century performers and historical performance practice.

SOURCES AND SOCIETY

Pasqualini, Composer
Margaret Murata (University of California, Irvine)

Forty-eight secular cantatas exist in seventeenth-century sources attributed to papal singer Marc'Antonio Pasqualini (cf. Murata 2003). This slim output, however, is more than doubled when compositions bearing the monogram MAP are added to it. When the seventy-four anonymous

compositional drafts and sketches in his hand are considered, the singer's *oeuvre* approaches two hundred cantatas. This paper will categorize and illustrate the Pasqualini sources beyond the forty-eight firmly attributed works, strengthening the case for "MAP" as an indication of authorship (and not the singer's mere possession of the scores) and differentiating between Pasqualini's compositional hand *(Konzeptschrift)* and his "fair hand" *(Reinschrift)*. Finally, taking into account the recent studies Grampp 2002 and Speck 2003, I will credit Pasqualini as the composer of parts of—if not all of—three of the oratorios in the Barberini Library in *I-Rvat*, distinguishing between his contributions as a composer and as a copyist of the other six Barberini oratorio scores, which contain music by Luigi Rossi, Marco Marazzoli, and others.

Grampp 2002: F. Grampp, "Die anonymen Oratorien und Oratorienkantaten der Barberini-Bibliothek" in *Sub tuum praesidium confugimus. Scritti in memoria di Monsignor Higini Anglès,* ed. F. Luisi, A. Addamiano, N. Tangari, Rome 2002, pp. 257-98. **Murata 2003:** M. Murata, "Pasqualini riconosciuto" in *"Et facciam dolçi canti." Studi in onore di Agostino Ziino,* ed. B. M. Antolini, T. M. Gialdroni, A. Pugliese, eds., 2 vols., Lucca 2003, pp. 655-86. **Speck 2003:** Chr. Speck, *Das italienische Oratorium, 1625-1665. Musik und Dichtung,* Turnhout 2003. Speculum Musicae vol. 9.

Performing the Virgin(al):
Women and Domestic Keyboard Music in Early Modern England
Yael Sela (St. Hugh's College, Oxford, UK)

Women's musical performance in early modern England was confined under the code of chastity and modesty to the privacy of the household. Writers of conduct manuals, moral treatises, and sermons warned against the dangerous power of public performance of music by women to mar social stability. More radical writers denounced women's musical practice altogether, dreading its corrupting effect on women's gullible minds. However, ample evidence in music manuscripts and memoirs known to have belonged to women, as well as in printed commentaries, testifies that the attainment of musical skills became increasingly fashionable in the course of the seventeenth century among girls of the educated classes as a mark of social advancement. In the decades leading up to the civil war, the virginals especially gained popularity as instruments associated with domestic female performance.

Women's participation in the dissemination and performance of domestic keyboard music in early modern England has largely remained unexplored. Drawing on a group of virginal manuscripts owned by women during the first half of the seventeenth century, this paper explores the social meaning and significance of women's keyboard performance as cultural practice within their domestic frame of life. As recent scholarly studies in literary and cultural history have shown, although womanhood was defined as private and domestic, the early modern household was a space in which commonly accepted hierarchies could blur: gender boundaries could be undermined, sublime and mundane mingled, sacred worship and secular entertainment interlaced. Similarly, women's manuscripts inhabit a complex set of cultural and social practices, traditions, and relations recorded in diverse texts that circulated between the private and the public realms, from poetry and devotional verse to household accounts and medical recipes.

Following this notion, women's virginal manuscripts can be interpreted as micro-historical documents, offering a window into the social habitats and musical practices in which they were embedded. The paper demonstrates how although women's musical practices were confined to the household, the embodied musical performance was an act which enabled the female player to manipulate and even resist the confinements imposed on her sex by masculine ideology.

The Southern Roots of Printed Alfabeto Song

Cory M. Gavito (Oklahoma City University)

Published all over Italy, *alfabeto* songs were among the most prolifically printed secular vocal music repertories of the early-to-mid *Seicento*. Yet no comprehensive study of the repertory has been written, perhaps due to the assumption that *alfabeto* was an expendable addition to vocal publications, instead of a necessary and in fact defining component of a musical tradition dating back to the sixteenth century. While Silke Leopold and Roark Miller have uncovered the musical and textual concordances between Remigio Romano's *Raccolte di bellissime canzonette* (Vicenza, Venice, and Pavia, 1618-1626) and Venetian printed *alfabeto* song books of the 1620s, there remain hundreds of instances of shared texts and music within the wider repertory of *alfabeto* songs published between 1610 and ca. 1665. The central aim of this presentation is to reveal patterns of the repertory's publication and concordances that emphasize relationships between an earlier "southern" practice and a later, more standardized "northern" repertory. These shared texts further articulate specific musical and textual themes that suggest that *alfabeto* and the Spanish guitar were used to evoke the artistic sensibilities of the Mezzogiorno. Many of these themes focus on the pastoral and cultural authenticity of the Italian south, an awareness also formulated by the Jesuit missionary sojourns to the Kingdom of Naples and in the growing number of Neapolitan travel guides and regional histories published throughout the sixteenth and seventeenth centuries. In illustrating the repertory's foundational associations with southern Italian culture, I will focus on three printed *alfabeto* song sources: Girolamo Montesardo's *I lieti giorni di Napoli* (Naples, 1612), Pietro Millioni's *Prima scielta di villanelle* (Rome, 1627), and the song anthologies of Giovanni Stefani (Venice, 1618-24). These three sources represent the most common alfabeto songbook formats that emanated from the Italian music presses during the early *Seicento:* unstaffed text with *alfabeto* (Millioni), staffed text with *alfabeto* (Montesardo), and *alfabeto* song anthology (Stefani).

"This charming invention created by the King:"
Christian IV's Court Orchestra as a Musical Wunderkammer
Arne Spohr (Hochschule für Musik, Cologne, Germany)

The Renaissance and Baroque eras produced numerous widely-studied *Kunst- and Wunderkammern*. Princes and scholars collected precious, exotic and sometimes even bizarre items, mostly works of art, natural objects, scientific instruments and books to demonstrate comprehensive views of the world and symbolize their claims to power. This paper explores King Christian IV's famous *Hofkapelle,* one of the largest courtly musical institutions in Europe at the time, as a musical *Wunderkammer* purposefully assembled by its royal collector.

An examination of the various analogies between *Kapelle* and collection can significantly add to our understanding of the institution's organization and its representative functions. A striking analogy is the both exclusive and diverse character of the Danish *Hofkapelle,* resulting from the king's systematic employment policy. He not only tried to draw renowned virtuosi to Denmark, but he also engaged musicians from a wide variety of countries, including Ireland and Poland, thus making his the most internationally diverse *Kapelle* in the whole of Europe. I argue that this diversity has strong political implications, symbolizing Christian IV's claim for his leading role among the Protestant powers of the time.

By displaying his musicians as precious objects or keeping them from view so that their music, through a "charming invention" (in the words of a contemporary visitor), appeared in the audience room as an acoustic miracle, the public use of the *Hofkapelle* shows more analogies to the symbolic meanings and political functions of *Wunderkammern*. I suggest that the king used this acoustic "invention" in the context of courtly ceremonial to present himself as cause and center of earthly

invention" in the context of courtly ceremonial to present himself as cause and center of earthly harmony and, accordingly, the political order of his kingdom.

BUXTEHUDE AND RHETORIC

Buxtehude's Pedaliter *Praeludia and the* Stylus phantasticus
Paul Collins (Mary Immaculate College, University of Limerick, Ireland)

While eighteenth-century writers describing the *stylus phantasticus* generally took Athanasius Kircher's definition of the style (1650) as their starting point, the concept of a 'fantastical' style was significantly transformed in meaning by 1740. This transformation is observed most particularly in the account of the style found in the first part of Johann Mattheson's theoretical *tour de force, Der vollkommene Capellmeister* (1739). Indeed, Mattheson's concept of the style has been more consistently invoked than that of Kircher in discussions of the kinds of freedom associated with keyboard works by Italian and German composers of the Baroque. From being a vehicle for the display of compositional *artificium* and a didactic tool to illustrate good contrapuntal writing, Kircher's stylistic category became primarily a performance-oriented concept for Mattheson, referring especially to extemporary ability. Mattheson's *fantastische-Styl* embraced a more fundamental notion of musical freedom than Kircher had envisaged, casting aside whatever inhibited the pursuit of musical ecstasy in performance. While Buxtehude may very well have entertained a

different notion of musical fantasy to that presented in *Capellmeister,* Mattheson's thoughts on the *stylus phantasticus* nevertheless constitute an apt template for discussing the improvisatory quality that characterizes much of the writing in the Lübeck organist's *pedaliter* praeludia. The free sections of the praeludia give particularly apt expression to Mattheson's *fantastische-Styl,* the style perfectly capturing the spontaneity and unpredictability of these sections. However, the relevance of Kircher's earlier concept of the same style for the praeludia cannot be overlooked, given the north German predilection for learned counterpoint and compositional artifice. In the final analysis, Buxtehude's praeludia embody the inherent tension in the dual role of composer-performer, namely that of the 'diligent' craftsman who must commit structured ideas to paper versus the spontaneous performer or improviser. This paper argues that Buxtehude's praeludia constitute a rich repository of musical fantasy, and that given its focus on creating the illusion of instantaneous invention-in-performance—thereby making the listener a delighted hostage of surprise—Mattheson's *stylus phantasticus* concept is of particular significance for today's performer of these works by one of the seventeenth century's most 'diligent fantasy makers.'

Rhetoric in Buxtehude's Cantata Cycle Membra Jesu nostri
Eva Linfield (Colby College)

This seven-cantata cycle that Buxtehude dedicated to Gustav Düben in 1680 is unique in its textual, theological, and therefore also its musical conception. As a cycle *Membra Jesu nostri* presupposes the Man of Sorrows and the desire to share in Christ's suffering. With this cycle Buxtehude erects, so to speak, the cross with Christ, one of the most important icons in Christian theology. What may have motivated or inspired him in choosing his text and crafting it in this particular manner? My paper will fall into two larger sections: one, a look at various cyclical aspects and their ramifications for performance and two, an investigation of Buxtehude's use of rhetoric and musical rhetoric. The discussion of the cyclical nature of the composition will include questions about the transmitted sources, the origin of the text, and theological concerns. The discussion of rhetoric and musical rhetoric will incorporate questions of analysis and ultimately its bearings on performance practice.

Beyond Sources and Works: A Fresh Look at Buxtehude's Legacy
Kerala Snyder (Eastman School of Music)

The **Düben Collection Database Catalogue** has just been published on the World-Wide Web, revealing more information on the sources of Buxtehude's vocal music than has ever been available, together with scanned images of all the manuscripts in the collection. A newly-discovered tablature in Weimar reveals that Johann Sebastian Bach was playing Buxtehude's organ music at the age of thirteen or fourteen, long before his fabled walk to Lübeck. But the sources vary from one another; what is the nature of the works that lurk behind them? New research on Buxtehude's organs at St. Mary's Church in Lübeck suggests that Buxtehude could not have played some of his works on those organs because of limitations in tuning and compass; indeed, that he instead played his organ works on a pedal clavichord. And post-modern musicology wonders whether the work-concept was operative at all in Buxtehude's day. Clearly, three hundred years after his death many questions remain concerning his musical legacy.

Using criteria developed by Lydia Goehr in *The Imaginary Museum of Musical Works* and of other scholars commenting upon her work, I will offer evidence that Buxtehude did indeed consider himself a composer of genuine musical works and displayed a freedom in their composition that placed him in the vanguard. At the same time, we must acknowledge that he and his contemporaries —notably Gustav Düben—took a more flexible view of the character of a musical work than we

usually do, and I will offer suggestions for performance that arise from this new understanding.

LECTURE-RECITAL
From Italy to Germany and Beyond via France—
Les Goûts réunis *in the Music of Michel-Richard de Lalande (1657-1726)*
Lionel Sawkins (Beckenham, UK)

In 1707 France's foremost court composer, whose fame was to last through most of the century, turned 50, and in the same year he produced his most celebrated composition, which was to become the most-performed work by any composer during the whole history of the Paris *Concert spirituel* (1725-90). This was *Cantate Domino,* a *grand motet* by Michel-Richard de Lalande, the 'Latin Lully,' whose 350th anniversary is being observed in 2007 by many more performances and recordings. If Charpentier is the name most often associated today with French Baroque choral music, this phenomenon is of recent date, and certainly does not reflect the situation in 1707, when his music was quickly forgotten even three years after his death, while the motets of Lalande continued to dominate not only the repertory of the court chapel but became the staple diet of the *Concert spirituel* from its inception until 1770 when the symphonies of Josef Haydn replaced them.

Lalande's mastery of forms, including a command of counterpoint to rival that of his famous German contemporaries and a rich harmonic palette shared with Charpentier, were allied to a sensitivity to the texts of the psalms which were his most frequently used text source. This paper will explore the reasons why, following the time when Lully had tried for so long to bury his own Italian origins and prided himself on being more French than the French, Lalande's increasingly Italianate motets came to be recognised as the *chef-d'œuvres* of the genre. Tracing his love affair with ultramontane influences, including that of Corelli's works, it will be shown how Lalande transformed his own style and set a standard that was to be emulated by his contemporaries and successors.

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RHETORIC AND REPRESENTATION IN ITALIAN MUSIC

A 'Rossian' Dialect? Two Musical Topoi in the Roman Mid-Seicento
Roger Freitas (Eastman School of Music)

In this paper, I contend that Luigi Rossi and his circle in Rome employed in their operas and cantatas at least two distinct expressive techniques not widely exploited by their contemporaries. I have tentatively labeled these techniques—which amount to musical *topoi*—the "*mollis* martial" and "ambiguous triple." Their identification sheds much-needed light on Rossi's expressive vocabulary, a topic often neglected in favor of formal or bibliographic study. In addition, the limited circulation of these practices warns that the musical "language" of the mid-*Seicento* may in fact comprise a variety of local dialects.

From the time of its theorization by Monteverdi, martial music (the *genere concitato*) has been linked to the *durus* harmonic sphere and specifically to the tonality we call D major, the key of most

contemporary trumpets. But a broad survey of Rossi's *oeuvre* reveals that he usually writes his warlike passages in the *mollis* realm, especially B-flat or even E-flat major. This "*mollis* martial"— virtually always setting six-syllable verses in 6/8 meter—appears in numerous cantatas and both Rossi's operas. While certainly not every instance of B-flat connotes warfare, the connection does persuasively explain the appearance of the key in a number of other, less aggressive contexts. At the least, this *topos* challenges the significance of *mollis* and *durus* harmonies for Rossi and his circle.

Rossi also has a habit of interrupting passages of triple meter with one or two measures of quadruple, signaled only by a "4" over the bar(s). These incursions often come with other metrical disruptions, including hemiola, misplaced accents, and long notes. Rossi normally uses this "ambiguous triple" with anguished texts, but the full significance of the *topos* emerges in one key work, the cantata *Lasciatemi qui solo*. Both the poetry of this work and Rossi's setting openly allude to Monteverdi's *Lamento d'Arianna*. By saturating his cantata with "ambiguous triple," Rossi seems to be translating the flexibility—and emotional power—of Monteverdi's archetypal recitative into an updated lyrical medium. In other words, Rossi's disturbance of triple meter constitutes a gesture of affective intensification, part of a language of expressive conventions that we are only beginning to understand.

Alessandro Guidi's L'Endimione and Gianvincenzo Gravina's Discorso:
Verisimilitude, Gender and Neoplatonism in Arcadia
Ayana Smith (Indiana University)

When poet Alessandro Guidi (1650-1712) joined the Arcadian Academy in 1691, his induction ceremony included a dramatic reading of his most recent libretto text, *L'Endimione*. This *favola pastorale* had been commissioned by Queen Christina of Sweden (1626-89) in 1685 and was completed in 1688, but due to her death in 1689 it was never set to music. To complement *L'Endimione*'s Arcadian debut, literary critic Gianvincenzo Gravina (1664-1718) delivered a lecture, the *Discorso sopra l'Endimione*, which analyzed the work's adherence to various aspects of verisimilitude. Guidi's libretto and Gravina's lecture were published in 1692, a volume which includes a statement by Guidi refuting all of his previous works. Since *L'Endimione* sets out in a new direction in comparison to the author's earlier output, it can be surmised that the principal reason for Guidi's refutation was to emphasize his new "Arcadian" tone with respect to his earlier "Baroque" conceits. Together, Guidi's *L'Endimione* and Gravina's *Discorso* provide a rich source of detail about Arcadian reform principles at an early stage of their development. The ideas expressed by Gravina were later expanded and collected in his seminal treatise *Della ragion poetica* (1708), but

Gravina were later expanded and collected in his seminal treatise *Della ragion poetica* (1708), but this source (like other major Arcadian writings) includes few discussions of individual libretto texts. Gravina's *Discorso,* therefore, provides rare insights into how literary reform ideas should be realized in the text of a musical dramatic work.

An analysis of these two texts will highlight three important and inter-related concepts: verisimilitude, gender and Neoplatonism. This study will demonstrate the wide variety of dramatic and narrative choices that affect verisimilitude, both in Guidi's libretto and in Gravina's analysis. In the *Discorso,* issues of narrative time, the drama's resonance with the audience, and certain gendered characteristics of Diana, the female protagonist, figure prominently in the author's formulation of verisimilitude; all of these concerns will be shown to emerge from Gravina's Neoplatonic reading of Guidi's *L'Endimione.*

"In grembo a Citherea":
The Representation of Ingenium *and* Ars *in Claudio Monteverdi's "Tempro la cetra"*
Gordon Haramaki (San Jose State University)

Claudio Monteverdi's "Tempro la cetra" has often been described as a "prologue" from the madrigal's opening position in the composer's Seventh Book of Madrigals. The form of "Tempro la cetra" contributes as well to this appraisal, with Monteverdi dividing Marino's sonnet into four strophes, separating them with *ritornelli,* and enclosed with opening and closing *sinfonie*—the latter enlarged with the inclusion of new material in the form of a dance-like triple-meter section. The question remains, however, *why* Monteverdi would want to shape his madrigal setting of Marino's sonnet this way, especially when his musical scheme so markedly works against the two-section format of the sonnet, a poetic form typically articulated through a bi-partite musical setting.

The impetus behind Monteverdi's setting lies in the subject of Marino's sonnet, a poem seemingly about love, but whose real theme is the artistic inspiration hinted at in the sonnet's opening: "I tune my kithara to sing of … Mars, but … Love only dictates notes of love." The classical conceptions of *ingenium* and *ars*—the "inspiration" sent by a muse such as Venus, and the "labor/skill" needed to realize inspiration into finished creation—were familiar concepts during the late Renaissance. I argue that in "Tempro la cetra" Monteverdi creates a musical metaphor for *ingenium* by dissolving the most formal of poetic types into a pseudo-improvisatory set of strophes, enacting the idea of a rhapsode caught in the midst of poetic furor. Monteverdi, however, musically enlarges Marino's theme of *ingenium* to the *ars* needed to bring it to fruition. He does this, first, by shaping Marino's sonnet as a prologue—as an inspirational preparation for the "real" work—and second, by contrasting the moderate-tempo pavane in the opening *sinfonia* with the interpolation of a fast triple-meter dance in the ending *sinfonia* as a kind of *pavana/sciolta* balletto suite to create a kinetic metaphor through these two dance types to symbolize idea and physical act. Monteverdi's shaping of "Tempro la cetra" therefore can be understood as an expression and expansion of Marino's poem through sophisticated genre manipulation continuing Monteverdi's madrigalian impetus of matching of music to poetic rhetoric.

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