

Society for Seventeenth-Century Music

1993 Annual Conference

Washington University in St. Louis

April 22-25

PROGRAM ABSTRACTS

(in alphabetical order by author)

Music and Architecture in the 'Moscow' Baroque

Olga Ackerly

Abstract not available.

See Olga Dolskaya-Ackerly, "Vasilii Titov and the 'Moscow' Baroque" in *Journal of the Royal Music Association* 118 (1993).

Dances from the "Four Corners of the Earth": Exoticism in Seventeenth-Century Venetian Opera **Irene Alm**

Le quattro parti del mondo (the "four corners of the earth") and the "people of various nations" were popular themes for theatrical dances in seventeenth-century Venetian opera. Historically Venice has been at the crossroads of many cultures (eastern and western) through commerce, war, and tourism. Carnival season, the principal opera season, not only attracted visitors from many countries, but also was an opportunity for native Venetians to masquerade *a la spagnola*, *a la cinese*, etc. While the plots of some seventeenth-century operas were spiced with exotic touches, this fascination with foreign lands found particular expression in the *balli*, or theatrical dances, which were a standard element of Venetian opera. Egyptian, Greek, Indian, Persian, and Turkish are just a few of the many cultures portrayed in these dances. The choice of nationalities and the ways in which they are represented can be seen as a reflection of the social and political climate of Venice.

The style of seventeenth-century Italian theatrical dance has only recently begun to be studied in detail. Its vocabulary of movement and gesture was broader and less strictly codified than the contemporary French style (a trait that caused most French travelers to dismiss Italian *balli* as grotesque, or even to claim that Italian opera had no dance at all). Did these *balli* borrow movements or steps from ethnic dances? Or did they simply rely on costuming and decor to create a foreign flavor? What kinds of music characterized them? And were stereotypical characters or actions associated with some nationalities? While the *balli* certainly relied on costumes and sets to some extent, descriptions and engravings do suggest that the choreography itself also reflected a variety of national styles. This paper examines the music, the choreography, and the political context of these dances, and provides some answers to these questions, based on scores, libretti, engravings, and descriptions of performances found in diaries, journals, and newspapers.

See **I. Alm**, "Dances from the Four Corners of the Earth" in *Musica Franca: Essays in Honor of Frank A. D'Accone* (Stuyvesant, NY: Pendragon Press, 1996), pp. 233-57.

The Use of Instruments in Italian Performances of the Canzona **Stephen Bonta**

Most early prints of *canzoni*--that is, those that appeared between 1580 and 1640--give no indication of which instruments are to be used in their performance. Suggesting answers has heretofore been hindered by several misunderstandings, one of which was just how *chiavette* and *chiavi naturali*, encountered in many of these prints, should be interpreted whenever used with instruments. Now that some answers to this question have been found, it is time to re-examine the matter, keeping in mind that instruments must have been in use in some Italian

churches as early as the 1560s. Topics to be considered include the specific clefs used, the compass of individual parts, the character of the writing, and archival evidence in Italy concerning the possible uses of the canzona.

See **S. Bonta**, "The Use of Instruments in the Ensemble Canzona and Sonata in Italy, 1580-1650" in *Recercare* 4 (1992): 23-43.

**The Chaconne as Celebration and Representation
Of Liminal Time in Lully's *Tragédies en musique*
Geoffrey Burgess**

The prologues of *tragédies en musique* set by Lully draw a connection between the dramas they preface and ritualistic performances. This analogy goes further than self-referential descriptions consecrating the *tragédies* as celebrations, in which the king is honored through the revivification of a hero. Both by being conceived as an emulation of Classical drama, and by borrowing subject material from mythology and legends, the *tragédies en musique* aimed at recapturing a lost age. In addition, as in other rituals, a play on the relationship between real and performance time is involved. Musical structures and stage effects were used to articulate different senses of temporality, allowing the *tragédie en musique* to adopt a non-uniform pacing of time.

The predominantly text-based simple recitative is where real and theatrical time come closest to converging. This is interrupted by airs and dances which step just outside the "naturalism" established by sung-speech through greater emphasis being placed on music as temporal organizer. The chaconne and passacaille are the antitheses to the *récit*; their cyclic repetition makes time stand as if still, creating the most profound disjuncture between realistic and theatrical time encountered in this genre. Lully's chaconnes fall into two structural types which relate to the concepts of *syndetic* and *synthetic* temporality devised by the aesthetic anthropologist Robert Armstrong. The syndetic type uses an uninterrupted harmonic-metric scheme consisting of a seemingly infinitely extendable succession of similar units, while the synthetic exhibits a developmental succession where the connection between units creates a finite structure with beginning, middle and end. Lully chose between these structural types to match the dance's dramatic context. All of the chaconnes in the *tragédies en musique* are of the syndetic type. These dances can be seen as establishing a liminal time outside the temporality of both the circumstances of performance and the *âge d'or*, which the opera aims to recapture. As such, they serve not only as the central celebratory dance in honor of the typological precursor to Louis XIV in the hero of the opera, but the moment of ritualistic transformation in which Louis and hero become one.

See **G. Burgess**, "Cyclic Temporality and Power-Representation in *Tragédies en musique* from Lully to Rameau" in *Theory@Buffalo*, special issue "On Time" Spring (1997): 68-101.

**Monteverdi's *Via naturale all'immitatione*:
New Light on Opera and Song in Early Seventeenth-Century Italy
Tim Carter**

Abstract not available.

This paper was published as T. Carter, "Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi" in *Con che soavità: Essays in Italian Baroque Opera, Song and Dance, 1580-1740*, ed. Iain Fenlon and Tim Carter (Oxford: Clarendon Press, 1995), pp. 118-34.

**Reflections in a Pool: Lully's *Ballet des saisons* and the Court of Louis XIV
James P. Cassaro**

The seventeenth-century French *ballet de cour*, like other cultural art forms, may be viewed as a "mirror" of the society that created it. These entertainments, established to mark important events at court, were mostly performed by members of the French court for other members of the court. The subjects chosen for these ballets were often allegorical. For example, the one under investigation in this paper focuses on the progression of the four seasons at the chateau of Fontainebleau, and may be read on this level. To anyone, however, who looks

deeper, it is apparent that more is going on. Although it has long been superficially recognized that these ballets had a political content and that prominent courtiers were given important roles, the extent to which they mirrored the intrigues, social climate and power struggles of the court and played them out in front of an audience has not previously been studied.

The *Ballet des saisons* (1661) of Jean-Baptiste Lully and Isaac de Benserade is an excellent example of this phenomenon. Its production coincided with several important political and social events that then became part of the ballet's text: the death of Mazarin, Louis XIV's announcement that he would act as his own prime minister and the wedding of Louis's brother, Philippe d'Orléans (commonly referred to as Monsieur). Clearly, a goal of the *Ballet des saisons* was to portray the King as an emblem of France's rebirth. Beyond its political meaning, however, the ballet serves as a commentary on many other sides of court life, exposing amorous intrigues and power struggles, including the King's affairs with his brother's wife and other ladies of the court, as well as the marginalization of his homosexual brother, Monsieur. Twentieth-century students of the *ballet de cour* must work hard to uncover all the layers of meaning that have been hidden by time. Once we do so, however, it seems astonishing how frankly many intimate details of court life, only thinly veiled in these court entertainments, were paraded in front of the audience. Issues of sexual freedom, gender identification and position within the hierarchy of the court society arise. This paper explores the various subtexts within the *Ballet des saisons* and the relationships between the surface and political meanings of the work and the inner meanings apparent only to the courtiers until now.

See **J. P. Cassaro**, "Lully's 'Ballet des saisons': Manuscript Sources" in *Quellenstudien zu Jean-Baptiste Lully*, J. de la Gorce, H. Schneider, eds. (Hildesheim: G. Olms, 1999, pp. 159-74 and Cassaro's critical edition of the *Ballet des saisons* in the Lully *Oeuvres Complètes*, serie I, vol. 6 (Hildesheim: G. Olms, 2001).

What Else Could Lully Have Written? Politics and PR in the French Court **Barbara Coeyman**

Jean-Baptiste Lully is often regarded as the focus of seventeenth-century French musical repertoire and musical life, the "great man" of French Baroque music. This reputation has arisen from factors not unlike those accounting for success in music today: talent, artistic cleverness; good timing, etc. Most histories present a rather matter-of-fact view of Lully's success as quick (maybe dirty) and absolute, his compositions given whole-hearted support by one of Europe's most artistically astute monarchs. His stage works in particular are recognized as the canon of seventeenth-century French musical theater. An alternate interpretation, however, is also possible. Success may have been less than straightforward, particularly prior to his appointment as *surintendant* of court music in 1661, the cut-off date for this study. This view is suggested through my contextual study of court musical-theatrical repertoire during the reign of Louis XIV, research indicating that the French court enjoyed a much more varied musical-theatrical life than many modern histories report. In that study, only thirteen of the 55 court musical-stage productions during Louis's reign up to 1661 have been confirmed as including music by Lully, attributions based largely on surviving sources of music, many of which, ironically, were not copied or printed until after the musician's death. On the other hand, a number of factors suggest that Lully could have been involved in many other court and private productions for which sources no longer survive (possibly by design) and which, therefore, are not reported in our histories, and that his contributions to these may have extended beyond composition to dancing, choreography, singing, instrumental playing and possibly directing.

Unlike many musicological studies which investigate identified oeuvre, this presentation speculates on a body of productions before 1661 which to date **have not** been ascribed to Lully. Many of these, such as a ballet of 1656 for Queen Christina of Sweden, were small, in locations other than the royal palaces of Paris and Versailles. Additionally, this paper will refer briefly to several of the works up to 1661 whose composer has been identified with certainty as someone other than Lully, such as *Les Facheux* of 1661 by Pierre Beauchamps, to indicate the nature of works which Lully definitely stayed clear of. Reasons for Lully's abstentions as well as the omission of his name from those works in which he did participate are clearly tied to political and social factors which influenced his developing image.

Obviously without the discovery of new sources, these suggestions for expanding Lully's recognized repertoire remain hypothetical. Such research, however, does illustrate the advantages of a contextual approach which includes sources other than musical scores, and that there was more to court musical life than the great "official" works for the king, with many more composers than our Lully canon leads us to believe. The research also suggests that Lully *the musician* may have enjoyed a more diverse career than our composer-oriented histories acknowledge, and that his varied talents could directly account for his success as a composer of music

for multi-media use. Finally, we see that Lully's success may not have been immediate or easy particularly in his early years, illustrating how this clever musician played a cagey game of politics during an age when artistic survival was synonymous with royal favor.

**Johann Sebastian Bach and Seventeenth-Century Music:
Historiographic Perspectives
Stephen A. Crist**

Since the late 1800s, Bach scholars have studied seventeenth-century music in order to understand better the musical legacy inherited by Johann Sebastian Bach and its formative influences on his works. In fact, the bibliography for a number of major composers from this era (e.g., Buxtehude, Pachelbel, and Böhm) begins with volume I of Philipp Spitta's biography of Bach (Leipzig, 1873). This has had a decisive impact on the development of our modern view of seventeenth-century music. On the one hand, Bach studies have served as a powerful stimulus to the investigation of several repertoires, especially the keyboard and vocal music of North and Central Germany. At the same time, however, the virtual deification of Bach (Spitta called him the "man who forms ... the focal point towards which all the music of Germany has tended during the last three centuries") has meant that even the most accomplished seventeenth-century composers consistently have been relegated to the status of mere forerunners.

This study, based on a comprehensive critical survey of writings on seventeenth-century music in the Bach literature, explores the consequences of Spitta's "Bach-centrism," which persists to the present. It also notes, however, that a more balanced view of the relationship between Bach and his predecessors is gradually emerging. Instead of depicting Bach as a "focal point," his life and works are being considered in a variety of musical and cultural contexts. This approach avoids the devaluation of the seventeenth-century masters and leads to a richer account of Bach's artistic development, one that is ultimately more satisfying than Spitta's exaggerated portrayal.

See **S.A.Crist**, "Beyond 'Bach-centrism': Historiographic Perspectives on J.S. Bach and Seventeenth-Century Music" in *College Music Symposium* 33 (1993-94): 56-69.

**The Seduction of Silvia Gailarti Manni:
A Young Singer's Education in Mid-Seicento Venice
Beth L. Glixon**

As opera spread during the mid-seventeenth century throughout Italy and beyond, an increased demand arose for professional singers, particularly for women. For the first time, women were able to pursue well-paid musical careers outside the homes and palaces of the wealthy nobility. We know little, however, about the musical training and the personal lives of most female singers in the *Seicento*. Using newly discovered documents, my paper will focus on the adolescence of Silvia Manni, who appeared during the second half of the seventeenth century on the stages of Venice, Turin, Piacenza, Parma, and Mantua. Manni was the daughter of Dianora Luppi, a singer, and Silvestro Gailarti, a Roman gentleman. Luppi moved to Venice around 1639 and was known for the musical entertainments she hosted. In 1642 Silvia, already a singer at the age of thirteen, began vocal and instrumental studies with the Neapolitan musician Giovanni Carlo del Cavalieri. Cavalieri eventually seduced Silvia with promises of marriage and an advantageous career and later attempted to flee Venice with her. Luppi brought his misdeeds before the Council of Ten; the compelling testimony sheds light not only on Silvia's predicament, but also on the artistic milieu the girl and her mother inhabited. Further evidence shows that while Silvia was still in her early teens, her singing was much admired by the Venetian intellectual community. Our look at Silvia's adolescence concludes with her marriage in 1645 to Pietro Manni, who participated in opera production later in the century.

See **B. L. Glixon**, "Scenes from the Life of Silvia Gailarti Manni, a Seventeenth-Century Virtuosa" in *Early Music History* 15 (1996): 97-146.

Staging Practices in French Musical Theater:

**New Information from *Le Mariage de la Grosse Cathos*
Rebecca Harris-Warrick**

Only scores and librettos survive for most of the musical spectacles Louis XIV provided for the entertainment of his court. In a few cases some information regarding the visual aspects of a spectacle may be gleaned from costume or set designs, depictions of a scene, or written accounts by spectators. A manuscript in the Bibliothèque Nationale, however, preserves not only the score and text of a comic mascarade, *Le Mariage de la Grosse Cathos* (music by André Danican Philidor, choreography by Jean Favier), that was performed at Versailles in 1688, but also the choreography of the entire work. Because the dance notation includes movement indications not only for the eight dancers but also for the nine singers and the nine on-stage instrumentalists as well, it is possible to infer a great deal about how the work was staged.

Although this mascarade has a burlesque subject--it concerns the wedding of a gargantuan servant girl with a baritone voice to her country bumpkin swain--it adheres to the musical structures of Lully's late ballets in its intermingling of song and dance, offering recitatives, solo airs, vocal ensembles, choruses, and instrumental dance pieces. The choreographic notation provides information about a number of staging practices: the definition of the space on stage; the placement of the performers in the space; the relationships of different groups of performers to each other; the relationship of the individual to the group; how and when movement on stage is effected; how and where the focus of the audience is directed; the way in which the work as a whole progresses from beginning to end; the extent to which different modes of expression may serve the same dramatic ends; the function of dance within the work; the mimetic possibilities of choreography; and the principles by which the dances are constructed. Overall the mascarade exhibits a strong concern for dramatic continuity and views dance not as an interruption but as one of the fundamental modes of the work's expression. Because Philidor and Favier so clearly modelled their work on Lully's operas and ballets, this manuscript opens avenues for interpreting some of the incomplete information contained in Lully's scores and librettos.

This paper, presented by Rebecca Harris-Warrick, contains work done jointly with Carol G. Marsh of the University of North Carolina at Greensboro. See **C. G. Marsh** and **R. Harris-Warrick**, *Musical Theatre at the Court of Louis XIV: "Le Mariage de la Grosse Cathos"* (Cambridge and New York: Cambridge University Press, 1994).

**Arcangela Tarabotti and Busenello's Ottavia:
Defending Women in the Opera of Venice
Wendy Heller**

In her famous monologue in Act I of *L'incoronazione di Poppea*, Ottavia, the abandoned wife of Nero, bitterly denounces her fate. Her fury, however, is not directed solely at Nero, but rather at the inevitable destiny of all women--the "miserabil sesso"--to suffer brutal oppression by husband and son. More than an expression of anger and despair, this speech is a highly unique and succinct statement of *Seicento* feminism. By placing these words in Ottavia's mouth, librettist Gian Francesco Busenello momentarily transforms her from an embittered wife into a bold champion of the rights of women.

I will demonstrate that Busenello's--and thus Ottavia's--adoption of this "feminist" stance is a direct result of his exposure to and fascination with the writings of Venetian nun Arcangela Tarabotti, one of the century's most outspoken proponents of women's rights. Tarabotti's insistence on women's natural right to liberty and her condemnation of Venetian patriarchal authority were of profound interest to Busenello as well as to other members of the Accademia degli Incogniti, among whom the "female question" was a popular topic of debate. Considering Tarabotti's works along with excerpts from the many Incogniti writings about women, I will argue that Busenello's involvement in the contemporary polemic about women is evident in *L'incoronazione di Poppea*, as well as in his other librettos, and is of fundamental importance for the interpretation of these works.

See **W. Heller**, "'O delle donne miserabil sesso': Tarabotti, Ottavia, and *L'incoronazione di Poppea*" in *Il Saggiatore Musicale* 8 (2000): 5-46.

**Strophic Discourse: Stefano Landi's *Arie a una voce*
Silvia Herzog**

One of the central objectives of early seventeenth-century vocal music was to reconcile the tension between musical form and poetic form. Stefano Landi's collection of *arie*, published in 1620, contributed novel solutions to this problem, establishing innovative norms within the repertoires of monody and opera. Conforming to the Roman preferences of his time, Landi's collection includes only two discursive madrigals, while twelve of the *arie* are cast in strophic variations and the remaining six are strophic songs. Within the collection, however, are several unique approaches to the challenge of maintaining musical syntax when confronted with conflicting textual syntax. This paper will examine selections from the collection, including settings of the sonnets "Alri amor fugga" by an unknown author and "Superbi colli" by Giovanni Guidiccioni, both of which Landi set as strophic variations. Landi's strophic treatment of these sonnets reveals a strong sense of tonal and formal cohesion, an objective for which the syntax and meaning of the poetry is necessarily sacrificed. Within the treatment of these sonnets Landi reinvents a long tradition of solo singing of sonnets.

Examination of the *arie* also sheds light on Landi's approach to text and music in his first opera, *La morte d'Orfeo*. Analysis of selected excerpts from the opera reveals a similar tendency to impose closed musical form over discursive poetry. This paper will consider the relationship between the *arie* and *La morte d'Orfeo* and propose that Landi initiated a new tradition for vocal music that emphasized closed musical syntax opposed to the dramatic discursive style of Florentine monody and opera.

**Monteverdi the Modernist:
The Composer in Conversation with Secondo Lancellotti
Robert Holzer**

Monteverdi's failure to write his promised treatise on the *seconda pratica* numbers among the great disappointments in the history of musical thought. In addition to denying us the document, the composer's unfulfilled promise obscures the development of his attitudes, from the quietistic acceptance of two practices in the Artusi controversy of 1605-07 to the radical modernism of the preface to the *Madrigali guerrieri et amorosi* of 1638, with its proud claim of the (re)invention of the "stile concitato." This paper offers a new glimpse at Monteverdi's thought midway between these statements, by turning to the work of Secondo Lancellotti (1583-1643). In his *L'hoggi di overo gl'ingegni non inferiori a' passati* (Venice, 1636), this important writer reported having met Monteverdi in 1623 and having heard him denounce so-called "oggiadiani," those who criticized contemporary achievement by beginning every attack with the word "oggiadi" ("nowadays"). I argue that Lancellotti's account, sketchy as it is, implies that the composer now believed in the superiority of modern music over that of the past. I show how other events in the composer's life--among them the publication of the *Lamento d'Arianna* in 1623, the composition of the *Combattimento di Tancredi et Clorinda* in 1624--support this view. Finally I argue that Monteverdi changed his views on modernity once more, that his deployment of the *stile concitato* in much of the eighth book of madrigals is--despite the militancy of the preface--marked by irony.

**Schütz in Muscovy? Orfeo at the Muscovite Court Theater (1672-76)
Claudia Jensen
Abstract not available.**

**In the Trenches with Johann and Caspar Plotz:
A Rediscovered *Gebrauchstabulatur* from the Scheidt Circle
Cleveland Johnson**

While seventeenth-century organ tablatures survive in surprising abundance, it is the exception, rather than the rule, to discover a source that shows actual evidence of day-to-day use in the "trenches" of seventeenth-century church music. A fascinating example of such *Gebrauchstabulaturen*, long considered lost among numerous other musical items from the Berlin Staatsbibliothek, is the so-called "Plotz" tablature, Mus. Ms. 40056, currently in Krakow's Biblioteka Jagiellonska.

The brothers Johann and Caspar Plotz, students of Samuel Scheidt, were active as organists in the Schlesien town of Brieg in the mid-seventeenth century. During their years of activity, their tablature built up numerous

layers of information essential for their ongoing work at the Pfarrkirche. Starting as a simple book of chorale melodies, liturgical settings, and intabulations, the tablature served also as an organist's notebook—a place to record one's ideas and inspirations as related to those original contents. For example, some chorale melodies later received an added bass line, to clarify the harmonic intent, while others were harmonized entirely or transposed into one or more optional keys. Performance markings were frequently added to clarify syllabic division or rhythmic ambiguities, and registration indications, rare in organ tablatures, were also included. Common motives within phrases were marked, perhaps for use as pivot points in improvisation, and one or more prelude ideas, utilizing standard cantus firmus and fore-imitation techniques, were squeezed into any available space around the melodies. For some melodies, a description or outline for extensive concerted treatment was given. The tablature was concluded with an index and an extensive appendix of chorale titles and their possible uses within the liturgical year. Indeed this source documents the intense activity surrounding the German chorale in the first half of the century, and it paints a colorful picture of the organist's role in these developments.

Beyond this central focus on the German chorale, the tablature of Johann and Caspar Plotz also includes liturgical music (settings of the Kyrie, Gloria, and Magnificat with indications for alternate performance), intabulated motets (with appropriate transpositions), and even canons from their teacher, Samuel Scheidt. The specification for Scheidt's organ in the Moritzkirche of Halle, and the detailed gauge information for stringing a clavichord, provide a glimpse into the organological concerns of these two seventeenth-century organists and round out our picture of their world.

Sonet vox tua in auribus meis: Song of Songs Exegesis and the Seventeenth-Century Motet
Robert L. Kendrick

Abstract not available.

This paper was published as R. L. Kendrick, "Sonet vox tua in auribus meis": Song of Songs Exegesis and the Seventeenth-Century Motet/Das Hohelied in der theologischen Auslegung und der Motettenkomposition des 17. Jahrhunderts" in *Schütz-Jahrbuch* 16 (1994): 99-118

Remigio Romano's *Raccolte*:
New Information on the Chronology of Venetian Monody
Roark Miller

The immensely popular poetic anthologies compiled by Remigio Romano (*Raccolte di bellissime canzonette*, ca. 1618-1626) challenge two traditional notions concerning Venetian monody: 1) the genre only flourished beginning in the 1620s, and 2) Alessandro Grandi initiated the Venetian trend toward monody, particularly the aria. The volumes also shed light on the developing relationship between solo song and Spanish guitar accompaniment, as Romano appended guitar tablature to a few of his poetic selections. Harmonic correspondences between Romano's tablatures and the tablatures of bass lines of identical texts in monody publications, as well as patterns of textual concordance between the Romano volumes and monody collections, demonstrate that the anthologies disseminated a Venetian repertory of song texts across Italy. These musical concordances, together with the publication dates of the Romano anthologies, prove that many printed Venetian monodies were composed as much as a decade earlier than their dates of publication, and that Berti and Milanuzzi were composing solo arias in Venice before Grandi came to San Marco in 1617. Discrepancies between Romano's tablatures and those of his models are the result of the compiler's often awkward transliteration of a monody's bass line into guitar tablature, which implies that much of the Venetian repertory circulated in manuscript without tablature; only later, for printing, was tablature added. The enormous success of the Romano volumes (and the similar musical anthologies compiled by Giovanni Stefani, 1618-26) prompted Vincenti and his competitor Magni to publish other examples of secular solo song with tablature, even the already dated songs by Berti and Milanuzzi

See **R. Miller**, "New Information on the Chronology of Venetian Monody: The *Raccolte* of Remigio Romano" in *Music & Letters* 77 (1996): 22-33.

Christopher J. Mossey

Opera scholars regard *Giasone* by Giacinto Andrea Cicognini and Pier Francesco Cavalli as one of the most significant achievements among seventeenth-century music dramas. While Cavalli's sensitive responses to the poetic structure of the libretto are well-known, less is understood about how he conceptualized characters, another expressive outlet essential to the opera's overall design. This understanding is particularly crucial to *Giasone*, perhaps the earliest opera that fully employed a sense of comic adventureousness that depended upon the clashing of recognizably modern character types.

This paper presents compositional evidence from the 1649 Venice score that reveals competing modes of character portrayal of comic and serious characters alike. Cicognini presents characters as antipodes of stark allegorical oppositions, evident from the order of scenes and the pairing of characters within them. These dualities play out in the score through the interaction of musical stereotype and emotional response. Cavalli constructs musical stereotypes by means of recurring figural details that give individuality to certain characters; he represents emotional response with tonal and harmonic procedures. The relationships between these allegorical, stereotypical, and emotional modes of portrayal are clarified by analyzing the music of two related characters—a queen and her confidante—in a self-contained dramatic situation (Act 2, scene 2). This discussion defines a clearer understanding of the representational potential of Cavalli's operatic characters, particularly how the interplay of different kinds of portrayal lend to musical and dramatic coherence in this influential comic drama.

See **C. J. Mossey**, *"Human after All": Character and Self-Understanding in Operas by Giovanni Faustini and Francesco Cavalli, 1644-1652* (Ph.D. diss., Brandeis University, 1999).

Performing Forces at St. Mark's, Venice, before the Arrival of Monteverdi

Giulio M. Ongaro

Although the career and music of Monteverdi during his Venetian tenure have been studied extensively, the period in the history of the chapel of St. Mark's that precedes his hiring by the *procuratori* in 1613 has received relatively little attention. Considering the amount of work done on the music of the Gabrieli, for instance, it is surprising to note that not much is known about the actual forces used at the church when their music was performed there, and that what is known is sometimes inaccurate. This paper presents a review, based on archival research, of the available evidence concerning the organization and function of the musical establishment at St. Mark's as it existed in the years leading to the appointment of Monteverdi as maestro. The paper discusses the number and types of instrumentalists used, their division into groups with a specific function, and the pattern of use of these musicians for various festivals and liturgical occasions. In several cases it is possible to unearth important information about the careers of instrumentalists cited in the documents, highlighting the links between Venice and other musical centers. I also discuss the available evidence on the size and composition of the choir during the same period: this includes documents on the earliest use of *castrati* at St. Mark's and on the forces used at important church festivals.

See further: **G. Ongaro**, "Gli inizi della musica strumentale a San Marco" in *Atti del convegno internazionale "La cappella ducale di San Marco e la musica di Giovanni Legrenzi"* (Florence: L.S. Olschki, 1994).

Claudio Monteverdi's "Miglior Filosofo"

Massimo Ossi

Monteverdi's frequent reference to Plato in his letters and prefaces have conditioned most interpretations of his aesthetic ideas and of his music. Plato, however, was certainly not the only philosopher Monteverdi had in mind when he wrote to Giovanni Battista Doni in 1634 that he had read "the best philosophers who observed nature" and that his compositions reflected their findings. Platonic accounts of his theories generally fail to reconcile the coexistence of Platonic concepts with references to non-Platonic methods based on direct observation of human nature. Indeed, such interpretations have not resolved either the lacunae in Monteverdi's formulation of the *seconda prattica* or the apparent inconsistencies of the Preface to the Eighth Book of Madrigals.

But the Preface itself preserves evidence of one of Monteverdi's unacknowledged sources: notwithstanding explicit quotations from Plato and Boethius, it is the beginning of the third book of Aristotle's *Rhetoric* on which the Preface is modelled. All key elements in the essay, from the three-fold structure of the opening

comparisons between emotions, voice levels, and musical *generi*, to the discussion of the three elements of performance, are reworked from corresponding passages in the *Rhetoric*.

Monteverdi's *imitatio* of the Aristotelian model provides a logical framework for the Preface and suggests that Platonic concepts should be reevaluated within the wider philosophical context of Monteverdi's musical system, rather than as its only foundation. Monteverdi's appeals to classical authority were not window dressing to impress patrons: they were integral to his thinking.

**Harmony or Discord?
An Assessment of Monteverdi's Relations with the Gonzagas
Susan Parisi**

In the light of newly discovered documents from the Mantuan archives, this study explores Claudio Monteverdi's relationship with four successive Gonzaga dukes--Vincenzo I, Francesco, Ferdinando, and Vincenzo II. Beyond offering a more detailed picture of Monteverdi's musical activities between 1590 and 1612, as well as of the Mantuan service of his brother Giulio Cesare, wife Claudio Cattaneo, and father-in-law, the information in these archival notices permits a reassessment of certain key episodes in Monteverdi's life that have long perplexed his biographers.

Among these problematic moments are Monteverdi's stay in Rome in 1610 following the composition of the Vespers, incidents involving Monteverdi and his brother between 1608 and their dismissal from Mantuan service in 1612, the situation in Mantua in 1619-20, when Monteverdi was offered his former position as *maestro di cappella*, and in the 1620s, when Monteverdi was *maestro di cappella* at St. Mark's in Venice. Details about a lucrative offer of employment that Monteverdi received but rejected during this period have also come to light. Lastly, the Monteverdi-Gonzaga relationship, at time discordant, and at time harmonious, is considered in the larger context of Gonzaga patronal strategies and in the context of contractual and social conventions binding patrons and artists in the early baroque.

See **S. Parisi**, "New Documents Concerning Monteverdi's Relations with the Gonzagas" in *Claudio Monteverdi. Studi e prospettive*, ed. P. Besutti, T.M. Gialdroni, and R. Baroncini (Florence: L.S. Olschki, 1998), pp. 477-511. Accademia Nazionale Virgiliana di Scienze, Lettere e Arti Miscellanea 5.

**Purcell's Revisions to the Funeral Sentences Revisited
Robert Shay**

Scholars of the music of Henry Purcell are fortunate to have authoritative manuscript copies of both his original and revised settings of selections from the Funeral Sentences in the Book of Common Prayer (often referred to by the textual incipit "Man that is born of woman"). Since both versions come from fairly early in Purcell's career, they help to illumine certain aspects of the rather dark and imprecise picture of Purcell's musical maturation.

This paper presents new information on the dating of these two settings, showing that the first version truly stems from Purcell's youth, and provides the first thoroughgoing analysis of Purcell's revisions. Because these settings employ a full-anthem style (imitative polyphony with basso continuo), there is much to be learned about Purcell's skills as a contrapuntist. Indeed Purcell shows much-improved abilities in part-writing in the later setting. The key to understanding how Purcell acquired these new abilities may well come from the manuscript collection in which the revised versions of the Funeral sentences survive, Cambridge, Fitzwilliam Museum MS Mus.88, which, significantly, also contains Purcell's copies of polyphonic compositions by Tallis, Byrd, Gibbons, and others. Purcell's musical education, it would seem, like that of many seventeenth-century composers, was strengthened by a serious study of venerable examples of imitative polyphony.

See **R. Shay**, "Purcell's Revisions to the Funeral Sentences Revisited" in *Early Music* 26 (1998): 457-62.

**Monteverdi or Rosenmüller?
A Disputed Confitebor as a Key to Stylistic Differentiation
Kerala J. Snyder**

A glorious setting of the vesper psalm *Confitebor tibi Domini* (Psalm 110) for soprano solo, five strings and continuo, exists in two manuscript sources, one attributing the work to Claudio Monteverdi (1657-1643) and the other to Johann Rosenmüller (ca. 1619-84). This conflicting attribution first came to light during the 1991 conference of the American Schütz Society, when we presented the piece in a concert as a work by Rosenmüller and it was recognized as a work attributed to Monteverdi on a recording directed by William Christie

(harmonia mundi HMC 901250). The Monteverdi version has been edited and discussed by Adolf Watty (1986), who was apparently unaware of the ascription to Rosenmüller.

Each composer left numerous settings of the same Confitebor text: six others by Monteverdi and eight by Rosenmüller. My paper examines this complex of fifteen works with the purpose not only to identify the more likely composer of the disputed Confitebor, but also, and more importantly, to clarify some distinguishing features of an important shift in style between the two generations. Stylistic similarities are also to be expected, however, because Rosenmüller worked in Venice from 1658 to 1682 and would certainly have known Monteverdi's works. With fifteen settings of the same text, word-tone relationships naturally figure prominently in the discussion, but tonal language, metrical relationships, and formal design are also important considerations. With respect to the disputed Confitebor, evidence from the manuscript sources and their context reinforces my stylistic observations.

**Carissimi's Tonal System:
The Expansion of Tonality through Transposition of Mode
Beverly Stein**

The problem of seventeenth-century tonality has plagued scholars for years: how to make sense of music from a period which forms a transition between two relatively stable but seemingly opposite, theoretical systems--from the sixteenth century's eight and twelve modes at two levels of transposition (natural and flat) to the two keys (major and minor) at twelve levels of transposition at the end of the seventeenth and beginning of the eighteenth century.

One of the most important events leading to the new major-minor system involved the expansion of tonality through extension of the traditional technique of transposition of mode. Nowhere is this process as clear or as well-structured as in the music of Carissimi, whose output spans the central forty years of the seventeenth century.

A close examination of Carissimi's music provides us with a cross section of the transition from modal to tonal composition. Four modes are still clearly distinguishable, based on their unique and predictable cadence patterns; however, they appear at a wide range of transposition levels ranging from the system of three flats to three sharps. The core of eight central keys actually shows key pairing in a way that models the authentic-plagal relationship of modes.

This paper describes Carissimi's tonal system in detail, in order to demonstrate how a mid-century composer could structure his work not merely "somewhere between mode and key," but in a rational, organized fashion that clearly exposes the process of expansion of tonality through the transposition of mode.

See also: **B. Stein**, "Carissimi's Tonal System and the Function of Transposition in the Expansion of Tonality" in *Journal of Musicology* 19 (2002): 264-305 .

**Descartes's Ballet *La Naissance de la Paix* (1650)
Richard Watson**

On the first of October, 1649, René Descartes arrived in Stockholm as guest of one of the most powerful monarchs on earth, the 22-year old Queen Christina. The queen toyed with the great man and among other things, is said to have commissioned him to write the verses for a ballet, *La Naissance de la Paix*. He is said to have complied, and if he really did write the ballet, these verses are the last of his works published during his lifetime, for in the dark of winter--in a land, he said, filled with ice and bears, where men's thoughts freeze in winter like the water--René Descartes caught pneumonia and died.

La Naissance de la Paix was composed for performance on 8 December 1649, the 23rd birthday of the Queen. It celebrates the Peace of Westphalia at the end of the Thirty Years' war, which was more or less won by Sweden. It is a very political text, the third of a sequence of five ballets expressing Queen Christina's political stance. We know that Hélié Poirier wrote the preceding ballet, and that Charles de Beys wrote the succeeding one. There is no evidence that Descartes wrote *La Naissance de la Paix*, but plenty of evidence that Poirier did.

**Of Politics, Geography and Three Violinists:
The Ensemble Sonata and Related Forms in Early Seventeenth-Century Mantua
Gary D. Zink†**

Mantua was the birthplace of three of the most influential violinist/composers of the first half of the seventeenth century: Giovanni Battista Buonamente, Carlo Farina and Salamone Rossi. Collectively, they

produced thirteen extant collections of instrumental music containing a total of almost four hundred individual works. This study is concerned only with the large non-dance-based compositions, which exploit a remarkably wide range of stylistic and formal approaches. While any broad contextual study of this repertory will inevitably be hampered both by problems of chronology and the later travels of Buonamente and Farina, it is possible to establish that the influences that shaped Mantuan instrumental music were far more diverse than those of other major musical centers in northern Italy.

Throughout the first half of the seventeenth century, the history of the North Italian ensemble sonata was shaped largely by two divergent lines of development: one of Venetian origin, the other Lombard. Already well-established in the late sixteenth-century repertory of canzonas for instrumental ensembles, this divergence continued well after the rise of the so-called "trio sonata," which was as much a result of changes in scoring preferences as to other, more profound stylistic transformations. While the origins of these two dominant styles cannot yet be elucidated fully, they will be viewed in this study as an outgrowth of underlying differences in musical cultures resulting from regional politics, varying reactions to the Counter-Reformation, and to some degree by simple geography.

These concerns had limited impact on the musical life of the Mantuan court, ideally situated for absorbing influences from all the large urban centers of northern Italy, while maintaining its long tradition of political, religious, and artistic independence from the great powers of the region. The impact of this environment on the development of the large-scale instrumental ensemble genres cultivated there has been heretofore little studied. While Peter Allsop is undoubtedly correct in his recent assertion that Mantuan violinists contributed little to the development of the Corellian "church sonata," their influence was otherwise extensive and long-lasting, particularly in central and eastern Europe.

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