

# *Society for Seventeenth-Century Music*

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**PROGRAM ABSTRACTS**  
(in alphabetical order by author)

## ***Un Vestibule éclatant: The Prologue to Lully and Quinault's Atys*** **Geoffrey Burgess**

Until recently, little attention has been paid to the prologues of the *tragédie en musique*. Older scholars such as P.-M. Masson, E. Gros and C. Girdlestone considered that, as their primary function was to praise France's *héros glorieux*, the prologues were largely formulaic and lacked originality, and furthermore because they did not contribute to the central narrative of the opera, they were of minimal dramatic interest. But praise of the *roi soleil* was not the prologue's only function. The prologues of Lully's fourteen *tragédies en musique* develop a number of strategies to introduce the subject of the ensuing tragedy, and several also outline how the subject will be treated. A comparison with the front matter of a literary work is germane. Like a literary preface that introduces the work of which it is also a part, the operatic prologue occupied a liminal position, at once part of the operatic performance and a space where its content could be elucidated. It served both as dedication and as an occasion for the author to address prefatory remarks directly to the audience. In Marmontel's image, it was a vestibule leading from the social reality of the present to the mythico-fabulous realm of the *tragédie*.

This paper considers some of these aspects of the prologue to *Atys* (1676). I argue that this prologue's central theme allegorizes Quinault's and Lully's response to the criticisms leveled against *Alceste* and as such constitutes an authorial statement on the genre's characteristics at a crucial point in its development.

In addition to considering the historical significance of the *Atys* prologue, the paper discusses the production conceived by Jean-Marie Villégier and Les Arts Florissants (1987–91). Despite the status that this production has accrued as a milestone in the revival of French Baroque opera, the staging of the prologue was criticized for the liberties it took with the text and above all the comic tone it superimposed on the original text. Rather than as an irreverent post-modern take on the platitudes of eulogy, I interpret Villégier's staging as an informed reading of this prologue that reinforces its function as authorial preface.

## **Human Work with Divine Material: A Work Concept in the Theory of Christoph Bernhard** **Keith Chapin**

In the first chapter of the *Tractatus compositionis augmentatus*, Bernhard drew upon the four Aristotelian causes to position the poetics of composition between heavenly sounds and human artifice. The composer (the efficient cause) used consonances and dissonances (the material) in alternation and in combination (the form) to create harmony, please the listener, and make himself famous (the final cause). The four causes allowed Bernhard to synthesize sacred and secular ideals of creativity. If the material of rational intervals was a heavenly gift, the composer could create a work that gave him worldly fame.

As noted by Braun and von Loesch, seventeenth-century German theorists often invoked the Aristotelian *materia* and *forma* in Lutheran guises, though they applied the terms to varying phenomena; and, as argued by Blackburn, Cahn, von Loesch, and Seidel, Renaissance theorists frequently borrowed the concept of the poetic work from classical rhetoric. Bernhard fused the traditions in a manner appropriate to seventeenth-century German compositional technique. The composer

improved upon theologically significant intervals through the artful science of counterpoint. To maintain the speculative aura of the interval, counterpoint tightly regulated or "formed" the consonances and dissonances. At the same time, counterpoint allowed composers to develop their own subjects or inventions, as well as to engage in the "ornaments" of composition, in particular fugue. The "work," then, was a piece of human artifice that formed divine material.

In its technical details and its mixture of sacred and secular principles, Bernhard's concept of the work was appropriate to the North-German interest in and style of linear counterpoint. It resonated strongly in Birnbaum's defense of Bach. However, it differed profoundly from that of Romantic aesthetics, described by Dahlhaus and Goehr, while its technical realization opposed the emphasis on form and melody of the late eighteenth and nineteenth centuries. By offering an alternative, Bernhard allows us both to differentiate notions of the musical work and to understand their necessary rapport with specific compositional styles and techniques.

**“The Cries of Nature in Mourning”:  
Temporality and Aesthetics in Marais's Elegy for Lully  
Jonathan Gibson**

French Baroque music falls less pleasingly on many modern ears than that from Germany and Italy. Listeners often perceive French works as failing to induce in the auditor a sense of anticipation, and consequently, as lacking direction and momentum. I propose that such perceptions are closely related to the singularity of French musical aesthetics, particularly as manifested in notions of temporality. Composers in France strove to imitate the visible and audible effects of agitated passions on human behavior. Likewise, their music frequently engenders a temporal flow that strives to duplicate the human experience of time. Since human beings cannot accurately discern future events until they occur, composers often approximated this "human temporality" by de-emphasizing predictable structures and formal conventions. By doing so, composers consciously induced in the listener two interrelated effects: an extreme consciousness of the present moment and a blindness to what lies ahead. Both of these results run counter to qualities of forward motion and anticipation we esteem in Bach and Mozart, and are bound to make many modern listeners uneasy.

Guided by principles expressed in late seventeenth-century sources, I approach the problem of temporality in French music by regarding purely formal concerns as subservient to an aesthetic focus on the signified object of impassioned human behavior. The significance of this approach is revealed through my reading of Marin Marais's *Tombeau pour Mr de Lully*. In particular, I consider one of the *Tombeau's* moments as an indecorous, corporeal breakdown in the face of overwhelming passions. When, aided by an understanding of "human temporality," we compare that moment with a similar-sounding passage in the work's final measures, it becomes clear that motivic resonances within this *tombeau* are not primarily devices serving to foster a sense of formal cohesion, but crucial semiotic constructions that hold the keys to interpreting Marais's potent elegy.

**From Saint to Music: Saint Cecilia in Florence  
Barbara R. Hanning**

Saint Cecilia's iconic status as patron saint of music is universal, although she is principally associated with Rome, where her basilica was founded in the fifth century. The revival of her cult in the seventeenth century resulted in renewed interest on the part of poets, musicians, and painters, many of whom were in the Roman orbit.

After reviewing her legend (based on the thirteenth-century *Golden Legend* and scenes from her life depicted in the early fourteenth century) and describing her relationship to music (using Thomas Connelly's study, *Mourning into Joy*, 1994) this paper explores some little-known connections between Saint Cecilia and Florence, where a new musical academy adopted her as patron in 1607. Under Medici rule, Florence was dominated by male saints; but with the renewed interest in the cult of Cecilia, her image began to proliferate among Florentine artists (Artemisia Gentileschi and Carlo Dolci) and specifically for female Medici patrons (the archduchesses Maria Maddalena and Vittoria della Rovere). Moreover, the paper highlights a special connection between Saint Cecilia and a young Florentine

virtuosa singer, Arcangela Paladini (d. 1622), who may have been the model for one of Artemisia's paintings of the virgin martyr. Finally, through the examination of these representations and verbal descriptions, the paper traces Cecilia's transformation from virgin-in-ecstasy (established principally by Raphael's 1515 painting) to the allegorical figure (celebrated by seventeenth-century artists) of La Musica herself—from exalted saint to inspirational muse.

***Stile recitativo* as Adequate Interpretation and Fixed Orality:  
A Rhetorical Approach to a Musical Style  
Jette Barnholdt Hansen**

Recitative style—beyond dispute the *raison d'être* of the first *favole musicali*—is often linked to discussions within the Italian academies about the theory of ancient Greek music and Greek tragedy. But elaborating their expressive monodic music, composers such as Peri, Caccini and Monteverdi also received great help and inspiration from the rhetorical tradition of the academic culture in the late Renaissance as a whole. The Italian *nobili* were experienced rhetoricians with a codex of practical and perceptive skills gained both through a theoretical study of rhetorical theory and through regular participation in a forum of dialogue, either as performers or listeners. This varied oral practice—which included speaking, reciting, arguing, singing, etc. —meets with an increasingly literary tradition and logocentric perception around 1600 intensified by the extension of printed scores. *Stile recitativo* can be seen as a result of this dynamic interaction, whose consequences are to be observed in the composers' self-perceptions, in the way of writing down vocal music, and in the ensuing demands of the notation to the performing singer. Eventually, it results in a paradox of the musical style: because of the intensified literacy, the notation becomes an impression of immanent orality—of the self-conscious composer's rhetorical delivery, adequate interpretation, and voice.

**Public Mourning and Prohibitions against Music  
In Seventeenth-Century Germany  
Gregory S. Johnston**

Income derived from participation at funerals was of fundamental importance to the livelihood of German musicians in the seventeenth century. The significance of this income is still evident in J. S. Bach's well-known petition sent to the Imperial Russian Agent at Danzig, Georg Erdmann, in 1730. In it the Thomaskantor states: "My present post amounts to 700 *thaler*, and when there are rather more funerals than usual, the fee rises in proportion; but when a healthy wind blows they fall accordingly, as for example last year, when I lost fees that would ordinarily come in from funerals to an amount of more than 100 *thaler*." Indeed, funerals occasioned commissions for new works by composers, provided essential supplements to the incomes of cantors and other school instructors who supervised performances of processional and ceremonial music, and augmented the meager income of needy pupils from the church schools. This aspect of professionalism has received attention from scholars working in the area, but a related and equally important facet of funerary culture in early-modern Germany has been largely overlooked. When a member of the ruling nobility died, public mourning was customarily invoked by the court, during which time many types of private and public music-making were strictly forbidden. Because these periods of public mourning could extend anywhere from two months to more than a year in length, the consequences for civic and church musicians were particularly severe.

The present paper is an inquiry into some of the implications and ramifications of invoked bans on music. More than just the imposition of silence on a region, periods of public mourning were also the catalyst for various musical activities. Courts saw them as opportunities to "lend" and "borrow" musicians (e.g., Praetorius and Schütz), whereas town and church councils affected by these prohibitions found themselves faced with the risk of permanently losing their best and most employable musicians. An awareness of these bans may contribute, moreover, to a better understanding of patterns and tendencies in the creative activities of contemporary composers.

**An Introduction to the Moravian Music Foundation and Its Holdings**

**Nola Reed Knouse**  
Moravian Music Foundation

The Moravian Music Foundation, with headquarters in Winston-Salem, North Carolina, and an office as well in Bethlehem, Pennsylvania, is one of this country's largest archives of music of eighteenth- and nineteenth-century America. The collection of some 10,000 manuscripts and early imprints of music collected, copied, and composed by the Moravian settlers of early America includes sacred vocal works; instrumental works ranging from solo sonatas through symphonies and oratorios; manuscript books used in schools; and a large number of hymnals and instructional books. The Moravians were among this country's first sophisticated musicians, emphasizing education for both men and women, and kept current with musical activity in Europe and England. Moravians were among the first in this country to sponsor performances of such works as Haydn's *Creation*. They were consummate record-keepers as well, and their rich musical culture is extensively documented in the church archives.

***Gl'inganni amorosi scoperti in villa (1696): A Comic Opera  
in Bolognese Dialect during the Early Period of Arcadian Reform***  
**James Leve**

Around 1680 writers in Bologna began to develop an indigenous comic opera repertory in dialect. They devised unusually complex plots that unify rustic and urban comedy. One such work, Lelio Maria Landi's *Gl'inganni amorosi scoperti in villa*, has a sprawling plot that unfolds in the country and centers on three interlocking love triangles, rather than on standard two of mainstream opera. In addition to the dramaturgic complexity, the lovers (*innamorati*) and some of the city dwellers (*cittadini*) speak Italian, while the rustic characters (*contadini*) and the Doctor speak Bolognese. By contrast, Florentine writer, influenced by Arcadian sentiments, eschewed rustic comedy and dialect, preferring urban settings and linguistic purity. Impervious to Arcadian reform, Bolognese writers such as Landi were not overly concerned with dramatic unity and linguistic purity, as they based their comic operas more on live performance than on literary dramatic traditions, as was the case in Florence and Rome. As *Gl'inganni amorosi* reveals, the influence of live performance insured a degree of theatrical realism unheard of in Florentine and Roman comic opera. As the Bolognese saw it, comedy was tied to local customs and, therefore, to the way people actually spoke and behaved.

The appeal of dialect comedy in Bologna is connected to the inherent tension between the spoken language (Bolognese) and official written language (Florentine). Furthermore, the Bolognese aristocracy, *contadini*, and educated and servant classes spoke different registers of the local dialect. Landi's *Gl'inganni amorosi* echoed the indigenous bilingual soundscape of Bologna. Humor would have arisen from the clash of the coarse dialect of the *contadini*, the higher register of the Doctor, and the stylized Florentine of the serious *innamorati*. The seeming incongruity would have appeared natural to the local audience, for whom moving between spoken dialect and written Florentine was a political and social reality.

**Tomás Pereira and the *Lü-lü Zhengyi*:  
Trans-Cultural Exchange in the Chinese Court**  
**Joyce Lindorff**

A Portuguese Jesuit missionary, Tomás Pereira (1645-1708) was invited to Beijing by the Emperor Kangxi in 1672 because of his accomplishment in music, mathematics, and diplomacy. Jesuit records and Pereira's correspondence attest to the multitude of skills he employed during his thirty-six-year residence in China. In addition to serving as music master to the emperor, composing Chinese hymns, and building several organs in Beijing, at Kangxi's request Pereira was instrumental in negotiating the 1689 Treaty of Nerchinsk between Russia and China, the first such agreement between Asia and Europe. But it was his work as music theorist that produced a far-reaching cultural exchange. At his first appearance before Kangxi, Pereira astounded him with a demonstration of western musical notation, repeating Chinese melodies flawlessly after one hearing. This inspired Kangxi to create a Music Academy to write about and reform ancient Chinese music and instruments; he ordered those with ability, including one of his sons, to study music. The academy ultimately produced the four-volume *Lü-lü Zhengyi (The True Doctrine of Music)*, which became an important treatise on Chinese music theory. A fifth volume on Western music theory was begun by Pereira; after his death it was completed by Teodorico

Pedrini, his successor as court musician. The presence of a western music treatise within the context of a Chinese theoretical study embodies a unique east-west collaboration. While the contents of the western volume provide documentary evidence of the transmittal of western music theory to China by the late seventeenth century, the *Lü-lü Zhengyi* owes its very existence to the musical and theoretical exchange between Pereira and Kangxi.

**Alchemy, Androgyny, and Music:  
A Rare Fusion in the Seventeenth Century  
Eva Linfield**

Michael Maier (1568–1622) published his well-known emblematic treatise *Atalanta fugiens* in 1617. It contains fifty copper-plate emblems, along with the same number of epigrammatical poems which, in turn, are set to music in fifty fugues. He had been a medical doctor, alchemist, and philosopher at the Habsburg court of Emperor Rudolph II in Prague. After the death of Rudolph, he moved north, and Moritz, Landgraf von Hessen, engaged Maier in 1616 at the court in Kassel. Moritz, also called "the Learned," was himself interested in alchemistic mysticism and was as a composer and connoisseur closely involved with music. He had fostered the young Heinrich Schütz and employed him as his *Kapellmeister* just before losing him for good in 1617 to the court of Saxony. Schütz and Maier must have briefly overlapped at the court in Kassel.

Maier's connection of alchemy with music is rare. Even more striking is the number of androgynous images that express the fundamental alchemic rule: "The One is the Whole, and the Whole is the One." For example, Maier used an Ovidian myth as musical parable: Atalanta's fugal melody—she tries to flee from her lover Hippomenes—alludes to the idea of "two in one" and represents the female, mercurial principle that requires balancing with the masculine sulphuric principle.

This paper will trace these concepts of androgyny and show their practical infiltration into areas of seventeenth-century composition. Although Maier treats music as still belonging to the quadrivium, the four mathematical arts, with his compositions exhibiting an archaic style, I shall consider androgyny more broadly as a concept that influenced practical seventeenth-century compositional techniques, documenting this trend with examples mostly from Schütz's music. Among my points of investigation will be, to mention just one technique, tonal mutation with *durus/mollis* opposites. Maier's *Atalanta fugiens* will serve then as a starting point for my musical analysis.

**Making Opera English: John Dennis's *Rinaldo and Armida* (1698)  
Kathryn Lowerre**

At the turn of the eighteenth century, English operas, or "dramatick operas," differed from continental all-sung operas, featuring actors in the principal roles, who spoke their dialogue, alternating with elaborate musical interludes performed by a separate cast of singers and musicians. This hybrid form was explained by contemporary commentators as due to the English antipathy to all-sung productions, reflecting the peculiarly English conviction that there were suitable places in drama for music and also places in which it should not appear.

In his critical works, Dennis argues that the English have a particularly strong need for dramatic entertainments—as long as they are of the proper kind. On the stage, Music, Dennis tells us, must always be made subservient to Reason. Structurally, *Rinaldo and Armida* consists of a series of scenes demonstrating the powers of music to move the passions; while the seductive or frightening music performed by Armida's spirits may temporarily discomfit the hero or his friends, celestial or martial music and action always (eventually) counters it.

In the prologue to his dramatick opera, *Rinaldo and Armida* (music by John Eccles), John Dennis makes explicit the revisioning he has done in bringing Tasso's story to the London stage. The "errors" in the Italian representation of the irresolute hero, and the "soft bewitchments" of the French *Armide* (libretto by Quinault, music by Lully, 1686) have been corrected. Yet Dennis also praises and imitates aspects of both continental opera traditions. Far from the virulent reactionary stance of his infamous 1706 essay on opera, Dennis's work in *Rinaldo and Armida* reflects an awareness and appreciation of French and Italian attempts to combine music and drama, and his own interest in making opera

English.

Lecture-Recital

**Time Suspended: The Unmeasured Prelude as a Dissolving Emblem  
Vivian Montgomery, Harpsichord**

For today's harpsichordists, the seventeenth-century *prélude non mesurée* poses the greatest challenge to internalize, and subsequently evoke in performance, a nearly ineffable French aesthetic. Susan McClary traces an element of timelessness, or "bittersweet inconclusiveness" in the intricate harpsichord language of D'Anglebert, employing a parallel with art historian Michael Fried's concept of "absorption" embodied in the human figures painted by Greuze and others. In turn, I've been inspired by both writers to explore parallels between painting and preluding in an attempt to arrive at a fuller characterization of the timeless, distracted atmosphere abiding in the preludes of Louis Couperin, D'Anglebert, and Jacques de La Guerre. Unlike the tombeaux analyzed by McClary, the preludes of these composers communicate their nature via the visually evocative, almost pictorial vehicle of meterless and rhythmless notation, linking the pieces more naturally to painting and its accompanying philosophical discourse. In widening the cultural and aesthetic lens through which I regard the milieu of the prelude, a deeper sense of the timeless sensibilities they embody surfaces.

At the hands of Louis Couperin, the prelude was brought to a new plane of harpsichordistic refinement and complexity. His style of preluding was influenced by Froberger's 1652 stay in Paris, this contact serving as a conduit by which the semi-improvised toccata could seep into the compositional consciousness of a pivotal French harpsichord master and take form in what Couperin must have perceived as an appropriate, indeed liberating, type of notation. In the last three decades of the seventeenth century and the earliest years of the eighteenth century, notation became an increasingly restrictive, fabricated packaging for this form of expression. Quirky, and often ineffectual, innovations in unmeasured notation are a compromising effort to clarify to amateur outsiders a style of composition/performance whose insular mysteries had drawn attention. Composers and scribes whose work it was to deliver, through publication, a decipherable representation to an increasingly far-flung market would likely claim to be preserving the essence of Couperin's unmeasured ambience in their detailed and prescriptive notation. By examining and playing works representing the spectrum from free notation to more specified renderings, I will follow a process of discovery as to how much preservation is possible when the most potent signifier of timelessness, fully undifferentiated notation, is compromised or removed altogether. Application of stratified, differentiated notation by LeBegue (1677) and D'Anglebert (1689), followed ultimately by fully measured notation by Dandrieu (1705) and François Couperin (1716) gradually sounded a death knell for the musical genre while also pointing to larger institutional trends, in the time of Louis XIV, toward controlling and exploitatively reshaping individualistic and free forms of expression.

**Early Seventeenth-Century Dance Figures:  
"Moving Script" in English and French Court Festivals  
Jennifer Nevile**

It has long been recognized that geometric figures played an important role in the choreographies of early seventeenth-century English and French court festivals. But why did geometric figures assume such a dominant part of court theatrical dance at this time? Geometric shapes were found in dances of previous centuries, but it was only in the early 1600s that dance began to be seen as a language of symbols, patterns, and geometric figures, a form of "moving writing" or "moving script" that was created by the physical bodies of the dancers.

This paper explores the reasons why these geometric figures assumed such a dominant role in English and French court theatrical dance in the early seventeenth century. Given the impact of John Dee's Preface to Henry Billingsley's 1570 translation of Euclid, and Dee's emphasis on Alberti's idea of an architect, I hypothesize that the English choreographers saw themselves in a similar manner, as architects responsible for the design of the dance in geometric and proportional terms. For these choreographers the true beauty of their dances resided in the geometric figures, rather than in the

"material stuff" of which the dances were composed: step sequences, or individual steps or movements. It was the choreographers who were the possessors of *ingenio*: they were responsible for the planning and design of dances that were built on the cosmic beauty of geometry. This paper ends with a question. Given that dance was viewed as "moving writing," did this perspective influence the development of an actual dance script in the later decades of the seventeenth century?

**Musical Practices at the Théâtre de Guénégaud and the Comédie-Française,  
After Evidence in the Autograph Manuscripts of Charpentier  
John S. Powell**

When Lully assumed the directorship of the Académie Royale de Musique in 1672, he was granted a series of restrictions limiting the number of singers, instrumentalists, and dancers permitted in public theaters other than his own. For the next decade, Molière's former company circumvented these limitations and continued to include music, dance, and spectacle in its productions. So far, however, little attention has been given to the musical performance practices of this company during the latter seventeenth century.

The autograph manuscripts of Marc-Antoine Charpentier include music for some fifteen dramatic productions given during 1672–85. These scores reveal a wealth of details concerning the performance of instrumental music, vocal solo and choral music, and dances within the context of primarily spoken drama. They confirm that on many occasions more singers and instrumentalists appeared on-stage than the permitted two singers and six instrumentalists, and that dance movements continued to figure in Charpentier's scores long after the use of dancers was forbidden. Composed for an established ensemble of vocalists and instrumentalists—and often performed under the composer's personal direction—this theater music features diverse instrumental and vocal forms and styles. Some of the issues to be addressed in this paper are: (1) the association of purely instrumental music to the *mise-en-scène*; (2) instrumentation and orchestral doublings; (3) continuo practices in vocal, choral, and instrumental music; (4) technical demands of vocal roles, as performed by singing actors; (5) dance practices in orchestrally-accompanied choral music; and (6) the relationship between meter, tempo, and affective indication.

**"Subordination to a Higher Order":  
Johannes Kepler, Andreas Werckmeister, and the Divine Proportion  
Tushaar Power**

This paper advocates the premise that knowledge of the proportion of the Golden Section was available to musical circles in seventeenth-century Germany, where it was known at the time as the "Divine Proportion." It will be shown that in one specific instance the thesis that a musical composition should be organized around this singular proportion had been formulated and published by the end of the seventeenth century.

The voluminous writings of the German music theorist Andreas Werckmeister (1645-1706), contain probative material. Once his garbled ramblings have been read in their entirety, an idiosyncratic thesis emerges. Werckmeister's "thesis" holds that: "God has ordained all things by number, weight and measure;" that there is a specific and singular proportional system undergirding Creation; that the Bible directs man to fashion his creations following this "natural order"; hence a musical composition should be organized around this "divine order." Each element of Werckmeister's thesis will be illustrated with appropriate quotation from his writings. Werckmeister cites both Biblical texts and Johannes Kepler's *Harmonices mundi* of 1619, and I shall quote the appropriate passages from these sources.

The unprovable certainty that Werckmeister's thesis was transmitted, directly or indirectly, is considered. It is demonstrable that many, including Buxtehude, Kuhnau, J. G. Walther, J. S. Bach and Mizler, valued Werckmeister's writings.

Three conclusions are proffered. Firstly, it is documentable that knowledge of the Divine Proportion, via Kepler's *Harmonices mundi*, existed in at least one musical circle in late seventeenth- (and early

eighteenth-) century Germany. Secondly, the concept that a musical composition should incorporate the Divine Proportion in its organization had been formulated by Werckmeister and disseminated within a circle where his works were accorded authority. Thirdly, given the tenets of strict seventeenth-century Lutheran orthodoxy within which both Kepler's and Werckmeister's philosophies resided, it follows that if a composer were to have applied Werckmeister's thesis when designing a piece of music, this practice would have been in complete harmony with principles of Lutheran piety, fidelity, and worship: a "subordination to a higher order."

### ***"Musique grotesque," Ballet de cour, and Italians in Paris*** **Rose A. Pruikma**

The term "grotesque" carries a trail of associations in current usage, bringing to mind images of misshapen fantastical creatures or "misshapen sounds" like the "howlings" and "groans" from Hector Berlioz's vision of a witches' sabbath in *Symphonie fantastique*. Its relevance to nineteenth-century studies and modernist art has been widely explored by art historians, literary scholars, and musicologists. In the realm of seventeenth-century studies, the possibility of a musical "grotesque," especially with respect to French music, has garnered little scholarly attention, while for most literary theorists the seventeenth century marks the decline of the utopian grotesque celebrated by Mikhail Bakhtin in *Rabelais and his World*.

In fact, the term "grotesque" occurs in several of the court ballets produced during the reign of Louis XIV, a period often viewed as unrelentingly majestic and formal. Instances of "musique grotesque" occur in at least four ballets—*Festes de Bacchus* (1651), *Bienvenus* (1655), *Impatience* (1661), and *Mariage forcé* (1664). In each instance, the "musique grotesque" is situated as either foreign—namely, Italian—or rustic, not of the French courtly world, nor of urban Paris. Surviving music for these scenes indicates that foreigners and class helped to define the musical grotesque on the court ballet stage. Goal-directed harmonies, regular four-bar phrases, and motivic relationships mark these pieces as strikingly different from the surrounding French dance music, with its characteristic irregular phrases, and harmonic progressions that tend not to direct the ear decisively to a tonic pitch. This usage of *musique grotesque*, setting up Italianate musical style as ridiculous, suggests that, at least in the court ballets, the grotesque still had both a place and a function in the mid-seventeenth century. If no longer a utopian celebration of openness, the grotesque represented an attempt to stabilize the ever-permeable boundary between self and other. This paper addresses instances of *musique grotesque* in Louis XIV's court ballets, and demonstrates the way that court musicians asserted the "naturalness" of French musical language by poking fun at Italianate music in the form of *musique grotesque*—fun that was always a risky business as listeners increasingly took pleasure in the sounds of foreign music.

### ***Dancing Madmen: Comedy and Madness in Venetian Balli*** **Maria Anne Purciello**

Originating as part of Athens's annual "Great Dionysia," an ancient Greek dramatic festival honoring the god Dionysus, the comic genre has always been closely bound to the ideas of Dionysian revelry, vitality, and madness. Firmly rooted in the ideas of contradiction and social reversal espoused by Dionysus and his followers, comedy's often mimetic combination of verbal and non-verbal modes of communication had, by the seventeenth century, come to simultaneously serve a reflective and restorative function in drama. Over the centuries, these comic functions became associated with specific comic *topoi* that gradually began to be inserted into even the most serious of dramatic plots. Perhaps one of the most popular of these *topoi* to make its way onto the operatic stages of seventeenth-century Venice was that of madness. In its depiction of characters that exist within the social structures of civilization, yet often, due to the nature of their illness, forgivably step outside of the generally accepted modes of social decorum, the topos of madness enabled the dramatists, actors, and dancers of the day to utilize comedy both as a light-hearted means of inspiring laughter and as a social corrective. As such, madness, with its inherent reversals and contradictions, became a frequently used convention on spoken, improvised, and sung stages alike.

This paper broadens the scope of current scholarship on mad scenes found within the plots of early Venetian opera by examining the intersection of comedy and madness as it specifically pertains to the

end-of-act *balli*. It explores how these *balli*, acting as extensions to the dramatic ideas presented within the opera's plot, utilized many of the same comic tropes that were often more subtly expressed in the opera's mad scenes. Its careful consideration of *balli* performed with *Le fortune di Rodope e Damira*, *Pompeo magno*, and *La finta pazza* reveals that the frequently transparent exploitation of these comic tropes in the *balli* achieved quite different ends: in featuring a wide array of singing and dancing madmen, their depiction of madness exemplified both the restorative and the reflective nature of comedy.

**The Figure of Ulysses in Giacomo Badoaro and Claudio Monteverdi's  
*Il ritorno d'Ulisse in patria* (1640)  
Hendrik Schulze**

When Badoaro and Monteverdi decided to choose Ulysses as protagonist of what would be their first original contribution for the new public spectacle of opera at Venice, they opted for one of the least popular figures in the seventeenth century. The epics of Homer were severely criticized for what was seen as their poor drawing of character. Ulysses, versatile as he was, simply was too ambivalent in his morals and his character to set an example for the reader to look up to. So why did Badoaro and Monteverdi make their particular choice, and why did the opera enjoy the great success it apparently had? As an analysis of the representation of Ulysses in text and music shows, it must have been the figure of Ulysses that drew both of them to this subject. But the librettist's and the composer's images of their protagonist were totally different from each other: while Badoaro saw in Ulysses the impersonal allegory of Human Frailty, Monteverdi treated him as an individual with a personal history. To represent their opposing ideas, the versatile figure of Ulysses became an ideal protagonist. Nobody was more apt to be seen as Human Frailty than the much-suffering Ulysses, while for the composer a torn, ambiguous character provided more opportunity to touch the audience's hearts, using the most diverse and contrasting musical means. On the other hand, the fact that all those contrasting characteristics were apparent in a single protagonist provided for the unity of material that the drama needed.

This paper aims to show how by having opposing ideas to represent their protagonist— which can explain many of the problems posed by the disparity between the surviving score and libretti—Badoaro and Monteverdi created very different images of Ulysses, thereby making different statements about the genre of opera (Badoaro treats it as epic, but at the same time makes a clear distinction between comedy and tragedy, while Monteverdi takes it as a drama, mixing the genres to make it a *tragicomedia*). In the end, Monteverdi's image of Ulysses prevailed, making this figure a prototype for the ideal operatic hero.

**Heinrich Schütz as a Representative of Music  
In the Art of the "German Renaissance"  
Wolfram Steude**

For almost a century, German art history has recognized the term "German Renaissance" for that transalpine art of the late sixteenth and early seventeenth centuries, particularly architecture, that received important aesthetic impulses from the Italian Renaissance of the fifteenth and sixteenth centuries, but which is not identical with them. In this presentation, I will consider the works composed by the great Dresden court Kapellmeister Heinrich Schütz between 1611 and 1671, with the goal of recognizing and identifying in them idiomatic trends of the Italian Late Renaissance of ca. 1600 on the one hand, and demonstrating how these trends were transformed in the school of composition indebted to the German tradition on the other. At the same time, this results in a strict differentiation with respect to the art of the musical Baroque arising in northern Italy around 1600, with which Schütz became acquainted, but did not adopt. The analogy of Schütz's artistic relationship to that of his colleagues in the fine arts and architecture is too significant to be cast off as irrelevant. In short, Schütz did not create his works "between eras"; on the contrary, his art-historical and artistic position is clearly definable.  
(trans. Mary E. Frandsen)

**"The Persuasive Difference":  
Acknowledging Diversity in Rhetorical Approaches  
Jamie G. Weaver**

Although students of Baroque music understand that the principles of rhetoric influenced composition during the seventeenth century, the extent to which this knowledge affects performance is not always clear. Rhetoric maintained a prominent place in liberal arts instruction from antiquity, but did not remain unchanged. Over time, regional trends developed for its study and practice.

In the mid-sixteenth century, France, Germany, and England experienced significant developments in rhetoric. The ideas of the Frenchman Petrus Ramus, who separated the components of invention and arrangement from rhetoric, became popular and caused widespread educational reform. Rhetoric began to be psychologized, and style, figures, and the movement of the affections replaced structure and organization as its focus. Many students in France and the German-speaking lands viewed the classical sources only through Ramus's lens. In Italy, however, rhetorical practice remained closer to that of Cicero's Rome. Although sixteenth- and seventeenth-century Italian schoolmasters published rhetorical texts in profusion, rhetoric scholars regard them lightly because they re-state material from classical sources, rather than expanding the newer ideas expressed in contemporary non-Italian works. Ramus's reforms never penetrated the educational system.

This paper will expose often-neglected ways in which differing national rhetorical trends affected approaches to musical rhetoric, and will offer suggestions for applying these practices to performance. The treatises devoted to musical rhetoric are all German, and reflect the literary trends of style categorization and psychologization of figures that modern musicians know as the doctrine of affections. These trends, following Ramus's educational reforms, permeated Germany, France, and England. Rhetoric also remained important to composers of seventeenth-century Italy; the lack of musico-rhetorical treatises found there does not prove otherwise. It shows, rather, that the principles of classical oratory, in which Italian composers and singers were instructed from childhood on, informed their composition and performance. Rhetorical analysis based on German sources has become a popular tool for realizing and reconstructing convincing delivery of all Western European music of the seventeenth century. When one considers the diversity in regional rhetorical tendencies, however, the validity of applying the same brand of rhetorical analysis to such a vast body of music must be examined.

**Rustic Unruliness:  
The Musical Witch on the Early Modern English Stage  
Amanda Eubanks Winkler**

The witch, representative of political and religious rebellion, social decay, poverty, ignorance, and the gender trouble presented by unruly women, was domesticated for the pleasure of Jacobean and Caroline audiences, singing and dancing in public, private, and court theaters for monarchs and plebeians alike. Musical witches have prominent roles in Ben Jonson's *The Masque of Queens* (1609), Thomas Middleton's *The Witch* (1615–16), early seventeenth-century revivals of William Shakespeare's *Macbeth*, as well as two plays based on actual witchcraft cases, Thomas Dekker, John Ford, and William Rowley's *The Witch of Edmonton* (1621) and Thomas Heywood and Richard Brome's *The Late Lancashire Witches* (1634).

While these works have captured a considerable amount of scholarly attention over the past few decades, a comprehensive comparative analysis of the extant music for Jacobean and Caroline witchcraft entertainments has not been attempted. My paper fills this lacuna and demonstrates how playwrights and composers used musical and dramatic conventions to mark witches as disorderly, rural, ignorant, melancholic, and lower-class. Singing bawdy ballads, dancing rustic rounds, morrises, and jigs, contorting their bodies with antic postures, perverting religious ritual, producing "rough," dissonant music, and being performed by cross-dressed adult men who imperfectly represented the female body and voice, witches took their place with other grotesque and carnivalesque figures symbolic of disorder. Despite the obvious strategies of marginalization found in Jacobean and Caroline plays and masques, the witch's folk-influenced songs and dances paradoxically contributed to her popularity and her power, demonstrating the perils of assigning aurally appealing music to subversive characters.

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