

Society for Seventeenth-Century Music

Eleventh Annual Conference

Wake Forest University,

Winston-Salem, North Carolina

3-6 April 2003

PROGRAM of Presentations with Abstracts

SESSION I

OVERTURE: SEVENTEENTH-CENTURY MUSIC ACROSS THE DISCIPLINES

Chair: Andrew Walkling (State University of New York at Binghamton)

Barbara R. Hanning (The City College and Graduate Center, City University of New York), "From Saint to Muse: Saint Cecilia in Florence"

Gregory S. Johnston (University of Toronto), "Public Mourning and Prohibitions against Music in Seventeenth-Century Germany"

Tushaar Power (Durham, North Carolina), "'Subordination to a Higher Order': Johannes Kepler, Andreas Werckmeister and the Divine Proportion"

Joyce Lindorff (Temple University), "Tomás Pereira and the *Lü-lü Zhengyi*: Trans-Cultural Exchange in the Chinese Court"

SESSION II

MUSICAL RHETORIC AND AESTHETICS

Chair: David Fuller (Professor Emeritus, State University of New York at Buffalo)

Jette Barnholdt Hansen (University of Copenhagen), "*Stile recitativo* as Adequate Interpretation and Fixed Orality: A Rhetorical Approach to a Musical Style"

Jamie G. Weaver (University of Oregon), "'The Persuasive Difference': Acknowledging Diversity in Rhetorical Approaches"

Jonathan Gibson (Duke University), "'The Cries of Nature in Mourning': Temporality and Aesthetics in Marais's Elegy for Lully"

Vivian Montgomery, harpsichordist (Case Western Reserve University); "Time Suspended: The Unmeasured Preludes as a Dissolving Emblem" (Lecture-Recital)

SESSION III

MUSIC IN THE THEATRE

Chair: Lois Rosow (Ohio State University)

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

Hendrik Schulze (Institut für Musikwissenschaft, Salzburg), "The Figure of Ulysses in Giacomo Badoaro and Claudio Monteverdi's *Il ritorno d'Ulisse in patria* (1640)"

Geoffrey Burgess (Duke University), "*Un Vestibule éclatant*: The Prologue to Lully and Quinault's *Atys*"

John S. Powell (University of Tulsa), "Musical Practices at the Théâtre de Guénégaud and the Comédie-Française, after Evidence in the Autograph Manuscripts of Charpentier"

Kathryn Lowerre (Michigan State University), "Making Opera English: John Dennis's *Rinaldo and Armida* (1698)"

GUEST LECTURE

Nola Reed Knouse (Moravian Music Foundation), “An Introduction to the Moravian Music Foundation and Its Holdings”

SESSION IV

HEINRICH SCHÜTZ AND HIS CIRCLE

Chair: Jeffery Kite-Powell (Florida State University)

Keith Chapin (Fordham University), “Human Work with Divine Material: A Work Concept in the Theory of Christoph Bernhard”

Eva Linfield (Colby College), “Alchemy, Androgyny, and Music: A Rare Fusion in the Seventeenth Century”

Invited lecture by **Wolfram Steude**, *Professor emeritus* (Hochschule für Musik "Carl Maria von Weber," Dresden), "Heinrich Schütz as a Representative of Music in the Art of the 'German Renaissance'" (read by Mary E. Frandsen)

SESSION V

MUSIC AND THE BODY: DANCE, MADNESS, AND THE GROTESQUE

Chair: Carol Marsh (University of North Carolina, Greensboro)

Jennifer Nevile (University of New South Wales), "Early Seventeenth-Century Dance Figures: 'Moving Script' in English and French Court Festivals”

Maria Anne Purciello (Princeton University), “Dancing Madmen: Comedy and Madness in Venetian *Balli*”

Rose A. Pruiksmá (Bates College), “*Musique grotesque*, 'Ballet de cour', and Italians in Paris”

Amanda Eubanks Winkler (Syracuse University), “Rustic Unruliness: The Musical Witch on the Early Modern English Stage”

Concerts and Other Events

3 April 2003

Winston-Salem Organ Tour, led by **Jack Mitchener** (N. Carolina School of the Arts/Salem College)

Ardmore United Methodist Church, Noack organ

Salem College, Flentrop organ

Old Salem, Saal of Single Brothers House, Tannenberg organ (1798)

North Carolina School of the Arts, Fisk organ

Concert: “A Baroque Fantasy” by Red Priest

Pre-concert lecture by **Eleanor McCrickard** (University of N. Carolina, Greensboro)

4 April 2003

Concert: **Daniel Bollandus**, *Repraesentatio harmoniaca conceptionis et nativitatis S. Ioannis Baptistae* (ca. 1620)

Wake Forest University Concert Choir, directed by Brian Gorelick, with guest soloists and instrumentalists

Ricardo Gómez (Isaias); Richard Heard (Lucas evangelista); Lorraine DiSimone (Gabriel); William Munster (Zacharias); Daryn Bunce (Elizabeth); Susan Shimp (Maria Virgo); Allison Jones (Joannes)

Score and performance material prepared by **Stewart Carter**

5 April 2003

Dresden Vespers at the Home Moravian Church, Old Salem

Vespers during the Thirty Years' War as celebrated at the Court of Dresden at the time of Heinrich Schütz,

Reconstructed by **Mary E. Frandsen**; SSCM Kantorei led by **Paul Walker**, organ

Pre- and post-service music by the Posaunenchor Brian French, Matthew Hafar, Stewart Carter, Erick Salzwedel

2003 Program Committee

Beth L. Glixon, chair

Rebecca Harris-Warrick

Alexander Silbiger

Andrew Walkling

Mary E. Frandsen, chair of the American Heinrich Schütz Society, *ex officio*

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