

Abstracts

Friday

Networks—Georgia Cowart (Case Western Reserve University), chair

Leendert van der Miesen (Humboldt University, Berlin)

Marin Mersenne and the Circulation of Musical Materials in the Early Seventeenth Century

For over 10 years leading up to the publication of his monumental *Harmonie universelle* (1636-7), Marin Mersenne (1588-1648) collected notes, images, and other music-related materials. Although it has been long considered an important work on music theory, it contains many topics that lie beyond the scope of music theory as it is defined today, such as the propagation of sound, mechanics, combinatorics, and the building of instruments. Musicologists and historians of science have long devoted attention to Mersenne's *Harmonie universelle*, noting the plurality of materials, but little attention has been given to either the nature of his sources or the ways in which he went about collecting them. The scope of his research and network has not been addressed yet, nor has his work been viewed from the perspective of material culture and history of knowledge.

A closer study of Mersenne's letters (published between 1932 and 1988) and related unpublished archival materials can shed new light onto the sources that formed the basis of his influential treatise. A particularly insightful case study is the role of music from Northern Africa and the Middle East, which Mersenne studied to find remnants of the ancient Greeks. With the help of his patron Nicolas-Claude Fabri de Peiresc, Mersenne obtained images, manuscripts, and reports, many of which were never printed in the *Harmonie universelle*.

By focusing on Mersenne's collaborators, informants, and objects of study, this paper explores the material and social conditions for the production of musical knowledge at a moment when experiential and textual methods were used in tandem. The paper foregrounds the mobility of objects, images, and materials in Mersenne's network, arguing that critical consideration of the social and material dynamics of early modern knowledge production advances an understanding of Mersenne's place in the history of music.

Saraswathi Shukla (UC Berkeley)

The Musicians of Saint-Merry: *Communauté*, Urban Networks, and Instrumental Music in Seventeenth-Century Paris

The story of Jacques Champion de Chambonnières' refusal to play basso continuo under Lully's direction has come to represent the schism between the disavowed musicians of Chambonnières' generation and the new milieu based in Versailles, the tensions and interactions between Versailles and Paris, and the frictions between operatic and keyboard cultures. Studies of French harpsichord culture have cast individual patrons and salons in Paris as the inverse of the model of music and spectacle in Versailles, but little work has concentrated on the influence of the urban environment on the development of French harpsichord repertoire and the instruments for which it was written. Nonetheless, the harpsichord was primarily an instrument of the city, and the city left a mark on its repertoire. Using digital humanities tools to analyze the Denis dynasty's family politics and the 1745 *ravalement* a 1632 Ioannes Ruckers harpsichord, I demonstrate how harpsichord-making, so integrated into the economic and social *vie de quartier*, shaped the way Parisian harpsichordists approached playing and writing for the instrument, as composers, teachers and, of course, performers.

Professional instrument makers and instrumentalists lived in and around the Quartier Saint-Merry in seventeenth-century Paris. This densely populated neighborhood east of Châtelet was home to painters, decorators, tapestry weavers, and woodworkers, many of whom participated in making harpsichords. Harpsichord production depended on a vast network of artisans, instruments, and musicians, both professional and amateur, established through family ties, guilds, and geographical proximity—a veritable *communauté*, a catch-all term for a guild, society, neighborhood, religious community, or legal partnership. Artisans and musicians lived and worked together to create an ecosystem in which instrument-building dynasties, musical families, and foreign and French artists could take inspiration from one another. As part of a multifaceted artisanal *communauté*, Parisian musicians maintained close contact with the materials from which their instruments were constructed and the characteristics of their acoustics, as well as with artists and musicians who worked within the same circles. The number of lute, harpsichord, and viol works dedicated not to amateurs, but to fellow musicians, attests to the impact of these interactions on the unique language of seventeenth-century Parisian instrumentalists.

Mollie Ables (Wabash College)

Venice, 1687: Propaganda and Music in the Gig Economy

Following a series of cultural and economic shifts in the late seventeenth century, the average career path for a Venetian musician was dramatically different than in previous decades. More and different types of institutions were established and, as a result, musicians were less likely to hold a single salaried post. Many worked at multiple institutions simultaneously or in succession, which altered existing networks among musicians and the institutions that employed them. A wider variety of musical institutions and venues resulted in a wider variety of sources documenting musicians' activity. The Venetian tourism industry also grew along with the number of institutions, and tourist guides, travel diaries, and periodicals commenting on the artistic events of the city were published with greater frequency.

This presentation examines Venetian musicians' networks in 1687. This year specifically represents a unique convergence of musical events and the sources documenting them. During the war with Morea the Venetian senate ran a propaganda campaign through different published documents. This included the *Pallade Veneta* -- a periodical that only ran in print from 1687 to 1688 -- which describes the music performed at state events, religious services, and at opera houses. Handwritten *avvisi* held in the Venetian State Archives from this period also note specific performances. Payment records for different musical institutions help to complete a picture of these performances as they can imply which individual musicians participated in them. This is especially true for Saint Mark's basilica, which increasingly hired musicians for *ad hoc* performances starting in the late 1680s. Additional sources, such as guild and confraternity rosters, imply networks of musicians among the growing number of venues in this period.

The sources represent the different aspects of musicians' lives and careers that could be documented in Venice's changing culture and economy. This presentation addresses how these sources interact with one another using digital network visualization platforms. Digital platforms allow researchers to not only to investigate relationships among musicians within and between institutions, but also to see how networks align between different kinds of documents.

Performance Concerns: Then, and Now—Michael Bane (Indiana University), chair

Amanda Eubanks Winkler (Syracuse University)

Staging Davenant; or, *Macbeth*: The Musical

During the English Restoration period (1660–1714), Shakespeare's plays were presented in adapted form with lavish musical scenes, updated language, streamlined plots, dance, and special effects. As part of my collaborative research project with Richard Schoch, Performing Restoration Shakespeare, the Folger Theatre performed one of these works, William Davenant's *Macbeth*, with music by John Eccles (September 2018). My paper analyzes the tensions that emerged as the creative team and embedded scholars negotiated our desire to use seventeenth-century materials as a point of departure, while resisting historical fidelity as the primary benchmark of artistic quality.

Performing Davenant's *Macbeth* in 2018 proved the winsomeness of what Samuel Pepys called the play's "strange perfection;" however, as my paper shows, it was precisely *Macbeth*'s syncretic combination of drama, song, dance, and spectacle that caused the most anxiety for our modern creative team. In particular, the director Robert Richmond had substantial reservations about the witches' music. He did not believe their mostly major key songs and dances would sound sufficiently "evil" to a modern audience. To solve the supposed problem of "*Macbeth*: The Musical," the director Robert Richmond created a dark frame for his production, as he set the play in Bedlam directly after the Great Fire of London (1666). According to Richmond's scheme, the inmates of the asylum were forced to perform *Macbeth* to procure patronage and the witches were the "craziest of the crazy." Drawing upon rehearsal notes, filmed rehearsal footage, interviews with actors and other creative personnel, published reviews of the production, and data from audience surveys, I discuss the approaches taken by the stage director Richmond and the music director Bob Eisenstein to the musical scenes; the strategies Schoch and I undertook to foster collaboration between scholars and the creative team; what this production revealed about Davenant's dramaturgy and its signification in a Restoration context; the audience and critical responses; and what producers and scholars might learn from the creative tension between past and present as our team brought unfamiliar baroque music to the ears of a 21st-century audience in Washington, D.C.

Hazel Brooks (Leeds University)

Musicks Recreation on the Violin: Lyra-Viol Tablature as a Source of English Violin Repertoire

This lecture recital explores the link between the use of scordatura in the English lyra-viol tradition and the emerging English violin school in the seventeenth century. The lyra-viol used a variety of tunings and its music was notated in tablature. There are numerous extant transcriptions of lyra-viol pieces for violin, but almost all are for violin in standard tuning, despite the fact that the original viol pieces use scordatura. Yet the appearance from the mid-seventeenth century of sophisticated original violin pieces using scordatura suggests that violinists were familiar with the practice. How, then, did they learn it, and why are there not more written violin transcriptions of lyra-viol pieces which retain the use of scordatura?

A clue is provided by Hawkins' description of Oxford music enthusiast Anthony Wood playing straight from viol tablature on a violin tuned in scordatura. Contemporary sources show that beginner violinists of the time were taught using methods that equipped them with the skills to play directly from lyra-viol tablature. I have investigated this practice, by playing all the lyra-viol pieces published by Playford between 1651 and 1682 on a violin tuned the same way as the lyra viol, to see how well they work on the violin, how easily any necessary adaptations can be made at sight, and the advantages and disadvantages involved.

The results were surprisingly successful, suggesting that violinists may well have played directly from lyra-viol tablature. This explains why so few written transcriptions in scordatura are extant, since they are unnecessary. Familiarity with this repertoire then inspired composers to write original

scordatura violin music in a similar style.

My lecture recital demonstrates examples of this practice of playing the violin from tablature, taken principally from Playford's *Musicks Recreation on the Lyra Viol*, using instruments in seventeenth-century set-up. My study is relevant for a wider understanding of early English violin music, which is often dismissed as unsophisticated compared with continental music. The techniques which come to light offer new avenues which HIP violinists today could usefully explore.

Representation and Interpretation – Steven Plank (Oberlin College), chair

Sarah Koval

Death Masques: Morbid Soundmarks in Matthew Locke and James Shirley's *Cupid and Death*

The multiple plague outbreaks that beset seventeenth-century London (1590, 1603, 1625, 1665) were accompanied by incessant bell tolling, but have largely remained the domain of historians of science. Chiu (2017) considers explicit instances of music on the subject of plague, but the impact of plague-inspired urban sounds on theatrical music has yet to be fully explored. The passing bell, in particular, was a sonic reminder of the death tolls meticulously reported in print sources such as the Bills of Mortality posted weekly in London parishes (Gaunt 1603) and the widely-circulated plague broadsheets unified by the use of the title "Lord Have Mercy" (Sperry 2018). I will make a case for considering the impact of urban sounds—here, the sounds of death and plague—on one example of theatrical music in this period, the comedic but morbid masque, *Cupid and Death* (1653), with text by Shirley and music by Locke and Christopher Gibbons.

Cupid and Death sequences through different ways to die with a chorus on Death's "quaint and subtle ways to kill," mentions of famine, plague, war, old age, and a dialogue on suicide. I situate this work within a broader tradition of allusions to death in theatre, prose, and poetry of the period, from commentators such as Francis Herring and John Donne, to show that the passing bell was a simple and direct signifier of death in this period, expressed through both serious and entertaining printed works. I will provide a brief analysis of several key moments in the surviving score to demonstrate how environmentally-derived musical effects were deployed by Locke, in particular by his use of chromaticism and parallel key areas, and suggest a model for considering masques and other musical stage works as products of their urban environments. Such a project involves drawing on the methodologies of sound studies, musicology, and the history of science, three fields which, as Gouk (2001) has shown, were not nearly as separate in the era of masques as they are today, and thus merit combining in order to better understand the elements and contexts of such musical works.

Arne Spohr (Bowling Green State University)

Musical Rhetoric as Racial Commentary: Samuel Capricornus's Sacred Concerto "Ich bin schwarz" (1664) and Views on Blackness in Seventeenth-Century Germany

My paper interrogates a little-known sacred concerto, "Ich bin schwarz, aber gar lieblich" ("I am black, but beautiful"), published in 1664 by Württemberg kapellmeister Samuel Capricornus, as a composition that illuminates early modern German views on blackness. As historian Kate Lowe has shown, the text on which this concerto is based (Song of Songs, Chapter 1, Verses 5-6 in Luther's verse numbering) was not only read as a spiritual allegory of the Christian Church's love for Christ, but also emerged as an influential religious and cultural model through which black Africans were viewed. In particular, the adversarial character of the phrase "black, but," Lowe argues, has significantly contributed to the history of racial formation through its implied contrast between blackness and beauty. While historians of race have begun to examine religious and literary texts in relation to this

phrase, they have not yet considered musical settings as equally revealing sources.

As I will demonstrate through my analysis of textual and musical aspects, comparison with other composers' settings, and discussion of the piece's courtly context, Capricornus conceived his concerto primarily as a musical commentary on blackness. On the textual level, the composer chose to set only those parts of the verses to music that are entirely concerned with this theme, and further emphasizes its importance by repeating the word "schwarz" no less than twenty-two times. Musically, the piece enforces the contrast between "black" and "beautiful" through the means of its musical rhetoric and highly unusual scoring for solo bass voice, five recorders and continuo. The word "schwarz" is represented by off-beat rhythms and melodic fragmentation through rests (abruptio), echoing a common association of blackness with deformity, and timbrally by the low register of the solo voice, contrasted with high-pitched, overtone-rich instruments.

I argue that this concerto's musical rhetoric resonates with the deeply ambiguous views on blackness prevalent in seventeenth-century Germany, oscillating between the extremes of desire for and abjection of black bodies. These views become tangible in the "collections" of black court servants, especially musicians, as exoticized commodities that were assembled not only in Württemberg, but also at other German courts during Capricornus's lifetime.

Andrew Walkling (Binghamton University, SUNY)

"The Clouds Divide, What Wonders Do I See!": Visual Spectacle and Machine Symphonies in Dryden and Grabu's *Albion and Albanus* (1685)

This paper explores the interrelationship between scenic and musical spectacle in *Albion and Albanus*, one of only a small number of through-sung operas performed on the seventeenth-century English public stage, and the earliest for which a complete score survives. *Albion and Albanus* is chiefly remembered for its astronomical cost and its failure as a commercial venture at a moment of national political upheaval, but as a stage piece it represents possibly the most scenically extravagant work presented in England during the second half of the seventeenth century. However much contemporary audiences may have been cognizant of the opera's unabashedly royalist allegory or may have appreciated its unprecedentedly lavish musical score, *Albion's* most immediate impact in the theatre would almost certainly have been visual, leaving an indelible impression on those viewers who could afford the tripled ticket prices necessary to gain entry to the show.

The paper seeks to place the opera's scenic and machine technology in the context of the work's musical fabric, in particular its machine symphonies, designed to introduce the sequence of recognizable topographic views that formed the backdrop to much of the performance, as well as the steady procession of Olympian deities descending in machines and rising on large "scenic trap" devices. The recent rediscovery of a pair of drawings that are closely related to one of the opera's machine effects—one of which may even have been partially prepared by the opera's production team itself—provides an opportunity to consider more thoroughly what audiences both saw and heard at the opera's pivotal moments of revelation and astonishment, and how John Dryden's schema and text, coupled with Louis Grabu's music and Thomas Betterton's staging, all contributed to the affective power of this extraordinary operatic endeavor.

Saturday

Cultural Transfer and Exchange—Rose Pruiksma (University of New Hampshire), chair

Jorge Morales (Centre d'études supérieures de la Renaissance [CESR-CNRS], Tours)
From Turin to Rome: Cardinal-Prince Maurizio of Savoy and Music

Cardinal-Prince Maurizio of Savoy (1593–1657) was a leading figure of European political life during the first half of the seventeenth century. He was made a cardinal in 1607 and became Protector of the Crown of France in 1621. He took up residence in Rome between 1623 and 1627, occupying a prominent place in the city's cultural landscape. During this period, he favored the production of artistic events (festivals, feasts, liturgical celebrations and private performances of comedies, ballets or concerts) and promoted the circulation of musicians (Filippo Albini, Sigismondo d'India, Giovanni Giacomo Porro, Laudelio Vignati) and musical repertoires (monodies, madrigals, *balli*) between the Duchy of Savoy and Rome.

His magnificence (that is to say, the art of knowing how to distinguish oneself through lavish expenditure) was displayed not only through his diplomatic, curial, and religious activities, but also through his artistic and musical undertakings. In Rome, these occurred in two different spheres: within his national church, the Chiesa del Santissimo Sudario dei Piemontesi, and at his residence, the Palazzo di Montegiordano. In his palazzo, Cardinal Maurizio created an Academy of arms and letters—the Accademia dei Desiosi—in November 1624. Here, musicians met the most important *personae* of the Roman nobility, including Francesco and Antonio Barberini, Guido Bentivoglio, Scipione and Pietro Maria Borghese, Giulio Mazzarino, Giulio Rospigliosi, and Giulio Savelli. This academy was a veritable laboratory for artistic and intellectual endeavor, mirroring the new political era initiated with the pontificate of Urban VIII in 1623. It was also where Cardinal Maurizio sought to reproduce the artistic, cultural, and musical life that he had previously enjoyed in Turin.

Drawing on unpublished archival sources, this paper illuminates the musical practices that embellished the prestigious spaces used for the social promotion and political representation of one of the main members of the House of Savoy. It provides new historical information about how composers such as Romano Micheli and Paolo Tarditi, and performers such as Orazio Michi “dell’Arpa,” Adriana Basile, and Michelangelo Rossi participated in Roman musical life and moved among different Roman social circles. For example, Michelangelo Rossi went into the service of Cardinal Maurizio exactly during the period (on May 1624) when the prelate borrowed a harpsichord « with two keyboards » from his friend the Cardinal Alessandro d’Este of Modena. This instrument had belonged previously to his uncle, the Cardinal of Ferrara Ippolito II d’Este, who died in 1572.

Finally, this paper presents a detailed view of the transmission of music from Turin to Rome, and on how musical connoisseurs, especially the Cardinal Princes, were able to secure their positions within the Holy City through patronage.

Zoey Mariniello Cochran (McGill University)

“Render unto Caesar the Things that are Louis XIV’s”: Antonio Sartorio and Giacomo Francesco Bussani’s *Giulio Cesare in Egitto* as an Italian Response to French Claims on Italy

Studies of Antonio Sartorio and Francesco Bussani’s *Giulio Cesare in Egitto* (1677) fail to account for the peculiar references to France in its libretto’s dedication and *argomento* (Monson; Carter). Indeed, the dedication mentions the “fleur-de-lis of the most glorious Bourbons,” and the *argomento* describes Caesar as “a dictator who, after having subjugated the land of the Gauls, [...] worked with great effort towards the murder of Latin freedom.” The association between Caesar’s imperialistic designs and his time spent in France also appears within the libretto itself. These references are significant in the context of the Franco-Dutch War (1672-1678), during which Venice was courted by France for its support and pressured by both France and Spain for safe passage in the Adriatic towards Messina, who had rebelled against Spanish rule with French help. Furthermore, the opera’s revivals in

the Spanish provinces of Naples (1680), Messina (1681), and Milan (1685), closely follow the end of renewed hostilities with France.

My analysis of these libretti and of the music from the Neapolitan revival reveals an underlying tension in *Giulio Cesare* concerning Louis XIV's interest and claims on Italy (publicized, for example, in Aubery's 1667 *Des justes prétentions du Roi sur l'Empire*), which also explains the timing and location of the opera's revivals and shows that the political meaning of an opera is not necessarily tied to a specific city. The case of Giuseppe Aldovrandini and Francesco Maria Paglia's *Cesare in Alessandria* (1699) further suggests that the political meaning of an opera is strongly tied to the performance history of its libretto's subject matter. *Cesare in Alessandria* and the Milanese revival of *Giulio Cesare in Egitto* are linked through their (notoriously anti-French) dedicatees: Ana Catalina, wife of the Governor of Milan and dedicatee of *Giulio Cesare in Egitto*, was the aunt of the Duke of Medinaceli whose wife was the dedicatee of *Cesare in Alessandria*. Aldovrandini and Paglia's *Cesare* differs greatly from Sartorio and Bussani's, and yet there are enough parallels between specific scenes for the former to appear like a reversal of the latter, especially concerning the characterization of Caesar.

John Romey (Purdue University Fort Wayne)

Performing France: French Music and Literature at the Wolfenbüttel Court

In a 1684 letter, Duke Anton Ulrich of Braunschweig-Wolfenbüttel described his court as “in her old state, and more boring than ever.” He lamented that his son Augustus Wilhelm, who would soon return from France, would surely miss the splendor of the French court. In 1655–56, Anton Ulrich had himself visited the French court where he attended *ballets de cour* of Louis XIV. Ahead of his return to Wolfenbüttel, Augustus Wilhelm sent an ensemble of French musicians and a French dancing master to the court. These newly acquired trophies from France would aid the court in preparations for three of Jean-Baptiste Lully’s operas, namely *Proserpine* (1685), *Psyche* (1686), and *Thésée* (1687). The three operas, performed in part by the nobles themselves, have attracted recent scholarly attention. The discourse surrounding their performance, however, has not addressed the broader French influence present at the court in Wolfenbüttel and at the neighboring courts at Hannover and Celle—the two other courts of the house of Welf with whom Wolfenbüttel was in competition in an economy of prestige. By presenting new archival evidence, reappraising known documents, and examining broader court culture, this paper will argue that courtiers in Wolfenbüttel were primed to value French opera because they had long performed French ballets and because French literature and airs had circulated in courtly performative circles as early as the 1630s. For example, Duchess Elisabeth Sophie of Mecklenburg, the third wife of Duke August the Younger, collected French *airs de cour* in a manuscript music notebook. Further, a trove of letters between Sibylle Ursula, Anton Ulrich’s sister, and Madeleine de Scudéry demonstrates Sibylle Ursula’s keen interest in receiving copies of Scudéry’s latest novels while they were still hot off the presses. By placing the operatic performances in a wider context of Francophilic court activities, we come closer to understanding the appeal of Lully’s operas in Wolfenbüttel and how courtly spectators and performers engaged with these spectacles.

Re-evaluating Strozzi: Theory and Reception—Beth Glixon (University of Kentucky),
chair

Candace Magner (Independent Scholar)

Barbara Strozzi: Lost and Found – What Newly Uncovered Manuscripts Tell Us about Her Popularity

Was Barbara Strozzi a marginalized, ridiculed, scorned, and forgotten woman during and after her lifetime? What can the discovery of additional manuscript versions of her works tell us about her renown in her time? The author, in cataloging the works of Barbara Strozzi (1619-1677, Venice), has located missing and heretofore unattributed pieces in manuscripts from around the world. The popularity of Strozzi's music during her own time is evident by the inclusion of some of her works in collections found outside of Venice. Aside from the few extant exemplars of her seven published opus numbers held by libraries within Italy and in other countries, individual pieces made their way into contemporary manuscript collections held in Italy, Germany, Switzerland, France, England, and the United States.

This talk will show examples of the manuscript works without opus number and their newly discovered versions, comparing the small differences between them. We will also touch on several examples of known works of Strozzi which have both unattributed and credited versions in various other manuscript books.

Gregory Barnett (Rice University)

System Versus Signature; Pitch Aggregate Versus Key: \flat and \sharp in Monteverdi and Strozzi

This paper examines the use of \flat (*cantus mollis* or *per bemolle*) and \sharp (*cantus durus*; *per bequadro*) as signatures in Italian music of the early seventeenth century, focusing on the changing practice between the music of Claudio Monteverdi and Barbara Strozzi. On the basis of testimony by Lanfranco (1533) and Zarlino (1558), we may understand how *bemolle* and *bequadro* represent traditional Guidonian sub-systems or pitch aggregates. Banchieri (1613) testifies further that *bemolle* and *bequadro* denote either the flatward or sharpward tonal orientation of a composition. According to this orientative function, pieces that share the same final and quality of third above it but differ in their \flat or \sharp signature will feature not only distinct pitch aggregates, but also different tonal progressions to different cadence points.

This much outlines a notational and tonal practice of the late Cinquecento and the significance of pitch aggregates within it. We can observe a change in the use and meaning of *molle/quadro* designations around 1600 when composers began marking changes between *molle* and *quadro* sections within a multipartite work (e.g., Monteverdi's *L'Orfeo*), or by changing from one to the other within a single piece (e.g., "Ch'io t'ami" and "Ma tu più che mai" from Monteverdi's *Quinto libro de madrigali*). This newer and freer practice emanates from the innovatory text-expressive resources of the *seconda pratica* and *stile rappresentativo*, but the longer-term implications for tonal style are illustrated by mid-century pieces, such as those of Strozzi (e.g., Op. 1, "Consiglio amoroso" and Op. 6, "Pensiero troppo audace," both in C "minor," but notated differently). Here the widening gap between *molle/quadro* designations and expanding pitch aggregates reveals a crucial change in tonal style during the early seventeenth century and the inadequacy of these Guidonian \flat or \sharp designations to represent it. What followed was Strozzi's eventual use of key signatures with multiple flats and sharps, which we may understand as the notational markers of both the unfolding tonal style of the period and the changing concepts—from system to signature; pitch aggregate to key—that accompanied it.

Music and Politics in Salzburg and Vienna—David Schulenberg (Wagner College), Chair

Kimberly Hieb (West Texas A&M University)

Music, Piety, and Politics in Late Seventeenth-Century Salzburg

Situated within the Holy Roman Empire and nearly surrounded by the Habsburg lands, the archbishopric of Salzburg occupied a unique geopolitical position in the seventeenth century. As an individual principality that was subject both to the Papal court in Rome and the Holy Roman Emperor the region was ruled by a prince archbishop who assumed both sacred and secular power. Building on the existing scholarship regarding piety and politics in the Holy Roman Empire (Saunders 1995, Weaver 2012, Coreth 2004, Ducreux 2011, and Honisch 2013) this paper interrogates the music produced in late seventeenth-century Salzburg as a reflection of a localized piety, a *pietas salisburgensis*, that simultaneously established the territory's status as an individual principality and maintained its loyal support of the Holy Roman Empire and the Pope.

At a time when the post Tridentine absolutist belief that promotion of the Catholic faith would incite God's support of a ruler's missions, be they military or economic, permeated the lands of the Holy Roman Empire, piety was understood as the "obvious foundation of any good government" (Coreth 2004). In this context, a leader's evident Catholic piety therefore served a political function, imbuing him with the power and support of God. Calling on Benedict Anderson's idea of "imagined

community” (1983), I argue that Salzburg’s Prince Archbishop Maximilian Gandolph von Kuenburg (r. 1668–1687) bolstered the sense of community in his territory by propagating a distinct piety, mirroring musical-political strategies employed by Holy Roman Emperors Ferdinand II and Ferdinand III earlier in the century.

The music of Salzburg composer Andreas Hofer’s *Ver sacrum seu flores musici* (Salzburg 1677) presents a prime example of music’s ability to communicate elements of the region’s distinct piety constituted by his patron and the collection’s dedicatee, Maximilian Gandolph. Evidence of this exceptional Catholic sensibility appears in the publication’s texts and paratexts, the unusual compilation of feasts included in the collection, and the composer’s generic attribution for the print. Complementing the existing scholarship regarding the political function of so-called *Staatsmotetten* (Dunning 1969) this paper reveals the potential for political meaning to be embedded in rather unexpected musical sources.

Devin Burke (University of Louisville)

Singing Sacrilege: Music and the Idolatry Problem in the Operatic Spectacles of Vienna and Versailles, 1661-1689

At the court of Leopold I, operatic spectacles functioned as the primary medium for monarchical iconography. These spectacles often contained far more explicit political messaging than the *tragédies en musique* of Philippe Quinault and Jean-Baptiste Lully, which presented panegyric through veils of allegory and allusion. The idiosyncratic political role played by operas and ballets in Vienna constitutes an important and still underappreciated facet of the history of musical theater in the age of absolutism. In this paper, I discuss how the spectacles of Leopold’s Vienna prominently staged certain types of monarchical iconography that were treated as sacrilegious in other contexts. The devout emperor exemplified the Habsburg emphasis on Catholic tradition and modesty, and cultivated an image that precluded self-glorifying public monuments like Louis XIV’s equestrian statues. However, stage monuments of Leopold and his family appeared frequently in the operas and ballets of his court, often as objects of worship in *balletti*. Even more surprising, the librettists frequently described these monuments with terms typically linked to sacrilege, including “Idol” and “Simolacro.” Remarkably, these terms never occur in any livret that Molière or Quinault penned for Lully (though both authors used the terms in their non-musical dramatic works).

The inclusion of idolatrous language and imagery in Viennese spectacles evinces a decades-long (and unparalleled) strategy to use the musical language, supernatural settings, and ephemeral nature of lyric theater to insulate such elements from controversy. Such imagery also reflects the influence of Spanish theater (in which idolatry is often a theme or character), Arcadian debates about visual and sonic representation, and the underlying cultural difference between French preferences for euhemerist understandings of pagan mythology as compared to the Viennese emphasis on allegorical interpretation. To illustrate the unusual nature of these scenes, I compare the strikingly different uses of idolatrous imagery in Lully’s *Bellérophon* (1679) and Viennese works including *L’Almonte* (1661), *Penelope* (1670), *Il Tempio d’Apollo in Delfo* (1682), and *Pigmaleone in Cipro* (1689). Such comparisons demonstrate an unrecognized radical difference between the operatic spectacles of Vienna and Versailles.

Sunday

Women and Patronage—Linda Austern (Northwestern University), Chair

K. Dawn Grapes (Colorado State University)

Women of Note: Female Inspiration in John Dowland's Instrumental Works

Prefatory dedications in seventeenth-century printed English literary and musical volumes most often honored important, powerful men. In choosing these dedicatees, authors, composers, publishers, and printers sought potential compensation, continued patronage, future employment, and/or artistic recognition. It was less common to grant this honor to women, though the practice was by no means unheard of, especially when seeking the attention of royal women or those who held special esteem and influence within their communities. John Dowland dedicated two of his five printed musical anthologies to such women, Queen Anne, wife of James I (*Lachrimae*, 1604) and Lucy Russell, Countess of Bedford (*Second Booke of Songs*, 1600). It was more atypical to find mentions of specific women within the song titles or lyrics of musical compositions.

Well-known courtly figures were often disguised as allegorical, pastoral characters or virtues, but overt mentions of named women were rare. One exceptional group of compositions is found within the instrumental works of John Dowland. Almost two dozen of Dowland's lute solos or consort arrangements appear in prints or manuscripts with titles referencing individual women, serving as mini-dedications. Some of these pieces, such as "Mrs. Rich's Galliard," "Lady Laiton's Almain," and "Mrs. White's Choice," appear to have been especially well known, with copies found in many manuscript lute-books of the era.

This paper explores the backgrounds of the women named in Dowland's instrumental titles, the reasons Dowland offered these explicitly titled works, and the role of Elizabethan-Jacobean women in artistic patronage, especially as related to musicians working within domestic spheres. Primary source documents, both related to Dowland and to others, reveal the little discussed influence women wielded in shaping musical practice of the time. Dowland's music is also probed for marked musical choices found within his compositions named for women. Often techniques used in these pieces diverge from those found in the many pieces he named for men who were associated with the same elite, courtly circles. This information is synthesized to reveal coded expressions of personality and gender expectations that speak both to individual recognition and societal norms of the era.

John Cox (Reed College)

Bring Lilies and Roses: Alessandro Melani's *Sacra Rappresentazione* for Teodora Rospigliosi and the *Convento di Santa Lucia*

Among Alessandro Melani's surviving compositions in the Santini Collection, a handful of works stand out for their extravagant scoring. One such work, *Ferte lilia, ferte rosas* [SANT HS 2661, Nr. 3] calls for three soprano soloists, double choir, two violins, and continuo. More interesting still is the work's dedication to "*l'Eccellentissima s[uor] Teodora Rospigliosi*." Teodora Rospigliosi (1636-1692), the daughter of Camillo Rospigliosi and the favorite niece [*nipoti prediletti*] of Giulio Rospigliosi, later Pope Clement IX, was a nun at the Augustinian convent of S. Lucia in Pistoia. The text of this work is a poetic reflection, in Latin, on the life of S. Lucia, making it likely that the work would have been performed at the convent for the annual patronal feast in December. The libretto, which has much in common with the well-known Rospigliosi sacred-opera libretti, also echoes themes common to investiture ceremonies as described by Monson, Kendrick, Reardon, and others. Melani uses exciting polychoral dialogue between the soloists and the two choirs to great effect, and in the tutti sections is as much a

spectacle in the vein of the *intermedi* as it is a dramatic work.

Melani is known to have provided music for performance at convents on two other occasions, during the Holy Year of 1675, and together with Bernardo Pasquini for the vesting ceremony of Laura Chigi in 1676, although music for those events does not survive. This paper will explore *Ferte Lilia* in the context of Melani's surviving music, his political and social connections, and in light of the wealth of recent scholarship regarding musical activities at Italian convents during the 17th-century.

Elizabeth Weinfield (The Juilliard School)

Music, Business, and Belonging in the Early Modern Antwerp Salon

In the seventeenth century, Antwerp's merchant class was primarily comprised of Jewish immigrants from Portugal and Spain; they were business savvy, exploiting family connections and the familiarity of shared culture and language to facilitate deal-making as a means of survival, sometimes at the expense of remaining within the fairly compact network of the Judeo-Portuguese community. In the case of the musically-prodigious Duarte family, a mastery of music combined with their status as conversos engendered a sense of cultural belonging that meant survival in spite of tenuous circumstances, and ultimately both intellectual and professional flourishing. Like it did for English Royalists, also in exile in Antwerp during the English Civil War, the home functioned for the Duartes as a semi-official space for these convergences.

The intersection between women's roles as musicians and as Jews in the Antwerp salons has not yet been thoroughly examined in the musicological literature. I argue that the Duartes exploited the exclusivity of their social-religious community to subvert the notion of nationhood, at once challenging the position of the converso merchant as a wandering, nation-less minority and complicating a gentile claim to national heritage. This paper will show how music, and specifically women making music in the salon, enabled these interstitial and interracial dependencies.

Catherine Gordon (Providence College)

François Berthod's *Airs de dévotion* (1656) and the Creation of the Pious *Honnête Femme*

French-language sacred songs were part of efforts by the Reformed Catholic Church to reach out to lay women to enforce a standard of belief and behavior based on Christian doctrine. By mid-century, the Church's initiatives coincided with a renewed evaluation of a woman's place in society called the *querelle des femmes*, a debate concerning the status, ability, and value of women that for some, like Jacques Du Bosc, combined Christian virtues with courtly ideas of *honnêteté* and *galanterie*. Those engaged in the *querelle* argued that any woman, even an *honnête femme*, could attain a degree of agency and a sense of identity by living a pious life.

This paper asserts that François Berthod's *Airs de dévotion* from Book One (1656), which are *contrafacta* of mid-century *airs sérieux*, represented a Christian version of *honnêteté* and *galanterie* in line with ideals associated with the *querelle des femmes*, thus a morality of virtue and honorability mixed with a type of sociability involving good taste and wit. An analysis of Berthod's airs reveals a correlation with Pierre Le Moyne's *La Dévotion aisée* (1652). Addressed to female courtiers expected to achieve a modest level of devotion, Le Moyne indicates that leading a pious life need not be difficult for the *honnête femme*. All kinds of activities undertaken by a courtier could be *honnête* and *galant* when instructive and agreeable. An *honnête femme*, Le Moyne observes, is not expected "to act like a nun or philosopher."

Berthod's introduction and airs connect with Le Moyne's treatise in intent and content, representing an expression of a female religious sensibility. Berthod's airs reveal a conscious attempt to mix the pleasurable melodies of secular airs with sacred instructional lyrics. Singing his airs needed to

be part of an *honnête femme*'s recreational activities and devotional exercises. Berthod's *airs de dévotion* belonged to a comprehensive effort by the Church to shape the role of women at all levels of French society, providing *dévotes* with a means of gaining a respectable identity. For courtiers, however, a devout life needed to be compatible with the social requirements expected of the *honnête femme*.