

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 23, No. 2, Spring 2014

44th International Heinrich Schütz Festival - Venice, 19-22 September 2013

BY GREGORY S. JOHNSTON

In a letter of 1651 to the Saxon Elector, Johann Georg I, Heinrich Schütz recounted how his earliest patron, Moritz “the Learned”, Landgrave of Hesse-Kassel, had recognized the future Kapellmeister’s uncommon talent and made him an offer he could not refuse: “Because a highly celebrated but quite old musician and composer in Italy was still alive at that time, I should not miss the opportunity to hear him and to learn something from him, and the aforementioned Princely Grace offered me ... a yearly stipend of 200 thalers to undertake such a journey.” The destination was Venice, and the old musician was none other than Giovanni Gabrieli. From 1609 until his master’s death in 1612, Schütz learned everything he could of the Venetian style and brought it back to Germany. Schütz was drawn to Venice again in 1628, and in a letter to the Elector enthused over the new music heard at princely tables, comedies, ballets and “similar representations”. From 19-22 September 2013, Venice was the chosen location for the 44. Internationales Heinrich-Schütz-Fest: *Auf den Spuren Giovanni Gabrielis: Heinrich Schütz in Venedig*.

For the duration of the festival, the outdoor temperatures were perfect for walking tours and evening dining, the air was fresh, and the city’s canals were even bluer under the cloudless Venetian skies. From the moment the festival began, and from morning until night, the days were solidly packed with events. The festival opened with an official welcome, incidental music, and a lecture in the imposing Sala Superiore of the Scuola Grande di San Rocco, surrounded by the beautiful Tintoretto paintings commissioned and executed over a period some twenty years. The lecture, given by Prof. Dr. Helen Geyer (Weimar/Jena), addressed the transfer of cultural ideas in the 17th century,



with a particular focus on Schütz and Venetian musicians. The first concert, at the Chiesa di San Rocco, was a somewhat curious blend of madrigal settings by Giovanni Gabrieli, Heinrich Schütz, and Max Beckschäfer, who also directed the performances by the combined forces of Ensemble Stimmwerck and the Scuola di Musica Antica di Venezia.

Friday began with an early guided tour of the Scuola Grande di San Rocco and the Basilica di Santa Maria Gloriosa dei Frari, where members of the tour group gathered to pay their respects and take their photos of Monteverdi’s resting place. The scholarly symposium that followed was hosted by the Deutsches Studienzentrum, which in Venice is housed in the 16th-century Palazzo Barbarigo della Terrazza. With street address and map in hand, some participants felt a little uncertain as the streets became ever narrower and darker, leading to what appeared seemed to be a dead end. But the address was correct, and the inconspicuous entrance opened into a bright and wonderfully airy space on the

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Seventeenth-Century Music is the semi-annual newsletter of the Society for Seventeenth-Century Music. In addition to news of the Society, its members, and conferences, the Newsletter reports on related conferences, musical performances, research resources, and grant opportunities. Please send inquiries or material for consideration to the editor:

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The Society for Seventeenth-Century Music is a learned society dedicated to the study and performance of music of the seventeenth century.

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Jeffrey Kurtzman
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Anne Schnobelen
Alexander Silbiger
Kerala Snyder

President's Message

BY STEWART CARTER



The Society for Seventeenth-Century Music continues to flourish. Our finances are on a firm footing, our website is functioning beautifully, and our publications are in excellent shape. The Society's governance has now moved into the first phase of the plan that was developed a few years ago that eventually will result in overlapping terms for officers for the Governing Board. Phase 1 commenced this spring, when Alexander

Silbiger assumed the post of President-Elect and Hendrik Schulze became our first at-large Board member. By the spring of 2017 the transition period will be complete; overlapping terms for members of the Governing Board will ensure smooth operation for the Society as a whole.

Elsewhere in this Newsletter you will see a notice concerning the Society's 2020 campaign. As I mentioned above, our finances are in excellent shape, but your Board wishes to ensure that our resources continue to grow, so that well into the future we shall be able to support our many important activities at a meaningful level—in particular, our travel grants. Please take note of this campaign, and give generously to support the Society! ☞

Joint Meeting of SSCM and AHS, April 2015

BY ROBERT KETTERER

April 23-26, 2015 the Society for Seventeenth-Century Music and the American Handel Society will hold a joint meeting at the Iowa City Sheraton Hotel in Iowa City, Iowa. Plenary and breakaway sessions for both societies are planned. A joint program committee has been appointed, and we hope to feature topics of mutual interest to both societies. Please see the call for papers for details.

Members of the School of Music at the University of Iowa are planning a series of concerts as part of this first ever combined meeting of the two societies. Things are still in the planning stages, but currently the program includes a Thursday evening performance of Monteverdi's 1610 Vespers,

a Friday afternoon concert of 17th- and 18th-century music for organ and flute, and a Saturday evening performance of a Handel oratorio.

Located on the pedestrian mall in downtown Iowa City, the Sheraton Hotel is in easy and pleasant walking distance of shops and restaurants, and sits next to the campus of the University of Iowa. Iowa City is on Interstate 80, about 90 miles east of Des Moines and 60 miles west of the Quad Cities. The nearest airport with shuttle service to Iowa City is Cedar Rapids. Details of registration, travel and hotel will be made available on a conference web page early in 2015. We hope to see you all in Iowa City next year! ☞

New Members 2013

Tracy Cowart	Cleveland Heights, OH USA	Carlo Lanfossi	Philadelphia, PA USA
Neil Cockburn	Calgary, Alberta CA	Valerio Morucci	Davis, CA USA
Daniele Filippi	Boston, MA USA	Crista Patton	Stony Point, NY USA
Jamie Garcia-Bolao	Tallahassee, FL USA	Siwczak Pawel	London, England UK
Pävii Järviö	Helsinki, Finland EU	Gwendolyn Toth	New York, NY USA
Robert Ketterer	Iowa City, IA USA	Nicola Usula	Bologna, Italy EU

In Honor of Ellen Rosand

BY REBECCA CYPRESS

Ellen Rosand's impact on the study of seventeenth century music—manifested in her groundbreaking publications, her cultivation of new approaches to performance, and her mentorship of dozens of scholars, including numerous members of the SSCM—hardly needs recounting in this newsletter. Ellen's colleagues and students have come together recently to pay tribute to her work through two separate projects.

I had the honor, with Beth L. Glixon and Nathan Link, of co-editing a two-volume Festschrift in Ellen's honor, published by the University of Rochester Press (November, 2013). The first volume is devoted to interdisciplinary perspectives on music in sixteenth- and seventeenth-century Italy. Entitled *Word, Image, and Song: Essays on Early Modern Italy*, this volume features chapters on a wide array of topics and employing a broad range of methods. Some chapters present new interpretations of the "classics" of this period, and others present newly or little-known sources. The first section, on source studies, includes an opening contribution by Jennifer Williams Brown on Maria Cavalli's role as a copyist and teacher of calligraphy within her husband's atelier. Alan Curtis presents a long-awaited discussion of a previously undocumented libretto for *L'incoronazione di Poppea*, and Gary Tomlinson likewise discusses a previously unreported libretto from Mantua that sheds new light on the musical-poetic traditions that flourished there. Beth L. Glixon and Jonathan E. Glixon trace the vicissitudes of a Venetian opera libretto that was printed in multiple versions, each of which was the product of ongoing debates about the messages and meanings of opera. Dinko Fabris closes that section with an exploration of newly discovered source material on the life and work of Benedetto Ferrari. A portion of the book dedicated to "performance studies" features contributions by architectural historian Deborah Howard on recordings of music for St. Mark's, assessed from the point of view of the layout and acoustics of the building; Álvaro Torrente argues for a reassessment of the "basso alla bastarda" in the mid-seventeenth century. A

portion of the book devoted to "eroticisms and identities" includes Suzanne G. Cusick's discussion of gender alterity in Monteverdi's *Combattimento di Tancredi e Clorinda*, Wendy Heller's explication of the *paragone* between sight and sound in *L'incoronazione di Poppea*, and Andrew H. Weaver's exploration of Monteverdi's "baci" madrigals. Barbara Russano Hanning and Susan Parker Shimp contributed work on the relationship between music and Classical literature; Hanning's work deals with the representation of Echo on the early modern stage, and Shimp explores Domenico Mazzocchi's *Dialoghi* based on the *Aeneid*. A section on "poetic considerations" includes work by Robert R. Holzer on Sforza Pallavicino's theory of the aria; by literary historian Giuseppe Mazzotta on Giambattista Marino's "operatic aesthetics"; by Ruth I. DeFord on the strophic canzonettas of Monteverdi, Vecchi, and Marenzio; by Margaret Murata on the settings of *ottave* in seventeenth-century Italy; and by Mauro Calcagno on the dramatic discourse of Cavalli's *Giasone*. The volume concludes with a chapter by David Rosand on the interrelated forces of music, painting, and love as represented in the visual artworks of early modern Italy.

The second volume of the Festschrift, entitled *Word, Image, and Song: Essays on Musical Voices*, is not devoted exclusively to early modern topics, but it does contain essays that may be of interest to SSCM members. The only chapter on a seventeenth-century subject is my own, which discusses the construction of a musical-poetic voice for the Saxon princess Sophia Eleonora of Hesse-Darmstadt. Three chapters—those by Ruth Smith, Ellen T. Harris, and Nathan Link—deal with Handel, and another, by Bathia Churgin, explores Beethoven's reception of Handel, especially in Beethoven's copying of passages from *Messiah*. A contribution by Giovanni Morelli—the last known work produced by Morelli before his death—mines the librettos of Metastasio for a glimpse of the "sonosfera metastasiana." Chapters by Joseph Kerman and Kristina Muxfeldt include rich and moving discussions of Schubert's "Ellen" songs and Schumann's Eichendorff cycle, respectively. Philip Gossett's article presents the contents and usage of the autograph album of Charlotte de Rothschild known as the *Livre d'or*. This volume closes with a chapter by Roger Freitas on performance practices and

the aesthetics of "naturalness" in the work of soprano Adelina Patti.

Some of the same personalities made appearances again at a celebration at Yale University held on September 7–8, 2013 to mark Ellen's retirement from active teaching. (No one really expects her ever to retire from scholarship and mentorship!) The celebration kicked off with a dinner and series of performances by singers and instrumentalists from the Yale Baroque Opera Project, the ambitious—and highly successful—undergraduate Baroque opera program that Ellen founded seven years ago. The following day, Mauro Calcagno and I were privileged to act as co-conveners of a mini-conference, which featured presentations by nine of Ellen's students. An opening panel of three speakers, entitled "Music and the Instruments of History" and chaired by Robert R. Holzer, included a presentation by Eric Bianchi on the historiography of music in the seventeenth and eighteenth centuries; a paper that I delivered on the representation of time and history in the sonatas of Dario Castello; and a paper by Andrew H. Weaver on a publication by Andreas Rauch that, as Weaver argued, constituted an instrument of "musical diplomacy." The second session, chaired by Gundula Kreuzer, was entitled "Singers and the Meanings of Song." Beth L. Glixon opened the panel by presenting newly discovered archival material on the life and career of Vittoria Tarquini. This was followed by a paper on "nuance" in the representation of time in Handel's operas by Nathan Link, and a paper by Roger Freitas dealing further with the performance practices of Patti. The final session, "Unity and Instability in Early Opera," was chaired by Paul Berry; it opened with a paper by Mauro Calcagno on "focalizing" and "focalized" characters in Monteverdi's setting of *Poppea* and in recent stagings of that work. Wendy Heller discussed "Ovidian aesthetics" in seventeenth-century opera. Julia Doe, one of Ellen's most recent Ph.D. advisees, closed the conference with a paper on the counterfeit Italian operas that were staged at the Paris *Opéra-comique* in the 1750s.

That Ellen has inspired such a wide variety of work by her students and colleagues speaks to the tremendous influence she has had—and will continue to have—in the field. In her diligence and creativity, her warmth and humanity, she serves as a model for all of us. ☪

AGOSTINO STEFFANI: EUROPEAN COMPOSER AND HANOVERIAN DIPLOMAT AT THE TIME OF LEIBNIZ
18-20 September 2014, Schloss Herrenhausen, Hanover, Germany

This is an international interdisciplinary conference, organized by the Department of Musicology of the Hanover Hochschule für Musik, Theater und Medien in collaboration with the Leibniz-Forschungsstelle Hannover of the Akademie der Wissenschaften at Göttingen and the Gottfried Wilhelm Leibniz-Stiftung Hannover, and supported by the VolkswagenStiftung. Admission is free, but prior registration is compulsory. Inquiries should be sent to Dr Nicole K. Strohmann (nicole.strohmann@hmtm-hannover.de).

The event begins with a concert at the Neustädter Hof- und Stadtkirche St. Johannis on Thursday 18 September at 7.30 pm, when Lajos Rovatkay (Hanover) directs a program entitled 'Agostino Steffani (1654-1728) and Music at the Court of Hanover'. Admission by ticket from the Abendkasse at the church: Rote Reihe 8, D-30169 Hanover (<http://www.hofundstadtkirche.de>).

The conference program includes sessions on Steffani and the Church: Music and Politics, Steffani and Hanover: Politics and Court Culture, Steffani and Theory: Music and Philosophy, and Steffani and Europe. The conference will conclude with a guided tour of St Clement's, which was built and consecrated by Steffani. ☞

CONCERT REVIEW

Monteverdi to Mielczewski: The Missing Link

ARTEK: Gwendolyn Toth, director

Les Sacqueboutiers de Toulouse: Jean-Pierre Canihac and Daniel Lassalle, co-directors

Friday, March 28, 2014 St. Ignatius of Antioch Church, New York City

BY SARA RUHLE KYLE

On March 28, 2014, Gwendolyn Toth led ARTEK and the French ensemble Les Sacqueboutiers de Toulouse in a stunningly beautiful concert of instrumental and sacred vocal music at St. Ignatius of Antioch Church in New York City. Encompassing roughly the first two-thirds of the seventeenth-century, the concert showed how Monteverdi's style migrated north from Italy in works by Monteverdi, Rovetta, Merula, Scheidt, Rosenmüller, Schmelzer, Capricornus, and Mielczewski. While some of the pieces were familiar – such as Monteverdi's *Sonata sopra Sancta Maria* and Scheidt's *Canzon la Bergamasca*, most were new to the audience. In 2012, a pair of ARTEK concerts featuring Johann Rosenmüller – with his compelling fusion of Italian and German styles – paved the way for this concert's expanded list of composers who belong to "the missing link" between the generations of Monteverdi and Buxtehude (Schütz is of course part of the link, minus the "missing"). The concert gave a hint of the wonderful music in this repertory, much of which awaits modern performance. From the two least-known composers, three works left the audience wanting to hear more: Marcin Mielczewski's grand concertos *Plaudite manibus* and *Virgo prudentissima* sounded like Monteverdi with a Polish

twist. The Czech-born Samuel Capricornus, whose music was admired by Schütz, was represented by a graceful concerto for countertenor and violin.

Answering the question of how musical style was disseminated in this time, the program revealed a variety of connections, such as the Italian Tarquinio Merula working in Warsaw when Mielczewski was beginning his career there and Capricornus spending time in Vienna, where he probably encountered Schmelzer. Perhaps the strongest connections involved transmission of the music itself through manuscripts and prints via established networks for travel, correspondence, and trade. No doubt music benefitted from the era's collaborative culture, which fostered a robust sharing of the arts. The large Düben Collection, whose inventory includes six of the eight composers on the program, illustrates one result of such sharing.

The performers embraced the individual style of each composer with fluency and engaging interpretations. The sound of the full ensemble was glorious, and exciting virtuosity was heard from the cornettos, sackbuts, Enrico Gatti's violin, and the ARTEK soloists. As director, Toth's affinity for the music shone throughout the concert, in the large ensemble pieces as well as in her elegant continuo playing in the more intimate pieces. ☞



SSCM Financial Report, 1 January 2013 - 31 December 2013

Beginning total balance \$53,513.11

REVENUES

Dues (and conference payments international)	\$8,786.41
Donations	\$4,235.00
General Fund	\$465.00
Irene Alm	\$945.00
JSCM	\$405.00
SSCM Travel	\$190.00
WLSCM	\$230.00
Oxford Travel Grant	\$500.00
Anon. Travel Grant	\$1,500.00
Interest MidwestOne	\$82.81
Canandian Paypal Account 2012	\$3,984.91
Additional Dues 2012	288.74
Total Revenues	\$17,377.87

EXPENDITURES

AMS New Orleans, room rentals	\$540.00
Web Design (Crooked River Design)	\$1,037.45
Early Music Columbus (Columbus 2013)	\$2,000.00
The Ohio State University (Columbus 2013)	\$1,603.00
International Conference Registrations	\$1133.00
Alm and Travel Grant Registrations	\$294.00
JSCM Editorial Board Lunch	\$176.00
OSU School of Music (Newsletter)	\$2,072.50
JSCM review editor (mailing)	\$99.31
Blue Host	\$273.15
Irene Alm Prize	\$750.00
Travel Grants	\$1,000.00
WLSCM staff	\$775.00
WLSCM updates	\$152.38
AHSS 2011-2012	\$3213.89
Wire Fees AHSS	\$46.40
AMS Pittsburgh	\$793.03
Total Expenditures	\$14,356.11
Total balance	\$56,534.87

Columbus 2013 Annual Meeting

Income

Registration	\$6060.00
Meals	\$4840.00
SSCM to Early Music Columbus for "Celestial Sirens" Concert	\$2000.00
SSCM (Alm and Travel Grant Registrations + JSCM Editorial Board Lunch)	\$470.00
Ohio State University	\$4692.00
Book Exhibit	\$777.00
Total Income	\$18,839.00

Expenditures

Conference venue	\$5351.00
Opening Reception and Dance Workshop	\$5271.00
Sheraton Columbus at Capitol Square (Banquet and Meeting Rooms)	\$4388.00
Early Music Columbus "Celestial Sirens" Concert	\$3410.00
Miscellaneous	\$419.00
Total Expenditures	\$18,839.00

Financial Report, 1 January 2014 – 31 March 2014

Beginning total balance \$56,534.87

REVENUES

Dues	\$6208.45
Donations	\$875.00
General Fund	\$40.00
Irene Alm	\$555.00
JSCM	\$110.00
SSCM Travel	\$100.00
WLSCM	\$70.00
Interest	\$14.09
Total Revenue	\$7097.54

EXPENDITURES

Crooked River Design (website and JSCM)	\$4122.50
Oxford University Press (EM ad)	\$640.00
OSU (Newsletter)	\$903.12

Total Expenditures \$5665.62
Total Balance \$57,966.79

Society for Seventeenth-Century Music Informal Business Meeting

Wyndham Grand Pittsburgh Downtown

Pittsburgh, Pennsylvania

Friday 8 November 2013, 12:15–12:47

Minutes

President's Welcome (Stewart Carter)

The president opened the meeting with a "historical footnote," mentioning that the Society was born in this same hotel at a previous AMS meeting. He invited Jeffrey Kurtzman to the podium to say a few words. He also announced the newly elected officers: Alexander Silbiger, President-elect, and Hendrik Schulze, Member-at-large. He also gave the floor to Catherine Gordon-Seifert, the chair of the Performance Committee for the AMS Annual Meeting, who provided information about a program change for the seventeenth-century concert that afternoon.

Report from the Vice-President (Amanda Eubanks Winkler)

The vice-president, as chair of the Travel Grant Committee, announced that the Society recently received an anonymous donation of \$1500, to be used for travel for graduate students and independent scholars to our annual conference. This is in addition to the \$500 we are receiving from Oxford University Press for graduate student travel, as a result of our collaboration on Grove Music Online.

She also announced that she had a meeting with Deane Root and Anna-Lise Santella from Grove on Wednesday, who are very pleased with our work on the Grove Music Online updates. Our Society's work will be used as a template as they move forward with the updating project.

Report from the Secretary (Andrew H. Weaver)

The secretary announced that he recently switched email communications with the membership from the Google Group to a new service, which works very well and is easy to coordinate with the online membership records. With the new service, we can target certain populations of the membership, which contributed to a significant number of renewals during the 2013 election cycle.

Report from the Treasurer (Christine Getz)

The treasurer provided a brief overview of the Society's financial situation, which is healthy. She also announced that it is now possible for members to see an itemized list of donations to the Society in the members only section of the website, and that receipts are also available online.

Report from the Chair of the American Heinrich Schütz Society (Gregory Johnston)

The chair announced that the 2013 Heinrich Schütz Society *Tage* was held in Venice in September, and a report on it will be forthcoming in the SSCM Newsletter. He also announced that, inspired by the recent changes to the SSCM website, the International Heinrich Schütz Society will be updating its website and making the *Schütz-Jahrbuch* available online. He concluded by announcing that the next meeting will be in Copenhagen in October, and that members should contact him if they are not receiving mailings.

Report from the Editor-in-Chief of the *Journal of Seventeenth-Century Music* (Kelley Harness)

Harness announced that two issues (vols. 15 and 16) have been published in the past year, and the next volume of *JSCM Instrumenta* should be out by the end of the year. She mentioned that the Journal's infrastructure is now stable, with the hiring of Chris Borgmeyer as technical manager. She also gave a report on the usage, mentioning that the readership of the Journal is rising, and that she is working on proposals to increase the visibility of the journal, including an agreement with RILM. She anticipates that two new issues and another volume of *Instrumenta* will be out by this time next year. She concluded by thanking her peer reviewers and the Editorial Board, especially Reviews Editor Beth Glixon and Copyeditor Mary Paquette-Abt.

Report from the Editor-in-Chief of the Web Library of Seventeenth-Century Music (Janette Tilley)

Tilley announced that the Web Library now has an ISSN number, and that three editions have been published since her last report to the membership: parts to no. 15, no. 27 (a set of 60 keyboard pieces by John Ayleward, including audio clips, which accompanies an article in *JSCM*), and no. 28 (two concerted motets by Pietro Verdina, with parts). She also announced that an advertisement will appear in an upcoming issue of *Early Music*. She welcomed Candace Bailey to the Editorial Board and thanked the other members of the Board and the peer reviewers. She concluded by inviting the membership to submit editions of any size for publication in the Web Library.

Report from the Editor of the Newsletter (Allen Scott in absentia)

Scott was unable to be in Pittsburgh, so in his absence the president announced two plans for the Newsletter. The first is to start making the Newsletter available online, in the members-only section of the SSCM website, with an option for electronic-only delivery. The second is a plan to change the printing schedule for the Newsletter, in an effort to ensure that the fall issue is available before AMS and the spring issue is available before our annual conference.

Report from the 2014 Local Arrangements Chair (Kimberlyn Montford)

Our next Annual Conference will be held in San Antonio, Texas on 3–6 April, hosted by Trinity University. A block of rooms has been reserved at the historic Sheraton Gunter Hotel on the Riverwalk, and bus transportation will be provided between the hotel and campus, where the sessions will take place. The conference will feature a concert on Friday evening by La Follia–Austin Baroque. The Saturday banquet will be held on campus, and she is also planning other meals on campus, including a Texas BBQ. There are a number of direct flights

available into San Antonio, and river barge tours will be available.

Report from the 2014 Program Committee Chair (Jennifer Williams Brown)

Brown announced that the program committee made its decisions the day before and that notifications will be sent out after the AMS meeting. She thanked the other members of the committee: Charles Brewer, Louise Stein, and Catherine Gordon-Seifert.

Announcement of the 2013 Alm Prize Winner (Stewart Carter)

The president announced the winner of the 2013 Alm Prize, Patrick Bonczyk.

Announcement of the 2015 Annual Conference (Stewart Carter)

The president announced that the 2015 conference will be held in Iowa City at the University of Iowa, jointly with the American Handel Society. He and Christine Getz will be meeting with members of the Handel Society over the weekend to discuss details. The program will consist of some combination of plenary sessions for both societies and parallel sessions for each society separately, but the details have not yet been worked out. The president assured the membership that the number of SSCM papers will be the same as at our typical meetings.

New Business; Announcements from the Floor

Jeffrey Kurtzman thanked the officers for their service to the Society. ☞

Respectfully submitted,

Andrew H. Weaver, secretary

Donors to SSCM Funds in 2013

Claudio Bacciagaluppi
Gregory Barnett
Stewart Carter
Rebecca Cypess
Romain Durand
Ken Filiano
Roger Freitas
Frederick K. Gable
Christine Getz
Jonathan E. Glixon
Anthony J. Godzieba
Barbara Russano Hanning
Kelley Harness
Rebecca Harris-Warrick
Wendy Heller
Jeffrey Kurtzman
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Janet Pollack
Colleen Reardon
Paul Schleuse
Anne Schnoebelen
Hendrik Schulze
Darwin F. Scott
Eleanor Selfridge-Field
Susan P. Shimp
Alexander Silbiger
Louise K. Stein
Stefanie Tcharos
Amanda Eubanks Winkler

Schütz, continued from page 1

corner of the Canal Grande and Rio de S. Polo. There were four papers given at the symposium: Prof. Antonio Lovato (Padua) speaking on Schütz's settings of Latin texts, Prof. David Bryant (Venice) on musical Venice at the time of Schütz's two sojourns (1609-13, 1628-29), Dr. Bettina Varwig (London) spoke on images of Italy in Schütz's time, and Prof. Dr. Silke Leopold (Heidelberg) on what the Schütz composer did *not* learn in Venice. Lunch was taken *al fresco* on the expansive rooftop terrace of the *palazzo* with its spectacular view of the Canal Grande. The sights and sounds of the evening concert were no less spectacular: the singers and instrumentalists of the Bremer Barock Consort, under the direction of Manfred Cordes, performing polychoral music of Giovanni Gabrieli and Heinrich Schütz in the Basilica di San Marco (*see photo*).

We returned St. Mark's first thing Saturday morning for a private tour before wending our way back to the Palazzo Barbarigo for the business and membership meetings of the International Heinrich Schütz Society, chaired by the Society's president, Prof. Dr. Walter Werbeck. Another two-hour walking tour started at the Goldoni Statue at Campo San Bartolomeo and had as its theme the "Deutsche in Venedig". It was a lively and tremendously informative introduction to the role of Germans in early-modern Venice, and concluded at the Chiesa di San Cassiano, with not a minute to spare, for the final concert of the festival: an organ concert of Frescobaldi, Buxtehude, Merulo, Siefert, and Bach, performed by Prof. Dr. Matthias Schneider (Greifswald).

From morning until well into the evening, non-stop concerts, tours, lectures and symposium, and other events, all of it meticulously organized and executed, the Schütz Festival in Venice will be a hard act to follow. But plans are well underway for forthcoming Heinrich Schütz Festivals: Copenhagen (2014) and Dresden (2015). For the current year, under the rubric "Denmark and Saxony – Music Culture between Martin Luther and Heinrich Schütz", the festival will take place in Copenhagen, Denmark, 1-5 October. For more information, please visit the International Heinrich Schütz Society's website at <http://www.schuetzgesellschaft.de>, or write to info@schuetzgesellschaft.de. ☞



SSCM members **Linda Austern, Rebecca Herissone, Andrew Walkling,** and **Amanda Eubanks Winkler** contributed essays to *Concepts of Creativity in Seventeenth-Century England*, edited by Rebecca Herissone and Alan Howard (Boydell & Brewer, 2013).

Michael Bane recently received a Newberry Library Short Term Fellowship to support dissertation research at the library where he will be investigating the music and musical practices of 17th-century French noble amateurs and the social identities they served to articulate. The research project is entitled “Musical Practices of the *Honnête Homme* in 17th-Century France.”

Gregory Barnett published “Sixteenth-century Modal Theory and Renaissance ideologies: A response to Kyle Adams” in *Theoria: Historical Aspects of Music Theory* 20 (2013): 165-83.

Tim Carter’s “Monteverdi, Early Opera and a Question of Genre: The Case of *Andromeda* (1620),” *Journal of the Royal Musical Association* 137 (2012): 1-34 won the H. Colin Slim Award of the American Musicological Society for a musicological article of exceptional merit by a senior scholar published during 2012. In a non-seventeenth-century vein, his edition of Kurt Weill and Paul Green’s “*Johnny Johnson*”: *A Play with Music in Three Acts* (New York: Kurt Weill Foundation for Music/European American Music Corporation, 2012) won the AMS’s Claude V. Palisca Award for an outstanding scholarly edition or translation in the field of musicology published that same year. His *Orpheus in the Marketplace: Jacopo Peri and the Economy of Late Renaissance Florence* (Cambridge, Mass.: Harvard University Press), co-authored with the economic historian Richard Goldthwaite and published in November 2013, was included in the *New York Times* music critics’ Christmas list for being “quietly thrilling.”

Esther Criscuola de Laix published “Liturgy as Pedagogy in Lutheran Service Books, 1540–1590: Marginalia, Meter, and Music,” in *Ad fontes Witebergenses: Select Proceedings of “Lutheranism and the Classics II: Reading the Church Fathers,” Concordia Theological Seminary, September 28–29, 2012*, ed. Carl P. E. Springer and James A. Kellerman (Fort Wayne, Ind.: Lutheran Legacy, 2014).

In the fall of 2013, as part of the Third New York Early Music Celebration and with the co-sponsorship of the Polish Cultural Institute New York, **Raymond Erickson** (Queens College and The Graduate Center, CUNY) and Szymon Paczkowski (University of Warsaw) jointly presented a day-long program on “Bach and the Polish Style” at the CUNY Graduate Center.

In April 2014, **Raymond Erickson** presented the first solo harpsichord recital in a major performing venue in Beijing, where he also lectured and gave master classes at the Beijing Central Conservatory and The China Conservatory on the theme “Bach and the Dance.” He also performed his recital program in Wuhan before an audience of 800. On July 21-26, he will direct the fourth annual “Rethinking Bach: A Performers’ Workshop” at Queens College’s Aaron Copland School of Music. See <http://qcpages.qc.cuny.edu/music/summer2014/bach/>.

Alexander Fisher published *Music, Piety, and Propaganda: The Soundscapes of Counter-Reformation Bavaria*, *The New Cultural History of Music* (New York: Oxford University Press, 2014).

In April 2013 **Roger Freitas** was a panelist—along with Suzanne Cusick and Emily Wilbourne—on “The Freak and the Superstar: The Castrati in the Italian Musical Tradition,” second in the series “*Recitar cantando: Conversations on Italian Music and Literature*,” at the Casa Italiana Zerilli-Marimò, New York University. In August he gave the paper “‘Tirarmi fuori della riga del Musico’: Atto Melani’s Negotiations” as part of the STIMU Symposium: Negotiating Music at the Utrecht Early Music Festival.

And in November his article “The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural” came out in the festschrift for Ellen Rosand, *Word, Image, and Song*, vol. 2, *Essays on Musical Voices*.

Frederick K. Gable’s article “Church Music and Cultural Pride: Hieronymus Praetorius, Hamburg’s First Great Composer” was republished in the USA in “*Hands-On Musicology: Essays in Honor of Jeffrey Kite-Powell*” (Steglein Press, 2013). In addition, 2013 saw a number of performances from Gable’s editions and program arrangements: March 8: Five vocal works by Hieronymus and Jacob Praetorius II were performed by the Early Music Ensemble of the Univ. of Southern California, Adam Gilbert, director.

April 8 and 22: two works by H. Praetorius were performed by the Early Music ensemble of The Florida State University, Jeffrey Kite-Powell, director; and one again in June at the Boston Early Music Festival. June 15: the premiere performance of a double-choir motet by H. Praetorius was performed by the vocal ensemble Canto armonico and instrumentalists in a German Vespers service at the Boston Early Music Festival conducted by Ulf Wellner of Lübeck.

Sept. 8: He delivered a paper at the four-day Selle-Scheidemann Symposium, Hamburg: “On the Reconstruction of a Saturday Vespers Service by a Hamburg Organist in the 17th Century.” The service was then realized (held) at the Hamburg Hauptkirche Katharinen by the organists Pieter Dirksen (Utrecht), Pieter van Dyck (Alkmaar), Andreas Fischer (Hamburg), and other performers.

Projects scheduled for 2014: At least three performances of some Praetorius works by H.P. in the USA and a complete Mass with Motets by Manfred Cordes and Weser-Renaissance in Lemgo, Germany. The second volume of the Complete Vocal Works of H. Praetorius will finally appear in April or May 2014, published by the American Institute of Musicology.

Barbara Russano Hanning, professor emeritus of The City College and Graduate Center, CUNY, is now teaching a doctoral course in Baroque Music at The Juilliard

School. She completed her entry on Early Modern European Iconography (of Music) for *Oxford Bibliographies Online* and guided the fifth edition of her text, *Concise History of Western Music*, into print (Norton 2014).

Claudia Jensen, a music historian and an affiliate in the Slavic Department at the University of Washington, will be the project director for an NEH Collaborative Research Grant focusing on Muscovite theater and the communications revolution in the seventeenth century. The title of the project is “The Russian Court Theater in the late 17th Century and its Context in Trans-National Information Exchange” and it will include scholars from Sweden (Ingrid Maier and Heiko Droste), Russia (Stepan Shamin), and Estonia (Jürgen Beyer), who will be doing extensive archival research in Northern European and Russian archives. The grant will extend for three years, beginning in the fall of 2013.

Gregory S. Johnston announces the publication of his book, *A Heinrich Schütz Reader: Letters and Documents in Translation* (Oxford University Press, 2013). The book was supported by a publishing subvention from the American Musicological Society. He has also received seven months of funded research fellowships from the Deutscher Akademischer Austauschdienst and Land Niedersachsen to carry out work on new projects at the Herzog August Bibliothek in Wolfenbüttel and the Sächsisches Hauptstaatsarchiv in Dresden, 2013 and 2014. In addition, Gregory has been promoted to the rank of Full Professor at the University of Toronto.

Jeffrey Kurtzman's book in the Ashgate Variorum series, *Studies in 16th- and 17th-century Italian sacred music* will be out in May 2014. It contains 9 essays, one of them new: “The Effect on Italian Liturgical Music of the Council of Trent (1562), the *Breviarium Romanum* (1568), and the *Caeremoniale Episcoporum* (1600). The other essays are: “A critical commentary on Monteverdi's *Missa in illo Tempore*,” “Giovanni Francesco Capello: an avant-gardist of the early seventeenth century,” “Palestrina's Magnificats: a brief survey,” “Polyphonic psalm structures in

seventeenth-century Italian office music,” “Tones, modes, clefs and pitch in Roman cyclic Magnificats of the 16th century,” “*Per fare il vespro meno tedioso*: Don Pietro Maria Marsolo and the ‘antiphon problem,’” “The performance of eight-voice and polychoral psalmody with instruments in Italy and its role in the development of the concertato style in the sixteenth and early seventeenth centuries,” and “Stylistic diversity in Vesper psalms and Magnificats published in Italy in the seventeenth century.”

Steven Plank has published an iconographic study, “[*Uno*] *Miracolo da far stupire*: Transformation and Il Guercino's ‘St. Francis in Ecstasy with St. Benedict’” in *Franciscan Studies* 71 (2013): 445-461.

Hendrik Schulze is pleased to announce that his edition of Francesco Cavalli's opera *Artemisia* has been published by Bärenreiter. The libretto edition is by Sara Elisa Stangalino.

Lex Silbiger's recent publications include “Four Centuries of Frescobaldi Reception: How His Music Made Its Way through the World from His Time to Ours,” in *A Fresco: Mélanges offerts au Professeur Etienne Darbellay* edited by Brenno Boccadero and George Starobinski (Bern: Peter Lang, 2013); «The Promises and Pitfalls of Online Scholarly Music Publishing,» in *Early Music Editing: Principles, Historiography, Future Directions*, edited by Theodor Dumitrescu, Karl Kügle and Marnix van Berchum (Turnhout, Belgium: Brepols Publishers, 2014); and a review of Denis Herlin's new Bärenreiter edition of the Fauré Piano Quartets in *Nineteenth-Century Music Review* 10:2 (December 2013). Forthcoming are «Frescobaldi's Two Books of Toccatas (1637): Monuments of Art or Student Exercises?» in *The Worlds of Harpsichord and Organ: Liber Amicorum David Fuller*, edited by Bruce Gustafson (New York: Pendragon Press, 2014) and “Remembering Gian Lyman: A Pioneer of the Early Music Revival,” in *Autour du clavecin d'autrefois: Essays for Kenneth Gilbert*, edited by Rachelle Chiasson-Taylor (Montreal: McGill-Queen's University Press). In October

2013 he participated in a performance of J.S. Bach's Concerto for Four Harpsichords in Duke Chapel, along with Beverley Biggs, Elaine Funaro, and Robert Parkins, with the Duke Vespers Ensemble directed by Brian Schmidt.

Andreas Waczkat published “Die Imagination der Ent-Ortung in Charpentiers *Médée*” in *Der Hof. Ort kulturellen Handelns von Frauen in der Frühen Neuzeit*, ed. Susanne Rode-Breymann and Antje Tumat. Köln: Böhlau, 2013. Pp. 285–291.

Amanda Eubanks Winkler has recently published the following essays: “Madness ‘Free from Vice’: Musical Eroticism in the Pastoral World of *The Fickle Shepherdess*,” in *The Lively Arts of the London Stage, 1675–1725*, ed. Kathryn Lowerre (Farnham: Ashgate Publishing Ltd., 2014), 149–169; “‘Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity,” in *Concepts of Creativity in Seventeenth-Century England*, eds. Rebecca Herissone and Alan Howard (Woodbridge, UK: Boydell and Brewer, 2013), 255–280; “‘Hither this Way’: Musical Dryden for Nonmusician Students (and Nonmusician Teachers) (co-authored with Kathryn Lowerre) in *Approaches to Teaching the Works of John Dryden*, ed. Jayne Lewis and Lisa Zunshine (New York: Modern Language Association of America, 2013), 124–131.

In Fall 2014 Winkler and Richard Schoch (Queen's University, Belfast) will lead a workshop, “Performing Restoration Shakespeare,” at the Folger Shakespeare Library, which will integrate hands-on practical work in the Folger Theatre—with actors, musicians, and singers—with scholarly readings and discussion. For more information on the workshop, see <http://www.folger.edu/>. ☞

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