17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 11, No. 2, Spring 2002

Una carta del navegar: Charting the Progress of Venetian-Opera Studies

by Ellen Rosand

enetian opera-or, more particularly, seventeenth-century Venetian opera-was a topic singled out as worthy of study quite early in the development of musicology. Such interest was no doubt encouraged by the fact that the field was well-defined and delimited by sources that could be traced back to the period itself, many of them published: these included complete annual series of librettos, carefully amassed by collectors, and annotated chronologies based on them. It might be said that Venice herself was responsible for the subsequent interest in her operatic tradition, for the original publication of these sources, as well as their survival, is characteristically Venetian, a reflection of Venice's notorious self-promotion. The chronologies, by Ivanovich (1681), Bonlini (1730), Groppo (1745), and Allacci (1755)—each one purporting to correct as it expanded upon its predecessors—established an almost unbroken link between the period they documented and the modern era. Burney's History of Music (1789) relied on Bonlini for much of its historical information on Venetian opera, which Burney enriched by musical examples taken from various other sources, including a score of Cavalli's Erismena that had unaccountably turned up in England.

Venetian scholars continued the tradition of corrective opera chronologies into the late nineteenth century: these included Francesco Caffi ("Storia della musica teatrale a Venezia," left unpublished at the author's death in 1873), and Livio Niso Galvani [Giuseppe Salvioli] (I teatri musicali di Venezia, 1879). Salvioli's annotated chronology differed somewhat from its predecessors not only in treating each of the theaters separately, but in availing itself of the resources of nineteenth-century scholarship, including the dictionaries of Fétis (1835-44) and Clément/Larousse (1867-9), as well as the important monograph on Italian theater by Stefano Arteaga. By far the most

significant publication of this period was not a chronology, however, but a catalogue. In 1888, Taddeo Wiel, assistant librarian of the Biblioteca Marciana, published his catalogue of the Contarini Collection of musical manuscripts, bringing to general attention what was (and still is) arguably the most important corpus of material for the historiography of the field: manuscript scores of 112 operas. (Fétis had seen the collection shortly after it was given to the Marciana in 1843, but only long enough to note that it contained scores by Cavalli.) Until this collection became available to the public through Wiel's catalogue, knowledge of the subject was essentially restricted to printed materials: the aforementioned librettos, chronologies, and a few random musical excerpts. Burney himself had lamented his difficulties in finding musical examples of the repertoire for his History. Wiel's catalogue, of course, could not have been completed without the information provided in the chronologies, as well the librettos themselves, of which three complete runs were fortunately housed in the Marciana. Indeed, the importance of the Contarini manuscripts would never have been recognized without them. One could argue, further, that the original impetus for amassing the Collection itself by Marco Contarini, was the same as that underlying the libretto-collections and chronologies: to preserve and publish the fame of Venetian culture. Like the collectors and chroniclers of previous generations, the nineteenth-century Venetian scholars were essentially bibliographers, and patriots, rather than "scientific" musicologists, but they paved the way for the scholarly study of Venetian opera.

At the beginning of the modern musicological era important groundwork in the field was carried out in Germany by some of the founders of the discipline, including August Wilhelm Ambros (1869) and Hermann Kretzschmar. It was the latter's lengthy essay "Die venetianische Oper und die Werke Cavallis und Cestis" (1892) that provided a basis for Hugo Goldschmidt's exploration of

Cavalli (1893). This first phase of German scholarship culminated in a substantial monograph on Cavalli by Egon Wellesz (1913). Interestingly, Goldschmidt's two-volume Studien zur Geschichte der italienischen Oper im 17. Jahrunderts (1901-4), lacks a chapter on Venetian opera and hardly mentions Cavalli, though the entire second volume is devoted to L'incoronazione di Poppea—an indication of how Monteverdi's operatic works were considered independent of any specifically Venetian tradition.

Their interest may have been spurred initially by the serendipitous (and still incompletely understood) presence of musical source materials in the Austrian Hofbibliothek-scores by Cesti, Cavalli, and Monteverdi-which were excerpted in some of the earliest scholarly editions, among them Cavalli's Giasone and Cesti's Dori, edited by Eitner in 1883, followed in 1896 by Cesti's Il pomo d'oro in the Austrian Denkmäler. But their research depended on the bibliographical tools provided by nineteenth-century Italian scholars. Indeed, Kretzschmar repeatedly expressed his debt to Wiel for having provided him with archival sources as well as musical materials. And the librarian, in turn, was pleased to acknowledge the musicologist for

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17th-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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Please note that information for the next issue must be submitted by 1 September 2002.

ISSN: 1054-6022

CHARACTE.

Corresponding Members

Noel O'Regan (2001-03) Great Britain

Greta Olson (2001-03)
Australasia

FRANKS

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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CASTINGE.

For other activities of the Society, including its on-line *Journal* and electronic discussion list, consult the Society's website at

<www.sscm-jscm.org>

Venetian-Opera Studies continued from page 1

having supplied editions of the six operatic excerpts by Cavalli performed at the Venice Conservatory in March of 1913. Though the attention of the German scholars predictably focused on the work of individual composers, notably Cavalli and Cesti as representatives of the Venetian tradition, they were also interested in the ways in which the tradition took hold in Venice. In addition to biographical, textual, and musical sources, they had access to archival materials relating to theatrical politics (the famous buste 188 and 192 from the Scuola di San Marco). Their committed focus on individuals, however, led to a distorted view of Venetian opera. Not only did it overemphasize the role of Cesti, whose presence in Venice was only sporadic and hardly equivalent to Cavalli's domination of the scene for nearly three decades; but it minimized the importance of the traveling companies that brought opera to Venice in the first place. Though their view has been challenged and dismantled by subsequent scholarship, it still persists in some general discussions of the subject.

The field of Venetian opera also attracted the attention of early French musicologists, who seem, in fact, to have been inspired at least initially by German efforts. Romain Rolland's Histoire de l'Opéra en Europe avant Lulli et Scarlatti (1895) included a substantial section on Venetian opera that was largely based on the work of Kretzschmar. But their interest had a chauvinistic side as well, since Venetian opera had had a demonstrable impact on their own tradition, having been exported to France during the very years in which a national tradition was developing, the middle of the century. Indeed, Henry Prunières's monumental study of seventeenth-century opera in France (1913) contains rich documentation of the Parisian productions of operas by Sacrati and Cavalli, as well as several musical examples. And this book was eventually followed by a monograph devoted entirely to Cavalli and his music (1931), which included excerpts, based on his own transcriptions, drawn from a full range of the composer's operas.

By the 1950s, a second generation of scholars was at work in the field. Led by Helmuth Christian Wolff and Anna Amalie Abert, whose research covered the gamut from Monteverdi and his followers to developments of the second half of the century, this generation included the young Wolfgang Osthoff (who began publishing in the late '50s), and Simon Towneley Worsthorne, whose Venetian Opera in the Seventeenth Century of 1954 was the first modern monograph on the subject. In Italy the preceding year another Italian librarian, Nino Pirrotta, began his series of wide-ranging, penetrating individual studies with an extended article on Cesti, in which he questioned the very existence of a "Venetian school, " at least before mid-century, emphasizing instead the importance of itinerant companies for

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Conference Report

Schütz-Fest in Sweden

by Hans Kuhn

he 38th Conference of the International Heinrich Schütz Society took place 4-7 October 2001 in the southern Swedish city of Malmö, now connected to Copenhagen by the new, elegant Öresund Bridge; its theme was, appropriately, "Heinrich Schütz in the Baltic Region." Of the eight speakers giving papers, three were from Sweden, two from the area of the former G.D.R., and one each from Estonia, Poland, and the old Federal Republic. The performers were all Swedish, except that members attending were encouraged to sing in the final concert (many of them did so with great gusto). The main venues were the grand Art Nouveau church of St. John's in northern Malmö and the spacious and pleasant parish facilities next door (in addition to papers, rehearsals, and the Annual General Meeting, this was also the site of many sandwiches, cakes, and drinks freely and generously provided).

The conference opened the afternoon of 4 October with welcoming speeches and refreshments in some of the massive basement chambers of Malmöhus Castle, which also houses an exquisite museum. Conferees then proceeded to the impressive Skovgaard Hall, named after a giant fresco by the Danish painter Joakim Skovgaard, for a workshop on the so-called Genarp Organ, the oldest organ in the world by some accounts. In the nineteenth century, its *Hauptwerk* was housed in the parish church of Genarp, but before that it had for three centuries been the organ of St. Petri, the main church of Malmö, where the concluding festive service took place on the following Sunday. In 1930, the organ was sold to Malmö Museum, and a great deal of research has been devoted to it recently, especially after a special conference held in 1993. Ingrid Larsson Hultkvist was able to present new archival material, which showed that in its present shape it is basically the result of three seventeenth-century revisions, representing the "Hamburg style" of organ associated with Buxtehude and his contemporaries. Because of some restoration work yet to be completed, the promised musical demonstration did not take place, but the organ specialists had the opportunity to take a close look. The rest of the afternoon was given over to a guided tour of the city and a choir rehearsal, and in the evening six excellent soloists under the direction of Peter Wallin provided a concert of a cappella music: three pieces from Schütz's Geistliche Chormusik (1648), four shorter ones from the Cantiones Sacrae, and two from the Kleine geistliche

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News from Publishers

by Bruce Gustafson

number of developments with music publishers have come to my attention since I offered the first of these irregular columns a year ago.

There has been a major change for Garland Publishing, who have brought out many editions and facsimiles of interest to SSCM members. Garland was owned by the Taylor & Francis Group. When they acquired the Routledge publishing company, they decided to subsume Garland under the Routledge name except for scientific books. Although the seventeenth-century Vespers series will be completed, the company has otherwise abandoned music publishing completely. Monographs, bibliographies, and reference works in music will continue, however, under the Routledge imprint. The music editor for these enterprises is Richard Carlin. One project that Garland undertook well over a decade ago was a three-volume Encyclopedia of Keyboard Instruments. The piano volume appeared, but the second two volumes (on clavichord/harpsichord, and organ) did not. The organ volume never got off the ground, even though the editor solicited and received articles from authors, and it was declared completely dead by Garland officials years ago. The clavichord/ harpsichord volume, originally edited by the late Igor Kipnis, got much further before coming to a halt, and Robert Zappulla has been appointed co-editor to revive the project under the Routledge name. However, correspondence from the present author, at least, has gone unanswered for more than a year, which is not encouraging.

Harvard University Press is undertaking a revision of its New Harvard Dictionary of Music (1986). It would appear at this juncture to be an up-dating, not the kind of massive revision that New Grove undertook; and it is being supervised by an in-house humanities editor. Meanwhile, in case anyone has lost track, the new MGG continues to appear. The Sachteil (subjects) is now complete in ten volumes, and the Personenteil (biography) has reached "Franco."

We have an up-date on Oiseau-Lyre and the nearly 50-year wait for the organ works of Louis Couperin. The firm has a new President, the highly respected harpsichordist Kenneth Gilbert; he replaces Davitt Moroney, who has accepted a faculty position at the University of California at Berkeley. Oiseau-Lyre now has the web site

<www.oiseaulyre.com/index.html> and announces there the Louis Couperin publication for spring of 2002. Rumor has it that it will now have a single preface, by the owner of the manuscript, rather than the two previously announced. Oiseau-Lyre is also moving ahead on other projects that have been dormant for some time.

Another publisher, however, has gone out of business completely. Editions Klincksieck, publishers of Musique, images, instruments, a journal devoted to musical iconography, has closed its doors, making unavailable copies of previously published issues, even in Paris. The next issue of the journal has, however, already been prepared, and an announcement of a new publisher is expected this year. On a less hopeful note for another journal, Recherches sur la musique française classique, which has been a treasure trove for seventeenth-century musicologists for forty years, has not managed to bring out a recent issue. It began life in 1960 as an annual but was forced to announce biennial publication beginning with volume 26 (1988-90). It in fact managed just one biennial issue (volume 27, 1991-92), the others silently becoming triennial, including the most recent issue, volume 29 (1996-98). Norbert Dufourcq founded the journal, and his long-time associate Marcelle Benoit took the reins upon his death; she now has an associate, Erik Kocevar, who changed the tone of the journal. But ever since the death of Albert Picard, the publisher who took a personal interest in the project, there have been financial problems for this labor of love. The Picard firm is otherwise no longer in the field of music.

SSCM Calendar

2002

<u>4-7 April</u>, SSCM Annual Conference at Princeton University, Princeton, NJ

1 November, SSCM Annual Business meeting at the Hyatt Regency Hotel, Columbus, OH, held during the AMS Meeting

2003

<u>3–6 April</u>, SSCM Annual Conference at Wake Forest University, Winston-Salem, NC

14 November, SSCM Annual Business meeting at the Hyatt Regency Hotel, Houston, TX, held during the AMS Meeting

WAKE FOREST, 2003 CALL FOR PAPERS

The Society for Seventeenth-Century Music will hold its eleventh annual Conference 3-6 April 2003 at Wake Forest University, Winston-Salem, North Carolina. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers from other fields as they relate to music. Presentations may take a variety of formats, including papers 20 minutes in length, lecture-recitals (45 min.), workshops involving group participation, and roundtable discussions. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a student.

It is the policy of the Society that a presenter cannot give a paper at two consecutive meetings. Abstracts not exceeding 350 words should clearly represent the text to be given, and should indicate the significance of its findings. Proposals for other formats should indicate the originality and significance of the material to be presented.

Five copies of the proposal (four anonymous and one identified with name, address, telephone, fax, and e-mail address), postmarked by 1 October 2002, should be sent to:

Dr. Beth Glixon Program Committee, SSCM 2003 University of Kentucky School of Music Fine Arts 105 Lexington, KY 40506-00221

Students should identify themselves as such on one copy of the abstract, and participants in lecture-recitals should attach short biographies.

Proposals from outside the United States and Canada may be sent by e-mail to
both pasted into the body of the e-mail and as an attachment in MS Word, WordPerfect, or other common format; or by FAX to (859) 257-9576, one copy only to the attention of Beth Glixon, School of Music. Audio or video recordings supporting proposals for lecture-recitals are welcome, but cannot be returned.

Literature, Liturgy, and a Requiem

by Margot Martin

he Thirty-Third Annual Conference of the North American Society for Seventeenth-Century French Literature (NASSCFL) was held 2-5 May 2001 on the campus of Arizona State University. Although a literary society, NASSCFL conferences regularly feature presentations of interest to scholars and performers of seventeenth-century music.

One of this conference's highpoints was the performance of the Messe des morts by Jean Gilles within a historical recreation of the liturgy of the Requiem mass. The performance took place in St. Mary's Episcopal Church, with The Ensemble Versailles of Arizona State University under director John Metz giving a convincing musical performance. The liturgical ceremony included both Roman Catholic and Episcopal clergy, with a "procession of the robe" involving the participation of conferees dressed in academic regalia. In addition to the music of Jean Gilles, chamber pieces by François Couperin were interpolated into the ceremony. The unfolding of music and ritual together worked to create a fascinating and moving religious ceremony.

Several paper presentations at the conference were of musical interest as well, some directly connected to the performance of Gilles's Messe des morts. The session entitled "The Baroque: Music and Literature/Music and Liturgy" dealt with musical topics, especially operatic perception and interpretation, but there were several other sessions on "Ceremony and Ceremonial in the Grand Siècle" and "Le Merveilleux classique" that pertained to music as well. Some papers addressed ideas of musical rhetoric in connection with Gilles's work, and others discussed particulars of ritual found in a Requiem High Mass. Still others considered the concept of the merveilleux in operatic and theatrical productions. For those wishing to know more, the papers will be published as Acts of the Thirty-Third Annual Conference of the North American Society for Seventeenth-Century French Literature in several volumes of the series Biblio 17.

For seventeenth-century music scholars looking to broaden their horizons in "the sister arts," the NASSCFL conferences provide a stimulating environment for doing so. The next conference of the Society occurs 14-16 March 2002 at the University of Virginia.

Conversations at the Clark (Part Three)

by Andrew Dell'Antonio

The series Culture and Authority in the Baroque concluded with its third and final session, titled Poetry and Wonder. Hosted by the Clark Library in Los Angeles on 45 May 2001, the series occurred under the joint sponsorship of the UCLA Center for 17th- and 18th-Century Studies. (Reports on the previous two sessions appear in 17CM, vol. 10, no. 2, p. 6 and vol. 11, no. 1, p. 7.) This time around papers explored the different manner in which the "poetics of wonder" intersected with early modernity across a range of literary and other artistic practices, covering various European traditions from Russia to Spain. While there were only two papers that dealt explicitly with musical issues, several speakers made reference to concepts that will be familiar to SSCM readers, especially evocations of the "marvelous" in early modern expression and the Jesuit rhetorical strategies of "docere, delectare, movere."

One of the papers that directly considered music was that of Ronald Vroon (University of California, Los Angeles), who provided an overview of Slavic sacred chant practices, and explored—primarily from a literary perspective—the composition of both liturgical and non-liturgical sequences in seventeenth-century Russia. The web of sacred and secular references in these works created a genre ideally suited to praising Czar Aleksei as the supporter of the True Church, and the sense of spiritual wonder evoked by the rich imagery of the genre was one of the defining characteristics of the Russian Baroque. Andrew Dell'Antonio (University of Texas, Austin) presented preliminary observations on a large-scale examination of changing conceptualizations of listening practice in the wake of the "new music," which created a perceived need for the "informed amateur" to exercise critical judgment on this newly public cultural practice, and that discussion of music should be approached from the listener's perspective, arguing that this re-configuration of the listener's role was the first step in the development of a new understanding of musical

Other papers were relevant to music. Felicity Baker (University College London) approached the Mozart-Da Ponte collaboration *Don Giovanni* from a perspective that most music historians would find perplexing, insisting that the Da Ponte libretto be examined on its own for its subtexts and rhetorical strategies, independently of the text's interactions with Mozart's musical characterizations. While this approach

yielded some interesting insights on Da Ponte's use of the term "bizzarro," this reviewer was unsure whether Da Ponte's literary decisions could be seen as having any real effect on the reception of Don Giovanni separately from the meanings imparted through Mozart's music (or indeed, those of the singers, stage directors, and so forth); it seemed perplexing to isolate one component of a work designed to operate through several media simultaneously. Paolo Cherchi (University of Chicago) analyzed a sonnet by Marino as an example of "the structural marvelous," observing that the underlying artifice of structure (more than the surprise of content) is a defining characteristic of the new Marinian aesthetic of the marvelous. Cherchi quoted Marino's maxim "in a poem words are its content and form is its meaning"-a potentially intriguing starting point for those who would look for Marinian influences in musical

A variety of "marvelous" writing strategies were explored by literary scholars such as Lisa Vollendorf (Wayne State University), who traced the specific rhetorical choices made by women writers in early modern Spain in drawing attention to topics neglected by men; Lidia Sazonova (Russian Academy of Science), who examined the deployment of Jesuit-inspired "figurative wit" at the late seventeenth-century Russian court; Thomas Cerbu (University of Georgia) traced the combination of classicizing form and Baroque wonder in the autobiographical Latin poetry of Fabio Chigi (the future Pope Alexander VII). Joachim Dyck also explored the important role of classicism in the "taming" of rhetorical practice through an emphasis on decorum and good taste in seventeenth-century humanistic German pedagogy. Jean-Claude Carron (University of California, Los Angeles) traced the use of the term "Baroque" and its historical/philosophical repercussions in twentieth-century French historiography, raising the question of whether there was such a thing as a "French Baroque," and why the answer would matter to French historical self-definition. Moving on to reflections of early modern traditions in twentieth-century philosophy, Jane Newman (University of California, Irvine) explored the permanence of an ideal of a fluid and wondrous "baroque" in Walter Benjamin's scholarship on seventeenth-century German book collections.

The common thread of wonder in these disparate topics was indeed remarkable; much as one hesitates to assign a common term to issues as geographically and topically diverse as those included in the conference, the theme of "poetry and wonder" was absolutely apposite. This third part of the Clark series demonstrated the remarkable ability of Massimo Ciavolella and Patrick Coleman in assembling scholars for creative interdisciplinary dialogue in seventeenth-century studies.

NEWS OF THE SOCIETY

From the President's Desk



The eleventh volume of 17th-Century Music gives you a good idea of the current activities of the Society and its members, as well as timely reports on many related conferences and performances. The

number of seventeenth-century papers given at the 2001 meeting of the American Musicological Society indicates a healthy cohort of researchers in the field, and the 2002 volume of the Society's journal will be colossal. All members of SSCM will appreciate the new website Mary Frandsen has created on behalf of the American chapter of the International Heinrich Schütz Society (ISG; see the minutes of the Atlanta business meeting on this same page). The Society has extended a courtesy membership in SSCM to the ISG and has itself joined Early Music America as an organizational member. We are also now listed in the International Directory of Music Organizations (2001, 7th ed.) published by the College Music Society. SSCM-L, the society's electronic newslist, has an international roster of subscribers for queries and announcements that goes far beyond the Society's membership base. Its postings form an open archive on the web at at stserv.cwis.uci.edu//archive/sscm-l/>.

The minutes of the Atlanta meeting also mention that we are exploring the West Coast for our annual conference in 2004. For future conferences, the Governing Board that takes office in April of next year will be able to consider several possible venues, including Goucher College in Maryland, Northwestern University, the University of North Carolina at both Greensboro and Chapel Hill, the University of Toronto, University of Notre Dame (perhaps for 2007), and the Longy School in Cambridge.

Under the amendment to the By-Laws approved last April, ballots for the election of new officers will be mailed in mid-August of this year. Suggestions (including self-nominations) for candidates to run for the offices of SSCM president, vice-president, secretary, treasurer, and chair of the American Heinrich Schütz Society should be forwarded to John Powell, chair of the Nominating

Committee at <john-powell@utulsa.edu> by 1 May 2002.

As approved by the membership in November of 2000, an advisory committee has begun to explore and discuss the establishment of a Web Library of seventeenth-century music in the form a) of scholarly and performing editions of scores and b) of performances of works not available on commercial recordings, both to be selected by peer review (see minutes of the Toronto business meeting in 17CM, vol. 10, no. 2, p. 9). The Library could serve as an outlet for the many scholarly editions and performances that are prepared for professional performances and collegium concerts alike and could make available a repertory of short as well as lengthy works that are not likely to appear in current print series (and some of these series face serious challenges, as Bruce Gustafson's column on p. 3 emphasizes). Imagine having the music supplements in dissertations readily available! The committee may have a recommendation and set-up guidelines for the membership to consider at the business meeting in Columbus, OH, on 1 November 2002. Anyone interested in joining this advisory group should contact me directly.

If the Society decides to proceed with a Web Library, it will commit itself to certain continuing, new expenses. This will include regular replacement of a server (or expenses for data storage), as well as modest, regular expenses for technical assistance in uploading. The Journal of Seventeenth-Century Music is also exploring a shift to a commercial server that could, among other considerations, provide readers with a search engine. This would incur first-time set-up costs and modest recurring expenses. The present Governing Board therefore foresees that some increase in annual SSCM dues is inevitable, apart from the recent increase in dues that SSCM collects from members of the Schütz Society (which is all passed on to Germany). I lightheartedly, therefore, caution the frugal to pay their membership dues for a multiple-year period (see the back page of this issue) and sincerely invite the magnanimous to think of SSCM when making tax-deductible charitable donations.

—Margaret Murata mkmurata@uci.edu

Secretary's Report

Minutes

Tenth Annual Business Meeting Society for Seventeenth-Century Music Atlanta, Georgia, 16 November 2001

I. Attendance and Minutes

The meeting was called to order by President Margaret Murata at 12:10 p.m. Forty-six members of the Society were in attendance, along with all members of the Governing Board. The minutes of the Ninth Annual Business Meeting in Toronto, Ontario, were approved.

II. Schütz Society Report

A. ISG Conference Report

Since American Heinrich Schütz Society Representative Mary Frandsen was not able to attend the International Schütz Gesellschaft (ISG) conference in Malmö, Prof. Hans Kuhn (Canberra, Australia) agreed to write a report for the SSCM newsletter (see p. 2). At the Malmö business meeting, Wolfgang Herbst was re-elected as ISG president. Frandsen has not yet received minutes of the Malmö business meeting; she will circulate them to AHSS membership via e-mail after she receives them.

B. Travel Subsidy

Frandsen moved that the SSCM provide a subsidy of \$500 every other year to enable future AHSS Representatives to attend the biennial ISG conference; Kimberlyn Montford seconded the motion. Gregory Johnston supported this idea, noting that German professional societies tend to be somewhat insular; it is good to encourage interaction with members of SSCM. Kimberlyn Montford asked about the source of this money. Frandsen explained that the supplement paid each year by AHSS Members of SSCM was a little higher than the amount SSCM passed on to the ISG in dues; the net surplus was about \$250 per year. Lois Rosow asked for a clarification of the relationship between SSCM and ISG. President Murata explained that AHSS is the American chapter of the ISG. The SSCM was formed when the AHSS voted to expand to include the entire seventeenth century, but still retain a formal link to ISG for those members who wanted it. Bruce Gustafson asked whether we should stipulate formally that the AHSS dues were paying for the proposed travel subsidy. Frandsen replied that the Board felt it was best not to partition the funds since the number of AHSS members varies from year to year. Murata pointed out additional considerations/problems: 1) ISG conference papers are by invitation only, and 2) their biennial conference overlaps unevenly with the 3-year term of the AHSS Representative; thus some representatives would have to pay to attend two conferences and others just one. JoAnn Udovich suggested that we change the term of the AHSS Representative's of-

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fice to coincide with the ISG's schedule. Frandsen's motion passed with one abstention.

C. AHSS Website

Frandsen announced the inauguration of the new AHSS website: <www.nd.edu/~music/faculty/frandsen/schutz.html> (N.B. no umlaut). Frandsen embarked on this project in part because the ISG itself has no website. The site describes the ISG, its events, conference program, etc. It also reports on activities of AHSS members, with links to abstracts read at SSCM conferences and other publications. She solicited feedback from all SSCM members.

D. Schütz at Wake Forest

Frandsen announced that she is involved in planning two Schütz events for the 2003 SSCM conference at Wake Forest: 1) a special session on Schütz studies, and 2) a participatory concert of Dresden Vespers.

E. Next Meeting

The next ISG conference will be held in Bremen, 16-19 October 2003.

III. Future SSCM Meetings

A. 2002 Princeton

Program Chair Fred Gable reported that 50 abstracts had been received (about the same as last year) and would be reviewed that afternoon; acceptance notification will be mailed in early January. He thanked the committee (Beth Glixon, David Schulenberg, and Georgia Cowart) for their work. Local Arrangements Chair Wendy Heller announced plans for special events: 1) Julianne Baird and friends will perform a spectacular concert of Venetian music; 2) Barbara Sparti will conduct a workshop in Italian dance; 3) there will be a Van Dyck show at the Princeton Art Museum; and 4) an interdisciplinary panel of Princeton colleagues will present a special session. Heller advised members to schedule their arrival for Thursday afternoon to take in the "main event" (the Baird concert, preceded by reception and dinner). Rooms have been booked at the eighteenth-century Nassau Inn, walking distance from campus; less expensive alternatives are in the works. The campus is easily accessible through public transportation from the airports of Newark, Philadelphia, and Trenton/Mercer.

B. 2003 Wake Forest

Local Arrangements Chair Stewart Carter reported on the Wake Forest meeting after President Murata announced that he had just been awarded the Monk Prize from the Historic Brass Society (see column on p. 9). Carter reported on special events scheduled so far: 1) a main concert by the ensemble Red Priest; 2) a 1620 German oratorio; 3) a tie-in to Moravian music at the restored village of Old Salem; 4) a dinner at the historic tavern in Old Salem. The Wake Forest program committee includes Beth Glixon, chair; Rebecca Harris-Warrick, and Alexander Silbiger [N.B. Andrew Walkling has since agreed to be the fourth member]. Mary Frandsen will serve ex officio.

C. 2004 La Jolla?

Murata discussed preliminary exploration for a site in Southern California. California poses problems for visitors without cars; moreover, the various universities are not situated in areas easily accessible without automobiles. Thus she is tentatively proposing La Jolla, a resort town north of San Diego overlooking the ocean, accessible via Amtrak as well as by shuttle from the San Diego airport. It has several hotels in an acceptable price range; two possible meeting sites include a private, non-profit music/ art library and a church that hosts the San Diego early music series. She asked members whether she should pursue this option, warning that without institutional support, the entire cost of the conference (including details such as harpsichord rental) would have to be borne by the registration fee; the conference would thus depend on enough people attending to keep the registration fee within reasonable limits. Giulio Ongaro offered to pursue Pasadena as a back-up plan. David Fuller voted passionately for having the meeting at La Jolla by the sea; many others voiced similar approval. Murata also suggested holding paper sessions on Thursday afternoon instead of Sunday to accommodate those returning to the east coast; members approved.

D. 2005 Northwestern?

Murata reported that, so far, Linda Austern's invitation to host the 2005 conference is still on the table.

V. Newsletter

Editor Stephen Miller announced that the latest edition of Seventeenth-Century Music was hot off the presses; advance copies could be had from him after the meeting. At 16 pages, this is the most substantial newsletter yet (he urged members to consider it not overweight but rather Rubenesque). It features concert and festival reports from Wisconsin to Innsbruck, plus obituaries for James Anthony and Claude Palisca. He urged members to send him news of their professional activities.

VII. Journal of Seventeeth-Century Music

Editor Kerala Snyder reported that vol. 6 (2000) for the first time had posted two issues; vol. 7 (2001) would have just one issue (due out in December), including an article by Shirley Thompson on Charpentier and numerous reviews. Vol. 8 (2002) will emerge in a record four issues. Snyder urged anyone with web experience to volunteer to help with HTML markup. She thanked those who had volunteered in the past, and hoped they were still willing to help. She urged members to send more articles; as an online journal, JSCM can put out as many issues per year as there are good articles to publish. She referred members to the September issue of Notes, which includes her presentation on JSCM at the Toronto meeting. Murata thanked Snyder, review editor Bruce Gustafson, and technical wizard Margaret Mikulska for their labors, and promised that anyone who volunteered to help would be assured a line in their CVs.

VIII. Treasurer's Report

Treasurer Robert Shay announced that SSCM had a reasonably strong financial position, with about \$23,800 in the bank. Expenditures yet to be deducted are those for production of the fall newsletter and ISG dues. Donations for the Alm prize have reached \$3730. There are 251 paid-up members, including 219 individuals and 32 institutions; 40% also are members of AHSS. Shay urged members to pay their dues, and reminded them that they would be dropped from the membership list if they had not

paid dues for 2 consecutive years. Kerala Snyder requested that the Treasurer email those who were in danger of being dropped. [N.B. These have been notified via post.]

IX. President's Report

A. Directory

President Murata announced that the membership directory would be disseminated electronically in MS Word; anyone whose system could not accommodate this format could contact Treasurer Shay to get a hard copy. Anyone wishing his or her information not be made public should also contact Shay.

B. Elections

Murata reminded members that we voted in a new election schedule at Lancaster. Ballots will be mailed before 25 August 2002 for election in October. The nominating committee (John Powell, chair, Louise Stein, Stephen Miller) is accepting nominations (including self-nominations) possibly until June. [N.B. Deadline was later established as May 1.] (See the Call for Nominations on p. 8.)

C. Web Site

The SSCM web site is languishing, due to server problems; John Howard promises that it will be updated before the end of the year (2001).

D. Web Library of Scores and Recordings

Murata thanked those who had volunteered for the advisory committee and promised to contact them soon. She had just returned from Russia, where the idea of the web library was received very enthusiastically.

E. Other

The Board approved having the SSCM join Early Music America and submit a listing for the International Directory of Music Organizations published by the College Music Society. Murata reported that Susan Mina Agrawal had won the first Irene Alm Memorial Prize at the Lancaster SSCM conference; details appear in 17CM, vol. 11, no. 1, p. 10. She thanked Local Arrangements Chair Bruce Gustafson for a spectacular meeting in Lancaster, PA.

X. New Business

Warren Stewart announced a conference 15-16 November 2002 at Grace Cathedral in San Francisco celebrating the birth of Chiara Margarita Cozzolani; it will feature a concert of Milanese Vespers. He also announced the Berkeley Early Music Festival in June. Murata reminded members about the Biennial Baroque conference in Spain and the congress of the International Musicological Society in Belgium in August. Jeffrey Kurtzman thanked all the officers and editors for their hard work.

XI. Announcement of next meeting

The next SSCM business meeting will take place at the 2002 AMS meeting in Columbus, OH. The meeting was adjourned at 1:02 p.m.

—Jennifer Williams Brown jewn@mail.rochester.edu

SSCM Tenth Annual Conference, 2002

Princeton University Princeton, New Jersey

Preliminary Schedule and Program (subject to change)

Thursday, 4 April

	Thursday, 4 April
2:00 рм-6:30 рм	Registration at Nassau Inn
2:00-5:00 рм	Tours of Scheide Library (pre-registration required)
6:30 рм	Reception (light supper) in Woolworth Center of Musical Studies, lobby
8:00 рм	Concert: "Venetian Extravaganza," with Julianne Baird and others, Richardson Auditorium, Alexander Hall
	Friday, 5 April
9:00 am-5:00 pm	Registration, Taplin Auditorium Lobby, Fine Hall
9:00 am	Welcome and Greetings
9:15 am	VIEWING VENETIAN OPERA, Ellen Rosand (Yale University), Chair Giulio Ongaro (University of Southern California), "'E pur io torno qui': Sixteenth-Century Literary Debates, the Audience's View, and the Interpretation of Poppea"
	Jennifer Williams Brown (University of Rochester; Eastman School of Music), "Out of the Dark Ages: Editing Cavalli's Operas in the Post-Modern World"
	Louise Stein (University of Michigan, Ann Arbor), "Opera in the 'Atascadero': Seventeenth-Century Spanish Views on Opera, Politics, and the Pleasures of Venice"
	Mauro Calcagno (Harvard University), "Word and Image in Seventeenth-Century Venetian Librettos: The Frontispiece as Operatic Emblem"
12:45 рм	Luncheon and Special Meeting
2:30 рм	Civic Musics, Jonathan Glixon (University of Kentucky), Chair Jeffrey Kurtzman (Washington University), "Civic Identity and Civic Glue: Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries"
	Gregory Barnett (University of Iowa), "Lo stile accademico? The Late Seventeenth-Century Esperimenti d'esame of the Bolognese Accademia Filarmonica"
	Marc Vanscheeuwijck (University of Oregon), "Giovanni Paolo Colonna and Petronio Franceschini: Building Acoustics and Compositional Style in Late Seventeenth-Century Bologna" Barbara Sparti (Rome, Italy), "Hercules Dancing in Thebes, in Pictures and Music"
8:00 рм	CONCERT: "Capricious Idolatries: Exoticism in Seventeenth-Century Music and Dance," with choreographies by Barbara Sparti, Dorothy Ohlsson, and Mark Mindek
	Saturday, 6 April
9:00 ам-5:00 рм	Registration, Taplin Auditorium Lobby, Fine Hall
9:00 am	NORTHERN EUROPE, Kerala Snyder (Professor emerita, Eastman School of Music), Chair Stewart Carter (Wake Forest University), "An Italianate <i>Oratorio latino</i> for the Electoral Court of Mainz: Daniel Bollius' Repraesentatio on the Nativity of John the Baptist"
	Michael Burden (New College, Oxford University), "'Sharpers, beaus, the very cits': The Wits' Expectations of the Players in Purcell's Fairy Queen"
	Arne Spohr (Musikhochschule Köln, Germany), "The Hamburg Ratsmusik and Its Repertoire: Johann Schop's Erster Theil Neuer Paduanen (1633/1640)"
1:30 рм	Dramatic Music in Florence, Rome, and Venice, Massimo Ossi (Indiana University), Chair Nina Treadwell (Grinnell College), "She Descended on a Cloud 'From the Highest Spheres': Florentine Proto-monody alla Romanina"
	Susan Shimp (Yale University), "Andromache, Dido, and the Mother of Euryalis: Seneca's Legacy in Domenico Mazzocchi's Virgilian Laments"
	Tim Carter (University of North Carolina, Chapel Hill), "Constructing a Stemma of Monteverdi's Combattimento di Tancredi e Clorinda"
4:00 рм	PANEL DISCUSSION, "A Feast for Eye and Ear: Sound, Space, and Image in Seventeenth-Century Europe"

Moderator: Wendy Heller (Princeton University); Panelists: Patricia Fortini Brown, Thomas Kaufmann, and John Pinto

(Department of Art and Archaeology, Princeton University)

SSCM Anniversary Banquet at Prospect House

Princeton Art Museum, Tour of Van Dyck Exhibit and Wine Reception

6:00 pm

7:45 рм

continued on next page

9:00 AM

THE FRENCH CONNECTION, Antonia Banducci (University of Denver), Chair

Roger Freitas (Eastman School of Music), "A Virtuoso Performance: Atto Melani's L'Relationship to the French Court" Lisa Chensvold (University of North Carolina, Chapel Hill), "From Ercole amante to L'Hercule amoureux: Translating Cavalli" Rebecca Harris-Warrick (Cornell University), "Staging Venice"

Carol Marsh (University of North Carolina, Greensboro), "Dancing Venice: The Forlana in France"

Getting to Princeton...

The registration form, travel and lodging recommendations, and other information related to the Princeton conference were sent to SSCM members under separate cover. This material is also available on the web at www.princeton.edu/~wbheller/sscm.htm, including a printable registration form.

N.B. A reduced price on registration is available until 20 March.

Nominees Welcome for SSCM Board

The Nominating Committee (John Powell, chair, Louise Stein, Stephen Miller) urges SSCM members to submit nominations for the election of the Governing Board to be held later this year. The positions to be filled, all for three-year terms, include:

President Vice-President Secretary Treasurer Schütz Society Representative

Names of nominees must be received by 1 May 2002, and ballots will be mailed to members by 25 August 2002. Self-nominations are invited. Please submit your nominations to John Powell via post to

John S. Powell School of Music Univ. of Tulsa 600 S. College Tulsa, OK 74104-3189

or via email to <john-powell@utulsa.edu>.

Board Proposes Honorary Membership Category

t its meeting of 15 November 2001, the SSCM Governing Board discussed establishing a new membership category of Honorary Member, intended to recognize senior scholars and performers who have made outstanding contributions to the study and presentation of seventeenth-century music. This requires an amendment to the By-Laws. Unlike Honorary Members of the American Musicological Society, who must be "long-standing members" of AMS, individuals chosen for the SSCM category need not have been members of SSCM.

Article VI, section 1 of the By-Laws states that the "By-Laws may be amended by a two-thirds (2/3) vote of the members present at any regular or special meeting of the Society." Therefore the president is calling a special meeting to be held during the otherwise informal luncheon at the SSCM conference in Princeton, New Jersey on Friday, 5 April 2002, for the membership to vote on the proposed amendment as indicated below.

The complete text of the By-Laws of the Society is available on the Society's homepage at <www.sscm-jscm.org> (updated 2002) and in vol. 9, no. 1 (1999) of 17th-Century Music (which does not reflect last year's amendment of Article V, Section 1). A copy may be requested from the Secretary of the Society. Public comment on the SSCM-L electronic discussion list <sscm-l@uci.edu> prior to March 31 is welcome; comments may also be sent to any member of the Governing Board.

[Current]

ARTICLE ONE Membership

3. There shall be four categories of membership in the Society: Institutional, Individual, Retired, and Student.

[Proposed]

ARTICLE ONE Membership

- 3. A. There shall be five categories of membership in the Society: Institutional, Individual, Retired, Student, and Honorary.
- B. Honorary members shall be elected by unanimous vote of the Governing Board. They shall be retired scholars and performers who have made outstanding contributions to the study and presentation of seventeenth-century music and shall be exempt from paying membership dues.

Any member of the Society in good standing may recommend a candidate for honorary membership to the Nominating Committee, who will determine suitable candidates and assemble dossiers to be forwarded to the Governing Board for consideration.

Charpentier Featured in Journal

The Journal of Seventeenth-Century Music announces the publication of vol. 7, no. 1 (2001) at <sscm-jscm.org/jscm>. Contents include:

- Shirley Thompson, "Reflections on Four Charpentier Chronologies"
- Franco Bruni, Stampe musicali italiane alla cattedrale di Malta, reviewed by Anne Schnoebelen
- Robert Shay and Robert Thompson, Purcell Manuscripts: The Principal Musical Sources, reviewed by Rebecca Herissone
- Tim Carter, Music, Patronage, and Printing in Late Renaissance Florence and Monteverdi and his Contemporaries, reviewed by Kelley Harness

- Jukka Sarjala, Music, Morals, and the Body: An Academic Issue in Turku, 1653-1808, reviewed by Inna Naroditskaya
- Rudolf Rasch, ed., Vingt et une suites pour le clavecin de Johann Jacob Froberger et d'autres auteurs, reviewed by Bruce Gustafson
- Melchior Franck, Paradisus Musicus, ed. Martin Philip Setchell, reviewed by Arne Spohr
- Jordi Savall and Le Concert des Nations, Henry Purcell, The Fairy Queen & The Prophetess: Orchestral Suites, a CD reviewed by Andrew R. Walkling
- Bruce Gustafson, "Briefly Noted"

Shay and Colfe Win 2002 Duckles Award

Robert Shay and Robert Thompson have received the 2002 Vincent H. Duckles Award from the Music Library Association (covering publications from the year 2000) for their book *Purcell Manuscripts: The Principal Musical Sources* (Cambridge and Yew York: Cambridge University Press, 2000). Robert Shay, the Treasurer of SSCM, is Academic Dean at the Longy School in Cambridge, Massachusetts. Robert Thompson is Head of General Studies at Colfe's School in London. The Duckles Award is given annually to "the best book-length bibliography or other research tool in music." A review of this book appears in the latest *JSCM* (see to the left).

Treasurer's Report

Fiscal Year: 1 January 2001 – 31 December 2001

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2001 REVENUES		
Dues/Subscriptions/Back-Issue Sales	\$ 6,110.00	
Donations	3,880.00	
Conference Income/Book Exhibit	807.73	
Interest Income	255.93	
Bank Adjustment	21.30	
Total Revenues	\$11,074.96	
2001 EXPENDITURES		
Conference – Special Expenses	1,200.00	
Newsletter Printing and Postage	568.89	
ISG Dues for 2000	1,808.86	
2000 Student Prize	79.86	
Journal	0.00	
Website	69.95	
Office Supplies	48.68	
Postage	31.54	
Bank Fees	26.30	
Total Expenditures	\$3,834.08	
TOTALS		
2000 Year-End Balance	17,106.97	
2001 Revenues	11,074.96	
2001 Expenditures	(3,834.08)	
Total	\$24,347.85	
SSCM BANK BALANCES AS OF		
31 DECEMBER 2001		
Checking	\$13,861.65	
Business Treasury Index	\$ 10,486.20	
Total	\$ 24,347.85	

Robert Shay, Treasurer
1 March 2002

CARTER AWARDED HBS MONK PRIZE

The Historic Brass Society (HBS) presented Stewart Carter with its Christopher Monk Award for 2001, on 16 November 2001 at the American Musicological Society Meeting in Atlanta, Georgia. The Monk Award is an annual prize that honors scholars, performers, teachers, instrument makers, curators, instrument collectors and others who have made significant and life-long contributions to the early brass field.

Carter is Professor of Music at Wake Forest University, editor of the HBS Journal, editor of the HBS book series Bucina, and author of important articles and books on a broad range of topics including seventeenth-century theory and ornamentation, as well as organological and historical studies on the trombone, performers, and brass repertoire. (Many in the field would love to see a reprint of his 1997 Performer's Guide to Seventeenth-Century Music.) Carter is also an active performer on early trombone and Renaissance wind instruments and co-director of the HBS Early Brass Festival. The HBS presentation also noted that he "has helped bring a large body of research to the intellectual community and also encouraged a wide range of young scholars to publish their work."

The Christopher Monk Award, established by the Historic Brass Society in 1995, bears the name of the well-known instrument maker, scholar, teacher, and performer, who was among the greatest advocates for early brass music.

Venetian-Opera Studies continued from page 2

the development of opera in Venice; Pirrotta challenged received wisdom on the definition of "Venetian opera," which he regarded as both too restrictive and too broad. He noted that Venice was not the only destination of these companies and that many of the so-called characteristic "Venetian" elements—small orchestras, interchangeable plots, conventional characters—were more likely the result of constraints of traveling than anything inherently Venetian, arguments that he himself continued to explore and that were pursued energetically during the following decades, by the next generation, those who began publishing in the '60s and '70s.

These were remarkable decades for the development of Venetian-opera studies: for the first time since the seventeenth century listeners could actually hear an opera by Cavalli. Indeed, the first modern performances took place almost simultaneously in England and the US in 1967, with Raymond Leppard's Ormindo at Glyndebourne and Erismena at Berkeley directed by Alan Curtis. Both operas were subsequently recorded (the BBC produced an Erismena in English at around the same time). The same decades saw the completion of a number of doctoral dissertations on Venetian-opera topics. Although his was famously not one of them, it was at this point that the young Thomas Walker appeared on the stage. Walker's unfinished dissertation, which began as a study of the anonymous manuscripts in the Contarini Collection and became the latest, and most accurate, of the annotated chronologies of Venetian opera, has probably enjoyed wider circulation and influence than most completed theses in this area. It stands behind a series of highly significant articles, two of them collaborations with another major newcomer to the Venetian operatic arena in the '70s, Lorenzo Bianconi. Published in 1975 and 1984, these two articles changed the face of the field, and their implications are still being played out in the literature. Like much of their authors' other work, these articles question generally held assumptions regarding the nature of "Venetian opera." On the one hand, they attempted a more historically accurate view of the first years of operatic activity in Venice, dominated by traveling companies, which were also responsible for the dissemination of opera throughout the Italian peninsula; on the other they documented with concrete precision the nature of the distinctions between Venetian operas and those produced in other Italian centers, demonstrating the ways in which the meaning of music drama was affected by social, political, and economic context.

Scholarship of the '70s and '80s was marked by archival discoveries in several areas. Notable in biography were Carl Schmidt on Cesti in 1974 and Jane Glover on Cavalli in 1978. Peter Jeffery studied Cavalli's autographs in 1980, while Eleanor Selfridge-Field's work with contemporary Venetian writings on music refined the chronology. Edward Rutschman's 1979 dissertation on the Cavalli-Minato operas represents work on individual composers and librettists, while theater repertories were studied by Glover (Sant'Apollinare) and Harris Saunders (San Giovanni Grisostomo). Paolo Fabbri, among others, explored aesthetic questions, such as text-music relationships and the development of dramaturgical conventions. The '70s and '80s also saw the proliferation of performances Glyndebourne, the Wexford Festival, Brussels, Amsterdam) and recordings (René Jacobs's recordings of Cavalli's Giasone and Cesti's Orontea). These decades also saw the publication of the first performing editions (Leppard's versions of Cavalli's Ormindo, Calisto, and Egisto, William Holmes's edition of Cesti's Orontea) and two series of facsimiles that included scores of Venetian operas, the Garland series under Howard Brown and the Ricordi series Drammaturgia veneta.

Much of the research of the '70s and '80s, including my own contributions, was summarized in my *Opera in Seventeenth-Century Venice: The Creation of a Genre* (1991), the title of which carefully skirted the issue of the "Venetian" in opera, using Venice as a geographical locus rather than as a descriptive term and thereby accepting the argument that opera was Venetian merely by virtue of having been created and performed in the theaters of that city—however much local color it may have taken on in the lagunar setting.

In the decade since the publication of my book, the field of Venetian-opera studies has expanded in various interesting ways, stimulated by a host of new bibliographical tools—chief among them the Sartori census catalogue of opera librettos (1990-94), the Irene Alm catalogue of the UCLA libretto collection (1992), the Marinella Laini catalogue of the Zeno libretto collection in the Biblioteca Marciana (1995), and the relevant volume of the Teatri del Veneto (Venezia: Teatri effimeri e nobili imprenditori) by Mancini, Muraro, and Povoledo (1995).

Indeed, as of 2002 the field of Venetian opera studies looks remarkably like a cross section of modern musicology, representing a number of distinct but interdependent approaches, some of them more traditional, others influenced by contemporary trends in the field as a whole. I see these as falling into three general categories: archival, contextual, and analytical studies—though of course, in-

dividual scholars have hardly limited themselves exclusively to one or another of these approaches.

Archival research received an enormous boost from the remarkable research firm of Glixon and Glixon (Beth and Jonathan). In a stunning series of articles, and with many more in the wings, the Glixons together and Beth herself have provided new information on theaters, singers, contracts, schedules, stage designs, costumes, and many other topics, some of them never considered before; they have deepened and refined our understanding of the economics and politics of Venetian opera production. Many of the assumptions of previous research (including my own)regarding singers' salaries, probable casts, theater financing-must now be revised according to the new information provided by the Glixons.

Although Venetian culture has long been of interest to historians seeking to understand the reasons why opera developed as it did, new emphasis has recently been placed on uncovering the ways in which the art conveyed cultural/political messages. Research on the influence of various intellectual currents, especially those of the Accademia degli Incogniti, on the subject matter and treatment of opera librettos has recently broadened to include issues of gender in the work of Wendy Heller. From a perspective developed in recent feminist scholarship, she has uncovered striking evidence of the importance of such issues within the culture that supported opera in Venice, and she has shown how these were played out in the repertoire itself. Demonstrating the ways in which culture and works illuminate one another reciprocally, Heller makes clear that in the context of our heightened awareness of such issues, these works, with their powerful female characters, crossdressed men and women, and castrato heroes, demand gender-sensitive interpretation.

The expanded cultural context and new meanings identified by Heller (and others) are reflected not only in librettos, but in the music as well, by the ways in which the settings of particular textual passages heighten or obscure their meaning. The contribution of musical analysis to the perception of meaning is demonstrated in Eric Chafe's Monteverdi's Tonal Language (1992). Building on ideas first explored by Carl Dahlhaus, Chafe establishes an elaborate analytical system based on the interlocking concepts of mode, system, and hexachords as derived from Kircher, Heinichen, and others. Although his theoretical method has been criticized as anachronistic, his analyses of hexachordal shifts between sharper and flatter areas have

continued on next page

nonetheless illuminated the mechanics of meaning in Monteverdi's operas—and, by extension, those of his followers. Another analytical method, which draws on contemporary linguistic theory, in particular the subfields of pragmatics, deictics, and speechacts, in conjunction with semiotic and narrative theories relevant to spoken theater, has recently been developed by Mauro Calcagno to investigate the performative aspects of Monteverdi's and Cavalli's dramatic language.

In a field as healthy and important as this one, dealing from many possible angles with the institutionalization of the genre we know as opera, whose masterworks are regularly performed and recorded by major ensembles in major operatic centers, one lacuna is particularly glaring: musical editions. Aside from the few facsimiles and performing editions mentioned above, and Curtis's more recent editions of Monteverdi's Venetian operas, no suitable editions are available, either for performance or for study. The consequence is that these crucial operas are absent from the critical canon. The unavailability of scores for study restricts the field to specialists. While the idea of a Collected Edition, say, of Cavalli's operas may be unfeasible, or even unnecessary, editions of some of the masterpieces of the seventeenth-century repertory would certainly be welcome. Only then will it be possible for these works, crucial to the establishment of the genre, to become part of the larger discourse on opera.

Since her 1971 Ph.D. dissertation on the early operas of Cavalli, Ellen Rosand has written numerous articles on opera and singers in Venice, in addition to her book on Venetian opera for the University of California Press (1991). She has served as president of the American Musicological Society (1993-94) and chair of the Department of Music at Yale University (1994-99). She is currently a vice-president of the International Musicological Society. She will chair the opening session, "Viewing Venetian Opera," for the SSCM annual conference on 5 April.

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New Study Group for Early Modern Catholicism

In 1999 several scholars of Early Modern Catholicism decided to create an organization for the exchange of ideas related to global issues in a variety of fields during the early modern period (defined as the fourteenth through eighteenth centuries) on an interdisciplinary and non-confessional basis. At that year's Sixteenth-Century Studies Conference in St. Louis, an introductory meeting was held, and each year since the annual meeting has taken place at the same conference. Since this inception of the Society for Early Modern Catholic Studies, the group has grown from a core of about 35 members to an e-list with well more than 100 signatories and has now instituted a dues structure for full membership.

The Society for Early Modern Catholic Studies is committed to furthering an understanding of Catholic issues in the early modern world and the cities, regions, and countries that remained predominantly Catholic or were divided between Catholics and Protestants or Catholics and non-Christian peoples. The research focus of the Society is neither limited to Europe nor to a particular academic discipline, and the Society itself has no religious affiliation.

Membership is open to scholars in all fields of early modern studies and to all levels of post-bachelor's degree academic standing. Dues, in the amount of \$10.00 per year, cover an annual reception and administrative costs. The annual reception is held at the Sixteenth-Century Studies Conference. The Society sponsors panels at the annual Renaissance Society of America and Sixteenth-Century Studies conferences.

The Society has an electronic discussion list, generally low-volume. To subscribe, send an email message to <lyris@lyris.unc.edu>. Leave the subject line blank, but include the message, "subscribe emcathstudies (yourfirstname) (yourlastname)".

For further information, write to Tom Mayer <himayer@augustana.edu>, President, or Kathleen Comerford <kcomerfo@gasou.edu>, Secretary/ Treasurer. Questions regarding the e-list should be addressed to Lance Lazar <lazar@email.unc.edu>.

Konzerte. Bach's five-part motet Jesu, meine Freude formed the conclusion.

The morning of 5 October was filled with four papers presented under the chairmanship of the Lund musicologist Greger Andersson, who has just published a Musikgeschichte Nordeuropas (Metzler). Klaus-Peter Koch (Bergisch Gladbach), a specialist on the musical traditions of Eastern Europe, presented his research into the holdings of older music in three libraries in former East Prussia (Elbing, Danzig, and Königsberg), which clearly document the crucial influence of the Middle German Protestant composers, Schütz in particular, in these port cities on the Baltic. Andreas Waczkat (Rostock) gave a survey of parody masses in the Protestant tradition, most of them Kyrie-Gloria pairs, and discussed the extent to which composers followed their models. In particular, he examined a "Missa ad imitationem Lobe den Herren H. Schützen," and suggested that it might be by Schütz himself, while speakers from the audience remained skeptical in that respect. Marion Lamberth, a doctoral student from Lund, approached the St. Matthew Passion by Schütz with the instruments of modern analysis and found parallels in range and modality between the beginning ("anticipation") and the latter half of the work ("realization"). The last speaker, Walter Werbeck (Greifswald) took up Schütz's position between the pure contrapuntal style, where all voices are equal and move independently, and the "concerto" style derived from Gabrieli, where the bass line is the determinant of harmonic progression and other subordinate voices often move in parallels. In his preface to Geistliche Chormusik Schütz postulated a division which in practice was no longer maintained, not even by himself. Although the title of the paper was "Zum Concerto-Satz bei Schütz und Bernhard," time did not allow the speaker to give the latter more than a cursory glance. In the afternoon, most participants visited the newly expanded Royal Library in Copenhagen and were given a glimpse of its rich treasures of musical manuscripts. After another choir rehearsal, the evening program documented the "emancipation" of instrumental music in Schütz's time with sonatas, variations, and dances by Schütz's Italian and German contemporaries, presented by the virtuoso ensemble Baroque Fever (Peter Spissky and Bjarte Eike, violins, Allan Rasmussen, harpsichord).

The morning of 6 October was taken up by another rehearsal and the Annual General Meeting, at which Wolfgang Herbst was reelected as President, and a preview was given of the next two meetings: an Arbeitstagung devoted to the special problems that amateur singers and players may encounter when attempting historically informed performance of seventeenth-century music (Brandenburg an der Havel, 12-15 September 2002), and a full conference in Bremen 16-19 October 2003. The afternoon started with a concert at Malmöhus Slott by an ensemble from the province of Skåne called Mare Balticum, which tries to recreate the tradition of sixteenth- and seventeenth-century town musicians-down to the colorful uniforms. Although the bulk of the program was instrumental, there were quite a few vocal items, including Meine Seele by Schütz. Then the conference was bussed to the city of Lund, where the Department of Musicology opened its doors cautiously-security seems to be a high priority in university buildings-for a further presentation of papers in a lecture room strangely deficient in working audio equipment. This time it was the turn of three composers from along the Baltic Sea, who all to some degree showed Schütz's influence. Toomas Siitan (Tallin) dealt with Johan Valentin Meder, who at one time was active in all of the large trading cities on the Baltic Sea; in particular, he focused on Meder's St. Matthew Passion (Riga, 1700/01), which showed that Lutheran orthodoxy was now compatible with Pietist sensibility and operatic expressiveness and sensuality. Danuta Popinigis (Gdansk) talked about Daniel Jacobi, a Silesian who in 1644 became a citizen of Danzig (as it was then called) and later produced a series of cantatas, both in German and Latin, where soli, vocal duets, and instrumental parts took turns. Lars Berglund (Uppsala) examined works of Christian Geist, a Mecklenburger by birth, for the Swedish court around 1670-75. Apart from occasional pieces for weddings and accessions, he wrote church cantatas for feast days, especially Christmas and Easter (here Schütz's influence is palpable), and settings of Latin religious poems, which owe more to Italian models. In one example, Orietur sicut sol, Berglund demonstrated Geist's use of aria-influenced melodic lines within a contrapuntally conceived framework.

After a further rehearsal, the final participatory concert under Peter Wallin took place at St. John's. The program offered interesting comparisons, including two Schütz settings of Psalm 136 (one for four four-part choirs and basso continuo [SWV 32], the other for one five-part choir, two four-part choirs, trumpets, drums, and continuo [SWV 45]) and two settings of Vater unser (Schütz's from Symphoniae Sacrae III [SWV 411] and Vincenzo Albrici's for the Swedish court for five-part choir and a rich complement of strings). Other items were Schütz's setting of Psalm 84 from the Psalmen

Davids (SWV 29), the hymn "Komm, heiliger Geist" (SWV 417), and the wedding anthem "Freue dich des Weibes deiner Jugend" (SWV 453). The farewell banquet after the concert was musically enriched by the versatile Uppsala early music group La Primavera, which also contributed significantly to the festive church service at the magnificent St. Petri church the next morning. A fair number of participants continued to Helsingborg in the afternoon to hear a reconstructed organ at St. Mary's.

It was encouraging to see what a comparatively small number of Schütz enthusiasts can achieve, and it was gratifying to hear of regular choral workshops that will ensure that the Swedish section will remain alive and recruiting new members. Their president, Birgit Lindkvist Markström, and her collaborators had reason to be pleased with the outcome of the conference.

Society for Court Studies

The Society for Court Studies invites those with interests in music and musicmaking at early modern courts to consider joining this young research organization. The Society, founded in London in 1995, seeks to promote scholarship on courts and court culture from a variety of perspectives and to facilitate exchanges across boundaries of disciplinary and national specialization. To that end, the Society sponsors a variety of court-related conferences and regular seminars and publishes The Court Historian, a twice-yearly journal which includes not only substantial articles, but also reviews of books; work-in-progress reports; accounts of past and future conferences; extensive notices of court-related publications, exhibits, sales, acquisitions, concerts, and compact discs; and special features such as reports from royal palaces and surveys of court archives. The journal, now in its sixth year, has already featured several articles on court composers.

For further information, visit the Society's site at <www.courtstudies.com>; membership for scholars in the US and Canada is through the affiliated North American Society for Court Studies, based in Boston (e-mail: northamerica@courtstudies.com), and costs \$40 annually. Besides supporting the work of the main Society, the North American branch organizes its own scholarly conferences and runs seminar series at the Newberry Library in Chicago and at the Massachusetts Center for Renaissance Studies in Amherst.

IRENE ALM MEMORIAL PRIZE FUND Donors

The Society for Seventeenth-Century Music gratefully acknowledges the contributions of the following individuals who have contributed to the Irene Alm Memorial Prize Fund, through 21 February 2002.

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We have made every effort to present this list as completely and accurately as possible, but mistakes do sometimes occur. If your donation is not correctly reflected here, please contact Margaret Murata or Robert Shay, so that future lists can be amended.

Evensong in the Restoration

by Richard Quinn

n Saturday, 13 October 2001, St. Mark's on-the-Campus Episcopal Church in Lincoln, Nebraska, and the local Ockeghem Foundation hosted an all-day Historical Evensong Conference. The conference, aimed at the general public, considered the cultural and religious contexts of the English Restoration period and their implications for contemporary experience of the Evensong service. The day concluded with a celebration of Evensong as it might have been performed in a large London church in 1690.

Conference presenters focused on four aspects of the Restoration period: architecture, Anglican spirituality, music, and poetry. Dr. Rumiko Handa, Associate Professor of Architecture at the University of Nebraska, spoke on "Sir Christopher Wren and the Architecture of London Churches," noting two factors that made Wren's vision for the "new" St. Paul's Cathedral possible—the Great Fire in 1666, which destroyed the earlier cathe-

dral (as well as dozens of other London churches) and the influence of Inigo Jones and Palladian architecture. Fr. Michael Tan Creti, Rector of All Saints Episcopal Church in Omaha ("Summer in December: The Restoration of Humanity in Anglican Spirituality"), addressed the unique contributions of Thomas Traherne (1637-1675), a priest and contemplative poet, as reflected in his Centuries of Meditations. Dr. Quentin Faulkner, Larson Professor of Music at the University of Nebraska ("Ideas about Music in Restoration England"), explored three aspects of Restoration music: cosmic harmony, Puritanism, and music as entertainment. The final speaker, Dr. Robert Stock, Professor of English at the University of Nebraska ("Poets Against the Enlightenment"), discussed how the works of Thomas Browne, John Dryden, Alexander Pope, and Isaac Watts all in various ways reject the influence of the Enlightenment.

The conference concluded with a festive celebration of Evensong using the liturgy of the 1662 edition of the Book of Common Prayer. The officiant was Fr. Donald Hanway, Rector of St. Mark's. He was assisted by the choir of St. Mark's, directed by Quentin

Faulkner, by Dulces Voces, a Lincoln-based semi-professional vocal ensemble, and by instrumentalists. The organist was Mary Murrell Faulkner.

Because of the abundance of historical documentation, it is possible to reconstruct the service of Evensong as it might have been performed in London churches during the Restoration period. The celebration at St. Mark's used Preces and Responses by Thomas Tallis; a double Anglican Chant for Psalm 70; settings of two canticles, the Magnificat and the Nunc Dimittis, from the Evening Service in B-flat by Henry Purcell; and two verse anthems by Purcell, "Rejoice in the Lord Alway" and "Praise the Lord, O Jerusalem." The elaborate and elegant choral settings, accompanied by organ and strings, correspond with the kind of musical grandeur that would have been heard during the Restoration in the Chapel Royal at Whitehall Palace, London. During an hour of splendid music and liturgy, the conference participants were able to share the richness and texture of Anglican worship during the Restoration.

ARTIS MUSICAE PERITI

RICHARD BENEDUM has been recognized with two recent honors: an appointment to the Alumni Chair in the Humanities (an endowed chair) at the University of Dayton for 2001-2005 and the Ovation Award from Ohio's Vocal Arts Network. He has also received a grant from the Ohio Humanities Council to direct an interdisciplinary institute for teachers, summer 2002.

GEORGIA COWART is completing a year of research leave funded by the NEH for a project entitled "Louis XIV and the Politics of Art: The Ballet as Political Propaganda and Utopian Protest, 1650-1721." Her "Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opéra" is just out in *Journal of the American Musicological Society* 54 (2001): 265-302.

MICHAEL Dodds has received a Fulbright Fellowship for study in Italy during a sabbatical for 2002-2003. He will be expanding his dissertation, "The Baroque Church Tones in Theory and Practice," into a book.

DAVID DOLATA has been appointed as Director of the Graduate Program in Music at Eastern Washington University and has won there a 2002 Faculty Research Grant in support of his recording of music by the French Baroque lutenist Anne Bocquet on the label Ars Femina. He also provides theorbo continuo on that label's two most recent CDs, Remembrance, Three Centuries of Cello Music by Women and Isabella Leonarda, The Muse of Novara. Last year he gave concerts in Louisville, KY, with Mary Anne Ballard, SSCM member STEVEN PLANK, and Jack Ashworth, and in Spokane, WA, with soprano Janet Youngdahl.

RAYMOND ERICKSON was recently decorated with the Officer's Cross of the Order of Merit (Bundesverdienstkreuz 1. Klasse) of the Federal Republic of Germany for contributions to furthering German-American collaboration in scientific and scholarly research. He has also just completed his term as President of the Alexander von Humboldt Association of America. (SSCM members interested in research support programs of the foundation may consult the website at <www.humboldt-foundation.de> and read the summary in 17CM, vol. 10, no. 2, p. 12.)

ALEXANDER FISHER completed his Ph.D. requirements last summer with the dissertation "Music in Counter-Reformation Augsburg: Musicians, Rituals, and Repertories in a Religiously Divided City" (Harvard, 2001) and now has an edition out as well: Rudolph di Lasso, Virginalia Eucharistica (1615), Recent Researches in the Music of the Baroque Era, 114 (A-R Editions, 2002).

DEBORAH Fox announces the formation of a new seventeenth-century ensemble, Pegasus, which specializes in Italian music. Fox performs on archlute, theorbo, and baroque guitar, and is joined by Rachel Evans and Boel Gidholm, violins, Christopher Haritatos, cello, and Richard Kolb, also on plucked string instruments. The group has several concerts contracted for the spring and early summer in the Rochester, NY, area. For more information contact Fox at (585)442-3990 or <dfox3@aol.com>.

Mary Frandsen received an ACLS Fellowship for the 2001-2002 academic year to support work on her book, Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden. In June 2001 she presented a lecture, "Liturgical Life in Leipzig at the Time of Bach," at the Region V Convention of the American Guild of Organists. In December she spoke to undergraduates at St. Mary's College (South Bend) on the topic "Why Spend Time in a Dusty Archive? What Archival Research Can Reveal about Music History."

A publication by ROGER FREITAS has just won the 2001 Westrup Prize, awarded annually to the best article in Music and Letters, as selected by that journal's editorial board (Jacqueline Waeber shared the award): "Singing and Playing: The Italian Cantata and the Rage for Wit," Music and Letters 82 (2001): 509-42. He will also be giving a paper, "Sex without Sex: An Erotic Image of the Castrato Singer," at a conference this April co-hosted by the UCLA Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library. The conference is titled Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour.

A longer version of Thomasin LaMay's paper "Madalena Casulana: My Body Knows Un-heard of Songs," heard at the AMS-Atlanta meeting, has just appeared in Gender, Sexuality and Early Music, ed. Todd Borgerding (Routledge, 2002), 41-71. She also presented "Re-sounding Chloris: Madalena Casulana and the Myth of Flora and Flowers" at Music, Myth and Magic, a conference co-hosted by the Newberry Library and Northwestern University, 21-24 February 2002.

James Leve has received a Fulbright Junior Scholar Research Fellowship for 2002; he will be located in Bologna, and his project focuses on comic opera there in the seventeenth century. In addition to his research he will conduct two seminars on Baroque comic opera at the Università di Bologna. In February he will present a revised version of the paper he gave at the Franklin & Marshall SSCM meeting to the AMS New England Chapter Meeting under the new title "Alessandro Stradella's Milo, Pollione, and Trespolo: the Evolution of the Basso Buffo Role in the Seventeenth Century."

Susan G. Lewis was appointed to a tenure-track position at the University of Victoria in July 2001. She also received a grant from the Renaissance Society of America and has been awarded a fellowship for summer 2002 from the Herzog August Bibliothek to complete research for a study of madrigal printing, ca. 1580-1640.

In 2001 BUFORD NORMAN brought out both an article and a book: "Racine, 1674, and the 'Querelle d'Alceste,'" in Classical Unities: Place, Time, Action, ed. Erec R. Koch, Biblio 17, no. 131 (Tübingen: G. Narr Verlag, 2001), 251-62, and Touched by the Graces: The Libretti of Philippe Quinault in the Context of French Classicism (Birmingham, AL: Summa Publications, 2001).

Anne Schnoebelen has been serving as Interim Dean of the Shepherd School of Music, Rice University, from January 2002.

Directed by Warren Stewart, the group Magnificat has released the first of a series of recordings of music by Chiara Margarita Cozzolani (1602-1677) on the Musica Omnia label. The San Francisco-based en-

semble will be featured at the Berkeley Early Music Festival in June and is hosting a conference on women in seventeenth-century music at Grace Cathedral in San Francisco, 15-16 November 2002. There is a website with information on Magnificat and this conference: <www.magnificatsf.com>.

Andreas Waczkat remains very active in the field: he has published "Engelskonzert um David. Die Stellwagen-Orgel in St. Marien zu Stralsund," Journal für die Orgel 3 (2001): 34-37; read a paper, "Paul Luetkemann und die Frühgeschichte der instrumentalen Choralbearbeitung," at the conference Kompozytorzy Szczecinszy (XVI-XX w.) [Szczecin composers from the sixteenth to twentieth centuries] in Szczecin, Poland, 2-4 March 2001; and has numerous entries in both MGG2 and the Metzler Konzertführer Barockmusik, ed. Ingeborg Allihn (Stuttgart: Metzler Verlag, 2001).

Andrew Walkling reports that he is currently teaching at the State University of New York, Binghamton, in the departments of English, Theatre, and Art History. Last October he gave a presentation in London in conjunction with the exhibition "Painted Ladies: Women at the Court of Charles II," which is showing at the National Portrait Gallery. The paper, "Music and the Programme of Masque in Restoration England," featured his singing of "Augusta is inclin'd to fears," the hit song from the 1675 masque Calisto. (He was accompanied by himself playing baroque cello on tape!) When the exhibition moves to Yale early next year, he will give a lecture-demonstration on Restoration theatrical music with the assistance of performers sponsored by the Yale Center for British Art.

David Wilson's book, Georg Muffat on Performance Practice, has just been published by Indiana University Press (2001). It offers a new translation of all the written materials (titles, dedications, forewords, indices, etc.) from Muffat's Florilegium Primum (1695), Florilegium Secundum (1698), and Auserlesene Instrumentalmusik (1701). The main body of the translation is based on the German version but notes account for variant readings in other versions. The book also includes a commentary geared to the practical performer.

The Department of Foreign Languages and Literatures at the University of Miami (FL) annually hosts an interdisciplinary symposium on medieval, Renaissance, and baroque studies. This year's meeting, held 28 February to 2 March, considered the theme "Performance and Performativity," and the SSCM was well represented by four members:

Louis Auld, "Performative Schemes: Rhetorical Patterns and Persuasion in Literature and Music"

DESMOND HOSFORD, "Emasculating Monsieur: Philippe d'Orléans, Cross-dressing, and the *Ballet de Cour*"

Rose Pruskma, "Performing the Other in the *Ballet des Nations*: Music, Dance, Costume, and Cultural Identity in 17th-Century France"

JOANN UDOVICH, "Transubstantiation and the Altar Dedication of New St. Peter's: The Performance of Elevation at Mass" Obscure Musicians continued from page 16

performing Locke's dialogue motets such as Audi Domine and Super flumina Babylonis, which have previously been considered by Restoration music scholars as domestic (or "secular") sacred music. Ferreira would receive 450 milreis from the Queen's will and, again, little is known of his life after 1699.

BATTAGLIA, MATTEO (fl.1664-after 1685). A native of Bologna who came to England in 1666 to take up the post of maestro di cappella in the chapel of Catherine of Braganza. From 1664 to 1666 Battaglia had been in the court chapel of the Elector Palatine Philipp Wilhelm von Wittelsbach at Neuburg, during a period when Vincenzo and Bartolomeo Albrici had also been in the Elector's service. In 1666 the Albrici brothers, then in England, seem to have secured Battaglia's release from Neuburg, and he was sworn into Royal service on 1 April 1666. He had some sort of previous connection with Maurizio Cazzati (perhaps as a pupil) who dedicated Accedite fideles to Battaglia in his fifth book of solo motets (Bologna, 1666). Although he served in the Queen's chapel for eleven years as a director and singer, no evidence has yet come to light to indicate whether or not he was a composer. In 1677 Battaglia left England and by 1679 was back at the Court Palatine, this time in the service of Prince Johann Wilhelm (son of Philipp) at Düsseldorf. In 1685 he was dismissed under circumstances which suggest that his proud and apparently ebullient personality brought him into conflict with other musicians in the chapel. Details of his career after this date are unknown.

> —Peter Leech pgleech@hotmail.com

CONFERENCE REMINDERS: EUROPE 2002

Musical Improvisation, Description, Notation, 1570-1620 19-21 April 2002 The British Academy, London

Sponsored by the Royal Musical Association, The British Academy, and the University of Southampton/University of Texas at Austin Early Music Exchange.

For the program schedule and information on registration and lodging, visit www.utexas.edu/cofa/music/soton/>.

10th Biennial Baroque Music Conference 17-21 July 2002 La Rioja, Spain

Sponsored by the Music Department at La Rioja University, Spain. The chairman is Dr. Miguel Angel Marín at the Universidad de La Rioja in Logroño, Spain, who may be contacted by e-mail at
baroque-conference.2002@dea.unirioja.es>.

For further information, visit <www.unirioja.es/dptos/dea_baroque/10bar-home.htm>.

17th Congress of the International Musicological Society 1-7 August 2002 Leuven, Belgium

Sponsored by the Department of Musicology of the Katholieke Universiteit Leuven and the Alamire Foundation, International Centre for the Study of Music from the Low Countries.

For the program schedule and information on registration and lodging, visit www.ims-online.ch/hauptr.html>.

OBSCURE MUSICIANS

FARIA, TIMOTHEO DE (fl.1662-after 1699). A Portuguese singer and native of Xabregas who came to England in 1662 as a musician in the chapel of Catherine of Braganza, established first at St. James's Palace from 1662 to 1671 and later at Somerset House from 1671 to 1692. Many of the Queen's musicians, having displeased the English court, seem to have been sent back to Portugal soon after their arrival, but Faria was amongst those who remained. He is listed in contemporary court documents as "als tiple," which suggests he was probably a castrato, one of many such singers who dominated the ranks of the Queen's chapel choir. (For this and subsequent references see Peter Leech, "Musicians in the Catholic Chapel of Catherine of Braganza (1662-1692)" in Early Music, 29 [2001]: 570-587.) Catherine considered him to be one of her favorite musicians and wrote of her admiration for him in a letter to her brother King Pedro II of Portugal, stating that Faria had always served her with "all fidelity and exactness" and that having "withdrawn him from religion," she decided to take him "under her protection." Faria was with the Queen when she returned to Portugal in 1692 and was nominated to receive the sum of 450 milreis in her will of 1699. His activity after this date is unknown.

FERREIRA, MIGUEL (fl.1662-after 1699). A Portuguese priest and musician who, like Faria, came to England as part of the chapel of Catherine of Braganza in 1662. His first name is often corrupted in court documents as "Mignill," "Michel," and "Michal," and he may have been a relative of Pedro Ferreira, the Queen's maestro di cappella from 1662 to ca.1666. Like Faria, he remained in England for thirty years and in addition to being a singer seems to have been a violinist and composer of violin music. One of the few surviving partbooks from the court violin band of the 1660's (under the auspices of Matthew Locke) is a manuscript at Christ Church, Oxford (Mus.1066) which contains a suite of dance tunes by "Michel de Ferrera." The existence of this source supports the theory that there had probably been a handful of string players in the Queen's chapel capable of

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Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year and are as follows:

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- SSCM + American Heinrich Schütz Society, institutional membership, \$55.

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