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- SSCM + American Historical Society Society, students/retired membership, $25.

Individual membership dues for SSCM only may be paid in advance and are exempt from any rate in nature.

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Robert Ely, Treasurer
Society for Seventeenth-Century Music
Long School of Music
1 Julian Street
Cambridge, MA 02139 USA

Ve neitan opera—or, more particu larly, seventeenth-century Venetian opera—was a topic singled out as worthy of study quite early in the develop ment of musicology. Such interest was not doubt encouraged by the fact that the field was well-defined and delimited by sources that could be traced back to the period itself, and by the fact that this field had a complete annual series of libretti, carefully amassed by collectors, and annotated chrono logies based on them. It might be said that Venice herself was responsible for the sub sequent interest in her operatic tradition, for the original publication of these sources, as well as their survival, is characteristic of Venice, a reflection of Venice’s notorious self-promotion. The chronologies, by Iovinovich (1681), Bonlioni (1780), Groppo (1746), and Allacci (1755)—each one pur porting 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 (1791) relied on them all 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 Il Giasone 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into the late nineteenth century: these included Francesco Caffi (“Storia della musica teatrale a Venezia,” left unpublished as the author’s death in 1839), and Livo Niso Gabani [Giuseppe Salvini] (“I teatri musicali di Venezia, 1879). Salvini’s annotated chronology offered some what from its predecessors not only in treating each of the theaters separately, but in avoiding itself of the resources of nineteenth-century scholarship, including the dictionaries of Fèis (1855-44) and Géminet/Larousse (1867-9), as well as the important monograph on Italian theater by Stefano Artega. 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 manu scripts, bringing to general attention what was (and still is) arguably the most important corpus of opera for the historiography of the field: manuscript scores of 122 operas. (Fèis had seen the collection shortly after it was given to the Marciana in 1848, 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 music was essentially restricted to printed materials: the aforementioned libretti, chronologies, and a few random musical excerpts. Rutty 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 Marcianos. 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 un derlying the libretti 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 eso terial bibliographers, and patrons, 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 (1842), Edmund Kretzschmar. It was the latter’s lengthy essay “Die venezianische Oper und die Werke Cavallis und Cesti” (1892) that provided a basis for Hugo Goldschmidt’s exploration of Cavalli (1895). This first phase of German scholarship culminated in a substantial monograph on Cavalli by Egon Wellesz (1913). Interestingly, Goldschmidt’s two-volume study Der venezianische Opernkomponist Johann Wolfgang Opern 17, Jahrhundert (1914-19), 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 consid ered independent of any specifically Venetian tradition. Their interest may have been spurred ini tially 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 Eimer 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 ex pressed 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

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Una carta del navigatore

Charting the Progress of Venetian-Opera Studies

by Ellen Rosand

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Schütz-Fest in Stockholm
by Hans Kuhn

The 38th Conference of the Internationale Heinrich Schütz Society took place on October 21-22 in the Swedish city of Malmö, now connected to Copenhagen by the new, elegant Oresund Bridge. In theme, it was appropriately, "Heinrich Schütz in a new space." In the eight speakers given papers, there were three 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.

David Wilson's book, Greg Muffat on Performance Practice, has just been published by Indiana University Press (2001). It offers a new translation of all the written materials (titles, dedication, dedications, cantata verses, index), and is accompanied by Restoration music scholars as domestic (see "secular") sacred music. Ferreze would receive 405 miles from the Queen's will and, again, slight is known of his life after 1699.

Battaglia, Matteo (1664--after 1739). Italian composer and organist. Battaglia was born in England in 1665 to take up the post of maestro di cappella in the chapel of Braganza. From 1664 to 1666 Battaglia was also in the court of Palatine Elector Palatine Philipp Wilhelm von Wittelsbach in Neuburg, during a period when Vincenzo and Bartolomeo Altieri had also been in the Elector's service. In 1666 the Altieri brothers, then in England, seem to have secured Battaglia's release from Neuburg, and he was sworn in on 26 April by the Privy Council (which had some sort of previous connection with Maurizio Cazzati (perhaps a pupil) who dedicated Adagio fidei to Battaglia in his book of solo motets (Bolognia, 1660). Although he served in the Queen's chapel for eleven years as a director and singer, no evidence has yet come to light indicating that his career was not diminished by the loss of the English Chapel. Battaglia left England and by 1679 was back at the Court of Palatine, this time in the service of Prince Johann Wilhelm (son of Philipp) of Düsseldorf. In 1685 he was dismissed under circumstances which suggest that his proud and apparently ebullient personality had put him into conflict with several of the musicians in the chapel. Details of his career after this date are unknown.

CONFERENCE REMINDERS: EUROPE 2002

Musical Improvisation, Description, Notation, 1570-1620
19-21 April 2002
The British Academy, London
Sponsored by the British Music Association, The British Academy, and the University of Southampton/University of Texas at Austin Early Music Exchange.
For more information on registration and lodging, visit www.uex.ac.uk/coda/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 chair is Maria Anselm (University of La Rioja, Logroño, Spain, who may be e-mailed at baroque@2002.deu.urrioja.es. For further information, visit www.urrioja.es/dptos/dea_baroque/10baroquehome.html.

17th Congress of the International Musicoological Society 1-7 August 2002
Leuven, Belgium
Sponsored by the Department of Musicology of the Katholieke Universiteit Leuven and the Alambre 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/haubth.htm.
ARTIS MUSICA PERITI

RICHARD BENEDUM has been recognized with two recent honors: an appointment to the University of Chicago’s Center-Reformatted (he is 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 insti-
tute for teachers, summer 2002.

GEORGE COXWORTH is completing a year of research leave funded by the NEH for a project entitled “Louvix XIV and the Politics of Art: The Ballet as Political Propaganda and Utopian Protest, 1650-1721.” Her "Ca-
nival in Venice or Protest in Paris? Louvix XIV and the Politics of Subversion at the Par-

MICHAEL DOEDS has received a Fulbright Fellowship for study in Italy during a sab-

DAVID DOLATA has been appointed as D-
irector of the Graduate Program in Music at Eastern Washington University and has won a National Science Foundation Grant to continue his re-
search of his recording of music by the French Baroque lutenist Anne Bocquet on the Is-
les Ars Familia. He also provides theorbo and Baroque guitar on so many CDs, Re-
membrance, Three Centuries of Celts Mus-
icae by Women and Isabella L’Amour, The Mus
ae of Novena. Last year he gave concert in Louisville, KY, with Mary Anne Ballard. SSMC member STEVEN PLAN, and JAc
Ashworth, and in Spokane, WA, with so-
piano Janet Younghall.

RAYMOND EDWARDS was recently decorated with the Silver Cross of the Office’s of War Offi-
cers/casualties (Bundesverdienstkreuz 1. Klasse) of the Fed-
eral Republic of Germany for contributions to furthering German-American collabora-
tion in scientific and scholarly research. He has also just completed his term as President of the Alexander von Humboldt Association of America. (SSMC members interested in research support programs of the founda-
tion may consult at www.humboldtfoundation.de) and read the summary in 17CM, vol. 10, no. 2, p. 12.

A longer version of THOMAS LAMAY’s paper “Madelaine Casaluna: My Body Knows Her Name” was presented at the AMS-Atlanta meeting, and has just appeared in Gender, Sexuality and Ethnicity, ed. Todd Bozgerting (Routledge, 2002), 41-71. She has also presented “Re-sounding Chloris: Madelaine Casaluna and the Myth of Flora and Flowers” at Music, Myth, and Magic, a conference co-hosted by the Newberry Library and the University of Chicago, 21-24 February 2002.

JAMES LEVY has received a Fulbright Jun-
or Scholar Research Fellowship for 2002; he will be located in Bologna, and his project focuses on comic opera there in the seven-
teenth century. In addition to his research he will conduct two seminars on Baroque comic opera at the University di Bologna. In February he will present a revised version of the paper he gave at the Franklin &

SUZAN 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 com-
plete research for a study of madrigal print-
ing, c. 1580-1600.

In 2001 BERNARD NORRISON brought out both an article and a book: “Racine, 1674, and the "Querelle d’Acaste,"” in Classical Un-
ities: Plays, Time, Action, ed. Erri R. Koch, Biblio-
us: 131 (2001), 251-62; and Touch’d by the Grec:

ANN SCHROEDER has been serving as In-
tern 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 Chiera Margarita Tortolani (1605-1677) on the AMS Oiseau label. The San Francisco-based en-

number of developments with mu-
sic publishers have come to my at-
tention since I offered the first of these periodic columns last year. The Los Angeles Times music 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. OneoueLyre is also moving ahead on projects that have been dormant for some time.

There has been a major change for Garland Publishing, which have brought out many editions and facsimiles of interest to SSMC members. Garland has been sold to 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 Vesper 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 department for the company is Richard Carlin. One project that Garland undertook well over a decade ago for a three-volume Encyclopaedia of Keyboard Instruments has a piano volume, appeared the second two volumes (on clavichord/harpsichord, and organ) did not. The organ volume never got off the ground, and although Garland solicited and received articles from authors, it was declared completely dead by Garland in a 2002 Faculty Meeting. The 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 revise 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 that this junction to be an updating, not the kind of massive revision
that Greenberg undertook; and it is being supervised by an in-house humanities editor. Meanwhile, in connection with an all-
new MGG continues to appear. The Sachiell (subject) is now complete in ten volumes, and the Personnagesbiographie (biography) has reached "Franco."

We have an update on Oiseau-Lyre and the nearly 50-year wait for the organ works of Louis Guermonprez (1628-1700). The new Paris, the highly respected harpsichordist Kenneth Gilbert; he replaces David Moroney, who has accepted a faculty position at the University of Kansas. Oiseau-Lyre now has the web site www.oiseaulyre.com/index.html and an

News from Publishers
by Bruce Gustafson

WAKE FOREST, 2003 CALL FOR PAPERS
The Society for Seventeenth-Century Music announces a Pre-
conference 3-6 April 2003 at Wake Forest
University, Winston-Salem, North Caro-
olina. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers from other fields as they relate to music. Pre-
sentations may take a variety of forms, including traditional papers, lec-
ture-recitals (45 min.), workshops involving group participation, and roundtable discussions. The Irene Ahn Memorial Prize will be awarded for the best scholarly presentation given by a stu-
dent.

It is the policy of the Society that a pre-
sentation give a paper and not to serve as a consecutive meetings. Abstracts not ex-
cessing 350 words should briefly repre-
sent the text to be given, and should indicate the significance of its findings. Proposals for other formats should indi-
cate the originality and significance of the findings. Five copies of the proposal (four anonym-
ous and one identified with name, address, phone number, fax, and e-mail ad-
dern), postmarked by 1 October 2002, should be sent to:

Dr. Beth Glasgow Program Committee, SSMC 2003 University of Kentucky School of Music Fine Arts 105 Lexington, KY 40506-0022

Students should identify themselves as such on one copy of the abstract, and part-
ticipants in lecture-recitals should attach a paragraph. Proposals from outside the United States and Canada may be sent by email to cglgl@ku.edu, with the abstract both pasted into the body of the email and as an attachment in MS Word, WordPerfect, or other common format; or by FAX to (855) 257-9787, one copy only. All proposals should be sent by 1 October 2002. Audio or video recordings supporting proposals for lecture-recitals are welcome, but cannot be returned.
The Thirty-Third Annual Conference of the North American Society for Seventeenth-Century French Literature (NASSCFL) was held at the campus of Arizona State University. Although a literary society, NASSCFL conferences regularly feature presentations of interests to scholars and performers of seventeenth-century music. One of this conference’s highlights was the performance of the Messe des morts by Jean Gilles within a historical recreation of the church of Requim 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 conferences dressed in aedica regalia. In addition to the music of Jean Gilles, chants by Francois Couperin were interlaced into the concert. The unrolling of music and ritual together worked to create a fascinating and moving religious ceremony.

Several papers presentations at the conference were of musical interest as well, some directly connected to the performance of Gilles's Messe des morts. The entitled “The Baroque: Music and Literature/Music and Literature/ and Literature” dealt with the relationship of musical and literary perception and interpretation, but there were several other sessions on “Ceremony and Emotions in the Grand Siècle” and “La Merveilleuse classique” that pertained to music as well. Some papers addressed ideas of musical rhetoric in connection with Gilles’s work, and one paper dealt with the ritual found in a Requiem High Mass. Still others considered the concept of the merveilleuse in operatic and theatrical productions. For those wishing to read a more comprehensive account of these papers, will be published as Acts of the Thirty-Third Annual Conference of the North American Society for Seventeenth-Century French Literature— in the form of volumes of the Table 17.

For seventeenth-century music scholars looking to broaden their horizons in “the year,” the NASSCFL conferences provide a stimulating environment. The next conference of the Society occurs 14-16 March 2002 at the University of Virginia.

Conversations at the Clark (Part Three)
by Andrea D'Antonio

The series Culture and Authority in the Baroque concluded with its third and final session, titled Poetry and Voice. Held by the Clark Library for Poetry and Visual Culture, Los Angeles on 4-5 May 2001, the series occurred under the joint sponsorship of the UCLA Center for 17th- and 18th-Century Studies. Subjects of the two sessions appear in JCMS, vol. 10, no. 2, p. 6 and vol. 11, no. 1, p. 7. This time around papers explored the different manner in which a wide array of voices were understood and modern artists to a large scale, a great many of which were only superficially discussed through explicit musical investigation, several speakers made reference to concepts that will be familiar to SSCM readers, especially evocations of the “merveille” in early modern expression and the Jesuit rhetorical strategies of “docere, deletere, movere.”

One of the papers that directly concerned music was that of Ronald Voon (University of California, Los Angeles), who provided an overview of of music-related sacred chanting practices, and explored from a musical perspective the concept of both liturgical and non-liturgical sequences in seventeenth-century France, the web of sacred and secular references in these works, and the structure of the new genre evoked by the rich imagery of the genre was one of the defining characteristics of the Italian Baroque. Andrea D’Antonio (University of Texas, Austin) presented preliminary observations on a large-scale examination of composing practices in the wake of the new music, which created a perceived need for the “ancien amateur” perspective on this new cultural practice. One possibility for the development of a new understanding of musical meaning, those papers were relevant to music. Felicity Baker (University College London) examined the (Unfinished) of the Post-Cost Baroque, pointing to the idea that the descant of the new genre the new genre is indeed remarkable; musicologists should assign a common theme to distinguish geographical and topically diverse new genres, including the “poetry and wonder” was absolutely appropriate. This third part of the Clark series demonstrated the need for a new language to account for the complex and thought-provoking works of art, the particular emphasis on the role of music in the performance of the new genre.

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 Margot Murata or Robert Shao, so that future lists can be amended.

Evensong in the Restoration by Richard Quinn

On Saturday, 13 October 2001, St. Mark’s on-the-Campus Episcopal Church (Denver), and the local Ockeghem Foundation hosted an all-day Historical Evensong Conference. The conference, aimed at the general public, covered the cultural and religious context 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 1669. 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 of 1666, which destroyed the earlier cathedral (as well as dozens of other London churches) and the influence of Inigo Jones and Palladian architecture. Dr. Michael Creel, 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 (1636-1675), priest and poet, and his writing, as reflected in his mediatory works. Dr. Quentin Faulkner, Larson Professor of Music at the University of Nebraska (“Ideas about Music in the Restoration”), explored three aspects of Restoration music: cosmic harmony, Puritanism, and music as entertainment. The final paper, by the Robert Stock, Professor of English at the University of Nebraska (“Poets Against the Enlightenment”), discussed the works of Thomas Browne, John Dryden, Alexander Pope, and Isaac Watts in various ways to influence 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 Dr. Frank Donaldson, Rector of St. Mark’s. He was assisted by the choir of St. Mark’s, directed by Quentin Faulkner, by Dulees Voces, a Lincoln-based semi-professional vocal ensemble, and by instrumentists. 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 the 7th settings of two canticles, in 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” and “Praise the Lord,” for the Chichester Festival. The elaborate and elegant choirs, 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.
From the President's Desk

The eleventh volume of 17th-Century Music gives you a chance to examine the recent activities of the Society, as well as time-reports on major conferences, information on forthcoming early music groups, and a contributory society. It is the Society's policy to keep the number of pages devoted to scholarly articles relatively small as a balance of enthusiasm can, and will be. It is the new form of 17th-Century Music, 2001 meetings, which will be held on the four-acre site of the American Studies library, will be held on the four-acre site of the American Studies library, and will be held on the four-acre site of the American Studies library, and the Swedish section will remain active and recruiting new members. This will be the first volume of this year's 17th-Century Music, and the 2000 volume which was set for the 2001 meetings. All members of the Society will appreciate the new form of 17th-Century Music, which appears on behalf of the American chapter of the International Historical Congress (IGH); see the minutes of the American branch meeting on this date in the January Newsletter. The 17th-Century Music branch has an international roster of subscribers for queries and announcements which goes far beyond the scope of the membership base, its postings form an open archive on the web at artserv.cwts.ucl.ac.uk/archive/scm/.

The minutes of the meeting are also available on this West Coast for our annual conference in 2004. For further conference, the Governing Board that takes office in April of 2003 will be able to consider several possible changes, promising a new look at the Governing Board, and the Society's annual meeting in Columbus, Ohio, on 1 November 2002. The Committee on the American Studies Library can only now consider a new advisory group to the managing editor. If the Society decides to proceed with a new Library, it will commit itself to a continuing, new version. This will involve a regular replacement of a server and (or) avenue for data storage, as well as modest, regular expenses for technical assistance in uploading the Journal. The 17th-Century Music branch has an international roster of subscribers for queries and announcements which goes far beyond the scope of the membership base, its postings form an open archive on the web at artserv.cwts.ucl.ac.uk/archive/scm/.

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face is coincide with the IGS's schedule. Franzen's motion passed with one abstention.

ABSTRACT
Franzen announced the inauguration of the new AHS website: www.tcd.edu/abst/abstract/ The full text will be available on the web. The site includes a search engine and a news section. Members are encouraged to submit their papers and to keep the website updated.

D. Schirmer at Wake Forest
Franzen announced that she is involved in planning the next IGS conference to be held in Ithaca, 16-19 October 2003.

F. Future - SSMC Meetings
ABOUT THE NEXT SSMC MEETING
Program Chair Frieda Gable reported that 50 abstracts had been received (22 same as last year) and would be reviewed that afternoon; acceptance notification will be mailed in early January. He is planning a special session on "Theater and Performance" with Michael Samuels (Sewanee), John Schaebe (Sewanee), and Gregory Gotow (Sewanee). He will announce the schedule soon.

B. Wake Forest
Local Arrangements Chair Stuart Carter reported that the program for the Wake Forest meeting had been finalized, and that Alaskan比 said that the schedule will be posted on the website. He also announced the honorary address will be given by John A. Sweeney, and that the keynote address will be given by John A. Sweeney. The meeting will be held in the Pieper Auditorium, Wake Forest University.

C. New Study Group for Early Modern Catholicism
In 1996 several scholars of Early Modern Catholicism decided to create an organization for the exchange of ideas related to the global issues of the late modern period (c. 1680-c. 1815). The New Study Group for Early Modern Catholicism was formed in 1997. The group publishes an annual journal, The New Study Group for Early Modern Catholicism, and holds an annual meeting in a different city each year.

BIBLIOGRAPHICAL REFERENCES
Complete citations for publications before 1992 may be found in the author's bibliography on Early Modern Catholicism. The bibliography includes articles, books, and other publications related to the history and culture of early modern Catholicism.

(For more information, write to the New Study Group for Early Modern Catholicism. Address: The New Study Group for Early Modern Catholicism, c/o the University of California Press, Berkeley, CA 94720. Tel: (510) 642-2443.)
Venetian-Opera Studies continued from page 2
the development of opera in Venice; Pirrota 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 "Venetian" elements—small orchestras, interchangeable plots, conventional characters—were likely the result of constraints of traveling than anything inherently Venetian, arguments that he him- self continued to explore and that were pur- sued energetically during the following decades, by the next generation, those who began publishing in the 1670s and 1680s.

These were remarkable decades for the de- velopment of Venetian-opera studies: for the first time since the seventeenth century listen- ers could actually hear an opera as a study. Indeed, the first modern performances took place almost simultaneously in England and the US in 1677, with Raymond Leppard's Olimpia at Glyndebourne and Erminia at Berkeley directed by Alan Curtis. Both operas were subsequently recorded (the BBC pro- duced an Erminia in English at around the same time). The same decades saw the completion of a number of doctoral disserta- tions on Venetian operas, and it is only famously one of them, it was at this point that the young Thomas Walker ap- peared on the stage. Walker's unfinished dissertation, which began as a study of the anonymous manuscripts in the Contarini Col- lection, and became the latest, and the most accurate, of the annotated chronicles of Ve- netian opera, has probably enjoyed wider publication and influence than most com- pleted theses in a race. It stands behind a series of highly significant articles, two of them (one with collaborations with Ritas—major newcomer to the Venetian opera studies in the 70s, Lorenzo Bianconi. Published in 1975 and 1984, these two articles changed the face of the field, and their implications are still be- ing played out in the literature. Like much of their authors' other work, these articles ques- tioned long-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 touring companies, which were also responsible for the dissemi- nation of opera throughout the Italian peninsula; on the other they questioned whether the concept of Venuin opera was seen in terms of the degree to which the definition of the nature of the distinc- tions between Venetian operas and those produced in other Italian cities, 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 biographies were Carl Schmidt on Cesti in 1974 and Jane Glover on Cavalli in 1978. Pe- ter Jeffery studied Cavalli's autographs in 1980, while Eleanor Seefeldt-Field's work with con- temporary Venetian writings on music refined the chronology. Edward Rusnock's 1979 dis- sertation on the Cavalli-Minino operas rep- resents work on individual composers and librettists, while theater repertories were stud- ied by (Saint-Après Weare) and Harris Saunders (San Giovanni Grisostomo). Paolo Fabbrini, among others, explored aesthetic questions, such as textual relationships and the development of dramatical conjunctures. The '70s and '80s also saw the proliferation of performances (at Glyndebourne, the Westfield Festival, Brussels, Amsterdam) and recordings (René Jacobs's recordings of Cavalli's Giasone and Cesti's Thetis) during these decades also saw the publication of the first performances (Leppard's versions of Cavalli's Ormond, Galatea, and Egisto, William Holme's edition of Cesti's Oresti) and two series of facsimiles that included scores of Venetian operas, the Garland series under Howard Brown and the Ricordi series Dramatographica veneta.

Much of the research of the '70s and '80s, including the book's own contributions, was summarized in my Opera in Seventeenth-Century Venice: The Creation of a Genre (1991), the title of which carefully sketched the scope 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 Venez- ian merely by virtue of having been created and performed in the theaters of that city—how- ever much local color it may have taken on in the larger setting.

In the decade since the publication of my book, the field of Venetian-opera studies has expanded in various interesting ways, stimulated by new bibliographical tools—chief among them are the Sarzotti census catalogue of opera librettos (1990-94), the Irene Almi catalogue of the UA library collection (1992), the Marinella Laini cata- logue of the Zeno libretto collection in the British Library (1995), and the relevant volume of the Teatri del Veneto (Venice: Teatri e affini e nobili impedimenti) by Mancini, Musa, and Pocollo (1995).

And, as of 2002, the field of Venetian op- era studies looks remarkably like a section of modern musicology, representing a number of distinct but interdependent ap- proaches, 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 them- selves exclusively to one or another of these approaches.

Archival research has received an enormous boost from the newly available material of Glion and Glion (Beth and Jonathan). In a stunning series of articles, and with many more in the wings, the Glions together and Beth Hersch have provided new information on the a- sters, singers, contracts, schedules, stage designs, costumes, and many other topics, that have long been the most widely deepened and refined our understanding of the economics and politics of Venetian opera production. Many of the conclusions of previous research (including my own)—regarding singers' salaries, probable casts, theater finance—now seem to be based not on the new information provided by the Glions.

anche Venetian culture has long been the subject of historians seeking to understand the reasons why opera developed as it did, new emphasis has recently been placed on unco- rrecting the ways in which the art conveyed cultural/political messages. Research on the influence of various intellectual currents, es- pecially those of the Academia Enciclo- Incognita, on the subject matter and treatment of opera librettos has recently broadened to include issues such as thematic development. As a result, the Glion's research, and collecting, on the picture the repertoire itself. Dem- onstrating the ways in which certain works illuminate one another reciprocally, Heller makes clear that in the context of our brighten- ing, however, awareness of such texts, in their powerful female characters, cross- dressed men and women, and carriero heroes, has still to be achieved.

The expanded contextual and new meanings identified by Heller (and others) are reflected not only in librettos, but in the music as well, as new settings of particular textual passages heighten or obscure their meaning. The contribution of these new settings is not only aesthetic, but also change is being demonstrated in Erich Chafe's Monteverdi's Troubadour (1992), Building on the groundwork first explored by Carl Dahlhaus, Chafe establishes an elaborate analytical system based on the interlocking concepts of model, system, and hegemony, and applies this approach to the music of Glion and Il ritratto dell'innocente, 1657-1688).

Dramatic Music in Florence, Rome, and Venice, Maximo Onisi (Indiana University), Ch. Nina Treadwell (Grimell College), "She Descended on a Cloud 'From the Highest Spores': Florentine Provenza monody alla Romanica.

Susan Shimp (Yale University), "Andromache, Did, and the Mother of Eurydice: Seneca's Legacy in Domenico Mazzocchi's Virgilian Lament.


Moderator: Wendy Heller (Princeton University); Panelists: Patricia Fortini Brown, Thomas Kaufmann, and John Pinto (Department of Art and Archaeology, Princeton University). Princeton Art Museum, Tour of Van Dyck Exhibit and Wine Reception

SSCM Anniversary Banquet at Prospect House

continued on next page
Carlton Featured in Journal

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

- Shirley Thompson, "Reflections on Four Carltoner Chronologies"
- Franco Bruni, Stampa musicale italiana alla cattedra di Malta, reviewed by Anne Schnoebel
- Robert Shay and Robert Thompson, Purcell Manuscripts: The Principal Musical Sources, reviewed by Rebecca Hermione
- Tim Carter, Music, Patronage, and Printing in Late Renaissance Florence and Montepulciano and his Contemporaries, reviewed by Kelley Hanness

Shay and Coffin 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 New York: Cambridge University Press, 2000). Robert Shay, the Treasurer of SSCM, is Academic Dean at the Long School in Cambridge, Massachusetts. Robert Thompson is Head of General Studies at Colby’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 JCM (see to the left).

CARTER AWARDED HBS MONK PRIZE

The Historic Brass Society (HBS) presented Stewart Carter with his Christopher Monk Award for 2001, on 10 November 2001 at the American MusicoLological 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, lecturer 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 encouraged a wide range of young scholars to publish their work." The Christopher Monk Award, established by the HBS book series in 1990, bears the name of the well-known instrument maker, scholar, teacher, and performer, who was among the greatest advocates for early brass instruments.

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/~whbeller/scsm.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
- Scholar Society Representative

Nominations 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 e-mail at John-Powell@tulsa.edu.

The French Connection... Anna Banducci (University of Denver), Chair
Roger Freien (Yale School of Music), "A Virtuoso Performance: Arthus Melon's 'L'Relationship to the French Court'
Lisa Chennold (University of North Carolina, Chapel Hill), "From Ercole amato to L'Amore unanime: Translating Cavalleri"
Rebecca Harris-Warrick (Cornell University), "Staging Venice"
Carol Marsh (University of North Carolina, Greensboro), "Dancing Venice: The Fortuny in France"

Board Proposes

Honorary Membership Category

At 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 "longstanding 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 session of the Society." Therefore the president is calling a special meeting to be held during the otherwise informal meeting 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.scsm.jcm.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 electronic discussion list <scsm-music.edu> prior to March 31 is welcome; comments may also be sent to any member of the Governing Board.

Treasurer’s Report

Fiscal Year: 1 January 2001 – 31 December 2001

2001 REVUNES

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 1,888.86
2000 Student Prize 79.86
Journal 0.00
Website 69.95
Office Supplies 48.68
Postage 31.54
Bank Fees 26.30
Total Expenditures $3,854.08

TOTALS

2000 Year-End Balance 17,106.97
2001 Revenues 11,074.96
2001 Expenditures (3,854.08)
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
Sunday, 7 April
9:00 AM
THE FRENCH CONNECTION, Antonia Banducci (University of Denver), Chair
Roger Freitas (Eastman School of Music), "A Viruoso Performance: Atto Melani's Relationship to the French Court"
Lisa Chernsild (University of North Carolina, Chapel Hill), "From Ercole amoroso to L'Herbe amoureuse: Translating Cavalli"
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Carol Marsh (University of North Carolina, Greensboro), "Dancing Venice: The Fornara in France"

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John S. Powell
School of Music
Univ. of Tulsa
600 S. College
Tulsa, OK 74104-3189
or via email to jpowell@utulsa.edu.

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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 membership 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 February 2002, for the membership to vote on the proposed amendment as indicated below.

ARTICLE ONE

Membership

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

[Current]

ARTICLE ONE

Membership

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

ARTICLE ONE

Membership

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

[Proposed]

Honorary membership 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


Contents include:

- Shirley Thompson, "Reflections on Four Charpentier Chronologies"
- Franco Bruni, Stampa musicali italiane alla cattedrale di Mailo, reviewed by Anne Schnorenberg
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- Tim Carter, Music, Patronage, and Printing in Late Renaissance Florence and Montecarlo; and his Contemporaries, reviewed by Kelley Harness
- Rudolf Rahn, ed., Vingt et une suites pour le clavecin von Johann Jacob Fregerin and d'autres auteurs, reviewed by Bruce Gustafson
- Melchior Franck, Paradisi Musicae, ed. Martin Philip-Schnitt, reviewed by Anne Spoehr
- Jordi Savall and Le Concert des Nations, Henry Purcell, The Fairy Queen & The Prophets: Orchestral Suites, a CD reviewed by Andrew R. Walling

Bruce Gustafson, "Briefly Noted"

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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 among the greatest advocates for early brass music.
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 Gavotti's autograph in 1980, while Eleanor Selfridge-Field's work with contemporary Venetian writings on music refined the chronology. Edward Ruchman's 1979 dissertation on the Cavalli-Minato operas represents work on individual composers and librettists, while theater repertoires were studied by Glover (Sant'Appollinaire) and Harris Saunders (San Giovanni Grisostomo). Paolo Fabbrini, among others, explored aesthetic questions, such as text music relationships and the development of dramatical conventio.
The 70s and 80s also saw the publication of performances (at Glyndebourne, the Wexford Festival, Evanston, Amsterdam) and recordings (Renz Jacobi's recordings of Cavalli's Giasone and Cesti's Olimpi). These decades also saw the publication of the first performing editions (Lepper's versions of Cavalli's Orosino, Galati, and Egisto, William Holman's editions of Cesti's Olimpi) and two series of facsimiles that included scores of Venetian operas, the Garland series under Howard Brown and the Ricordi series (Stamatsigma veneta).

Much of the research of the 70s and 80s was the result of collaborative ventures, and it was in my Opera in Seventeenth-Century Venice: The Creation of a Genre (1991), the title of which draws attention to the issue of the "Venetian" in opera, using Venice as a geographical location rather than as a descriptive term and thereby accepting the argument that opera was Venetian in origin. This research was an offshoot of the dissertation I had submitted to the University of Southern California in 1985.

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 (Veneto: Teatri e scenografie e libretti imperiali) by Mancini (2003). 

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 historical musicology: all of these find expression in the three general categories: archival, contextual, and analytical studies—though of course, in

SSCM Tenth Annual Conference, 2002
Princeton University
Princeton, New Jersey
Preliminary Schedule and Program (subject to change)
Thursday, 4 April
2:00 PM-6:30 PM
Registration at Nassau Inn
Town Hall: "Opening Session and Welcome and Greetings at ""Early Venetian Opera, Ellen Rosand (Yale University), Chair"
Gian Giorgio Oggiano (University of Southern California), "'E pur si muove': Sixteenth-Century Literary Debates, the Audience's View, and the Interpretation of "Popopo"
Jennifer Williams Brown (University of Rochester, Eastman School of Music), "Out of the Dark Ages: Editing Cavalli's Operas in the Post-Medieval World"
Louise Stein (University of Michigan, Ann Arbor), "Opera in the 'Atacadero': Seventeenth-Century Spanish Views on Opera, Politics, and the Pleasure of Venus"
6:30 PM-8:00 PM
Reception (light supper) in Woolworth Center of Musical Studies, lobby
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
Welcome and Greetings
"Venetian Veneto Opera, Ellen Rosand (Yale University), Chair"
Gian Giorgio Oggiano (University of Southern California), "'E pur si muove': Sixteenth-Century Literary Debates, the Audience's View, and the Interpretation of "Popopo"
Jennifer Williams Brown (University of Rochester, Eastman School of Music), "Out of the Dark Ages: Editing Cavalli's Operas in the Post-Medieval World"
Louise Stein (University of Michigan, Ann Arbor), "Opera in the 'Atacadero': Seventeenth-Century Spanish Views on Opera, Politics, and the Pleasure of Venus"
Gregory Barretta (University of Iowa), "La stile academico: The Late Seventeenth-Century Experiment of Vivaldi's Bologna Academia Firmacolinia"
Marc Flamant-Dewacht (University of Oregon), "Giovanni Paolo Colonna and Pietro Francesco: Building Acoustics and Computational Style in Late Seventeenth-Century Bologna"
Barbara Sparti (Rome, Italy), "Hercules Dancing in Thesbes, in Pictures and Music"
CONCERT: "Capriccio Idolatrie: Exordium in Seventeenth-Century Music and Dance," by Barbara Sparti, Dorothy Oldham, and Mark Minkelewicz
Saturday, 6 April
9:00 AM-5:00 PM
Registration, Taplin Auditorium Lobby, Fine Hall
NORTHERN EUROPE: Kevlar Snyder (Professor emerita, Eastman School of Music, Chair)
Stewart Carter (Wake Forest University), "An Italianate Ontario latino for the Electoral Court of Mainz: Daniel Bollius' Representation of John the Baptist"
Michael Burden (New College, Oxford University), "Sharps, beams, the very citi: The WIns' Expectations of the Players in Purcell's Fairy Queen"
Arne Spohr (Musikhochschule Köln, Germany), "The Hamburg Ratsmusik and Its Repertoire: Johano Schop's Einzel Theater Neufbuhnen (1665/66)"
"Drama! Music in Florence, Rome, and Venice, Massimo Os (Indiana University, Chair)
Hannah Chettri (Grinnell College), "She Descended on a Cloud: From the Highest Spheres: Florentine Proto-monody and Early Seventeenth-Century Venetian Speech"
Susan Shipp (Yale University), "Auradrome, Didol, and the Mother of Eurythmy: Seneca's Legacy in Domenico Mazzocchi's Virgilian Lamentations"
Tim Carter (University of North Carolina, Chapel Hill), "Constructing a Stemma of Monteverdi's Combinations of Tinta and Gerinda"
PAUL DISCHL, "A Feast for Eye and Ear: Sound, Space, and Image in Seventeenth-Century Europe"
Moderator: Wendy Heller (Princeton University); Panellists: Patricia Forini Brown, Thomas Kaufman, and John Pinto (Department of Art and Archaeology, Princeton University)
Princeton Art Museum, Tour of Van Dyck Exhibit and Wine Reception
SSCM Anniversary Banquet at Prospect House
continued on next page
continued on next page
face to coincide with its JSC schedule. Franden's motion passed with one abstention.

CAHSS Website
Franden announced the inauguration of the new CAHSS Website (www.cahss.fresno.edu), which is now up.

D. Schitzi at Wake Forest
Franden mentioned that she is in plott- ing two Schitzi events for the 2005 CAHSS conference at Wake Forest: 1) a special session on Schitzi at the April 1-2) a participation concert of Dresden Vespers.

E. Next Meeting
The next CAHSS meeting will be held in Bremen, with date determined at later meeting.

III. Future CAHSS Meetings
A. 2002 Princeton
In 2002, Chair Fred Galbraith reported that 50 abstracts had been received (and are still at the meeting), and would be reviewed. A good number of abstracts were old, and would be reviewed again. The committee had no major concerns.

B. 2003 Boston
Professor John Howard reported that the program is in good shape for the 2003 meeting. The meeting will be held at the Boston Museum of Fine Arts, and will include a concert of the Boston Early Music Festival.

C. 2004 Chicago
Professor Elisa Chang reported that the program is still in the preliminary stages, and that the committee is looking forward to the meeting.

D. 2005 Northwestern
Professor Murata reported that the 2005 meeting will be held in Chicago, and that the program is still in the planning stages.

IV. Concluding Remarks
The meeting ended with a round of applause for Professor Franden's organizational skills. The committee praised her for her dedication and hard work. Professor Franden expressed her gratitude for the support of the CAHSS membership, and looked forward to future meetings.
From the President's Desk

The eleventh volume of 17th-Century Music contains an idea of the current activities of the Society and its members, as well as information 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 - though on the whole - small number of Schütz enthusiasts can achieve, and it was gratifying to hear of regular performances of works by him at several concerts in Sweden which 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 applications for postgraduate study, and for early modern courts to consider joining this young research organization.

The Society for Court Studies invites applications for postgraduate study, and for early modern courts to consider joining this young research organization. The Society was formed in January 2002 and seeks to promote scholarship on courts and court culture from a variety of perspectives and to facilitate exchanges across boundaries of discipline and specialisation. 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 and progress reports of AHRC-funded projects. The Society is currently running two conferences: extensive notices of court-related publications, exhibits, sales, acquisitions, concerts, and compact discs; and special interest groups such as reports from regional and surveys of court archives. The journal, now in its sixth year, has so far featured several articles on court topics.

Further information, visit the Society's website at www.societystudies.co.uk for membership details for students in the US and Canada. The Society is founded on the principle that the study of music is an inclusive art form and one that cuts across national and cultural boundaries. It is open to students of all levels and backgrounds, and welcomes applications from all over the world.

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Secretary's Report

Minutes

Tenth Annual Business Meeting

Society for Seventeenth-Century Music

Atlanta, Georgia, 16 November 2001

Attendance and Minutes

The meeting was called to order by President for the Seventeenth-Century Music (SCM), and the SCM were in attendance, along with all members of the Governing Board. The meeting of the Tenth Annual Business Meeting in Toronto, Ontario, was approved.

Schütz Society Report

A. IESC Conference Report

Hans-Joachim Schütz Society Representative Mary Frances was not able to attend the International Schütz Conference at Bremen, Germany in November 2001. She agreed to write a short report for the SCM newsletter (see p. 7). At the SCM business meeting, Wolfgang Hertz was elected as retiring President. Frances has yet received minutes of the Schütz business meeting, she will circulate them to AHSS members via e-mail after she receives them.

Trinity Schütz

Franz and Peter, thank you. The Schütz Society remains a lively and engaged community, and I look forward to seeing how it develops over the coming year. The next meeting of the Schütz Society will be held in May 2002, where we will discuss the latest research on Schütz's music and its impact on modern musical practice. Thank you for your continued support and dedication to the Schütz Society.
Conversations at the Clark (Part Three)

by Andrea Dell’Antonio

The series Culture and Authority in the Baroque concluded with its final second session, titled "Music and Wonder." Hosted by the Clark Library in Los Angeles on 4-5 May 2001, the series occurred under the joint sponsorship of the Clark and the UCLA Center for Jewish Studies.

(Pages from the report on the two sessions appear in JCM, vol. 10, no. 2, p. 6 and vol. 11, no. 1, p. 7.) This time around, participants addressed the different ways in which the "poetics of wonder" interested each other 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 papers made relevant references to concepts that will be familiar to SSMC readers, especially evocations of the "marvelous" in early modern expression and the rhetorical notion of "taming." The unfolding of music and ritual together worked to create a fascinating and moving religious ceremony.

Several papers presented at the conference were of musical interest as well, some directly connected to the performance of Gillen’s Mea maxima cupreus. The session entitled “The Baroque Music and Literature: Music and ‘Lyricity’” dealt with musical topics, especially operatic perception and interpretation, but there were several other sessions on Baroque texts and practices. "The Baroque in the Grand Ségle and Le Merveilleux classique" that pertained to music as well. Some papers addressed ideas of music that were connected to any of Gillen’s work, and others discussed particulars of ritual found in a Requiem Mass.

Several other sessions included the consideration of the Baroque in the context of music and religious practices. 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 the Study of Classical Culture in several volumes of the series Belk Vol. 17.

For the eighteenth-century musical scholars looking to the Baroque or the early eighteenth century, the NASSC conference provided a perspective from a perspective that most music historians would find perplexing, insisting that the Da Capo Beethoven was examined on its own in 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 review was unsure whether Da Ponte’s literary choices could be seen as having any real effect on the reception of Don Giovanni separately from the meanings imparted through Mozart’s music (or more precisely, through the stage direction, and so forth); it seemed perplexing to isolate one component of a work designed to operate through several media simultaneously. Paolo Cervi (University of Chicago) analyzed a so-called by Marino as an example of the “structural marvelous,” observing that the underlying artifice of the work’s structure (more than the rich and complex content) is its “bizzarria,” a potentially intriguing starting point for those who would look for Mariani’s influence in Mozart’s style.

A variety of “marvelous” writing strategies were explored by literary scholars at Laus Quezada’s session, "Music and wonder: the specific rhetorical choices made by women writers in early modern Spain in drawing attention to topics neglected by men: Eleonora Sotirova (Russian Academy of Science), who examined the deployment of Juniper-empowerment of the textual in Baroque practice; Thomas Cervi (University of Georgia) traced the combination of classicism and Baroque wonder that characterized the music of poet Fr. Fabio Chigi (the future Pope Alexander VIII). Joachim Dyck also explored the importance of classicism and Baroque wonder that characterized the music of poet Fr. Fabio Chigi (the future Pope Alexander VIII). Joachim Dyck also explored the importance of classicism and Baroque wonder that characterized the music of poet Fr. Fabio Chigi (the future Pope Alexander VIII). Joachim Dyck also explored the importance of classicism and Baroque wonder that characterized the music of poet Fr. Fabio Chigi (the future Pope Alexander VIII). Joachim Dyck also explored the importance of classicism and Baroque wonder that characterized the music of poet Fr. Fabio Chigi (the future Pope Alexander VIII).

Evensongs in the Restoration

by Richard Quinn

On Saturday, 13 October 2001, St. Mark’s Cathedral was 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. The conference concluded with a festive celebration of Evensong using the liturgy of the 1662 edition of the Book of Common Prayer. The final speaker, Dr. Robert Stock, Professor of English at the University of Nebraska ("Poets Against the Enlightenment"), discussed the works of Thomas Browne, John Dryden, Alexander Pope, and Isaac Watts in various ways to influence the Enlightenment.

The conference was a great success. Evensong presentations focused on four aspects of the Restoration period: architecture, Anglican spirituality, music, and poetry. Dr. Ramon Hinko, Associate Professor of Archi- tecture at the University of Nebraska, spoke on "Sir Christopher Wren and the Archi- tecture of London Churches," noting two factors that made Wren’s church buildings so distinctive. St. Paul’s Cathedral possible—the Great Fire in 1666, which destroyed the earlier cathedral (as well as dozens of other London churches) and the influence of Inigo Jones and Palladian architecture. Fr. Michael Tan Creti, Rector of the UCZC (an Episcopal Church in Ohio), considered the role of poetry in the Restoration period, focusing on the work of William Carey (1637-1677), a priest and contemporary poet, as reflected in his Centuries of Meditations. Dr. Quentin Falkner, Larson Professor of Music at the University of Nebraska ("Ideas about Music in Restoration England"), explored three aspects of Restoration music: comic harmony, the Elizabethan style, and music as entertainment. The final speaker, Dr. Robert Stock, Professor of English at the University of Nebraska ("Poets Against the Enlightenment"), discussed the works of Thomas Browne, John Dryden, Alexander Pope, and Isaac Watts in various ways to influence the Enlightenment.

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ARTIS MUSICAE PERITI

Richard Benda has been recognized with an honorary degree and was invited 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 Art Network. He has also received a grant from the Ohio Humanities Council to direct an interdisciplinary institute for teachers, summer 2002.


Michael Dodin 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 the 2002 Faculty Research Award for a report of his recording of the music by French Baroque lutenist Anne Bocquet on the label Art Emi. He also provides theorbo consultation on that label's recent CD, Remembrance, Three Centuries of Cello Music by Women and Isabella Lemanova, The Music of Noon. Last December, he was interviewed in Louisville, KY with Mary Anne Ballard, SSCM member Steve Planck, and Jack Ashworth, and in Spokane, WA with soprano Janet Youngblut.

Raymond Eddison was recently decorated with the Cross of Officer of the Order of the Republic (Bundesverdienstkreuz 1. Klasse) of the Federal Republic of Germany for contributions to fostering 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.)


Deborah Fox announces the formation of a new seventeenth-century ensemble, Fagusa, which specializes in Italian music. Fox performs on archlute, theorbo, and baroque guitar, and is joined by Rachel Evans and Boel Gidholm, violins, Christopher Harlan, 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 df033@cornell.edu.


A publication by Robert Freitas has just won the 2001 Westrup Prize, awarded annually to the best article in Music and Letters, as selected by the journal's editorial board (Jacqueline Waerber shared the award; "Singing and Playing: The Italian Cantata and the Raga for Wit," Music and Letters 82 [2001], no. 4, 407-26). He will also be a speaker at the 2002 Conference (June 17, 2001, 17CM; no. 131 (Täbingen: G. Narr Verlag, 2001), 251-62, and Touches by the Crows: The Librettos of Philippe Quinault in the Context of French Opera," Almanna Samlingspublications, 2001).

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

Directed by Warren Stint, the Magnificat has released its first of a series of recordings of music by Chiara Margaria Cossolani (1602-2677) on the Musicas Omnia label. The San Francisco-based en

News from Publishers

A number of developments with music publishers have come to our attention since I offered the first of these irregular reports in 2001.

There has been a major change for Garland Publishing, who have brought out many important works by composers accessible to SSCM members. Garland was owned by the Taylor & Francis Group. When they acquired the Garland Publishing company, they decided to subsume Garland under the Routledge name except for scientific books. Although the seventeenth-century Vesper series will be completed, the company has otherwise abandoned publishing completely. Monographs, bibliographies, and reference works in music will continue, however, under the Taylor & Francis 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, and the project never got off the ground, even though the editor solicited and received articles from authors, and it was declared completely dead by Garland, whose enthusiasm for harpsichord volume, originally edited by the late Igor Ippolit, got much further before coming to a halt, and Robert Zappella has been appointed editor to revive the project under the Routledge name. However, correspondence from the present author, at least, having no interest in that project, has been kept in mind for this labor of love. The Picard firm is otherwise no longer in the field of music.

WAKE FOREST, 2003 CALL FOR PAPERS

The Society for Seventeenth-Century Music will hold its eleventh annual conference 5-6 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. Pre-conference meetings and a variety of social events, including papers 20 minutes in length, lec-

traries (45 min.), workshops, including group participation, and roundtable discussions. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a

student.

The policy of the Society that a pro-
senter cannot give a paper at two con-
siderations. Abstracts not exceed-

ing 500 words should clearly present the text to be given, and should indicate the significance of its findings. Proposals for other formats should indi-
cate the originality and significance of the proposal. Five copies of the proposal (four anony-

mous and one identified with name, address, telephone, fax, and e-mail address) should be submitted by 1 October 2002 to be sent to:

Dr. Beth Gilson Program Committee, SSCM 2003 University of Kentucky School of Music Fine Arts 105 Lexington, KY 40506-0921

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

Proposals from outside the United States and Canada may be sent by e-mail to dgilson@uky.edu, with the abstract both pasted into the body of the message and as an attachment in MS Word, WordPerfect, or other common format, or by FAX to (859) 257-9076, one copy only. Three copies of scores of Music. Audio or video recordings supporting proposals for lectures-recitals are welcome, but cannot be returned.
Schütz-Fest in Sweden

by Hans Kuhn

The 35th Conference of the International Hindemith-Schütz Society took place 4-7 October 2001 in the southern Swedish city of Malmö, now connected to Copenhagen by the new, elegant Øresund Bridge, constructed as a monument to "the cultural connection in the Baltic Region." Of the eight opening speeches presented, 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 perfomers 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 Kungliga Dramat Teatern Church of St. John's in northern Malmo and the spacious and pleasant parish facilities next door (in addition to papers, workshops, and the Annual General Meeting). The conference opened the afternoon of 4 October with welcoming speeches and refreshments in the main restaurant, followed by a guided tour of Malmö's rich history.

Andrew Walther reports that he is currently teaching at the State University of New York, Binghamton, in the Department of English, Theatre, and Film. Last October he gave a presentation in London, in conjunction with the exhibition of Pauline Baynes’ characters from "The Hobbit." He also provided the soundtrack to "The Hobbit," which is being shown 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 "Gallisio." He was accompanied to 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.

Conferece Report

The Conference of the International Hindemith-Schütz Society was held in Sweden from 4-7 October 2001. The conference was organized to honor the 350th anniversary of Heinrich Schütz's death. The main events included a concert, a symposium, and a special exhibition.

The conference began with a concert on the evening of 4 October. The concert featured a performance of Schütz's "Missa Pater Noster," conducted by the Swedish National Symphony Orchestra. The performance was attended by members of the conference and was well received.

On the following day, 5 October, the conference was held at the University of Uppsala. The conference was divided into three sessions, each focusing on different aspects of Schütz's life and work. The sessions were attended by scholars from around the world and included presentations on a variety of topics, including Schütz's influence on later composers, his relationship with other musicians, and his role in the development of the Baroque style.

One of the highlights of the conference was a symposium held in the afternoon of 5 October. The symposium was entitled "The Influence of Schütz on Later Composers," and featured presentations by scholars from the United States, Germany, and Sweden. The symposium was attended by over 100 participants and was well received.

On the final day of the conference, 6 October, a special exhibition was held at the Museum of Music in Stockholm. The exhibition featured a variety of musical instruments and manuscripts from the time of Schütz, as well as modern recreations of some of his works. The exhibition was well attended and was praised for its attention to detail.

The conference concluded on 7 October with a special concert held at the Royal Swedish Opera. The concert featured performances by some of the leading musicians of the day, including the Swedish National Symphony Orchestra and the Royal Swedish Opera Orchestra. The concert was attended by over 300 people and was well received.
17th-Century Music
The Newsletter of the Society for Seventeenth-Century Music
Vol. 11, No. 2, Spring 2002

Una carta del navegante:
Charting the Progress of Venetian-Opera Studies
by Ellen Rosand

Venetian opera—or, to be more precisely, 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 include complete annual series of librettos, carefully amassed by collectors, and annotated chronologies based on them. It might be said that Venetian opera was responsible for the subsequent interest in her operatic tradition, for the original publication of these sources, as well as their survival, is characterized as Venetian, a reflection of Venice's notorious self-presentation. The chronologies, by Ivanovich (1681), Bonifazi (1718), Groppo (1734), and Altieri (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 (1776) and Bonifazi's list are the most crucial of these, as they served as a foundation for the printed material; the aforementioned librettos, chronologies, and a few random musical examples—Burney himself had amassed his difficulties in finding musical examples of the repertoire for his History. With its catalogue, of course, could not have been compiled without the information provided in the chronologies, as well as the librettos themselves, of which three contemporary collections were fortunately housed in the Marciana. Indeed, the importance of the Contarini manuscripts could not 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 underwriting the libretto and chronology: to preserve and publish the name of Venetian culture. Like the collectors and chroniclers of previous generations, the Venetian scholars sought a thousand-year-old tradition that was not only a foundation for the modern era but also a foundation for the modern era. Burney himself had amassed his difficulties in finding musical examples of the repertoire for his History. With its catalogue, of course, could not have been compiled without the information provided in the chronologies, as well as the librettos themselves, of which three contemporary collections were fortunately housed in the Marciana. Indeed, the importance of the Contarini manuscripts could not 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 underwriting the libretto and chronology: to preserve and publish the name of Venetian culture. Like the collectors and chroniclers of previous generations, the nineteenth-century Venetian scholars were essential bibliographers, and patrons, 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 was laid in the field of opera, carried out in Germany by some of the founders of the discipline, including August Wilhelm Ambros (1859) and Carl Kretzschmar. It was the latter's lengthy essay "Die venezianische Oper und die Werke Cavallis und Cesti" (1890) that provided a basis for Hugo Goldschmidt's exploration of Cavalli (1895). This first phase of German scholarship culminated in a substantial monograph on Cavalli by Egon Wellesz (1915). Interestingly, Goldschmidt's two-volume study of the operatic output of Monteverdi (17. Jahrhundert 1901-4) lacks a chapter on Venetian opera and hardly mentions Cavalli.

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 excised in some of the earliest scholarly editions, among them Cesti's Giustina and Cesti's Dixit, edited by Eitner in 1883, followed in 1896 by Cesti's Horn, etc., composed in the Austrian Damien, but their interest derived on the bibliographical tools provided by nineteenth-century Italian scholars. Indeed, Kretzschmar repeatedly expressed his debt to Wellesz for helping him with archival sources as well as musical materials. And the librarian, in turn, was pleased to acknowledge the musicologist for

continued on next page

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