

# 17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 14, No. 2, Spring 2005

## 17th-Century Music in the Emerald City

by Alex Fisher

For the first time in over forty years the American Musicological Society, in concert with the Society for Music Theory, staged its annual meeting in Seattle, the jewel of the Pacific Northwest (10–14 November 2004). Members of the SSCM and enthusiasts of seventeenth-century music in general could not fail to have been impressed with the quality and variety of papers concerning this period, not to mention the sumptuous performance of French Baroque dance by Seattle Early Dance on Thursday evening and the spectacular showing by Andrew Manze and the English Concert on Friday evening, which included some fascinating yet little-heard works by Biber and Schmeltzer.

Inside the conference rooms participants were treated to a variety of presentations that highlighted some of the best work of SSCM's membership, traversing areas both well and less established. Interest in women's repertoires and musical culture—both sacred and secular—in the early Baroque continues to blossom, as was seen in the Friday morning session chaired by Kimberlyn Montford entitled "Women and Music in Early Modern Europe." Craig Monson demonstrated in his "They Sing with Herodias in Herod's Palace" that there is still much to be learned about nuns' negotiation of their own performance spaces—and in turn how they shaped audience perceptions of them as "angels" and/or "sirens"—by examining specific examples of convent architecture. Great strides have been made in researching the music of Italian nuns, but two other papers on the panel, Colleen Baade's "Two Centuries of Nun Musicians in Spain's

Imperial City," and Peter Bennett's "A Seventeenth-Century 'Double Entendre?'" shed light on music in lesser-known religious communities in seventeenth-century Toledo and Paris. In the secular sphere, too, women's singing was charged with sexual politics; Catherine Gordon-Seifert showed in her "Precious' Eroticism and Hidden Morality" that the singing of French airs allowed women simultaneously to comment on the moral implications of these lascivious songs and to express base feelings in a way that otherwise would be forbidden.

Three very diverse approaches to German/central European topics appeared in two Friday afternoon sessions, beginning with Janette Tilley's "Zu andern soltu meditirn," an essay on specific musical and textual links between German dialogue forms and aspects of meditation that lingered in seventeenth-century Lutheran theology. Tilley's paper, as well as Andrew Weaver's "Toward a Rhetorical Analysis of Large-Scale Structure in Seventeenth-Century Music"—drawing parallels between Ciceronian oratory and the motets of G. F. Sances—grounded broad cultural and intellectual ideas in specific repertoires and compositional techniques. Using the example of an imperial entry in early seventeenth-century Breslau, D. Allen Scott's "A Meeting of Peace and Piety: Music for a Royal Visitation" showed that music played a far more than peripheral role in shaping social, religious, and political meaning for early modern subjects. The listener's perspective, indeed, was at the center of two papers on Saturday afternoon, Andrew Dell'Antonio's "Lelio Guidiccioni's Essay on Music" and Pamela Starr's "'That is the Reason the Sky Itself Sings,'" which examined aspects of musical aesthetics and connoisseurship in early Baroque Italy and England, respectively. Guidiccioni, whose own

unpublished testimony on sacred music has long been overlooked, proves to be an informed listener who offers a vision of musical connoisseurship reflecting the Catholic spirituality of Barberini Rome. Pamela Starr, meanwhile, demonstrated through the study of conduct and courtesy manuals that popular philosophies of music in early modern England were far more multivalent than music treatises and tutorials would lead us to believe.

*continued on page 7*

## In this Issue . . .

### Reports, Reviews, and Articles

|  |    |
|--|----|
| AMS 2004 . . . . .                           | 1  |
| Australasia Report . . . . .                 | 8  |
| Schütz-Tage in Greifswald . . . . .          | 8  |
| Music and Identity in Weimar . . . . .       | 9  |
| SIIdM 2004 . . . . .                         | 10 |
| Monody in Pisa . . . . .                     | 10 |
| German Historical Institute . . . . .        | 10 |
| Scheidt in Halle . . . . .                   | 12 |
| Gianturco Festschrift . . . . .              | 12 |
| Buxtehude Society News . . . . .             | 12 |
| Index of Italian Musical Treatises . . . . . | 13 |
| Book on Grotesque Dance . . . . .            | 13 |
| Briegel's Birthplace . . . . .               | 13 |

### Performance Issues

|                                    |    |
|------------------------------------|----|
| Marais Edition . . . . .           | 14 |
| Stradella Complete Works . . . . . | 14 |
| Eclatante Amaranthe . . . . .      | 14 |
| Psiche in NYC . . . . .            | 14 |

### News of the Society

|   |    |
|---|----|
| Invitation to Evanston . . . . .          | 2  |
| Toronto Call for Proposals . . . . .      | 3  |
| Northwestern Conference Program . . . . . | 3  |
| Secretary's Report (Seattle) . . . . .    | 5  |
| Treasurer's Report . . . . .              | 6  |
| Irene Alm Donors . . . . .                | 7  |
| Corrections . . . . .                     | 7  |
| New Members . . . . .                     | 18 |

|                                    |    |
|------------------------------------|----|
| Conference Announcements . . . . . | 15 |
|------------------------------------|----|

|                         |    |
|-------------------------|----|
| Members' News . . . . . | 17 |
|-------------------------|----|

|                             |    |
|-----------------------------|----|
| Obscure Musicians . . . . . | 19 |
|-----------------------------|----|

## By the Shores of Lake Michigan: Thirteenth Annual Conference in Evanston

*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:

Amanda Eubanks Winkler  
Department of Fine Arts  
308 Bowne Hall  
Syracuse University  
Syracuse, NY 13210  
Phone: (315) 443-4584  
Fax: (315) 443-4186  
E-mail: awinkler@syr.edu

Please note that information for the next issue must be submitted by **19 August 2005**.

ISSN: 1054-6022  
+++++

### Corresponding Members

Hendrik Schulze (2003-06)  
*Europe*  
Hendrik.Schulze@sbg.ac.at

Greta Olson (2003-06)  
*Australasia*  
gretaolson@cuhk.edu.hk  
+++++

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

### Governing Board

Tim Carter  
*President*  
University of North Carolina, Chapel Hill  
cartert@email.unc.edu

Colleen Reardon  
*Vice-President*  
State University of New York, Binghamton  
reardon@binghamton.edu

Carol G. Marsh  
*Treasurer*  
University of North Carolina, Greensboro  
noelmarais@yahoo.com

Candace Bailey  
*Secretary*  
North Carolina Central University  
candacebailey@earthlink.net

Mary Frandsen  
*Chair, U.S. Chapter,*  
*International Schütz Society*  
University of Notre Dame  
frandsen.3@nd.edu

The School of Music at Northwestern University in Evanston, Illinois will host the thirteenth annual SSCM conference from 14–17 April of this year. The city of Evanston, incorporated in 1863, sits at the edge of Lake Michigan, thirteen miles north of downtown Chicago. The Program Committee, chaired by Anne MacNeil, has put together an exciting offering of formal sessions and lecture recitals, ranging from “Opera on Canvas” to “Rhetoric and Expression in the Mid-Seventeenth-Century French Air” (see p. 3).

The conference will begin late Thursday afternoon with a reception hosted by Northwestern’s School of Music, followed by an inspiring concert of seventeenth-century virtuoso music for recorder, viola da gamba, and harpsichord performed by guest artist Marion Verbruggen, and founder and director of the Newberry Consort (and Northwestern adjunct faculty member) Mary Springfels. All formal sessions, the book exhibit, and the Thursday evening concert will take place in Lutkin Hall, a stately and acoustically vibrant concert-hall belonging to Northwestern University. No formal events are scheduled for Friday evening, but for those who wish to venture to the south side of Chicago for another spectacular performance of seventeenth-century music, tickets to a program entitled “Les Goûts Réunis” performed by Jordi Savall’s *Concert des Nations* in Mandel Hall on the campus of the University of Chicago will be available to conference participants by calling Nicole Proux at (773) 702-8068 in advance of the day of the performance, and identifying themselves as such. Those who wish to undertake this venture should be warned that the trip between Northwestern and the University of Chicago can take up to two hours on a sunny April Friday, and should therefore depart from Evanston by car or taxi no later than 6:00 pm.

A block of rooms has been reserved for the conference at the Hilton Garden Inn in Evanston, three blocks from the University and the main conference venue, and conveniently located near railway transportation to and from O’Hare International Airport and downtown Chicago. To reserve at the SSCM group-rate of \$109.00 per room per night (exclusive of tax), please call the hotel directly at 1-847-475-6400 or the toll-free number 1-800-HILTONS, and request the “Society for Seventeenth-Century Music block.” Reservations must be made before 16 March in order to get the special rate, and space is only guaranteed before 16 February.

To reserve space at the Book/CD/Score exhibit, or to exhibit musical instruments, please contact Andrew Weaver at <a-weaver3@northwestern.edu>.

For those who are able to come early or stay late, both Evanston and Chicago offer many venues of potential interest. Evanston <www.cityofevanston.org> is diverse in many ways, much to the delight of its residents, and offers a variety of dining and entertainment venues. Chicago <http://egov.cityofchicago.org> is home to the world-famous Chicago Symphony and Lyric Opera, and boasts numerous other musical institutions that offer performances of virtually all sorts. The Art Institute <www.artic.edu>, with its famous collections of fine art from around the world, is always worth a visit; and the Newberry Library <www.newberry.org> includes one of the finest research collections for scholars not only in music, but also in all fields of seventeenth-century studies.

Linda Austern  
l-austern@northwestern.edu

## 2006 Conference in Toronto: Call for Papers

The Society for Seventeenth-Century Music will hold its Fourteenth Annual Conference on Thursday through Sunday, 20–23 April 2006, at the University of Toronto. Performance events will include Opera Atelier's production of Monteverdi's *Orfeo*. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome, including those drawing on other fields as they relate to music. Presentations may take a variety of formats, including individual papers 20 minutes in length, lecture-recitals (45 minutes), workshops involving group participation, roundtable discussions, and panel sessions. 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 an individual paper at two consecutive meetings. For individual papers, abstracts not exceeding 350 words should clearly represent the title, subject, and argument, and should indicate the significance of the findings. Proposals for presentations in other formats should be of a similar length; they should clearly state and justify the intended format, and should indicate the originality and significance of the material to be delivered.

The Program Committee consists of Georgia Cowart (Case Western Reserve University, Chair), Kerala Snyder (Eastman School of Music, University of Rochester), Mauro Calcagno (Harvard University), and Amanda Eubanks Winkler (Syracuse University).

Proposals may be sent by e-mail to <georgia.cowart@case.edu>, with the text of the abstract both pasted into the body of the e-mail and as an attachment in either MSWord or RTF format. Alternately, five copies of the proposal (four anonymous and one identified with name, address, telephone, fax, and e-mail address) may be sent to:

Georgia J. Cowart  
Chair, SSCM Program Committee  
Department of Music  
Case Western Reserve University  
10900 Euclid Avenue  
Cleveland, OH 44106-7105

Abstracts must be submitted by e-mail or postmarked by midnight, 1 October 2005.

Students should identify themselves as such on the non-anonymous copy of the abstract, and participants in lecture-recitals should attach short biographies. Audio or video recordings supporting proposals for lecture-recitals are welcome but cannot be returned.

## Society for Seventeenth-Century Music 13th Annual Meeting, Evanston, Illinois 14–17 April 2005 Preliminary Program

Program Committee:  
Anne MacNeil, chair  
Kathryn Lowerre  
Peter Wollny  
John Powell

### Thursday 14 April 2005

5:00pm–7:00pm: OPENING RECEPTION

7:30pm: NEWBERRY CONSORT WITH GUEST ARTIST MARION VERBRUGGEN

### Friday 15 April 2005

9:00am–12:00pm: ROME AND ITS MUSIC

Mary Paquette-Abt (Wayne State University), "Subtexts: The Dedication as Source in Early Seventeenth-Century Roman Music Prints"

Christian Speck (Woerth, Germany), “*Fu cantato un poemetto graziosissimo*: New Light on the Rise of the *oratorio volgare* in Rome”

Beverly Stein (California State University), “The Triumph of Jephthe’s Daughter: Religious Symbolism, Gender and Role Exchange in Carissimi’s *Jephthe*”

Marie-Louise Catsalis (North Carolina Central University), “In the Calm Evening Air: Music and Text of the Solo Serenata”

12:00–12:45pm: LECTURE-RECITAL

Andrew Schultze (Ars Musica Chicago), “*Il pianto di Rodomonte*: Creating a Performance of Abbatini’s *cantata drammatica*”

2:00–5:00pm: MUSIC AND THEATER

Stefanie Tcharos (University of California at Santa Barbara), “Revisiting Arcadia: The Ideology of Nostalgia and the Problem of Musical Drama”

Tim O’Brien (University of Minnesota), “When Conquering Beauty Fills that Heavenly Sphear’: A Reappraisal of Allegory in Purcell’s *The Fairy Queen*”

Douglas L. Ipson (University of Chicago), “Opera on Canvas: The Paintings of Il Padovanino and Venetian Opera of the 1640s”

Colleen Reardon (Binghamton University), “Scrambled Eggs and Hams: Theatrical Music in Siena at the End of the Seventeenth Century”

### Saturday 16 April 2005

9:00am–12:00pm: RHETORIC, AFFECT AND STYLE

Candace Bailey (North Carolina Central University), “English ‘Baroque’ Style and the Politics of Change”

Stefan Eckert (Northwestern University), “*Musicalische Vorstellung einiger Biblischer Historien* (1700)—Johann Kuhnau’s Conception of *Affect* as Form and Expression”

Jessica Wiskus (Duquesnes University), “Chromatic Dialectic: A Phenomenological Approach to L. Couperin”

Robert A. Green (Indiana University), “Reflections of Changing Public Tastes: Lambert’s Revisions to His 1689 Airs”

12:00–12:45pm: LECTURE-RECITAL

Catherine Gordon-Seifert (Providence University), “Rhetoric and Expression in the Mid-Seventeenth-Century French Air”

2:00–5:00pm: ITALIAN OPERA AT MID-CENTURY

Naomi Matsumoto (Goldsmiths’ College, University of London), “Monteverdi and the Madness of Iro: Asylum Seeking and a Return to Homeland?”

Beth Szczepanski (Ohio State University), “*Il Nerone Impasticciato*: The Lover and the Tyrant in the Characterization of Nero in Monteverdi’s *L’Incoronazione di Poppea*”

Patricia Firca (University of Chicago), “*Felice Ottavia*: Taming the Vindictive Queen of *L’incoronazione di Poppea*”

Hendrik Schulze (Institut für Musikwissenschaft, Salzburg), “Giovanni Faustini’s and Francesco Cavalli’s *La virtù de’ strali d’Amore* (1642) as a Contribution to Contemporary Operatic Debate”

7:00pm: ANNUAL SSCM BANQUET

### Sunday 17 April 2005

9:00am–12:00pm: MUSIC AND DEVOTION

Sarah F. Williams (Northwestern University), “What devil’s Pater noster mumbles she?: The Sounds and Music of Witchcraft in Early-Modern English Broadside Balladry”

Esther Criscuola de Laix (University of California at Berkeley), “Culture and Ceremony in the Wedding Motets of Jacob Praetorius”

Andrew H. Weaver (Northwestern University), “The Emperor’s Voice: Style, Structure and Meaning in a Motet from the Habsburg Court of Ferdinand III (1637–57)”

Peter Bennett (Ensemble Dumont), “*Pour les porter à la devotion*: Toward a Critical Understanding of Antoine Boesset’s Sacred Music”

# Minutes of the 2004 Annual Business Meeting, Society for Seventeenth-Century Music

**Sheraton Hotel, Seattle, WA,  
Friday 12 November 2004, noon**

1. *President's Welcome:* Tim Carter welcomed the membership and noted the appointment of Stephen Bonta as Honorary Member of the Society, to warm applause.

2. *Approval of the previous minutes:* The minutes of the Annual Business Meeting, Houston (TX), 14 November 2003, were approved as published in the Spring 2004 Newsletter.

3. *Treasurer's Report:* Carol Marsh reported on the secure financial shape of the Society and on the Board's efforts to keep dues low while accommodating problems with AHSS/ISG dues because of fluctuating dollar/euro conversion rates and the timetable for ISG payments.

4. *Report of the International Heinrich Schütz Society/American Heinrich Schütz Society:* Mary Frandsen reported on the stable financial position of the ISG, developments in its website, and plans for future conferences. Fred Gable reported on the last ISG meeting with its focus on performance issues and the position of the cantor in the Baltic regions.

5. *Report of the Editor-in-Chief of the Journal of Seventeenth-Century Music:* Jeffrey Kurtzman, standing in for Bruce Gustafson, reported on volumes 10.1 (on Lully's *Persée*), in production, and 11.1, to contain reviews (including audio-visual material) and articles. Statistics on our impressively high number of site-visits were presented. Kurtzman announced that he was stepping down as Reviews Editor (to be replaced by Stephen Miller), and that Mary Paquette-Abt had been appointed Assistant Editor.

In the ensuing discussion, it was noted that contents of *JSCM* are released on the AMS list, and that

some advertising had occurred in conference materials, and was planned with the Centre de Musique Baroque de Versailles. The Editor was encouraged to consider additional publicity of *JSCM*, perhaps including an article in the AMS Newsletter. The membership was urged to think creatively about potential individual and group submissions to *JSCM*.

The meeting thanked Jeffrey Kurtzman for his hard work not just as Reviews Editor but also for facilitating the transition to the University of Illinois Press. An additional vote of thanks was also offered to Kerala Snyder for her enormous contribution to the *Journal* since it was founded.

6. *Report of the Librarian of the Web Library of Seventeenth-Century Music:* Lex Silbiger presented statistics on site-visits (averaging about 700 per month), information on current and planned editions, and details of site design. He encouraged further contributions from the membership—noting that editions are peer-reviewed and therefore have some standing as “publications”—and also asked for feedback on any problems of site-access.

7. *Report of the Editor of the Newsletter:* Amanda Eubanks Winkler explained the production problems of the Fall 2004 Newsletter (*see p. 7*), and solicited submissions for “Obscure Composers” and for articles or reviews on performance issues. It was decided to retain the current one-color printing (black on yellow paper). The deadline for the next Newsletter was 16 January 2005.

8. *Issues from the Governing Board:* Tim Carter introduced a discussion of the need, and possible format, of a directory of members, and how to square the usefulness of the information with issues of privacy. There was some significant support for going ahead with such a directory.

Criteria for honorary members were discussed and agreed upon: that they should be distinguished musical scholars and/or performers, normally retired, and not current office holders of the Society.

Elections for the new Governing Board would be held in 2005 (term to begin in April 2006), to be coordinated by the Nominations Committee (chaired by Massimo Ossi). There was some discussion of the special technical and financial skills required of the Treasurer. The notion of overlapping terms for different office-holders was raised, but this would require a change to the By-Laws.

Issues raised by the membership included the need to attract members from other disciplines, to consider honorary members from outside music, and to advertise in non-musical journals.

Tim Carter promised that the Board would take all these issues under consideration.

9. *Announcements:* Wendy Heller announced the publication of *Cambridge Opera Journal*, 15.3, in honor of Irene Alm and containing substantial portions of her work, as well as other essays. Becky Harris-Warrick reported on progress in the Lully Edition, including the publication of Lois Rosow's edition of *Armide*.

Tim Carter announced plans for future SSCM meetings: 20–23 April 2006, Toronto (hosted by Gregory Johnston); 2007, Notre Dame, IN (hosted by Mary Frandsen).

Andy Weaver, on behalf of Linda Austern, issued a warm invitation to the 2005 meeting at Northwestern University, Evanston, IL (14–17 April), and discussed transportation, local arrangements, and performance events. There was some discussion of the cost of the banquet and the provision of cocktails (the preference was for a cash bar) and wine.

Jeffrey Kurtzman proposed a vote of thanks to the Governing Board and other SSCM officers, which was warmly approved.

The next Annual Business Meeting will be on Friday 28 October 2005, noon, at the Omni Shoreham Hotel, Washington DC.

*Respectfully submitted by Catherine Gordon-Seifert (representing Secretary Candace Bailey)*

# Treasurer's Report

Fiscal Year: 1 January 2004 – 31 December 2004

## 2004 REVENUES

|                            |            |
|----------------------------|------------|
| Dues and Subscriptions     | \$5,914.74 |
| Donations                  | 1,140.00   |
| 2004 Conference (La Jolla) | 8,344.10   |
| Interest Income            | 278.76     |

**Total Revenues** **\$15,677.60**

## 2004 EXPENDITURES

|   |            |
|---|------------|
| 2004 Conference                           | \$7,921.82 |
| Newsletter (2 1/2 issues)                 | 2,455.66   |
| 2003 ISG Dues                             | 2,096.58   |
| 2003 Alm Award                            | 405.52     |
| Journal: vol. 9                           | 1,000.00   |
| Journal: vol. 10/1 ( <i>Persée</i> issue) | 225.00     |
| EMA Membership                            | 85.00      |
| Postage                                   | 169.83     |
| Supplies                                  | 21.39      |
| PayPal fees                               | 27.56      |
| Domain registrations                      | 52.00      |

**Total Expenditures** **\$14,460.36**

## TOTALS

|                       |             |
|-----------------------|-------------|
| 2003 Year-End Balance | \$28,775.12 |
| 2004 Revenues         | 15,677.60   |
| 2004 Expenditures     | (14,460.36) |

**Total** **\$29,992.36**

Change from 12/31/03 \$1,217.24

## SSCM BANK BALANCES AS OF 31 DECEMBER 2004

|          |            |
|----------|------------|
| Checking | \$4,705.50 |
| Alm Fund | 6,969.61   |
| CD       | 18,317.25  |

**Total** **\$29,992.36**

*Respectfully submitted,  
Carol G. Marsh, Treasurer  
6 January 2005*

## Irene Alm Memorial Prize Fund 2004 Donors

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the Irene Alm Memorial Prize Fund during 2004.

Georgia Cowart  
Frederick Gable  
Kelley Harness  
Thomasin LaMay  
James Leve

Catherine Moore-Broatman  
Margaret Murata  
William Porter  
Colleen Reardon  
Darwin Scott

Alexander Silbiger  
Kerala Snyder  
Barbara Sparti  
Stefanie Tcharos  
Kathryn Welter

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the General Fund during 2004.

Barbara Hanning  
Bill McJohn

Margaret Murata  
Colleen Reardon

David Schrader

---

### Note from the Editor

Several errors appeared in the Fall 2004 Newsletter.

p. 4, bottom of first column: the numbers refer to euros (i.e., 25 euros, 15 euros)

p. 6, La Jolla article, end of third column: omit "Praetorius-Gesellschaft at Creutzburg"

p. 10, Letter from Europe, end of third column, sentence should read: "2004 is a year of several composers' anniversaries, and accordingly the season kicked off in March with a conference on Samuel Scheidt, organized by the Michael-Praetorius-Gesellschaft at Creutzburg, Germany."

p. 14, header should read: "Conference Announcements"

p. 14, *Artes Musicae Periti*: Stewart Carter's article appeared in *The Journal of the American Musical Instrument Society*, not *JAMS*  
Back Cover, *Obscure Musicians*: The footnotes that follow the article should not be there.

The dues schedule has been updated. The correct dues schedule for 2005 appears on the back cover of this issue.

I apologize for these errors. The production problem that caused many of these errors has been corrected.

Amanda Eubanks Winkler  
Editor, 17<sup>th</sup>-Century Music

---

#### AMS 2004, continued from p. 1

On Saturday and Sunday we turned our attention to Baroque opera, beginning with Ellen Rosand's provocatively titled "Francesco Cavalli's *L'Incoronazione di Poppea*," a detailed examination of the manuscript sources for the work and their implications for the vexed questions of the work's authorship and performance history; Cavalli's performance score suggests a Venetian revival of the work between its original performance and that in Naples in 1651. Maria Purciello's "Merchants, Mountebanks, and the *Commedia dell'arte*" returned to the themes of music and virtue in Barberini Rome, demonstrating how the insertion of a marketplace *intermedio* in Rospigliosi's *Chi soffre speri* (1637) blurred the lines between theatre and reality, inviting viewers to share in the work's moralizing message. Romans were exposed to the religious humanism of the Barberini popes through sacred theatre as well; in her "Faith and Service to the 'Respublica Christiana'" Virginia Christy Lamothe showed the links between the aria-like sections in Landi's *Il Sant'Alessio* (1632, 1634) and contemporary sermons and treatises that joined themes of Catholic piety and Classical Stoicism. Finally, Wendy Heller's "The Breath of Pan and Apollo's Bow," which provided us with a fascinating exploration of the *seicento* resonances of Arcadian legends, linking the invention of sound with desire and the death and transformation of the female voice, concluded a most successful conference in (mercifully rain-free!) Seattle.

# CORRESPONDING MEMBER REPORT

## Australasia

by Greta Olson

It was with pleasure that I read the August 2004 issue of *Early Music* devoted to the transmission of Western art music beyond its European boundaries; these studies go a long way towards acknowledging the cultural exchange, utilization and adaptation of Western musical styles that have taken place in various parts of the world. The issue coincides with rapidly rising interest in Western music in Asia and the announcement of major new cultural projects in Beijing, Guangzhou (Canton), Taipei, Singapore, Kuala Lumpur and Hong Kong. All these cities have either recently opened, begun or announced plans for major concert halls, opera houses or performance groups. Guangzhou, in addition to breaking ground on a new opera house, has announced the beginning of a new Tanglewood-style summer school and festival, which is to invite major artists from around the world. Indeed, this past fall, Beijing was host to a concert version performance on peri-

od instruments of Monteverdi's *Orfeo*. With this level of interest in classical music, it is heartwarming to report on some of the activities related to seventeenth-century music taking place in Asia.

Last summer at the 11<sup>th</sup> Biennial Baroque Music Conference (Manchester, UK), Joyce Lindorff organized a session entitled "Worldwide Baroque: Transmission of European Music to Foreign Soil" in which two papers dealt with Asian-related topics. Joyce spoke with Tomas Pereira and the Lül ü Zhengyi and was followed by Peter Allsop who discussed the letters of Teodorico Pedrini. The letters give evidence of Pedrini's high level contacts within the curia, of his connections to people in the circle of Arcangelo Corelli, and provide justification for Pope Clement XI's choice of Pedrini for work in Asia.

Maintaining her contacts with Asia, Joyce was a Fulbright professor at the National Sun Yat-Sen University in Kaohsiung, Taiwan in the spring of 2004, and she returned there in the fall to give a lecture on Baroque per-

formance practice, and then a recital of seventeenth-century harpsichord music both in Taiwan and Hong Kong. She and Peter Allsop have continued with their research on Pedrini (now as collaborators), both in China and Rome, and plan a publication of the biography and letters of Pedrini.

Looking from Asia toward Europe, David Chung, teaching keyboard studies and music history at Baptist University in Hong Kong, has previously published on the transmission of seventeenth-century French harpsichord music in *Early Music* (2003). He has also a two-part article in the September and November (2003) issues of *Piano Artistry* (Beijing) entitled "About the Choice of Bach Editions." This year UT Orpheus Edizioni published his critical edition entitled *Jean-Baptiste Lully: 27 Opera Pieces Transcribed for Keyboard in the 17th and 18th Century*, and URM Audio Recordings <www.urmaudio.com> released his solo harpsichord CD entitled *Stylus Phantasticus: Works for Harpsichord*, containing pieces by Froberger, Weckmann, Reincken, Buxtehude, Böhm, and J.S. Bach.

## Heinrich-Schütz-Tage in Greifswald

9–12 September 2004

by Eva Linfield (with contributions  
from Lani Johnson and Fred Gable)

In September, the International Heinrich Schütz Society convened in Greifswald, Germany for the 2004 Schütz-Tage, which were organized by the Internationale Heinrich-Schütz-Gesellschaft (ISG) in conjunction with the Pomeranian Evangelical Church, and were sponsored in part by the Krupp-Stiftung in conjunction with the Institute for Church Music and Musicology of the Ernst Moritz Arndt University of Greifswald. The spires of the Gothic red brick churches of St. Jakobi, St. Nikolai and St. Marien dominate the cityscape of Greifswald, not unlike Wismar, Stralsund and Lübeck, all Hanseatic cities that flourished during the late middle ages. Much reconstruction and restoration has

taken place since the German reunification in 1990, particularly on the churches and their organs, which had been much neglected during the forty-five years of the GDR government. The historic center of Greifswald is now in very good condition and has much charm.

The program committee of the University of Greifswald put together a program that combined practical music-making experience, morning prayer services, an exploration of historical organs in Mecklenburg-Vorpommern, and a musical component. As the motto of the Schütz-Tage, "Many Choirs—Everybody Sings," indicates, performance and performance practice received a major emphasis. Under the direction of Kirchenmusikdirektor (KMD) Professor Jochen A. Modeß, a large group of singers, many from the Swedish section of the Schütz Society, others from the Domchor in Greifswald, rehearsed in three seminar sessions four polychoral compositions from Schütz's *Psalmen Davids* of 1619: *Nun lob mein Seel den*

*Herren* (SWV 41), *Ich hebe meine Augen auf* (SWV 31), *Jauchzet dem Herren, alle Welt* (SWV 36, early version), and *Danket dem Herren, denn er ist freundlich* (SWV 45). These works were performed with choruses of *favoriti* (soloists), *capellae* (ripienists), and instrumentalists in the Sunday morning worship service in the Greifswald Dom St. Nikolai.

The conference opened with an address by musicologist Walter Werbeck, professor of musicology at the University of Greifswald and president of the ISG; he also serves as the general editor of the *Schütz-Jahrbuch*. Werbeck's topic was "Heinrich Schütz und die musikalischen Institutionen im 19. Jahrhundert." He talked about the romantic image of Schütz, performance conditions, and the reception of Schütz's music. He mentioned that the nineteenth-century musicologists Kretzschmar and von Winterfeld saw in Schütz less a composer to be performed in church than in a concert hall—

indicative of a trend towards the general  
*continued on next page*

*Greifswald 2004, continued from p. 8*  
 secularization of Schütz's music. Also Spitta, the first editor of Schütz's music, emphasized its illustrative, expressive, and dramatic characteristics as better suited to a concert performance rather than a church service. He saw in Schütz's works the roots of the dramatic music of Bach and Handel. Just as Mendelssohn resurrected Bach's *a cappella* motets and oratorios and performed them with large forces, so did Carl Riedel adapt some of Schütz's music according to the taste of the time and perform it at the Leipziger Sängerkonvent and with the large Berliner Domchor. At the time, one did not shy away from talking about a powerful and dramatically "Wagnerian" performance of a Schütz oratorio or concerto. It might be interesting to note that the performances of the four psalm compositions by Schütz during the Sunday service at the end of the Schütz-Tage shared some of the grand concept with the nineteenth-century Schütz image addressed by Walter Werbeck. In another offering, Otfried von Steuber presented the participants with useful source material in a talk on "Philipp Dulichius: Kantor an St. Marien und am Fürstlichen Pädagogium Stettin 1587–1631." All of Dulichius's music consists of *a cappella* motets published in seventeenth-century prints.

Overlapping with the Schütz-Tage was a musicological symposium focused on "Das Kantorat im 18. Jahrhundert im Ostseeraum. Bewahrung, Ausbreitung und Auflösung einer kirchenmusikalischen Amtes" ("The Cantorate in the Eighteenth Century in the Area Around the North Sea: Preservation, Furtherance and Disintegration of a Church Music Position"), in which scholars from Germany and the Scandinavian countries participated. The series of four sessions of papers by fourteen participants was the 10th conference held under the general title of Musica Baltica since the 1990s.

Although not often dealing with seventeenth-century music, the papers vividly described the general decline in prestige and social status of north European cantors and church music life from the late seventeenth century into the nineteenth century. Enlightenment theology, reorganization of educational institutions, and the popularity of public sacred music concerts lessened the church's musical importance, and indeed many cantors became Kapellmeisters and city music directors in order to continue their music

profession. The stories from each city around the Baltic Sea rim were dismally similar, until efforts by J. N. Forkel (ca. 1800) and Carl Loewe in Stettin (1820s) began to revive choral singing and raise musical standards leading to the renewed interest in church music and liturgy of the later nineteenth century.

Unfortunately, one day of the Musica Baltica conference coincided with a most informative and enjoyable organ excursion organized for the Schütz-Gesellschaft. This excursion exposed the participants to the rich organ tradition of Pomerania. At Demmin, a small town between Greifswald and Stralsund, as well as at the Nikolaikirche in Stralsund, we heard historical romantic organs from the mid nineteenth century by the Berlin organ builder Buchholz, who built them to replace Renaissance or early Baroque organs. In Demmin, the organist offered music on a side-chapel organ as well as on the main installation. The one early historical organ we heard was the 1659 Stellwagen organ in the Marienkirche in Stralsund. Part of that instrument's restoration has been completed, but plans for further restoration are underway and financed by the Reemsma-Stiftung in Hamburg. A festive inauguration of the Stellwagen organ is planned for 2007. The organist of St. Marien demonstrated his instrument with music of Scheidt, Tunder, Frescobaldi, and Buxtehude, all repertory perfectly suited to the instrument.

The organizers filled the program with two wonderful evening concerts. The first one, in the Jakobikirche, was a reconstruction of a Vespers service from around 1640 with music from regional composers such as Caspar Movius, Philipp Dulichius, and Franz Eler, as well as by Heinrich Schütz. Professor Dr. Matthias Schneider directed the vocal soloists and the broken consort of period instruments, and also presided over the large organ as well as the small positive. Fred Gable (University of California, Riverside) provided scholarly advice in the planning of the service. The selections were made with an eye toward recreating a Vespers service that townspeople in Greifswald might have experienced during seventeenth-century festival times. The next evening KMD Jochen A. Modeß directed a concert with music by C. P. E. Bach. The program included three large-scale works: the cantata *Ich will den Namen des Herren*

*continued on p. 13*

## Weimar, "Musik und Identität"

16-21 September 2004

by Eva Linfield

The International Conference of the Gesellschaft für Musikforschung took place in Weimar, one of the most historically rich cultural centers in Germany. Composers from Schütz to Bach to Liszt and Strauss; theologians Luther and Melancthon; painters from the Renaissance to the Bauhaus; and the major authors of German literature, Goethe, Schiller and Herder passed through Weimar or spent important years of their lives in this small court city. The question of music and its identity formed the framework for the conference. Roundtable discussions dealt with questions of culture and identity, tradition and history, or local and global thinking. Case studies on the subject "Music and its Identity" were discussed in a more narrowly focused and traditional framework of paper sessions. I attended an afternoon session on "Mitteldeutsche Residenzkultur 1500–1800," with Christoph Wolff as moderator. The area of Thuringia and Saxony had quite a unique "cultural identity" to which the Lutheran Reformation, the Thirty Years War, the political division into many small states, and the development of a dense city culture from Eisenach to Zwickau, Wittenberg to Coburg, contributed. Economically, culturally, and geographically, courts and cities benefited from their central European location and the convergence of international influences. Cultural developments may have had their roots less in a local "identity" than in a *goût réuni* that mixed French as well as Italian tastes. Specific court and city cultures were discussed by Wolfgang Horn (Dresden and music history in the eighteenth century), Marcus Ventzke (Thuringian courts and cultural landscape in the early modern era), Wolfgang Hirschmann (Telemann at various courts), Birgit Lodes (Senfl in Middle Germany), Wolfgang Ruf (musical festivities and everyday musical culture at small courts in Middle Germany), and Lothar Schmidt (church music at the smaller courts).

## SIdM in Lecce

by Jutta Toelle

The beautiful baroque city of Lecce and its university hosted the 11th meeting of the Italian Society for Musicology (Società Italiana di Musicologia), 22–24 October 2004. The very few lectures on seventeenth century music—only 6 out of 39—focused mainly on librettists (Benigni, Maffei, Busenello) and on cultural aspects of music production in the Italian *seicento*.

Enrica Donisi gave a lecture on the librettist Domenico Benigni and his time, focusing on the composers who set his *poesie* to music, and on the academies he was acquainted with in Rome (Accademie degli Umoreisti, dei Gelati).

Claudia Gabriella Fatato presented her research on *La fida ninfa* by Vivaldi and Maffei, showing via dramaturgical analysis the willingness of Maffei to construct a specific Italianness in his libretto. She claims that *La fida ninfa* with its experimental parts is a modern work of great relevance.

Giovan Francesco Busenello was the topic of the presentation by Jean-François Lattarico. Busenello wrote the libretti for the *Incoronazione di Poppea* and four operas by Cavalli; a sixth drama by him (*La discesa di Enea all'inferno*) was never set to music. Because Busenello is seen as the principal connection between the Accademia degli Incogniti and the beginnings of opera in Venice, Lattarico is preparing a critical edition of the librettist's literary works, including his novels, poems and plays.

Marco Lombardi's research is focused on the Bolognese composer Giovan Battista degli Antonii, to whom is ascribed the first known solo literature for violoncello. Lombardi has analyzed a manuscript by degli Antonii in a library in Bologna, giving special attention to the different harmonies and keys that are used, to find out about its purpose and for which instruments it was really written.

Francesco Passadore presented a piece of research on a printed collection of early *seicento* works that reappeared in a library after being lost for a long time. The collection contains original editions of vocal music with instrumental accompaniment, edited by Milanese and Venetian printers between 1613 and 1646. One of the musical pieces is hitherto unknown: the *Primo libro delle canzonette a una, tre e*

*quattro voci* by Giovanni Maria Costa, edited in Milan by Giorgio Rolla in 1634.

Marina Toffetti's presentation shed new light on the controversy following the nomination of Carlo Donato Cossoni as *maestro di cappella* at the Duomo in Milan. Through new research conducted in several archives (Général di Simancas and Archivio di Stato di Milano) she was able to show the background of Cossoni's imprisonment and successive liberation.

## La monodia in Pisa

The release of a new CD of the music of Antonio Brunelli by the Ensemble AuserMusici, an ensemble of five singers and ten instrumentalists directed by Carlo Ipata, inspired an international conference on *La monodia in Toscana alle soglie del secolo XVII* in Pisa, 17–18 December 2004. Organized by Francesca Menchelli-Buttini of the University of Pisa, its principal sponsor was the Pisan Progetto Tesori Musicali Toscani.

Papers by Luca Aversano (University of Florence) compared the musical uses of the term "monody" from the late sixteenth and early seventeenth centuries with its appearances in the nineteenth century (Orloff, Basevi, Tarri, Galli). Philippe Canguilhem (University of Toulouse), whose study of Vincenzo Galilei's *Fronimo* appeared in 2001 (Paris-Tours: Minerve), surveyed the theory and practice of Florentine monody before opera, which engendered interesting discussions of the lira, lirone, and viola bastarda.

Three SSCM members, Tim Carter, John Hill, and Margaret Murata presented recent research related to quite different aspects of early solo singing. Hill has identified the hand of a principal singer-composer of the grand-ducal court in a set of important music manuscripts. Murata examined musical aspects of highly variable guitar passacagli in their function as chordal ritornelli for vocal music (based on Richard Hudson's work) and then demonstrated their reappearances as basses to a popular style of accompanied song—not in the later guise of descending four-note lines. Carter's paper, "Whose 'Voice' Is It Anyway? Some Thoughts on the Rhetoric of Early Monody," examined settings of Petrarch's sonnets and issues of subjectivity in relation to composers' choices of monodic styles (e.g., madri-

galian, strophic variations).

Piero Gargiulo (Parma Conservatory), Joachim Steinheuer (University of Heidelberg), and Marco Mangani (University of Pavia-Cremona, letters) addressed Brunelli's work directly, with reference to the recordings by AuserMusici and the forthcoming volumes of the Brunelli opera omnia. Steinheuer is preparing Brunelli's 1612 *Prato di Sacri fiori*.

Finally, AuserMusici offered a fine concert on 19 December with music by Brunelli and his Tuscan contemporaries. Their CD has been released on the Symphonia label (SY 03208)

## 17th-Century Music in Rome

by Lowell Lindgren and Noel O'Regan

"Rome, the eternal city, as a focal point for current musicological research," an international conference at the Deutsches Historisches Institut in Rome, 28–30 September 2004.

Since it opened in 1960, many musicologists have considered the Musikgeschichtliche Abteilung <[www.dhi-roma.it/musica](http://www.dhi-roma.it/musica)> of the Deutsches Historisches Institut at Via Aurelia Antica 391 as a focal point for their research activity in Rome. Its Historische Bibliothek contains a precious lode of complete editions, periodicals, microfilms, &c., it has generous hours (9am–7pm on Monday–Thursday, 9am–3:30pm on Friday), and its online catalogue is accessible everywhere. *Analecta Musicologica* is the best-known publication of the Musikgeschichtliche Abteilung, and its penultimate volume, no. 33, contains sixteen papers from a conference concerning the seventeenth century: "Musik in Rom im 17. und 18. Jahrhundert: Kirche und Fest," ed. Markus Engelhardt and Christoph Flamm, Laaber-Verlag, 2004. Our conference was superbly organized by Dr. Engelhardt, who became the fourth director of the Musikgeschichtliche Abteilung in 1997, and Dr. Sabine Ehrmann-Herfort, the vice-director.

The lofty aims of our conference were clearly expressed by Dr. Engelhardt in his opening address. Each participant was to furnish a synoptic view of recent scientific research, simultaneously suggest new per-

*continued on next page*

*Rome continued from page 10*

spectives for the study of an epoch, and mention methodological problems along the way. We were to address not only specialists, but anyone with an interest in *die ewige Stadt*. During each of the four sessions that concerned *Seicenteschi*, there were about two hundred auditors in the spacious conference hall, which had been the chapel for the religious order that formerly owned the property. The chairs of the eight sessions each provided a twenty-minute introduction. The readers of the twenty-seven papers were limited to thirty minutes each. In his opening address, Dr. Engelhardt amusingly warned us that each paper reader's microphone would be turned off after thirty minutes. Even though a few papers went far beyond the limit, this warning was not implemented. The need to include thirty-five speakers within two-and-a-half days, plus summations from the eight chairs and comments from the audience on the afternoon of the third day, unfortunately meant that no time was ordinarily allotted for questions after each paper had been presented. Abstracts had been requested by the conference organizers but they were not distributed to the participants, so we cannot cite or summarize them here. What we provide, therefore, are skeletal summations of the first four sessions. Many papers heard within them will undoubtedly be published, but no publication of the proceedings of our far-reaching conference is foreseen.

During his introduction to session 1, which concerned the papal court and the churches of Rome, Giancarlo Rostirolla (Rome/Chieti) focused on the state of current research, which was the principal theme of his session. In the first paper, Sabine Ehrmann-Herfort (Rome) provided an intriguing examination of the changing meanings of "*cappella*" and related terminology. Peter Ackermann (Frankfurt am Main) then convincingly demonstrated that, Palestrina apart, very little Roman sacred music is available in scholarly editions. This is particularly true of early seventeenth-century composers, such as the Anerio brothers. Wolfgang Witzemann (Rome) surveyed the scholarship concerning Roman basilicas in the seventeenth century, most notably San Giovanni in Laterano. He provided a list of studies by notable scholars, including Cametti, Casimiri, Rostirolla and himself. Adalbert Roth (Rome) evaluated much current work on the Cappella Sistina.

Noel O'Regan (Edinburgh) illuminated many facets of musical activities at more than one hundred lay confraternities in Rome, 1480–1650. He listed the confraternities on a handout, and provided examples of their extraordinary payments for the commissioning, purchasing and copying of music for special feast days.

In his introduction to session 2, which concerned noble patronage, Claudio Annibaldi (Rome) stressed the unique situation of Roman aristocratic families, which had to be prepared to adjust or completely change their rank in the social fabric whenever a new pope was elected. The effective head of the family was not the leading layman, but the senior cardinal, e.g., Francesco rather than Taddeo Barberini. The papers concerned three papal families. Martin Kirnbauer (Basel) examined the viol consort employed by Cardinal Francesco Barberini and argued that it was used to play all but the top part (which was sung) in the enharmonic music composed by Pietro Eredia and preserved in G. B. Doni's *Compendio* of 1635. He illustrated his thesis with some very convincing performances by Evelyn Tubb accompanied by "The Earle his Viols." Arnaldo Morelli (Rome/L'Aquila) proposed that Giovan Battista Borghese (1639–1717) was a model patron, especially via his relationship with Bernardo Pasquini, but also through his support for the violinist Carlo Mannelli, the contralto Giovani Francesco Grossi detto Siface, and various other musicians. Teresa Chirico (Rome/Benevento) revealed that she had discovered (in Spoleto) a group of hitherto unknown opera, oratorio and cantata texts written by Cardinal Pietro Ottoboni (1667–1740). She will discuss the opera *Agrippina* (1692) and the shorter texts in forthcoming issues of *Analecta Musicologica*.

In his introduction to session 3, *L'oratorio*, Saverio Franchi (Rome/Perugia) focused on the great need for research concerning textual features and librettists. Because Juliane Riepe (Halle) could not attend our meeting, her fascinating study of performance practices at the oratory of SS. Crocifisso from 1600 to 1650 was read for her. She has found the "lost" documents for 1630–50 in the Secret Archives of the Vatican, and they as well as other sources confirm that no more than 8–10 singers were employed for any work, even those by Carissimi, whose significance for oratorios at the SS. Crocifisso has been greatly exaggerated. Mauro Sarnelli

(Rome) discussed the historical and theoretical observations of the oratorio librettist Arcangelo Spagna, who serves as a link between the period of Barberini operas (with librettos by Giulio Rospigliosi and Spagna) and Arcadia (begun in Rome by Ottoboni, Stampiglia, and others, but best represented by Apostolo Zeno, a Venetian). Lowell Lindgren (Cambridge, MA) discussed the infrequent importation and rare revival of Roman oratorios in Handelian and post-Handelian London. Handel provided the main musical examples because he incorporated some Roman music—written by Carissimi, Stradella and himself—into his London oratorios. His librettist Jennens was the most notable importer because he purchased Cardinal Ottoboni's collection of scores. Arnaldo Morelli provided the concluding comments. He appealed for a broader contextual view of the seventeenth-century oratorio, which is a devotional exercise more than a genre, and thus differs sharply from the stereotypical eighteenth-century genre, which features virtuosic da capo arias.

The four papers in session 4, *Il Seicento*, were organized by Silke Leopold (Heidelberg). She noted that they all resembled the presentation by Lindgren, because they would take us outside of *die ewige Stadt* in order to study the importation and influence of its music. Volker Sherliess (Lübeck) described Buxtehude's *Abendmusik* for Lübeck, and compared it meaningfully with Roman oratory devotions. Joachim Steinheuer (Heidelberg) examined a late seventeenth-century Parisian source (*F-Pc* Rés. F. 934. A, B). He queried the validity of its comprehensive attribution of the contents to Carissimi, partly by citing the work of scholars like Andrew Jones. Although this manuscript raises many questions, it is—as Steinheuer noted—a testament to the international reputation of Carissimi. Daniele Filippi (Pavia/Cremona) chose the composer Giovanni Francesco Anerio to provide a case study of the image of Roman music, both sacred and secular, in northern Italy and other northern realms. Roman music was seen as a reflection of the city's *magnificentia*, and, as such, was sought after as far away as Poland. Amaya García Perez (Salamanca) then placed Francisco Salinas' *De musica libri septem* (Salamanca, 1577) firmly in a Roman and Neapolitan, rather than a Spanish context. His encounters with musicians in Rome and with the breadth of the city's holdings

*continued on next page*

Rome continued from page 11

in music theory served as the main sources for his books, which remained highly influential in Spain well into the seventeenth century. The eight scheduled sessions (the above plus *Il Settecento*, *L'Ottocento* and *Il Novecento 1 & 2*) provided a fine overview of work that has been done and work that is still in progress, e.g.,

O'Regan's book concerning confraternities and Annibaldi's two-volume history of the Cappella Pontificia in the seventeenth century, a project that Jean Lionnet worked on until his untimely death. The ninth session, *Zusammenfassung*, was useful in that several chairs elucidated various areas in need of future research. During the ensuing general discussion, various collaborative projects

were suggested, such as the pooling of information concerning institutions and composers on websites. However, the massive scale of historical sources and the multifarious nature of the complex network of patronage within *la città eterna* continue to militate against any far-reaching syntheses. Much remains to be done.

---

## Samuel Scheidt in Halle

by Andreas Waczat

In November 2004 there was a very interesting conference about "Samuel Scheidt—Werk und Wirkung" on the occasion of the 350th anniversary of his

death, accompanied by two concerts. The conference took place in Halle/Saale, Scheidt's birthplace and the town where Scheidt spent nearly his whole life. The twenty plus papers read during the conference mostly focused on source studies and analytical studies, but also gave new information on Scheidt's biography and the cul-

tural context of his works. All in all the papers made clear that Scheidt, though appearing to be a slightly conservative composer, in assimilating a multitude of stylistic influences should be regarded as quite modern in his approach.

The papers are to be published in 2005.

---

## Festschrift Published in Honor of Gianturco

In 27 November 2004 at the Aula Magna of Pisa University, a ceremony was held to present the two-volume Festschrift *Florilegium Musicae. Studi in onore di Carolyn Gianturco*, eds. Patrizia Radicchi and Michael Burden (Pisa: Edizione ETS 2004). Opening the volume is a *Tabula gratulatoria* of 123 names of people and

institutions, presentations by the editors, the president of the Associazione Toscana delle Fonti Musicali and the Director of the University Choir (both of which were founded by Carolyn), a list of her publications and an overview of her research by Howard Smither. Volume One contains essays by: R. Angermueller, G. Baroffio, M. Bianchi, M. Conati, F. Guidotti, C. Comastri, C. Marinelli, G. Moroni, F. Nicolodi, P. Palermo, M. Staehelin, P. Vendrix, L. Verdi, and O. Visentini. Volume Two contains essays by: G. Beeks,

E. Bellotti, M. Betz, E. Bittasi, B. Brumana, M. Burden, D. Burrows, E. Careri, M. Carlone, G. Ciliberti, V. Crowther, J. Fanelli, S. Franchi, F. Giuntini, G. Guanti, A. Ivaldi, A. Luppi, E. McCrickard, C. Monson, M.S. Morrow, B. Nestola, M. Padoan, G. Pitarresi, A. Polignano, P. Radicchi, G. Rostrolla, E. Selfridge-Field, E. Simi Gonini, C. Timms, and C. Toscani.

For further information contact the publisher at <[www.edizioniets.com](http://www.edizioniets.com)> or <[info@edizioniets.com](mailto:info@edizioniets.com)>.

---

## News from the International Dieterich Buxtehude Society

by Kerala J. Snyder

At a meeting in Lübeck on 8 May 2004, representatives from five European countries and the United States founded the Internationale Dieterich Buxtehude Gesellschaft (IDBG). Its goals are to encourage Buxtehude performances and scholarship and to help coordinate the celebrations that will surround the 300<sup>th</sup> anniversary of Buxtehude's death on 9 May 2007. At that meeting we elected the internationally renowned keyboard player and conductor Ton Koopman as president. Other members of the governing board are vice president Joachim Walter, organist and musicologist in Lübeck; secretary and webmaster Karl-Bernhardin Kropf, organist at the Schnitger organ in Neuenfelde; treasurer Natalie Brügggen, arts manager in Lübeck; and members-at-large Wolfgang

Sandberger, professor of musicology at the Musikhochschule in Lübeck; Arndt Schnoor, music librarian at the Lübeck city library; and me. Christoph Wolff is the first member of the Honorary Advisory Board.

The first event sponsored by the Society took place in Lübeck on 15 January with a meeting of the membership and three benefit concerts, including performances by Koopman on both harpsichord and organ. Coming this fall will be a celebration of the 300<sup>th</sup> anniversary of Johann Sebastian Bach's historic walk from Arnstadt to Lübeck to visit Buxtehude, featuring lectures and concerts in Arnstadt (31 August), Lüneburg (1 September), and Lübeck (2–4 September). Most participants will travel by bus in considerably less time than it took Bach, but if there is sufficient interest I will lead a group of walkers 2 September on a short portion of the road Bach walked, between Hornbek and Mölln, that remains in its original state. I first did this walk from the banks of the Elbe north of Lüneburg to Lübeck in 1985 and wrote about it in the December 1986 issue of the *Musical Times*:

"To Lübeck in the Steps of J. S. Bach." The article contains a map of the route.

The Society maintains a website in four languages at <[www.dieterich-buxtehude.org](http://www.dieterich-buxtehude.org)> and those who would like to support the IDBG's activities by becoming active members can do so through that website. One can also subscribe to the electronic newsletter, which comes in both German and English. As your American representative on the board, I am particularly eager to encourage international activity on the part of the Society and to make Buxtehude-related events in the English-speaking world—festivals, concerts, conferences, publications—known to a wider public. Please contact me at <[kerala.snyder@rochester.edu](mailto:kerala.snyder@rochester.edu)> to discuss any ideas you might have for coordinating events that you are planning—particularly those for 2007—with the IDBG. You can also post your information by contacting Karl-Bernhardin Kropf directly at <[webmaster@edition-kbk.de](mailto:webmaster@edition-kbk.de)>.

## Projected Index of Italian Musical Treatises

by Margaret Murata

Piero Gargiulo, of the Conservatorio "Arrigo Boito" in Parma, heads the new Italian project to index and identify citations of theorists, composers, and musical works in both printed and manuscript Italian musical treatises from 1300 to 1799. Begun in 2000, the data-based index will ultimately provide cross-referenced identifications for the numer-

ous examples and quotations, ancient and modern, that appear in Italian sources.

With the assistance of the Fondazione "Ezio Franceschini" in Florence, and in association with RISM, the Italian Society for Musicology, the Civico Museo Bibliografico Musicale and Gruppo Analisi e Teoria Musical in Bologna, the Ufficio per la Ricerca dei Fondi Musicali in Milan, and the Harvard University Center for Italian Renaissance Studies at the Villa I Tatti, the Indici della Trattatistica Musicale Italiana (ITMI) is planning to analyze 1,177 treatises and

514 theorists, compiling three dictionaries or *lemmari* (theorists/composers, treatises/musical pieces, and citations), in addition to a subject index. (Anyone who has tried to track down the origin of a Latin translation of an ancient Greek commentator in a seventeenth-century musical treatise will welcome the completion of this project.)

Dissemination is projected to be via CD-ROM. Inquiries may be sent to <info.itmi.it> or directly to Piero Gargiulo <pi.gargi@tin.it>.

## New Study on the Grotesque in Dance

by Rebecca Harris-Warrick

Expected out in March 2005 from the University of Wisconsin Press: *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World*, edited by Rebecca Harris-Warrick and Bruce Alan Brown.

Italian ballet in the eighteenth century was dominated by dancers trained in the style known as "grotesque"—a virtuoso style that combined French ballet technique with a vigorous athleticism and that

made Italian dancers in demand all over Europe. This book uses Gennaro Magri's *Trattato teorico-prattico di ballo* (Naples, 1779) the only work from the eighteenth century that explains the practices of mid-century Italian theatrical dancing as a starting point for investigating this influential type of ballet and its connections to the operatic and theatrical genres of its day. In its nine chapters the authors examine the theatrical world of the *ballerino grottesco*, Magri's own career as a dancer in Italy and Vienna, the genre of pantomime ballet as it was practiced by Magri and his colleagues across Europe, the relationships between dance and pantomime in

this type of work, the music used to accompany pantomime ballets, and the movement vocabulary of the grotesque dancer. Appendices contain scenarios from eighteenth-century pantomime ballets, including several of Magri's own devising; an index to the step-vocabulary discussed in Magri's book; and an index of dancers in Italy known to have performed as *grotteschi*. Illustrations, music examples, and dance notations also supplement the text. Given that ballet was a fundamental part of an evening spent in the mid-eighteenth-century theater, the new information presented in this book should interest historians of music, dance, opera, and theater alike.

## W. C. Briegel's Birthplace for Sale!

KÖNIGSBERG in Franken, Bayern

Here history comes alive: a historical patrician residence and commercial building. Price 350.000 EUR [ca. \$460,000].

Description of the property: Königsberg in Bavaria lies in the Hassberge Nature Park and has the flair of a romantic village, with a population of about 3500. Königsberg is famous for its picturesque Old Town with many half-

timbered houses, the Salt Market, and the partially restored castle ruins, "Schloßberg."

The patrician residence and commercial property is located right on the historical Market Place and is the birthplace of the Baroque composer Wolfgang Carl Briegel (1626–1712). In the vaulted cellar can be found a salt-smuggler's escape route. Within the building, registered as a historical monument, on the completely preserved Market Place, the total area available for business use measures 2300 sq. ft., of which 2100 sq. ft. are currently rented. An additional space of 375 sq. ft.

with its own show window in the city gate tower is available. The total living area encompasses 4300 sq. ft., divided into four apartments (1200, 750, 750, 1000 sq. ft.). In the back are three rooms usable for storage.

Half-timber construction, vaulted cellar, basement, attic convertible into living space.

URL: <[http://www.my-next\\_home.de/pfeifferkoberstein/sonstiges\\_bad\\_koenigshofen\\_kaufen\\_59419.htm](http://www.my-next_home.de/pfeifferkoberstein/sonstiges_bad_koenigshofen_kaufen_59419.htm)>

*Discovered, submitted, and description translated by Fred Gable, UC Riverside*

*Greifswald 2004*, continued from p. 9 *preisen*, the double chorus *Heilig* with alto solo introduction, and a Magnificat. The soloists were joined by the orchestra of the Greifswalder Bachwoche.

The annual business meeting of the ISG was held on Saturday in the auditorium of the Alfried-Krupp-

Wissenschaftskolleg. Attendees heard a state-of-the-society address by Dr. Werbeck, the usual business reports, and finally reports from the national chapters: Germany, Austria, Sweden, France, and the United States. Dr. Werbeck announced plans for upcoming Society meetings: from 6–9 October 2005 the

ISG will meet in Bad Köstritz to examine the topic "Heinrich Schütz und Leipzig;" in 2007, a joint meeting is planned with the newly-formed Buxtehude society in Lübeck; in 2010, there is the possibility of a meeting in the Netherlands. For the intervening years, the ISG is still seeking invitations.

---

# PERFORMANCE ISSUES

---

## New Marais Edition

by Bruce Gustafson

Marais, Marin. *Pièces de clavecin tirées d'Alcide* (1693). Edited by Laurence Boulay, Introductory Note by Bruce Gustafson. Monaco: Oiseau-Lyre, 2004.

This is a modern edition of the only French collection of transcriptions from stage music to be published in the seventeenth century. Such arrangements were a staple in manuscripts (we

know of more than 500 harpsichord pieces based on tunes from Lully's stage works, for example), and a few such manuscript transcriptions of pieces by Marais appear in the Appendix of this edition; but it is the published volume that is of primary importance. *Alcide* was the first *tragédie en musique* by Marais, and it was a collaborative effort with Lully's eldest son, the dissolute Louis Lully (1664–1734). It was first performed at the Paris Opéra on 31 March 1693 and was revived in 1705, 1716, and 1744.

Mysteriously, Lully's name was omitted on the title page of the transcriptions, as was that of the transcriber, identified as "un tres habile homme." There are 22 pieces, presented in the order of their appearance in the opera, all derived from instrumental numbers. The book all but disappeared soon after it was published, and it was only in the late twentieth century that Mme Boulay came across a copy in Paris and purchased it. Until now, it has not been mentioned in any of the literature of the field.

---

## Progress on the Stradella Complete Works

by Caroline Gianturco

In March 2000 the Italian Ministero per i Beni e le Attività Culturali signed a proposal (supported by the Società Italiana di Musicologia) to sponsor an Edizione Nazionale dell'Opera Omnia di Alessandro Stradella. They formed a *Commissione scientifica* of the following members: Federico Amendola, Michael Burden, Davide Conrieri, Victor Crowther, Claudio Gallico, Enrico Gatti, Carolyn Gianturco (President), Eleanor

McCrickard, Giulia Perni (Secretary-Treasurer), Patrizia Radicchi, Michael Talbot, Colin Timms, Daniele Torelli, Agostino Ziino. Forty-one volumes of music and one of documents are projected, with the intent "to serve the performer, the scholar, and the student of music or musicology. Each volume presents an accurate musical score in modern notation to facilitate performance and study; in the case of vocal music, an edition of the literary text is also provided, both in the score and separately—in poetical layout if appropriate. Information on the sources of both the music and the words as well as a record of all editorial interventions is supplied."

Translations for the introduction to the music, as well as for any text and synopsis, are also supplied.

Three volumes have appeared in print: the oratorio *La Susanna* (ed. Victor Crowther, 2002); the opera *Moro per amore* (ed. Carolyn Gianturco, 2003); and the sacred cantatas (ed. Eleanor McCrickard, 2004). Volumes in preparation include an opera, an oratorio and instrumental music.

Further information may be had from the publisher, Edizioni ETS in Pisa, Italy: <www.edizioniets.com> or <info@edizioniets.com>.

---

## New Recording of Baroque Music

by Elisabeth Belgrano

A new CD, *Eclatante Amarante*, a portrait of the French singer Anne Chabanceau de La Barre (1628–1688), has recently been released. It features Elisabeth Belgrano and Jennifer Ellis, voice; Lucas Harris, lute and theor-

bo; and Carlene Stober, viola da gamba.

The CD is a musical journey through the life of the French soprano Anne Chabanceau de La Barre (1628–1688). Highlighting her career in Paris, but also her sojourn at the court of Queen Christina in Sweden (1653–1654), it features her repertory from the King's chamber, the *ballets de cour* and the salons. Shifting from music to poetry to narration, this project explores how Mlle de La

Barre and other female performers in the seventeenth century moved their listeners by expressing the affects through the mirror of the soul—the voice. The CD includes music by M. Lambert, S. Le Camus, A. M. Bartolotti, C. Huygens, P. Chabanceau de La Barre, J. Chabanceau de La Barre, J.-B. Lully and L. Rossi.

For more information visit: <www.elibelgrano.org> or contact <eli\_belgrano@hotmail.com>.

---

## Psiche in New York City

by Marty Morell

For its Spring 2005 project, the New York Continuo Collective plans a staged version of the opera *Psiche* (music by Alessandro Leardini, libretto by Diamante Gabrielli), which was performed in Mantua in September 1649 during the festivities surrounding the marriage of

Duke Carlo II Gonzaga and Isabella Clara, Archduchess of Austria.

As far as can be determined, *Psiche* was performed only on that one occasion, and has not been revived in modern times. The score survives in a single manuscript, in the Contarini Collection of opera scores in the Marciana Library in Venice. Working from that source, I have prepared a modern edition, with the assistance of Tony Elitcher, Grant Herreid,

Holly Mentzer and Pat O'Brien.

Little is known about *Psiche's* composer, Alessandro Leardini. Along with his prominent contemporaries Benedetto Ferrari and Tarquinio Merula, he contributed music (now lost) to the opera *La Finta Savia* (Venice 1643). He was also involved, together with the well-known musician Giovanni Rovetta, in the opera *Argiope* (produced in Venice 1649–50, but

*continued on next page*

*Psiche* continued from page 14

evidently written some years earlier); indeed, apparently Leardini eventually furnished most if not all of the music (also now lost) after Rovetta withdrew from the venture, for reasons unknown. In the surviving libretto of *Argiope*, the librettist Giovanni Battista Fusconi eulogizes Leardini as one of the “Princes of Music” of the time.

Leardini apparently moved to Mantua in the late 1640s, where the Gonzaga court was experiencing a short-lived revival under Duke Carlo II. The wedding of Carlo II and Isabella Clara of Austria in 1649 is known to have been a sumptuous affair, and *Psiche*, commissioned for the occasion, was evidently meant to be correspondingly lavish.

Unlike its more spare Venetian counterparts, the work has a large cast of characters, calls for extensive use of instruments, and is abundantly supplied with arias and choruses. Interestingly, the principal vocal roles (*Psiche*, *Amore*, *Venere*) are intended—or at least are well suited—for women. The majority of the choruses are also scored for women’s voices. It seems likely that women sang these parts, since the prevailing strictures against the use of women on the public stage would not have applied to private court-opera performances.

*Psiche* presents NYCC with a number of interesting challenges, not the least of which—at least in the absence of a latter-day rich patron contemplating matrimony—is the devising of a twenty-first-cen-

tury *messa in scena* that the ensemble’s more modest resources can accommodate. The musical style of *Psiche* is also notably different both from other contemporary operas and from the styles typical of previous NYCC projects. But one of *Psiche*’s compelling attractions is that the music is so accomplished, varied and tuneful. It is clearly the work of a master, and one who seems to be, in many ways, a generation or two ahead of his time. Anyone with even a passing interest in “musical archaeology” will find it a rewarding and enjoyable endeavor to help bring this virtually unknown opera back to light. Tentative performance dates are 9–10 May 2005. For more information about *Psiche*, see the New York Continuo Collective’s website: <<http://www.continuo.org>>.

---

## CONFERENCE ANNOUNCEMENTS

---

The Society of Dance History Scholars Presents  
Its Twenty-Eighth Annual Conference

“DANCING FROM THE CENTER”

9–12 June 2005

Northwestern University, Evanston, IL

The Society of Dance History Scholars will hold its twenty-eighth annual conference, hosted at Northwestern University in Evanston, Illinois. The Society defines history in the broadest possible way and includes in its conference programs a wide range of research methodologies, interpretive approaches and analytic techniques.

For further information, please see the Society’s website: <[www.sdhs.org](http://www.sdhs.org)>. Local Arrangements Committee: Susan Manning (chair), Joseph Mills, Rebecca Rossen.

AMS Rocky Mountain Chapter Annual Meeting  
Northern Arizona University  
8–10 April 2005

Northern Arizona University School of Music will host a joint meeting of the AMS Rocky Mountain and SEM Southwestern chapters on 8–10 April 2005. The keynote speaker will be Professor Richard Crawford, Hans T. David Distinguished University Professor of Musicology Emeritus at the University of Michigan, member of the American Academy of Arts and Sciences, and leading scholar in American music. Professor Crawford was president of the American Musicological Society from 1982 to 1984. His recent books include *America’s Musical Life: A History* (Norton, 2000) and *An Introduction to America’s Musical Life* (Norton, 2001). He is currently working on a book on George Gershwin.

Two concurrent sessions will run throughout the conference. A banquet will be held on Saturday evening, followed by a concert given by the NAU Faculty Chamber Players. Conference attendees will also have an opportunity to attend a performance on Friday evening of Carl Orff’s *Carmina Burana* by the Flagstaff Symphony Orchestra together with the NAU Shrine of the Ages Choir and the Master Choral of Flagstaff.

Located in Flagstaff, Northern Arizona University is a short ride to the Grand Canyon and scenic Sedona. Ground transportation is available between the Sky Harbor Airport in Phoenix and Flagstaff.

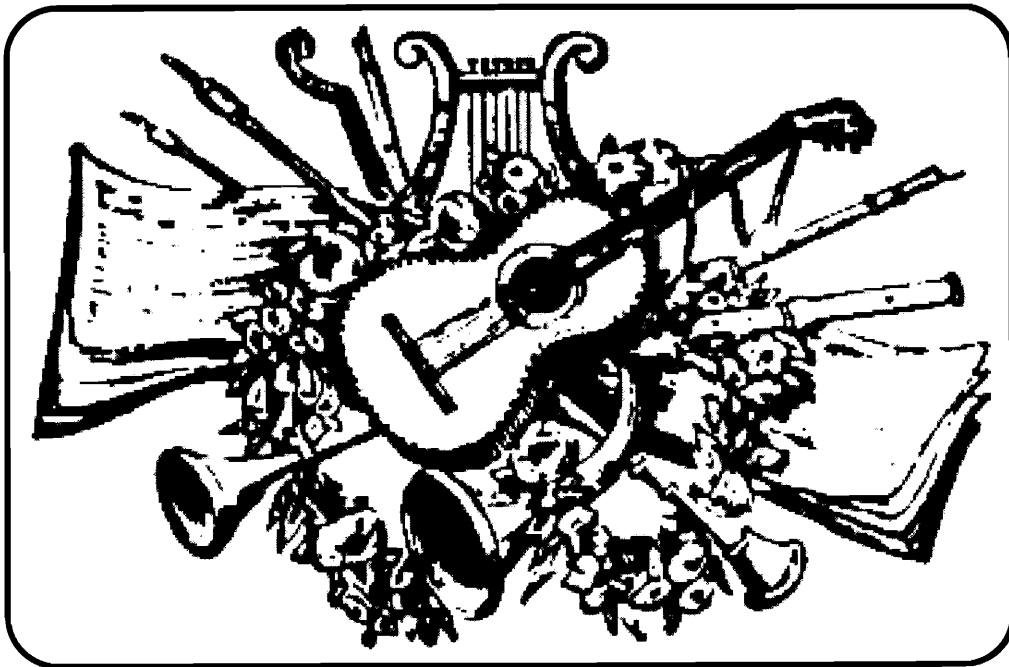
The drive by car from Phoenix is approximately 2 1/2 hours. A block of hotel rooms will be available at a discounted rate. For more information, contact James Leve <[James.Leve@NAU.EDU](mailto:James.Leve@NAU.EDU)>.

Call for Papers  
Society for Eighteenth-Century Music  
Williamsburg 2006

The second biennial conference of the Society for Eighteenth-Century Music will be held 21–23 April 2006 in Williamsburg, Virginia. The theme for the meeting is “Genre in Eighteenth-Century Music.” We encourage proposals for papers focusing on genre and related terminology, especially how genres developed in theory and practice during the eighteenth century. In addition, there will be at least one “free” session for miscellaneous topics and one session for project reports.

Proposals should be approximately 250 words, and only one submission per author will be considered. The length of the paper ordinarily should be limited to 20 minutes. The program committee will also accept proposals for two- or three-paper sessions for collaborative or related topics. Project reports should briefly describe research or a publication in progress. Preference will be given to those authors who did not present a paper at the 2004 conference in Washington, DC.

Please submit your abstract by e-mail to <[pcorneilson@comcast.net](mailto:pcorneilson@comcast.net)>. Be sure to include your name, address or institution, telephone, and e-mail address in the body of the message. All submissions will be acknowledged by return e-mail. Or mail your abstract to Paul Corneilson, Chair, SECM Program Committee, 11A Mt. Auburn Street, Cambridge, MA 02138. Deadline for submissions is 15 September 2005. Authors of accepted papers should be notified by the end of October. For further information, see the Society’s website <[www.secm.org](http://www.secm.org)>.



---

# ARTES MUSICAE PERITI

---

**Don Fader** presented “Les chanteurs italiens de M. le duc d’Orléans’: Philippe II d’Orléans’s Italian Ensemble, Its Repertory, and Influence on French Compositional Style, 1700-1706” at the Biennial Baroque Conference in Manchester, UK.

**John Hill** announces the publication of *Baroque Music: Music in Western Europe, 1580–1750* and the *Anthology of Baroque Music* (W.W. Norton & Co., 2005).

**James Leve** received an NEH Summer Stipend to do research in NY for a book on the Broadway composer John Kander and lyricist Fred Ebb, which is being published as part of the Yale Broadway Masters Series edited by Geoffrey Block. He also published two articles on seventeenth-century opera, “*Gl’inganni amorosi scoperti in villa* (1696): A Comic Opera in Bolognese Dialect,” *Musica e storia* 12, no. 1 (2004): 189–202 and “An Old Fool, a Comic Servant, and Four Young Lovers: Transforming *Orlando Innamorato* into the Florentine Comic Opera *Il conte di Altamura*,” in *Music Observed: Studies in Memory of William C. Holmes*, eds. Colleen Reardon and Susan Parisi, (Warren, MI: Harmonie Park Press, 2004), 231–243. He has a forthcoming edition with English translation, Jacopo Melani, *Il potestà di Colognole*, Collegium Musicum Yale University, second series, vol. 14 (Middleton, WI: A-R Editions). This is the first authentic Florentine comic opera, produced at the Teatro della Pergola by the Accademia degli Immobili. The libretto is by Giovanni Andrea Moniglia.

**Eleanor McCrickard** announces the publication of Alessandro Stradella, *Cantate Sacre*, Opera Omnia, Serie I: Cantate, vol. 20 (Pisa: Edizioni ETS, 2004). The Stradella complete works is published with the support of the Society for Seventeenth-Century Music, as reported in all volumes. The website, from which copies may be ordered, is <<http://www.edizioniets.com/stradella>>.

Her article, “Shipwrecked in Purgatory: Imagery in the Sacred Cantatas of Alessandro Stradella,” appears in *Florilegium Musicae: Studi in onore di Carolyn Gianturco*, eds. Patrizia Radicchi and Michael Burden (Pisa: Edizioni ETS, 2004), 677–696.

**Margaret Murata**, in December 2004, presented “A Topography of the Barberini Musical Manuscripts” at the five-day, interdisciplinary conference on The Barberini and European Culture of the *Seicento*, held in the Palazzo Barberini in Rome, and a paper on “Passacagli and Vocal Music” at a conference on Tuscan monody in Pisa (see article in this issue, p. 10).

For the interdisciplinary conference Ephemeral Events, Enduring Memories: Performativity in Italian Culture given by the California Interdisciplinary Consortium of Italian Studies in February 2005, she spoke on “Creating Performers: Baroque Court Spectacle.”

**Jocelyn Nelson** has been invited to be a guest-editor and contributor for the August 2005 issue of *Lute Society of America Quarterly*. She has also become a contributor to the 5th edition of McGraw Hill’s popular music appreciation text, *Music: an Appreciation* by Roger Kamien, online edition. Her tasks include revising content as well as developing supplementary activities for students.

**Steven Plank** recently published a new book entitled *Choral Performance: A Guide to Historical Practice* (Scarecrow Press, 2004).

**John Powell** has been promoted to the rank of Full Professor at the University of Tulsa.

**Nina Treadwell** was recently appointed Assistant Professor of Music at the University of California, Santa Cruz. Her article, “‘She descended on a cloud from the highest spheres’: Florentine monody *alla Romanina*,” appears in *Cambridge Opera Journal* 16/1 (2004): 1–22.

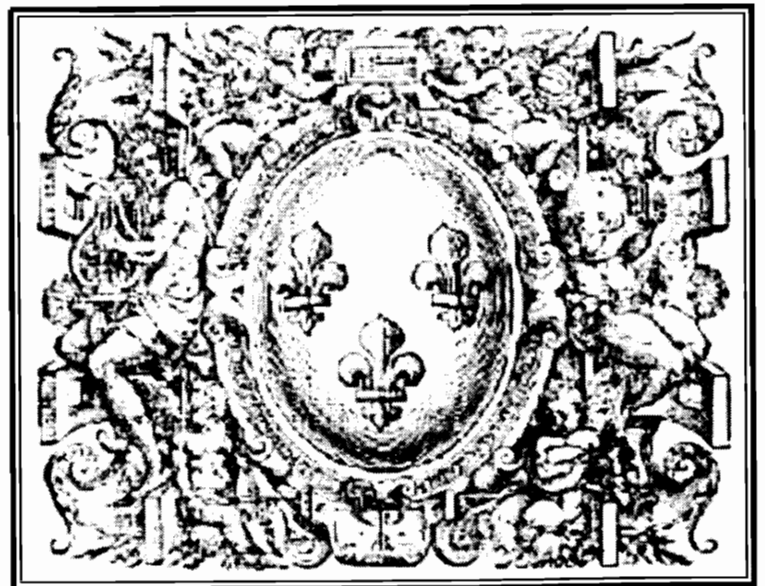
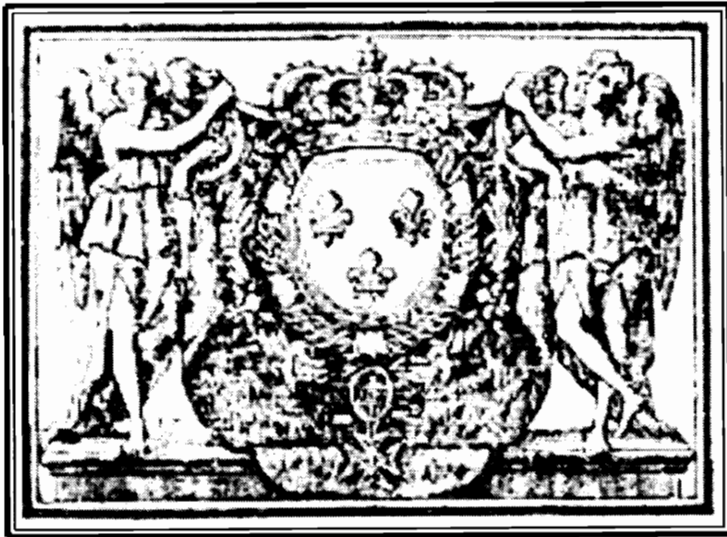
**Andreas Waczkat** announces the publication of the following articles: “Tradition und Innovation in Parodiemessen mitteldeutscher Komponisten des 17. Jahrhunderts,” in *Messe und Parodie bei Johann Sebastian Bach*, eds. Peter Tenhaef and Walter Werbeck (Frankfurt/Main, 2004), 23–30; “Les Violons du Duc’: Französische Musiker an mecklenburgischen Höfen in der zweiten Hälfte des 17. Jahrhunderts,” in *Jahrbuch 2002 der Ständigen Konferenz Mitteldeutsche Barockmusik* (Schneverdingen 2004), 252–263; “Daniel Fridericis Bicinia Sacra zwischen Evangeliumslied und figuraler Vertonung des Evangeliums,” in *Das Geistliche Lied im Ostseeraum*, eds. Ekkehard Ochs, Walter Werbeck und Lutz Winkler (Frankfurt/Main 2004), 209–222; and “Venezianischer Stil in Rostock: Mehrhörige Kompositionen in der Centuria Sacrarum Cantionum & Motectarum von Nicolaus Gotschovius,” in *Musica Baltica: Im Umkreis des Wandels von den cori spezzati zum konzertierenden Stil*, ed. Akademia Muzyczna im. Stanisława Moniuszki w Gdansk (Gdansk, 2004), 294–314.

**New Members:** SSCM warmly welcomes the following new members (9/1/04–1/15/05):

Marie-Louise Catsalis, Durham, NC

Joseph Herl, Seward, NE

Gesa Kordes, Bloomington, IN



# OBSCURE MUSICIANS

## CASTELLANI, LEONARDO (ca. 1610–15 May 1667)

Roman organist and composer. The earliest records of Castellani document him as choir boy (*cantorino*) in the Cappella Giulia of Rome's St. Peter's during 1619–1620. He appears to have studied with Girolamo Frescobaldi (St. Peter's organist), and after 1636 served as Frescobaldi's assistant, sometimes playing the organ in services. In 1641 he was appointed at St. John in Lateran, one of Rome's major churches, and remained there until his death in 1667. Like most Roman church musicians, he also did a lot of freelancing, playing both organ and harpsichord at institutions such as S. Maria Maggiore, S. Luigi dei francesi, and the Oratorio of S. Marcello. Through fortunate circumstances Castellani's substantial personal library of music manuscripts survives in the *Fondo Chigi* of the Vatican Library. Not surprisingly, the collection is especially rich in keyboard manuscripts, among them a Frescobaldi autograph. It also contains a fair amount of music copied

by Castellani himself, including pieces for keyboard and for instrumental ensemble that are believed to be his own works. We hope to publish some of the ensemble pieces on the *Web Library of Seventeenth-Century Music* with commentaries that will present further details on Castellani.

*Bibliography:* On Castellani's activities in Rome, see Alexander Silbiger, "The Roman Frescobaldi Tradition: 1640–1670," *Journal of the American Musicological Society* 33 (1980): 42–87, at pp. 48–49. For additional biographic information and discussion of Castellani's role in the creation of the Chigi manuscript collection, see Claudio Annibaldi: "La didattica del solco tracciato: il codice Chigiano Q.IV.29 da *Klavierbüchlein* d'ignoti a prima fonte frescobaldiana autografa," *Rivista italiana di musicologia* 20 (1985): 44–97, at pp. 72–75, and "Musical Autographs of Frescobaldi and his Entourage in Roman Sources," *Journal of the American Musicological Society* 43 (1990): 393–425, at pp. 402–421.

Alexander Silbiger



## How to Join the SSCM

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

- Society for Seventeenth-Century Music only, \$20.
- SSCM + American Heinrich Schütz Society, regular membership, \$45
- SSCM + American Heinrich Schütz Society, retired membership, \$40
- SSCM + American Heinrich Schütz Society, student membership, \$30
- SSCM + American Heinrich Schütz Society, institutional membership, \$60

Individual membership dues for SSCM only may be paid in advance and are exempt from any rise in rates:

- SSCM only, for 2005 + 2006, \$40
- SSCM only, for 2005 + 2006 + 2007, \$60

Checks in U.S. \$ payable to the "Society for Seventeenth-Century Music" should be sent to

Carol G. Marsh, Treasurer  
Society for Seventeenth-Century Music  
School of Music, UNCG  
Greensboro, NC 27402-6167

Payments (both dues and contributions) may be made using PayPal (go to [www.paypal.com](http://www.paypal.com) to open a free account). Send your payment to [noelmarais@yahoo.com](mailto:noelmarais@yahoo.com); please add \$1 for SSCM dues, and \$2 for AHSS dues to cover the cost of this service to SSCM.

## 17th-Century Music

C/O Amanda Eubanks Winkler  
Department of Fine Arts  
Syracuse University  
308 Bowne Hall  
Syracuse, NY 13244