

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 17, No. 2, Spring 2008

2007 Schütz-Tage

40th International Schütz Festival Celebrates Music in Hamburg

by Gregory S. Johnston

Hamburg was the setting for the 40th Internationale Heinrich-Schütz-Tage, the annual meeting of the International Heinrich Schütz Society, 25–28 October 2007. In just a few days, participants were offered a full and harmonious complement of papers, concerts, workshops, seminars, and excursions, highlighting the hanseatic city's rich cultural heritage and focusing specifically on its vital musical role in the seventeenth century.

Most of the events took place in the city's new Hauptkirche St Nikolai, built outside the city center in 1962 to replace the old Nikolaikirche which was destroyed in 1943. The event was not conceived as a scholarly conference as such, and in fact there were only three papers given over the four days. In keeping with the festival spirit, these papers were directed at an informed and keenly interested but not necessarily academic audience. After a short welcome by the Society's president, Prof. Walter Werbeck, and two short pieces for viola da gamba and organ—compositions by Gottfried Tielke and Christian Herwich—the introductory paper was given by the church historian Prof. Dr. Johann Anselm Steiger (Universität Hamburg) on the literary culture in Baroque Germany, as reflected in the writing of the pastor at Hamburg's Jakobikirche, Johann Balthasar Schupp (1610–61). The other two papers were heard in succession on Saturday morning (27 October) following the daily “musical morning devotion”: the first on the reciprocal influences between Hamburg organ construction and organists in the mid-seventeenth century (Dr. Ibo Orgies, Göteborgs Universitet), which generated considerable discussion among the organ specialists on hand, and the second a more general overview of the life and

Continued on page 8

AMS 2007 Gives Voice to Cleopatra, Hercules, Las Descalzas, and Lutherans

by Virginia Christy Lamothe

This year at the Annual Meeting of the American Musicological Society, held in Québec City, 1–4 November, the seventeenth century was represented with papers of a moderate number, but superior quality and interest. These included papers read in sessions dedicated to seventeenth-century Italian opera, music and Italian poetry, French music, music of devotion, and a unique session on “The Art of Dying” in seventeenth-century music. Several papers on sixteenth-century topics either crossed into the seventeenth century in their scope or provided views on genres, theories, and methods relevant to later music. Yet a common thread ran through these papers, despite their diversity of subjects and methodologies: they each described approaches to hearing the voices of the seventeenth century.

Two papers on Italian opera approached the subject by means of careful archival study of singers and their patrons. Valeria De Lucca, examining the Colonna family's patronage in Rome and Venice, showed how patrons controlled not only matters of recruiting and casting of singers and musicians, but also the repertoire to be performed. Colleen Reardon presented a vivid account of the life of a seventeenth-century castrato, Giovanni Battista Tamburini, exploring the relationships between a student, his dedicated patron, and the teachers who were to assess his needs. In another session Nina Treadwell gave an account of the role of late-sixteenth-century patron Maria d'Aragonarole in the production of an *intermedio* which featured the often pejoratively depicted Cleopatra, arguing that due to Maria's influence Cleopatra was characterized as a positive role model in relation to issues of power, sexuality, and political ambition for the numerous noblewomen in the audience whom she addressed.

In a session examining the relationships between the words of Italian poetry and their musical settings, Susan Lewis Hammond, Janie Cole, and Timothy McKinney addressed issues of text, translation, and collaboration.

In her study of Martin Rinckart's *Triumph di Dorothea: Laus Miscae... das ist, geistliches, musicalisches Triumph Krantzlein* (Leipzig, 1619), Hammond illustrated how, when translating Italian madrigals into German, Rinckart selected musical and textual elements that fit his Lutheran beliefs and ignored those that did not, and in doing so he created a new musical culture. Janie Cole brought to new ears a voice of the past by presenting previously unknown poetry by Michelangelo Buonarroti il Giovane, prompting a reevaluation of his standing as one of the leading poets of Seicento monody texts and proponent of the “new style.” This same “new style” was addressed by McKinney in his reading of two madrigals by Adrian Willaert. McKinney approached the compositional practice of Willaert by looking at large-scale tonal planning, arguing that

Continued on page 10

In This Issue . . .

Reports and Reviews

AMS 2007	1
IHSS 2007	1

News of the Society

Call for Papers—SSCM 2009	2
SSCM 2008 Conference Program	3
Secretary's Report (Québec City)	5
Treasurer's Report	6
Donations	6
<i>In memoriam</i> : H. Wiley Hitchcock	7
New Members	8
WLSCM Announcement	12

Performance News and Reviews

Centre de Musique Baroque de Versailles	9
Cavalli at Eastman	10

Members' News	11
-------------------------	----

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:

Kelley Harness
100 Ferguson Hall, School of Music
2106 Fourth St. South
University of Minnesota
Minneapolis, MN 55455
Phone: (612) 624-0298
Fax: (612) 626-2200
E-mail: harne005@umn.edu

Please note that information for the next issue must be submitted by **15 September 2008**.

ISSN: 1054-6022

Assistant Editor
Sarah Williams

Associate Editors
Beth Glixon
Colleen Reardon

Corresponding Members
Hendrik Schulze (2006-2009)
Europe

hendrik.schulze@zegk.uni-heidelberg.de

Greta Olson (2006-2009)
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

Georgia Cowart, *President*
Case Western Reserve University
gjc4@case.edu

Jonathan Glixon, *Vice-President*
University of Kentucky
jonathan.glixon@uky.edu

Stefanie Tcharos, *Treasurer*
University of California,
Santa Barbara
stcharos@music.ucsb.edu

Catherine Gordon-Seifert, *Secretary*
Providence College
cgordon@postoffice.providence.edu

Gregory S. Johnston, *Chair*
American Heinrich Schütz Society,
University of Toronto
gregory.johnston@utoronto.ca

Honorary Members
Stephen Bonta
Alfred Mann†
Kerala Snyder

2009 SSCM Conference in Rochester: Call for Proposals

The Society for Seventeenth-Century Music will hold its Seventeenth Annual Conference from Thursday through Sunday, 23–26 April 2009 in Rochester, NY, hosted by the Eastman School of Music. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome. Because of the unique resources of the host institution, proposals in the following areas are especially encouraged:

- The Italian cantata
- Instruments and instrumental music (including organology and iconography), particularly involving lute or organ
- Seventeenth-century manuscripts and printed books owned by the Sibley Music Library

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 graduate student.

It is the policy of the Society that all presenters be members in good standing. A presenter cannot give an individual paper at two consecutive meetings, nor make more than one presentation at a single meeting. 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.

Proposals should be sent by e-mail (deadline: midnight, **1 October 2008**) to the Program Committee at m-department@northwestern.edu, with the header "SSCM Proposal." The e-mail should carry two attachments in Microsoft Word. The first (labeled "anonymous submission") should include only title and abstract; the second (labeled with name and short title) should contain name, address, telephone, fax, e-mail address, and institutional affiliation or city, along with contact information. The latter should also be pasted into the body of the e-mail in case of transmission problems.

Students should identify themselves as such on the non-anonymous copy of the abstract, and those proposing lecture-recitals should attach short biographies. Please include audio-visual needs. Audio or video recordings supporting proposals for lecture-recitals are required; we regret that they cannot be returned

Editor's Note

I would like to express a warm welcome to Sarah Williams, who with this issue assumes the position of Assistant Editor of the Newsletter. Sarah will be reviewing submissions in the early stage of the production process as well as helping out with proofreading final copy. Thanks, and welcome!

Except for the Newsletter and membership renewal, the Society is moving toward exclusive electronic communication with members.

If you would prefer being notified through the U.S. postal service, please notify **Catherine Gordon-Seifert** at Providence College, Smith Center for the Arts G15, 549 River Avenue, Providence, Rhode Island 02918-0001.

SSCM Sixteenth Annual Conference, April 17–19, 2008

University of Southern California Huntington Library, San Marino, California

Schedule and Program (as of April 15, 2008)

THURSDAY, APRIL 17

Courtyard Marriott, Pasadena

11:30 a.m.–1:30 p.m. **Meeting of the SSCM
Governing Board**

2 p.m. **Welcome Address**

Robert A. Cutietta, Dean,
Thornton School of Music
(University of Southern California)
Giulio Ongaro, Associate Dean
for Faculty Affairs, Thornton
School of Music

2:15–4:15 p.m. **MUSICAL ELOQUENCE,
RHETORIC, and EXPRESSION
in FRANCE**

Stephen Fleck (California State
University, Long Beach), chair
Jonathan Gibson (James
Madison University), “Une espèce
d'éloquence dans la musique”:
Embracing a Dis-Figured Rhetoric
in France”

Margot Martin (Mt. San
Antonio and El Camino Colleges),
“The Rhetoric of *Mouvement*
and Passionate Expression in
Seventeenth-Century French
Harpsichord Music”

Catherine Gordon-Seifert
(Providence College), “Pious
Persuasion: Bénigne de Bacilly's
Spiritual Airs for Repentant Souls”

Don Fader (University of
Alabama), “Rules Versus
Agréments: Ciceronian Propriety
in Seventeenth-Century French
Contrapuntal Theory”

4:30–5:30 p.m. **ARCHETYPES AND ACTORS
ONSTAGE**

Lois Rosow (The Ohio State
University), chair

Michael Klaper (Universität
Erlangen-Nürnberg), “La prova
tirava troppo in lungo per la lunga
serie di versi”—Reconstructing the
History of *Ercole amante* (1662)”

Antonia L. Banducci (University
of Denver), “Acteurs as Lully's Muses?
The Case for Marie Le Rochois”

8 p.m. **Evening Concert**

**USC Thornton Baroque
Sinfonia**, Adam Gilbert, director
(music by Monteverdi, Marini,
Castello, Schein, Schütz, and
Vierdanck).
The Neighborhood Church,
301 N. Orange Grove Blvd.,
Pasadena, CA

FRIDAY, APRIL 18

Huntington Library, San Marino

9:00–10:30 a.m. **NEW SOURCES**

Tim Carter (University of North
Carolina, Chapel Hill), chair
Alan Howard (University
of Manchester), “Manuscript
Publishing in Seventeenth-Century
England: An Unknown Source
of Commonwealth Instrumental
Music in the Henry Watson Music
Library, Manchester”

Janet K. Page (University of
Memphis), “A lovely and perfect
music’: Maria Anna von Raschenau
and Music at the Viennese Convent
of St. Jacob”

Charles Brewer (The Florida
State University), “A Reappraisal
of Bertali's Instrumental
Compositions”

11:00–12 noon **SPAIN**

Todd Borgerding (University of
Wisconsin–Oshkosh), chair
Louise K. Stein (University of
Michigan, Ann Arbor), “Venus
amid the Thorns’: Zarzuela and the
Erotic Politics of Monarchy”

Drew Davies (Northwestern
University), “Dramatizing the
Magi and Adoring the Child:
The Epiphany Theme in the
Seventeenth-Century Villancico”

Noon–2 p.m. **Lunch and Formal SSCM
Business Meeting**

2:00–3:30 p.m. VOCAL MUSIC

Kimberlyn Montford (Trinity University), chair

Michele Cabrini (Hunter College, CUNY), “‘And a Thousand Violins Begin to Play’: Instrumental Interventions in the French Baroque Cantata”

Christine Jeanneret (Université de Genève), “Transmission of the Roman Cantatas: The Evidence from Philology”

Virginia Christy Lamothe (University of Minnesota, Morris), “‘Oh Welcome Death? Depictions of Martyrdom in the Sacred Operas of Stefano Landi and Virgilio Mazzocchi”

Jamie G. Weaver (Eugene, Oregon), “‘Del vario stile in cui piango e ragiono’: The Ethical Divide between the Florentine and *Seconda pratica* Composers”

4:30–5:30 p.m. OTHERING

Roger Freitas (Eastman School of Music), chair

Olivia Bloechl (University of California, Los Angeles), “Colonial Difference in *Armide*”

Jed Wentz (Universiteit Leiden), “Roxana’s Dance: The Persuasive Footwork of Defoe’s *The Fortunate Mistress*” [Awarded the 2008 Alm Prize—Ed.]

SATURDAY, APRIL 19

Huntington Library, San Marino

7:30–8:30 a.m. Meeting, WLSCM Editorial Board at the Courtyard Marriott

9:30–10:30 a.m. CREATIVITY

Adam Gilbert (University of Southern California), chair

Rebecca Herissone (University of Manchester), “‘To entitle himself to ye Composition’: Investigating Concepts of Authorship and Originality in Seventeenth-Century English Ceremonial Music”

Paul Schleuse (Binghamton University - SUNY), “A Point without a Ditty: Sung Fantasias by Thomas Morley and Orazio Vecchi”

11 a.m.–12 noon ITALIAN THEATER

Massimo Ossi (Indiana University), chair

Eleanor Selfridge-Field (Stanford University), “San Salvatore, Venice’s Surrogate French Theater”

Valeria De Lucca (Princeton University), “On the Emergence of Semi-Private Theaters in Rome after 1675: Lorenzo Onofrio Colonna’s Theater”

12:15–1:45 p.m. Meeting, JSCM Editorial Board, Overseers Room, Huntington Library

2:00–4:00 p.m. GENDER, POLITICS, and ALLEGORY in the STUART-ERA MASQUE

Panel Chair and Respondent:

Linda Phyllis Austern (Northwestern University)

Megan Guenther McFadden (Northwestern University), “Songs and deuses of baser alay’: Politics, Patronage, and Popular Balladry in *The Gypsies Metamorphosed*”

Stacey Jocoy Houck (Texas Tech University), “Chloris and the Potent Memory of Caroline Masquing”

Amanda Eubanks Winkler (Syracuse University), “‘When Beauty arm’d with smiling eyes’: Didactic Musical Entertainments and the Judgment of Paris Story”

Andrew Walkling (Binghamton University - SUNY), “Allegorical Discourse in the English Court Masque”

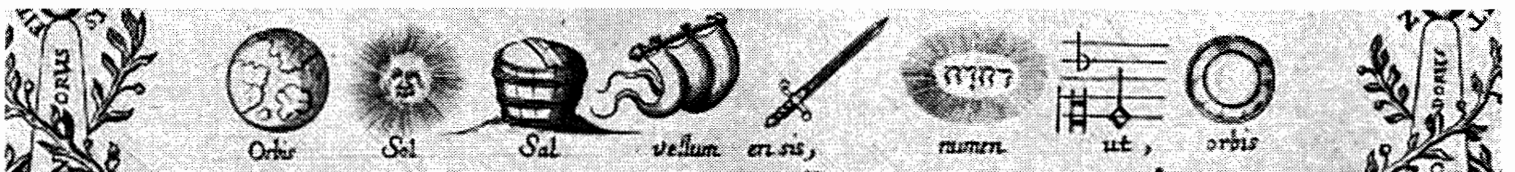
4:30–5:45 p.m. DEVOTIONAL MUSIC

Fred Gable (University of California, Riverside), chair

Janet Youngdahl (University of Calgary), “Henry Purcell and John Norris: A Platonic Song and a Poem on Musical Ecstasy”

Anne E. Lyman (University of Iowa), “Public Piety and Musical Bounty: Peter Philips at Isabella’s Confraternity of Our Lady in Early Seventeenth-Century Brussels”

7:30–9:00 p.m. SSCM Banquet; Award Ceremony for Alm Prize



Society for Seventeenth-Century Music

Annual Business Meeting

Québec City

Friday, 2 November 2007

CALL TO ORDER AND PRESIDENT'S WELCOME (GEORGIA COWART)

The President welcomed scholars, performers, and scholar-performers.

REPORTS AND DISCUSSIONS

IHSS and AHSS Report (Gregory Johnston)

The Schütz Society Representative reviewed briefly the history of the relationship between the SSCM and the American Heinrich Schütz Society, reminding the membership that the SSCM grew out of the AHSS about fifteen years ago and that the AHSS promotes the interests of seventeenth-century music here and abroad.

There are thirty-seven regular members of the AHSS, twelve student members, and twelve institutional members, all of whom pay dues through the SSCM as a single payment. AHSS annual dues will continue at the rate of €25 /individual, €30/institution, and €15/student member. Since the AHSS members are paying in US dollars, there will need to be a slight adjustment in the dollar amount paid to the SSCM to reflect the change in currency exchange rates.

The Schütz Society met from 25–28 October; a conference report will appear in the SSCM Newsletter (see page 1).

Report of the Treasurer (Stefanie Tcharos)

The Treasurer affirmed the good financial standing of the Society, thanks to generous donations to the Society and more specifically to the Alm Award, the *Journal*, and the Web Library. The cost of the *Journal* remains stable, though fluctuations can be expected. A full report will appear in the Newsletter (see page 6).

Report of Editor, *JSCM* (Bruce Gustafson, in absentia)

The Editor announced the appearance in 2007 of the first volume of a new series, entitled *JSCM Instrumenta*. It is intended to provide books that are primarily data—such as thematic catalogues—in a manner that facilitates updating. The first number in the series is a thematic catalogue of the works

by Chambonnières; it went public in mid-September, and the first revision will go up before the end of the year. The files appear as PDF files. The author can revise the files as new information becomes available, and the new versions can be mounted relatively easily. They are searchable through the usual means (e.g., Acrobat Reader), and they are downloadable.

The next issue of the *Journal* will appear at the end of the 2007 or beginning of 2008.

The *Journal* is in the second year of a four-year contract with the University of Illinois Press, and relations have been smooth and collegial, with costs remaining within the expected ranges. New technology may mean an increase in the cost of publication, but to date this has not happened. If the *JSCM Instrumenta* series is successful, however, the annual fee may increase in the next contract. Articles continue to be peer-reviewed, and the number of *Journal* readers is remarkably large. The Editor expressed gratitude to the University of Illinois Press, particularly Paul Arroyo, and urged members to submit their best work.

Program Chair of 2008 Meeting (Claire Fontijn)

The Program Chair announced that the committee—Jeffery Kite-Powell, Kathryn Lowerre, and Nina Treadwell—met and would contact submitters by November and announce a program by the end of January. The program will include a performance by the USC Collegium directed by Adam Gilbert, possibly outdoors in the gardens of the Huntington Library.

Local Arrangements Chair of 2008 Meeting (Giulio Ongaro, in absentia)

The 2008 meeting will be held 17–19 April; there will be no papers on Sunday. The conference will start at 2:00 on Thursday afternoon; it will be held at the Huntington Library in San Marino, with hotel accommodations in nearby Pasadena.

Newsletter Editor (Kelley Harness)

The Editor thanked Beth Glixon, Colleen Reardon, and Margaret Murata for their assistance. She welcomed Sarah Williams as assistant editor and announced that the fall

Newsletter was published at no cost to the Society, thanks to funding from the University of Minnesota.

The Editor asked that those who attend conferences and special performances, as well as those who have news of upcoming events in the USA, Canada, and around the world send reports to the Newsletter for publication. Performance reviews are also welcome. 7 January 2008 is the deadline for submission to the spring issue.

NEW BUSINESS

The President, who according to the bylaws is charged with setting the time and place of the annual business meeting, consulted the members regarding the dates of the annual business meeting (currently held at the annual AMS meeting) and the informal business meeting (currently held in the spring). Discussion revealed that the majority of members preferred to hold the annual business meeting in the spring, because 1) more members now attend SSCM; 2) the volume of activities at AMS makes attendance difficult; and 3) freeing up the time slot at AMS might make possible roundtable discussions or other kinds of SSCM activities and offerings. The 2008 annual business meeting will therefore be held at the SSCM meeting in the spring.

ANNOUNCEMENTS (THE PRESIDENT)

The President asked that anyone interested in serving the Society in either an official or unofficial capacity be in touch with her.

She and the Board have also made it a priority to reach out to new members and to study the problems that prohibit the participation of performers, including lack of travel funding. She announced that the Board would like to fund travel through a system of grants or scholarships, and she called for volunteers to form an ad hoc exploratory committee.

The President noted that the 2009 meeting will take place in Rochester, NY, hosted by the Eastman School of Music, with Roger Freitas serving as the local arrangements chair. The meeting will take place at the Memorial Art Gallery near the Eastman

Continued on page 6

Secretary's Report, continued from page 5

School, Rice University in Houston, Texas, will host our 2010 conference, and Gregory Barnett will chair the local arrangements committee.

There is a possibility of meeting at the Metropolitan Museum in New York City in 2011 or 2012. Suggestions arose that affordable housing might be found at Union Theological Seminary or at similar institutions, and that with William Christie's new affiliation with the Juilliard School his involvement might be sought.

The President called for announcements from the floor. John Hajdu Heyer made an appeal for the James R. Anthony Memorial Fund. He noted that \$20,000 has been raised of the \$25,000 needed to establish an endowment. He also noted that members might wish to contribute to the M. Elizabeth C. Bartlet Memorial Fund which has reached \$65,000 under the direction of Bruce Gustafson. The Anthony Fund will support publications pertaining to French Baroque music, while the Bartlet Fund is for travel to France. The Anthony Fund will receive matching funds from the National Endowment for the Humanities. Both funds are associated with the AMS.

The meeting was adjourned at 1:26.

Respectfully submitted,

Catherine Gordon-Seifert, Secretary

Society for Seventeenth-Century Music Financial Report

January 1, 2007–December 31, 2007

REVENUES

Dues and Subscriptions	\$8,209.00
Donations: General Fund	\$325.00
Alm Fund	\$975.00
JSCM	\$2,140.00
WLSCM	\$125.00
Conference	\$1,211.00
Interest Income	\$329.23
Total Revenues	\$13,314.23

EXPENDITURES

AMS LA	\$400.00
SSCM Conference	\$25.00
2005 ISG Dues	\$1,850.67
2005 Alm Award	\$500.00
Journal: general	\$1,000.00
EMA membership	\$170.00
Office Supplies	\$139.00
PayPal	\$50.67
Total Expenditures	\$4,135.34

TOTALS

2006 Year-End Balance	\$41,690.00
2007 Revenues	\$13,314.23
2007 Expenditures	\$4,135.34
Total	\$50,868.89
Change from 12/31/06	\$9,178.89

SSCM BANK BALANCES AS OF 31 DECEMBER 2007

Checking	\$15,587.00
Alm Fund	\$10,281.89
CD	\$25,000.00
Total	\$50,868.89

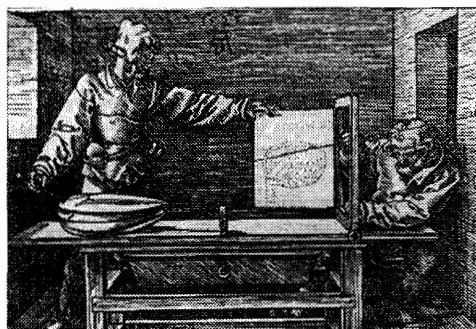
*Respectfully submitted,
Stefanie Tcharos, Treasurer
15-Jan-08*

IRENE ALM MEMORIAL PRIZE FUND

2007 Donors

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the Irene Alm Memorial Prize during 2007:

Jennifer Williams Brown
Esther Criscuola de Laix
David Crook
Ken Filiano
Rebecca Harris-Warrick
Virginia Lamothe
Kimberlyn Montford
Catherine Moore-Broatman
William V. Porter
Christine Kyprianides Potter
Colleen Reardon
Darwin Scott
Barbara Sparti
Beverly Stein
Olga Walden
Andrew Weaver
Amanda Eubanks Winkler



SSCM GENERAL FUND

2007 Donors

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the General Fund during 2007.

Mary Anne Ballard
Roger Freitas
Virginia Lamothe
Colleen Reardon
Pamela Ruitter-Feenstra
David Schrader
Kathryn Welter

WLSCM FUND

2007 Donors

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the Web Library of Seventeenth-Century Music during 2007.

Eleanor McCrickard
William V. Porter
Jane Stevens

JSCM FUND

2007 Donors

The Society for Seventeenth-Century Music gratefully acknowledges the support made by anonymous donors, along with the following individuals who have made donations to the *Journal of Seventeenth-Century Music* Fund during 2007.

Bruce Gustafson
Rebecca Harris-Warrick
William V. Porter
Barbara Russano Hanning
Kerala Snyder
Jane Stevens

In Memoriam: H. Wiley Hitchcock

(28 September 1923–5 December 2007)

by Shirley Thompson

It is hardly surprising that the many tributes to H. Wiley Hitchcock have given pride of place to his key role in the development of American music studies, since it is for this that he is most widely known. The list of his achievements in this area is impressive and includes his co-editorship (with Stanley Sadie) of the *New Grove Dictionary of American Music* (1986) and his book *Music in the United States: A Historical Introduction* (1969), now in its fourth edition. His much respected work on Charles Ives included a critical edition of the composer's 129 songs (2004). Quite apart from his own writings, Hitchcock played an immensely important part in promoting the study of American music: in 1971 he founded the Institute for Studies in American Music at Brooklyn College (City University of New York), and in 1973 he established the Charles Ives Society. There can be little doubt that the study of American music would not be in its currently healthy state without his pioneering research and strong advocacy.

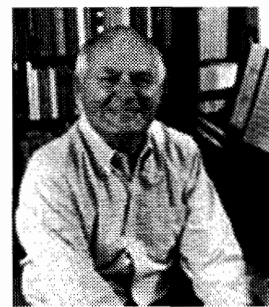
But in the present context it seems relevant to place more emphasis on Hitchcock's contribution to earlier European music. His work in Italian Baroque studies included critical editions of both the 1602 and 1614 publications of Caccini's *Le nuove musiche* (1970, 1978) as well as several related articles. These were all preceded by his ground-breaking work on Marc-Antoine Charpentier. This began with

his doctoral thesis on the Latin oratorios in 1954 which, together with an article on the same topic for *The Musical Quarterly* (1955), were the first English-language writings on Charpentier. He followed these with numerous other articles on the composer, as well as the first modern editions of a number of works and the "Oxford Studies" monograph, *Marc-Antoine Charpentier* (1990). He also supervised the Minkoff complete facsimile edition, of which the first stage (the twenty-eight volumes of *Mélanges autographes*) was completed in 2004 in time for the composer's tercentenary. Special attention must be drawn to Hitchcock's *Catalogue raisonné* of the composer's works (1982) which remains an indispensable source of reference. In addition to the catalogue itself, this includes the first discussion of the unique structure of the autograph manuscripts and the related issue of chronology. While both these aspects raise thorny questions which continue to be debated, Hitchcock's groundwork in these areas has never been undermined. Indeed, even his earliest writings, now over half a century old, still stand up remarkably well to scrutiny.

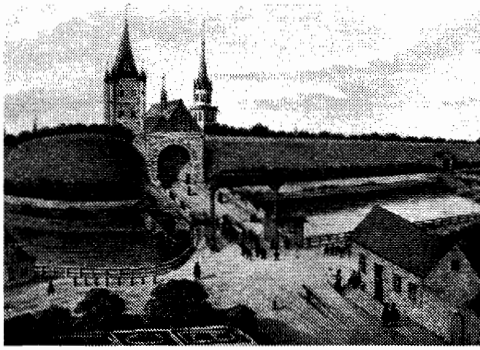
Hitchcock's part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough, not least in the way his studies have prepared the way for further research among younger generations of schol-

ars. His recent use of the phrase "pater familias" about himself in relation to "the Charpentieristes" would seem – as ever with Hitchcock – exactly the right choice of words. Hitchcock had largely moved away from Charpentier studies by the time I started my own research in the early 1990s. I was thrilled, therefore, when he agreed to come to Birmingham, England, to speak at a conference I organized as part of the 2004 Charpentier tercentenary celebrations. This was the first time I met him: he was warm, kind, supportive, and also excellent company.

Just a few months before he died, Hitchcock sent me the foreword he had agreed to write for the book of essays arising from that UK conference (Ashgate, forthcoming). This symposium will be dedicated to his memory—a small but sincere token of gratitude for his inspiring work on Charpentier. This gesture seems wholly appropriate given that the volume itself reflects the vigorous state of current Charpentier research, for which he laid the foundations virtually single-handedly.



Questa minima
la seconda
volta va fatta
seminimima.



IHSS 2007, continued from page 1

works of the Hamburg Kantor Thomas Selle (Dr. Jürgen Neubacher, Stadt-und Universitätsbibliothek, Hamburg).

Prof. Werbeck chaired the general business meeting of the International Heinrich Schütz Society that same afternoon, which among other things included reports by chapter representatives from Austria, France, Holland, Japan, Sweden, Switzerland, and the USA. Versions of these reports will appear in the next issue of the *Acta Sagittariana*. The locations for forthcoming meetings were also announced: Den Haag (2008) and Kassel (2010). An offer was made to host the 2009 meeting in Breslau/Wrocław, prompting further discussions of possibly coordinating that festival with the Mitteldeutsche Heinrich-Schütz-Tage in Dresden and emphasizing the historical and cultural links between the two cities. Also at this meeting, in recognition of their many years of dedicated service to the International Heinrich Schütz Society, three individuals were awarded honorary memberships in the Society: Édith Weber (France), Wilhelm Kempff (Sweden) and Dietrich Berke (Germany).

On Friday morning, two packed tour buses left St Nikolai for a day-trip outside the city. After driving by innumerable, massive ocean-going freighters stacked high with boxcar-size containers, we soon found ourselves in idyllic Altes Land, the largest fruit-growing region in Europe, with endless orchards of apple, plum, pear, and cherry trees tucked behind the dikes of the Elbe and half-timbered red-brick houses everywhere, many of them so-called Reethäuser, neatly thatched with reeds that grow in the marshy soil. While seeing this was a treat in itself, the purpose of the excursion was to view and hear some of the organs that made this region so famous musically. We had time to visit three small villages—Borstel, Steinkirchen and Neuenfelde—each of them home to an organ either constructed or reworked by the renowned builder Arp Schnitger (1648–1719). At each church, organist Sergej Tcherepanov introduced the instrument and presented a mini-recital of seventeenth-century keyboard music. The

diminutive church (St. Nikolai) in Borstel was completely dominated physically by the imposing instrument, which completely filled the back wall from floor to ceiling. But the sound it produced was indescribably sweet and perfectly suited to this modest house of worship. The buses returned just in time for some participants to get to the choral seminar and for others of us to catch our breath for yet another concert that evening.

Between the opening of the festival on Thursday afternoon and the final bows on Sunday afternoon, there were five full afternoon and evening concerts. The first, in the Jacobikirche, featured a rich assortment of vocal and instrumental works by the church's best-known organists, Hieronymus Praetorius and Matthias Weckman. The second concert took place in the Nikolaikirche and was entitled "Hamburger Oper in der Kirche," comprising a series of sacred dialogues by Johann Philipp Förtsch (1652–1732), who was perhaps better known in Hamburg for his work with the newly opened Gänsemarkt Opera. The concert, beautifully performed by La Capella Ducale and Musica Fiata Köln under the direction of Roland Wilson, was carried live by Deutschlandradio Kultur. The third concert featured performances of Weckman, Samuel Scheidt and Heinrich Scheidemann, played on the Jacobikirche's famous Schnitger organ by participants in the organ workshops (under the direction of Wolfgang Zerter), and the evening concert, back in the Nikolai kirche, offered a full program of German choral music by Thomas Seele, Christoph Bernhard, Johann Schop, Johann Hermann Schein, and Johann Theile, this time performed by local musicians under the direction of Matthias Hoffmann-Borggreffe.

The final concert was a tour de force entitled "San Marco in Hamburg: Werke von Hieronymus Praetorius," performed by Ensemble Weser-Renaissance—fifteen singers and instrumentalists of the highest caliber under the direction of Manfred Cordes. The stellar performance was based on previous and new editions of Praetorius's music made by Frederick Gable, who worked closely with Cordes and the ensemble, hearing some of this music himself for the first time. As the concert was being recorded for broadcast by Deutschlandradio Kultur, members of the audience were kindly asked not to applaud between numbers, but they made up for it with prolonged and enthusiastic applause for all those who brought this music back to life.

The 41. Internationales Heinrich-Schütz-Fest—Heinrich Schütz und Hugo Distler takes place in Den Haag (Holland), 2–5 October 2008 (www.schutzfestival.nl/nl/).

NEW MEMBERS

SSCM warmly welcomes new members who joined the Society between 15 August 2007 and 15 January 2008:

John Bass
Memphis, Tennessee

Johannes Boer
Leiden, the Netherlands

Alexander Dean
Rochester, New York

Anthony Godzieba
Philadelphia, Pennsylvania

Edith Hines
Madison, Wisconsin

Roland Jackson
Fallbrook, California

Thomas Lin
Cambridge, Massachusetts

Tom Merrill
Cincinnati, Ohio

Jeremy Mikush
West Hollywood, California

Janet Page
Memphis, Tennessee

Theda Ingrid Schultz von Dratzig
Bonn, Germany

Kenneth Smith
Nicosia, Cyprus

Christine Stephanus
Paris, France

Jamie Weaver
Eugene, Oregon

John Whenham
Birmingham, United Kingdom

Emily Wilbourne
New York, New York

“Voyage au coeur du baroque”: Versailles Performances Focus on Music of Bourbon Kings

by Rebecca Harris-Warrick

From 21 September to 21 October 2007 the Centre de Musique Baroque de Versailles (CMBV) celebrated its twentieth birthday with truly royal splendor. Each of the four Bourbon Louis—XIII, XIV, XV, and XVI—received his own concert-filled weekend, with performances in and around the château of Versailles by the leading exponents of French Baroque music. This four-weekend-long festival encompassed 106 concerts, each fifty minutes in length; a series of lectures for the general public about various aspects of Bourbon musical life; the publication of a book by Olivier Baumont, *La musique à Versailles*; a splendid exhibit at the Versailles municipal library of the highlights of its collection that pertain to this period; and a conference, “Le Prince et la Musique,” associated with the first weekend, which was devoted to Louis XIV, the Sun King. Some of the concerts were recorded for live or deferred broadcasts, and a temporary “Baroque village” housing the ticket office, a café, a CD store, and a fine food boutique (anyone for chocolate rotini?) was set up in the Place d’Armes in front of the château. This musical extravaganza—largely funded by the Ministry of Culture and given national coverage in the French press—shows that artistic policies established during the Ancien Régime still have purchase in current French cultural life.

The concerts during the weekend I was privileged to attend—the one honoring Louis XIV (21–23 September)—were of such variety and such high quality that it was easy to forget what a short time it has been that seventeenth- and eighteenth-century French music has become known to more than a handful of specialists. 1987 was a landmark year: the performance of *Atys* at the Opéra Comique by Les Arts Florissants proved to a wide audience that Lully was

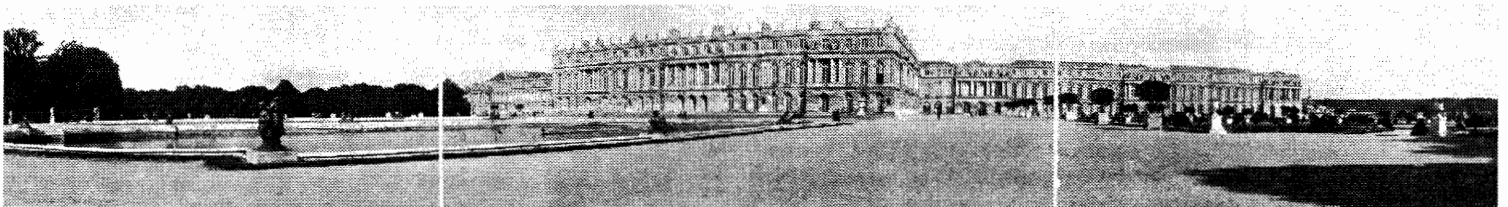
a brilliant composer, not just a name to be memorized for a music history exam, and the founding of the CMBV a few months later created a framework for research, editions of heretofore unpublished music, concert-promotion, and the training of young musicians. Today, the number of groups performing French Baroque music continues to expand, as does the repertoire they perform. Not a single one of the eleven concerts I attended over the three days was disappointing; two were not very exciting, but still gave access to unfamiliar repertoire, and the other nine were brilliant. Some samples: a program of motets by Charpentier and Lully by Les Arts Florissants; excerpts from several of Lully’s theatrical works by La Simphonie du Marais; an organ recital by Gustav Leonhardt; dance reconstructions by L’Eventail; motets by Italian composers associated with the French court performed by the Concerto Italiano; French cantatas and chamber works performed by the Concert d’Astrée; and excerpts from operas by Lully, Marais, and Destouches performed by Musica Florea, an orchestra of young Czech musicians, with the CMBV chorus and well-known vocal soloists.

I believe I speak for all of us who work on French music of this period when I point out how this flowering of musical activity has transformed our research. When James Anthony wrote his ground-breaking book, *French Baroque Music from Beaujoyeux to Rameau*, he did so without having been able to hear much of the music he was discussing. Now we can put most of Lully’s operas onto our CD players and revel in the music of Charpentier, Campra, or Marais. Every day, it seems, more and more splendid works that had previously languished on library shelves are getting heard; the motets by Lorenzani were a particular revelation to me, as were

the excerpts from Lully’s opera *Amadis*, which I had only looked at on paper. In January the CMBV co-sponsored the performance of Lully’s first *tragédie en musique*, *Cadmus et Hermione*, with the Opéra Comique. It was directed by Benjamin Lazar, who made a splash a few years ago with a revival of the *Bourgeois gentilhomme* done with period pronunciation and acting style and lit only by candles. (The performance is available on DVD.) In February, *Thésée* was performed at the Théâtre des Champs Élysées, and this November the Versailles opera house, which is now undergoing restoration, will reopen with a performance of *Les amants magnifiques*, a score being edited by SSCM’s own Bruce Gustafson. This list is by no means exhaustive; many other composers are emerging from the shadows, and concerts drawing upon this repertoire are happening in many parts of France. Whereas not all of this activity can be credited to the CMBV, there is no doubt that the Centre has served an important role as catalyst, and especially in bringing music back to the château of Versailles, which for decades had been virtually silent.

The conference associated with the Louis XIV weekend was also of very high quality. Because the topic of each paper had been imposed by Jean Duron, research and editorial director at the CMBV, not chosen by the individual speakers, the sessions had a conceptual unity that favored interesting exchanges among the musicologists, literary historians, and art historians who presented their work. Three large themes governed the proceedings: the king’s education, his tastes, and his musical heritage. My own topic was in the second category and concerned Louis XIV and dance. The conference attracted a large audience made up of both *dix-septièmistes* and interested members of the general public. A book will emerge, to be published by Mardaga in 2009. My expectations for its qualities and usefulness are high.

My only regret is that I was unable to stay for the other three weekends of the festival, which looked to be every bit as exciting as the first. Happy birthday to the Centre de Musique Baroque de Versailles, and many, many happy returns!



through manipulation of tonal stability Willaert shaped the expressive structure of the texts.

The expression of emotion through musical voices was also an underlying theme in a session titled "The Art of Dying." Loren Ludwig's study of consort music provided new views on how musical representations of melancholy allowed both performers and listeners opportunities to experience the affect collectively. Janette Tilley demonstrated how musical settings of the parable of the rich man and Lazarus by German Lutheran composers, including Heinrich Schütz, gave the narrative greater moral emphasis than did contemporary plays and sermons.

A session devoted to the music of devotion provided the opportunity to hear four papers relevant to both Catholic and Protestant seventeenth-century studies. Noel O'Regan examined how music for *sacre rappresentazioni* and *laude spirituali* influenced Palestrina in his motet writing as much as in his Mass settings. The influence of female patrons on music making was also explored in this session. In her study of the music for the convent of Las Descalzas in Madrid, Janet Hathaway demonstrated how the decision of Juana de Austria to limit nuns' music-making was representative of how her Hapsburg female relatives exercised influence through spiritual and familial power rather than by political means. Bettina Varwig argued that the music of Heinrich Schütz's compositions for the 1617 Reformation celebrations in Dresden revealed underlying anxieties over Germany's social and spiritual identity.

The subject of music's own voice, communicated through rhetorical gesture, was addressed in an array of diverse topics in the session on French music and French opera. Catherine Gordon-Seifert's examination of Bénigne de Bacilly's two volumes of spiritual airs,

written for the moral edification of women, provided new views on how music could be composed to alter the listener's mental and physical state. Margot Martin presented a study of *mouvement* by comparing seventeenth-century French treatises on eloquence with musical treatises found in harpsichord music, arguing for a reevaluation of the role of *agrément*s as part of a declamatory language. In her study of *Roland* Rebecca Harris-Warrick argued that one must read Lully's musical choices as embracing dance as an expressive language intricately linked to the music and dramatic action.

Three papers focused on music and the court of Louis XIV. Peter Bennett's reevaluation of the *Grand Motet* presented new evidence that there existed a more expert body of singers who performed the *musique de la chambre*, as distinct from those of the Chapelle Royale. In her examination of the bawdy *contrafacta* composed on the melody from the king's entry in the 1662 ballet *Hercule amoureux*, Rose Pruiksmá reminded that music served as a vehicle for subversive, yet vital histories. Lois Rosow provided a comprehensive study of how audiences would have seen the figure of Louis XIV in the voices of the characters of Apollo and Jupiter in Lully's *Phaëton*.

The national conference of the American Musicological Society offered many opportunities to hear new research on music of the seventeenth century. The impressive quality of these papers as well as the diverse subject matter made this an enjoyable conference and allowed for many exciting discussions among colleagues, including many young scholars new to the field. All of these presentations allowed both young and more experienced scholars alike to appreciate the variety of methodologies that help bring to life the voices of the seventeenth century. We look forward to yet another eventful conference this fall in Nashville.

Cupid's Arrows Hit the Mark in Eastman Performance

by Alex Dean

On 9 November 2007 the first modern performance of Cavalli's 1642 opera *La virtù de' strali d'Amore* was held at the Eastman School of Music's Kilbourn Hall, as part of a two-day symposium (9–10 November) which included lectures by a panel of experts on Cavalli's music. The opera production was a collaboration between stage director Ronald Shields, from Bowling Green State University's Department of Theatre and Film, and musical director Paul O'Dette from Eastman. BGSU provided the singers and Eastman provided the instrumentalists; in both cases the majority of the performers were students.

The performing edition of the opera was made possible with the help of Hendrik Schulze, who provided a microfilm of the manuscript score. The manuscript is largely complete, with a few exceptions. In some places instrumental parts are obviously missing: for example, a sword fight in Act III begins with *stile concitato* scoring in the strings,

but then stops after one bar. The continuo, however, continues on, with empty staves for the strings. In this case, O'Dette added string parts to fill out the battle music. The printed libretto also includes a prologue in which Caprice, a chorus of Caprices, and Pleasure exhort the audience to "Prize the healthy advice of Pleasure: Obey your lover." Unfortunately, no music survives for this; the manuscript score begins abruptly with recitative. Act II, however, does include an opening *sinfonia*, which O'Dette transposed to match the opening music of Act I. The prologue was printed in the program but not performed.

Ron Shields, who had worked previously on a staging of Cavalli's *Gli amori d'Apollò e di Dafne*, chose to shift the location of *La virtù* from Thrace to the island of Macao. His decision was prompted partly by practical considerations. Traditional techniques of Asian performance, such as the use of puppets and masks, were used to mimic the

visual effects that would otherwise only be possible in a fully-equipped Baroque theater. Shields was also prompted by references to Asia in the libretto and by contemporary Venetian interest in the East as a result of Marco Polo's travels and the occupation of Macao by the Portuguese.

On Saturday (10 November) a panel discussion led by Paul O'Dette and Ron Shields followed four lectures on the opera, all delivered by SSCM members: Beth Glixon (University of Kentucky), "'Faustini Begins,' or 'The Beginning of a Beautiful Friendship': Remarks on *La virtù de' strali d'Amore* and Cavalli's New Librettist"; Hendrik Schulze (University of Heidelberg), "Dramatic Plot Construction in *La virtù de' strali d'Amore* by Giovanni Faustini and Francesco Cavalli (1642)"; Jonathan Glixon (University of Kentucky), "'I scenici apparati a gl'auditori grati': Scenery and Machines in *La virtù de' strali d'Amore*"; and Wendy Heller (Princeton University), "Cupid Disarmed: Mythic Musings in *La virtù de' strali d'Amore*."

La virtù, the first of the Cavalli/Faustini operas, proved to be a musically rich and dramatically compelling work (just as promised in an enthusiastic pre-concert lecture by Paul O'Dette). The romantic entanglements

Continued on page 11

ARTES MUSICAE PERITI

Esther Criscuola de Laix is one of the 2008 recipients of the Alvin H. Johnson AMS-50 fellowship, for her dissertation “Cultures of Musical Print in Hamburg, ca. 1550–1630.”

Rebecca Cypess has been appointed to the Music History faculty of the New England Conservatory.

Frederick K. Gable reports that 2007 was not only a fantastic year for Buxtehude, but also for Hieronymus Praetorius (1560–1629), whose music (edited by Gable) was featured in performances in Boston and New Haven. The *Dedication Service for St. Gertrude’s Chapel, Hamburg, 1607* (Madison, WI: A-R Editions, 1998) received complete performances in Leer, Ostfriesland, Germany (by Weser-Renaissance; Manfred Cordes, cond.) and various Bay Area churches (by Magnificat; Warren Stewart, cond.). The group Weser-Renaissance also performed Praetorius’s double-choir *Magnificat IV. toni* and twelve motets for five to twelve voices in two concerts in Germany, and these works will appear as part of a new CD series entitled *Hamburger Kirchenmusik, 1600–1800*, sponsored by the ZEIT-Stiftung, Hamburg. Gable also reports that his edition of the first volume of a five-volume complete edition of the vocal works of Hieronymus Praetorius will appear in spring 2008: *Opus musicum II: Magnificats and Five Motets in Corpus mensurabilis musicae*, 110/2 (Middleton, WI: American Institute of Musicology).

Two further volumes have been published in the Edizione Nazionale dell’ Opera Omnia di Alessandro Stradella directed by **Carolyn Gianturco**, both in November 2007 and by Edizioni ETS, Pisa: *Musica strumentale* (Serie VII, vol. 1), edited by **Eleanor McCrickard**, containing Stradella’s sonatas a 1, 2, and 3 with basso continuo, his sonatas for large ensembles, and his toccata for keyboard (i.e., all of Stradella’s known instrumental music); *Tre cantate profane con accompagnamento strumentale* (Serie I, vol. 13), edited by **Colin Timms** and Catherine Wyatt, containing the cantatas/serenatas “Chi resiste al dio bendato,” “Lasciate ch’io respiri,” and “Per tua vaga beltade.” Parts are also available for these and other volumes upon request to the publisher. (For more information contact: giulia.perni@edizioniets.com)

Susan Lewis Hammond has recently published *Editing Music in Early Modern Germany* (Ashgate, 2007).

In January 2008 **Kelley Harness** received a research fellowship from the Brine Family Charitable Trust as part of its interdisciplinary project entitled “The Sword of Judith.”

Last fall **Christine Kyprianides Potter** took part in the Huelgas Ensemble’s production of the seldom-performed chromatic madrigals of Michelangelo Rossi. In August and September 2007 the group, led by Paul Van Nevel, played in the Netherlands and Belgium as part of the Utrecht and Flanders Festivals. A French tour including concerts in Saintes and Noirlac, as well as a recording, is being planned for July 2008.

Peter S. Poulos received the 2007 Janet Levy Fund Award for Independent Scholars from the American Musicological Society to support his travel to deliver two papers on the Italian composer Simone Molinaro (ca. 1570–1636). The first paper, entitled “Intertextuality and Design in the *Madrigali a cinque voci* of Simone Molinaro,” was given at the annual meeting of the Società Italiana di Musicologia, 26–28 October 2007 in Chieti, Italy. The second paper, “Symbolism and Rhetoric in Simone Molinaro’s *Motectorum quinis. et missae denis vocibus. liber primus* (1597),” was presented at the annual meeting of the Renaissance Society of America, 3–5 April 2008 in Chicago, Illinois.

In 2007 Stanford University Press published two new books by **Eleanor Selfridge-Field**: *A New Chronology of Venetian Opera and Related Genres, 1660–1760*, and *Song and Season: Science, Culture, and Theatrical Time in Early Modern Venice*. For more information go to the publisher’s website: <http://www.sup.org>.

Andrew H. Weaver announces the publication of his edition of Giovanni Felice Sances, *Motetti a 2, 3, 4, e cinque voci* (1642), Recent Researches in the Music of the Baroque Era 148 (Middleton, WI: A-R Editions, 2008).

Cavalli at Eastman. continued from page 10

of the lead roles (two couples) provide plenty of opportunities for musical variety, including several blatantly Monteverdian laments and *stile concitato* passages. Cavalli’s use of tonality and texture gives form to a plot full of loose ends and references to prior scenes, future scenes, and offstage action. There is a lot of comedy, mostly resulting from injudicious use of the titular arrows: at one point Erabena, who spends most of the opera *en travesti*, appears to Amore (who sees through the disguise at once, although under the influence of his own arrows) and then to Meonte (one of the male leads), who, also under the influence of the arrows, at first falls in love with Erabena’s male image. At another point the goddess Psyche leaves the story and

addresses the audience directly. These quick alternations of dramatic focus rely upon a flexible and creative continuo section for effect: Paul O’Dette’s deft musical direction was an object lesson in this regard.

It is to be hoped that Ron Shields pursues his interest in seventeenth-century opera. In his remarks during the panel, he hinted that *La virtù* would not be the last such production, saying “the boat has left the harbor.” The crack team of instrumentalists representing Eastman’s Collegium Musicum is an invaluable resource, as is O’Dette’s expertise in Baroque performance. As he himself often points out, the existing editions of Baroque opera are a meager indication of the vast repertory yet to be discovered and presented to modern audiences.



NOW AVAILABLE

The Web Library of Seventeenth-Century Music (WLSCM) is pleased to announce that four new editions have been added to its series, available at <http://aaswebsv.aas.duke.edu/wlscm/>

WLSCM No. 8: "Quanto sete per me pigri, o momenti!" a cantata for soprano and basso continuo by Antonio Cesti, edited by Rosalind Halton

WLSCM No. 9: "Cantate gentes," Giovanni Valentini's motet for seven voices, seven wind and string instruments, and organ, written for the coronation of Ferdinand IV as King of Hungary (1647), edited by Andrew Weaver

WLSCM No. 10: "Dialogo: Mergellina e Zefiro." an anonymous serenata from ca. 1696 for soprano, alto, string ensemble, and basso continuo, edited by Marie-Louise Catsalis

WLSCM No. 11. Antonio Bertali's "Lamento della Regina d'Inghilterra" (i.e., Queen Henrietta Maria, widow of Charles I), scored for soprano, bass, four viols, and harpsichord continuo, edited by Andrew Weaver

Graphics:

Page 4: "Salve hieroglyphicum votivum." Library of Congress Prints and Photographs Division Washington <<http://hdl.loc.gov/loc.pnp/cph.3c33277>> (20 June 2008).

Page 6: "Draftsman drawing a lute." The tradition of science, Library of Congress Prints and Photographs Division Washington <<http://hdl.loc.gov/loc.pnp/cph.3b4463>> (20 June 2008).

Page 7: "Wiley Hitchcock." AMS Opus <<http://www.ams-net.org/opus/Hitchcock.html>> (25 June 2008).

Page 7: "Nobilita di dame." Library of Congress Music Division Washington <<http://hdl.loc.gov/loc.music/msdi.199>> (20 June 2008).

Page 8: "Hamburg 1600 Millen and Diestergate." Wikipedia Commons <http://commons.wikimedia.org/wiki/Image:Hamburg_1600_Millen_and_Diestergate.jpg> (25 June 2008).

Page 9: "The Royal Palace, Versailles, France." Panoramic photographs, Library of Congress Prints and Photographs Division Washington <<http://hdl.loc.gov/loc.pnp/pan.6a23652>> (20 June 2008).

Page 11: "Robert Powell the Puppet Show Man." British Cartoon Prints Collection, Library of Congress Prints and Photographs Division Washington <<http://hdl.loc.gov/loc.pnp/cph.3a06885>> (20 June 2008).

Page 12: "Whistle." Dayton C. Miller Flute Collection, Library of Congress Prints and Photographs Division Washington <<http://hdl.loc.gov/loc.music/dcmflute.0640>> (20 June 2008).

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, \$55
- SSCM + American Heinrich Schütz Society, membership for retirees/pensioners, \$45
- SSCM + American Heinrich Schütz Society, student membership, \$35
- 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 2008 + 2009, \$40
- SSCM only for 2008 + 2009 + 2010, \$60

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

Prof. Stefanie Tcharos, Treasurer
Society for Seventeenth-Century Music
Department of Music
University of California, Santa Barbara
Santa Barbara, CA 93106-6070, USA

Payments (both dues and contributions) may be made using PayPal (go to www.paypal.com to open a free account). Send your payment to sscm-treasurer@yahoo.com; please add \$1 for SSCM dues and \$2 for AHSS dues to cover the cost to SSCM of this service.

17th-Century Music

c/o Kelley Harness
University of Minnesota
School of Music
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455
USA



First Class
U.S. Postage
PAID
Minneapolis, MN
Permit No. 155