

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 19, No. 2, Spring 2010

Conference Report

AMS 2009: The Seventy-Fifth Anniversary Rich in the Seventeenth Century

by Andrew H. Weaver (with special thanks to field reporters Micaela Baranello, Sara Pecknold, and Hendrik Schulze)

Amid the tempting cheese steaks, concluding OPUS campaign, and Saturday-night mega-party (complete with raffle drawings and birthday cake), the seventeenth century made a strong showing on the program of the Seventy-Fifth Annual Meeting of the American Musicological Society in Philadelphia, November 12–15, 2009. Aspects of the long seventeenth century were treated in sixteen presentations distributed among four short sessions, one lecture-recital, one evening session, and six individual papers on sessions of broader scope. The papers showcased a wide geographical range—France, Italy, England, Germany, The Netherlands, New Spain—and an impressive breadth of topics—from castrati and Jesuit polymaths to opera, sacred music, and print culture.

The seventeenth-century papers kicked off with a short session Thursday afternoon on French topics, imaginatively titled “Death and Transfiguration.” (I wonder if any Straussians wandered in by mistake.) Olivia Bloechl opened with an examination of the political significance of choral laments in operas by Lully and Rameau. Discussing both the music and the importance of the chorus as “silent witness,” Bloechl drew parallels between the operas and actual state funerals. She highlighted three political functions of the lament chorus and made the larger case that the chorus—and not just the more frequently scrutinized protagonists—contributed to the political meaning of these works. Deborah Kauffman expanded on the research she presented at the 2004 AMS meeting on the allegorical meaning of the “violons en basse” texture in French opera. The term is her

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Independence Hall, Philadelphia

La finta pazza at Yale

YBOP—the Yale Baroque Opera Project—is performing Francesco Saccati’s *La finta pazza* on April 23 (8 p.m.) and April 24 (5 p.m.) at the University Theater, 222 York Street, New Haven, Connecticut. One of the most famous and successful operas of the entire seventeenth century, the music of *La finta pazza* was unknown until the early 1980s, when a score was discovered by Lorenzo Bianconi and Giovanni Morelli at the private library of the Borromeo family on the Isole Borromei. This production is the second in modern times and the first in the United States. It will be based on an edition by Lorenzo Bianconi and Luciano Sgrizzi and will enjoy musical direction by Grant Herreid and Richard Lalli, orchestral direction by Robert Mealy, and stage direction by Toni Dorfman. In conjunction with the performances, a conference on operatic staging—“Beyond Opera: Staging Theatricality”—will be hosted by the State University of New York at Stony Brook and Yale University April 22–24. For further information, see the YBOP website at <http://www.yalebaroqueoperaproject.org/>.

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President's Message



The Society's journal has been on my mind lately. I assumed this office during the initial shake-down period of the journal-ranking systems recently introduced in Europe and Australia. (These systems move inexorably forward, protests notwithstanding.) More recently the Editor-in-Chief of *JSCM*, Bruce Gustafson, announced that he will resign later this spring; he has taken a challenging assignment as founding Editor-in-Chief for music in a new web initiative called Oxford Bibliographies Online. Kelley Harness will succeed him as Editor-in-Chief of *JSCM*. I am sure all members join me in wishing her well. All in all, this is a time of transition—a good time for thinking about

where we have been and what we have become.

Younger members might not appreciate the excitement over *JSCM* at its inception. The World Wide Web was in its infancy, as was personal computing technology. Sally Sanford submitted her musical examples for volume 1.1 on analog tape, and they could last only a few seconds each, yet we marveled at the opportunity to hear as well as see the music in a journal article. Other volumes have included extended transcriptions of multiple archival documents and a profusion of illustrations in color—impossible luxuries for most print journals. We owe the journal's early success to the vision, intelligence, and hard work of its first editor, Kerala Snyder, and to the Society's very smart decision to shoulder the costs of publication and offer the product as an open-access website. From the beginning *JSCM* has had a worldwide readership. In view of our specialized subject matter, circulation statistics are astonishing. During 2008 and 2009, "visits" to *JSCM* (i.e., purposeful reading sessions as opposed to random "hits") typically ran from 4700 to 6000 per month.

By the end of the first decade, *JSCM* had moved from a local server at Harvard University to its present position among the online journals offered by University of Illinois Press. This meant a new level of archiving and technical support (for which the Society pays UIP). The support is occasionally a mixed blessing as we push the technological envelope. How well I remember working with Gustafson on volume 10.1, as our UIP technician, who was not yet accustomed to dealing with music applications, struggled to produce attractive Finale pages and to synchronize sound and sight in streaming video! Gustafson managed these and other difficulties with consummate tact and patience. (As this issue of the Newsletter goes to press, he is looking into other possible publishing arrangements, in response to a substantial rate increase at UIP.) The journal continues to grow. I might cite in particular volume 13.1, containing articles in three languages and a magnificent collection of materials on Froberger, including a complete color facsimile of a significant auction brochure. Gustafson added *JSCM* to the LOCKSS digital archiving system based at Stanford University. He introduced the highly practical *JSCM Instrumenta* series (for which several new numbers are in preparation) as well as a detailed *JSCM Style Sheet* (which constantly undergoes refinement); the Style Sheet's utility extends well beyond the journal itself. Thank you, Bruce, for taking *JSCM* to new heights, and best wishes for success in your new assignment!

Lois Rosow
rosow.1@osu.edu

NOW AVAILABLE

Two new additions to the Web Library of Seventeenth-Century Music

Antonio Biffi, *Miserere mei, Deus*, for Five Voices (SSATB), Strings, and Basso Continuo, edited by Don Fader (WLSCM, no. 15).

John Blow, *Jesus Seeing the Multitudes*, Anthem for Voices (SSAATB) and Organ, edited by Alan Howard (WLSCM, no. 16).

To access these and other works in the SSCM Web Library, go to www.sscm-wlscm.org.

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

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

SSCM Eighteenth Annual Conference, March 4–7, 2010

Shepherd School of Music, Rice University Houston, Texas

Schedule and Program

THURSDAY, MARCH 4

- 12:00–5:00 p.m.** **Registration** Shepherd School of Music (SSOM), Foyer
- 1:15–2:30 p.m.** Meeting of *JSCM* board (SSOM, Room 1705)
- 1:15–2:30 p.m.** Meeting of *WLSCM* board (SSOM, Conference Room)
- 2:45–4:45 p.m.** Meeting of the SSCM governing board (SSOM, Room 1705)
- 5:00–7:00 p.m.** **Opening reception** with food and drinks (SSOM, Foyer)
- 7:00–9:00 p.m.** **Dance Workshop** led by Yvonne Kendall, with musical accompaniment by Mercury Baroque (SSOM, Hirsch Rehearsal Hall)

FRIDAY, MARCH 5

- 8:30–9:00 a.m.** Pastries and coffee (SSOM, Foyer)
- 9:00 a.m.–12:00 noon** — Paper Session I —
- ENGLISH VOICES AND STRINGS** (SSOM, Duncan Recital Hall)
- Linda P. Austern** (Northwestern University), chair
- 9:00–9:40** **Graham Freeman** (University of Toronto, Canada), “‘Upon the lute doth ravish human sense’: John Dowland and the Culture of Orality in Early Modern England”
- 9:40–10:20** **Loren Ludwig** (University of Virginia), “‘These things were never made for words’: The Instrumental Wit of William Lawes’ Music for Viol Consort”
- 10:20–10:40** *Break*
- 10:40–11:20** **Carlo Lanfossi** (University of Pavia, Italy), “Elizabeth I and the Earl of Essex in Seventeenth-Century Opera: From *La regina Floridea* (Milan, 1670) to *Arsinoe, Queen of Cyprus* (London, 1705)”
- 11:20–12:00** **Stacey Jocoy** (Texas Tech University), “‘You Noble Diggers’:

A Seventeenth-Century Musical Contrafact and Its Significance in the History of English Radical Song”

- 12:00 noon–2:00 p.m.** **Lunch and formal business meeting** (SSOM, Foyer)

2:00–5:00 p.m. — Paper Session II —

Short Session A:
MUSIC AND IMAGERY, I
(SSOM, Duncan Recital Hall)

Georgia Cowart (Case Western Reserve University), chair

- 2:00–2:40** **David Schulenberg** (Wagner College), “*Artistes in Rome: Froberger, Poussin, and the Modes of Music and Painting*”

- 2:40–3:20** **Elizabeth Weinfeld** (Graduate Center, City University of New York), “Performance, or Self-Promotion?: Giorgione, Watteau, and the Politics of Music-Making”

3:20–3:40 *Break*

Short Session B:
LOVE AND HATE (SSOM, Duncan Recital Hall)

Rose Pruiksma (Lewiston, Maine), chair

- 3:40–4:20** **Kaneez Munjee** (Stanford University), “‘Eurydice’s Silence’: The Absent Female Voice in the French Orpheus Cantatas”

- 4:20–5:00** **Brian Oberlander** (Northwestern University), “The Rhetoric of Witchcraft in Marc-Antoine Charpentier’s *Mors Saülis et Jonathae*, H. 304”

- 8:00–10:00 p.m.** **Concert 1: Ensemble Caprice** (Christ the King Lutheran Church)

SATURDAY, MARCH 6

- 8:30–9:00 a.m.** **Pastries and coffee** (SSOM, Foyer)

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- 9:00 a.m.–12:00 noon** — Paper Session III —
VIRTUOSITY AND MECHANICITY
(SSOM, Duncan Recital Hall)
- John Suess** (Case Western Reserve University), chair
- 9:00–9:40** **Jeremy Grall** (University of Alabama at Birmingham), “The Significance of Kapsberger’s *Partite sulla folia* in the Evolution of the Folia”
- 9:40–10:20** **Patrick Wood Uribe** (Princeton University), “‘He plaid on that single Instrument a full Consort’: Thomas Baltzar’s Polyphonic Music for Solo Violin”
- 10:20–10:40** *Break*
- 10:40–11:20** **Kimberly Parke** (Mahidol University, Thailand), “‘Bodies without soules, sweete substances without sense’: Automatic Birds in the Early Modern Pleasure Garden”
- 11:20–12:00** **Daniel Zuluaga** (University of Southern California), “‘¿Hay quien me quiera comprar castañas?’: Matheo Bezón’s 1599 *alfabeto* Songbook and the Erotic Spanish Lyric Tradition in Notated Guitar Song”
- 12:00 noon–1:00 p.m.** **Concert 2: Matthew Dirst and Ars Lyrica**, Charpentier’s *Les Plaisirs de Versailles* (SSOM, Organ Recital Hall)
- 1:00–2:00 p.m.** **Box lunch** (SSOM, Foyer)
- 2:00–5:00 p.m.** — Paper Session IV —
- Short Session:**
PATRONAGE ISSUES
(SSOM, Duncan Recital Hall)
- Frederick K. Gable** (University of California, Riverside), chair
- 2:00–2:40** **Andrew Weaver** (Catholic University of America), “Putting Words in the Emperor’s Mouth: Representations of Emperor Ferdinand III in a Milanese Motet Anthology”
- 2:40–3:20** **Arne Spohr** (Hochschule für Musik und Theater, Hannover, Germany), “‘Was hört man da vor Seytenspiel / Orpheus nicht dabey gleichen will’: The Hamburg *Huldigung* (1603) and Its Musical Consequences”

- 3:20–3:40** *Break*
Special Session:
GUEST SPEAKER
- Gregory S. Johnson**
(University of Toronto), chair
- 3:40–5:00** Prof. Dr. Walter Werbeck (Ernst Moritz Arndt Universität Greifswald, Germany), President, International Heinrich Schütz Society, “The Present State of Seventeenth-Century Music Research in Germany”
- 7:00–8:00 p.m.** **Cocktails** (SSOM, Foyer)
- 8:00–10:00 p.m.** **Banquet** (SSOM, Foyer)

SUNDAY, MARCH 7

- 8:30–9:00 a.m.** **Pastries and coffee**
(SSOM, Foyer)
- 9:00 a.m.–12:00 noon** — Paper Session V —
- Short Session A:**
MUSICAL MIGRATIONS
(SSOM, Duncan Recital Hall)
- George Torres**
(Lafayette College), chair
- 9:00–9:40** **Graham Sadler** (University of Hull, United Kingdom), “The West Wind Blows North: Marc-Antoine Charpentier and the ‘Zefiro’ Bass”
- 9:40–10:20** **Anita Hardeman** (University of Western Ontario, Canada) “Travels with *Hésione*. The *tragédie en musique* outside Paris”
- 10:20–10:40** *Break*
- Short Session B:**
MUSIC AND IMAGERY, II
(SSOM, Duncan Recital Hall)
- Robert Holzer**
(Yale University), chair
- 10:40–11:20** **Beverly Stein** (California State University at Los Angeles), “Stormy Weather: Water as an Erotic Metaphor in Seventeenth-Century Italian Music”
- 11:20–12:00** **Michele Cabrini** (Hunter College, City University of New York), “Witness to the Execution: The Role of the Narrator (and the Composer) in French Cantatas on Judith”

Report on Proposals for the Annual Meeting, 2010

At the meeting of the governing board of the SSCM in April 2009, it was decided that statistics regarding paper proposals for the annual meeting should be published each year in the spring issue of the Newsletter. As chair of the program committee for the Houston meeting, Mauro Calcagno provided the following information:

	Submitted	Accepted	Acceptance Rate (%)
Total Proposals	49	18	36.7
Papers	46	18	39.1
Lecture-Recitals	3	0	0.0

Distribution by National Focus of Topic*

Italy	22	6	27.3
France	11	7	63.6
Great Britain	11	5	45.5
German-speaking countries	5	3	60.0
Spain	1	1	100.0

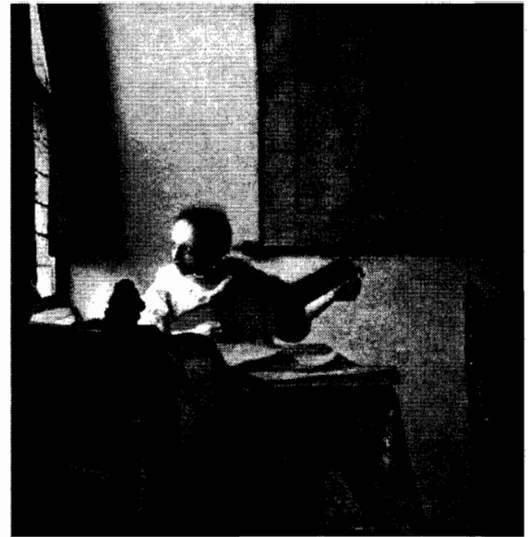
Distribution by Location of Submitter

USA	28	12	42.9
Great Britain	6	1	16.7
Italy	4	1	25.0
France	3	0	0.0
Canada	2	2	100.0
Netherlands	2	0	0.0
Sweden, Austria, Germany, Thailand (1 each)	4	2	—

Distribution by Sex of Submitter

Male	30	12	40.0
Female	19	6	31.6

* The numbers in this section do not match the other totals for two reasons:
1) they consider only proposals for papers, not for lecture-recitals; 2) some proposals implicated more than one nation and so are counted in multiple categories.



NEW MEMBERS

The SSCM warmly welcomes the following new members who joined the Society between August 16 and December 31, 2009

Abigail Ballantyne
Oxford, United Kingdom

Patrick Bonczyk
Mt. Pleasant, Michigan

Early Music of the Church
at First Evangelical Lutheran
Church
Houston, Texas

Sarah Griffiths
Denton, Texas

Aaron A. Hayes
Port Jefferson, New York

Eileen Hayes
Denton, Texas

Carlo Lanfossi
Milan, Italy

Jeffrey Noonan
Cape Girardeau, Missouri

Tony Settles
Houston, Texas

Robert A. Simpson
Houston, Texas

Bryan White
Leeds, United Kingdom

James Wintle
Alexandria, Virginia

Conference Report

Sacred Music in the Habsburg Empire 1619–1740 and Its Contexts

by Claudio Bacciagaluppi



Roosevelt Academy Graduate School of Music

“Sacred Music in the Habsburg Empire 1619–1740 and Its Contexts” was the title of the conference held in Middelburg, The Netherlands, November 5–8, 2009. It was hosted by the Roosevelt Academy, a college (in the Anglo-Saxon sense) of Utrecht University. Our attentive host was Tassilo Erhardt, joined by two other members of the scientific committee, Herbert Seifert and Robert Rawson. Unfortunately, one committee member, Steven Saunders, was not able to attend the conference. Erhardt gave us a special welcome in the opening concert of the conference as a member of the ensemble Apollo & Pan, which, together with the vocal group Melopoëia, performed Antonio Bertali’s striking *La strage degli innocenti* and Carissimi’s *Jephthé*. The idyllic Zeeland town of Middelburg, with its carillon sounding from the cathedral belfry, made for a most pleasant setting, the conference venue being arguably the most beautiful town hall in the Netherlands.

Johann Joseph Fux featured prominently in the twenty-one papers presented, but still many contributions touched upon seventeenth-century subjects. Five papers were devoted to Vienna. Herbert Seifert opened the conference with a paper about a

Miserere by Leopold I. Because the piece was copied in a juvenile hand, considered to be that of the young Charles VI, the attribution of the work has been questioned. Seifert contended that the style of the piece, along with the lack of other attributions to Charles, argues for the father. Source studies were also the principal scope of Johannes Prominczel’s paper on Marc’Antonio Ziani’s sacred music. Prominczel’s ongoing research also promises to bring subtle stylistic questions to light. A third Viennese scholar, Marko Deisinger, illustrated fascinating transmission patterns from Rome to Vienna through the person of Giuseppe Tricarico. In his duties as Kapellmeister from 1657 to 1662 to the Empress Eleonora II, Tricarico played an important role in the dissemination of oratorio scores (and the entire oratorio genre) outside Rome, counterbalancing the traditional Venetian influences in Vienna. Andrew Weaver provided a political reading of a motet by Sances, *Audi Domine*, as supporting the image Ferdinand III had to assume after an unlucky turn of the Thirty Years’ War (1642). Tassilo Erhardt reflected on a genre rarely set polyphonically, the introit, as it appears in a cycle by Bertali and Sances. These unpretentious works enjoyed remarkable diffusion and longevity,

being performed in Vienna continuously to the end of the eighteenth century; and they remind us how style is always related to function.

Another group of papers was concerned with Bohemia and Moravia. Erika Supria Honisch looked for the roots of Habsburg devotion in the Prague court of Rudolph II. The only paper on instrumental music was the presentation of Kroměříž (Kremsier) sources by Peter Holman. His careful study of the preserved parts provided valuable insight into, among other things, matters of function—e.g., the “sonata ante Dixit” and “sonata vespertina”—and instrumentation—the mixing of *da braccio* and *da gamba* families. Viktor Velek’s research topic, the devotion to St. Wenceslas, takes in almost the whole history of Czech music. In Middelburg he presented on the last blossoming of this worship in the seventeenth century, before John of Nepomuk took Wenceslas’s place—for political reasons—in the eighteenth century. The devotion to the latter saint was touched upon by Robert Rawson, who showed how keen the Jesuits (and other orders) were to keep “national” traditions alive—such as litanies for Bohemian saints,—as they tried to reestablish Catholicism. The Jesuits even tolerated extensive use of the Czech language in a sort of parallel eucharistic liturgy, something that, from the modern viewpoint, might seem on the brink of heresy.

Finally—and literally so, for her paper closed the conference—Stefanie Beghein presented a methodologically convincing study on music for the principal churches of Antwerp during its “century of misfortune,” 1650–1750. Archival sources show how both private foundations and ecclesiastical institutions invested in music—especially sacred music in the modern Italianate style—in an effort to make the town a bastion of Catholicism against the Protestants across the Schelde.

The conference offered a neatly balanced variety of topics and of musicological methods. Some recurring themes point to constant traits of Habsburg sacred music, such as the meaning and value of *stile antico* practices and the connection between sacred repertoire and dynastic or political motives. The conference proceedings will be published by the end of 2010 by the Austrian Academy of Sciences.

Conference Report: Heinrich Schütz Tage — Breslau/Wrocław 2009

by Gregory S. Johnston



Map of Breslau



Wrocław's St. Elisabeth Church

built to celebrate the Peace of Westphalia of 1648. They have managed to survive the intervening four-and-a-half centuries intact and today are listed as UNESCO heritage sites. The

churches in Widnica/Schweidnitz and Jawor/Jauer, with their multiple galleries and beautifully painted interiors, are the largest timber-framed religious buildings in Europe.

The Society's annual general meeting was held on Saturday afternoon and was marked by various news items, business and budget details, and reports from the chairs of the various sections. It concluded with an election that saw the addition of some new members to the board and the reappointment of several others, including Prof. Dr. Walter Werbeck as President of the International Heinrich Schütz Society.

The final concert of the festival took place at Wrocław's St. Elisabeth Church in the center of the city's old market square. The program, "Heinrich Schütz und die Mehrchörigkeit," was performed by the Cappella Sagittariana Dresden, a superbly skilled professional ensemble of more than twenty singers and instrumentalists under the direction of Norbert Schuster. The concert was wonderfully varied, ranging from intimate settings of the *Kleine geistliche Konzerte* right up to the closing, beautifully textured *Magnificat anima mea Dominum* for a four-voice *Favorit-Chor*, two four-part vocal-instrumental *Capell-Chöre*, two violins, three trombones, and full continuo section of plucked, bowed, and wind instruments.

For the next meeting, the focus turns back to Germany and to the court city where Schütz spent some of his formative years: the 42. *Internationales Heinrich-Schütz-Fest: "Heinrich Schütz und Europa"* takes place in Kassel, October 28–November 3, 2010. For more information, please go to www.schuetzgesellschaft.de.

As the Protestant capital of Lower Silesia, the city of Breslau (modern-day Wrocław, Poland) enjoyed close ties to neighboring Saxony throughout the seventeenth century. These cultural bonds were the focus of the most recent meeting of the International Heinrich Schütz Society (IHSS), October 1–4, 2009, and the charming historic city served as the appropriate venue for the theme "Schütz and Silesia."

In its more than forty-year history, this was the first meeting of the IHSS to be held in Eastern Europe. As usual, this annual festival sought an integrated balance between scholarly papers, concerts, excursions, and other related events. Three invited papers were scheduled during the festival, and each shed its own light on the Saxon-Silesian theme. On the opening day, Prof. Remigiusz Pośpiech (Wrocław) spoke generally on "Breslau as the Center of Music Culture in Seventeenth-Century Silesia," and two days later at the Akademia Muzyczna we heard two excellent papers: Dr. hab. Barbara Przybyszewska-Jarmińska (Warsaw) addressed "The Role of Heinrich Schütz and Silesian Musicians in the Dissemination of the Repertoire of the Polish Royal Chapel Led by Marco Scacchi in Silesia, Saxony, and Thuringia," and Dr. Barbara Wiermann (Leipzig) spoke on "Musical

Connections between Breslau and Saxony in the Sixteenth and Seventeenth Centuries." It was gratifying to hear new studies that extend our knowledge and appreciation of seventeenth-century music into the eastern reaches of Europe.

The evening concerts confirmed the existence of untapped musical riches in seventeenth-century Silesia. The first evening, *Ars Cantus*, a local ensemble directed by Tomasz Dobrzański, performed a highly polished and diverse program of vocal and instrumental music drawn from rare Breslau prints of the sixteenth and seventeenth centuries. The following evening, Manfred Cordes, best known perhaps for his work with the ensemble *Weser-Renaissance Bremen*, presented a program entitled "Musica Sacra Polonica" featuring works by Marcin Mielczewski and Bartłomiej Pękiel, performed by students from Bremen's Hochschule für Künste and Cracow's Akademia Muzyczna. This concert of Catholic church music was ideally suited to the baroque interior of the cloister church in Wahlstatt/Legnické Pole, the final stop on a day-long excursion through the Silesian countryside. Earlier in the day, participants also had the opportunity to visit a former Cistercian cloister and two of the region's so-called *Friedenskirchen*. These marvelous timber-framed churches were

MEMBERSHIP DIRECTORY

This list contains the names of members whose dues are current through 2009.
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CONFERENCE ANNOUNCEMENTS

2011 SSCM Conference in Minneapolis: Call for Proposals

The Society for Seventeenth-Century Music will hold its Nineteenth Annual Conference from Thursday through Sunday, April 7–10, 2011, in Minneapolis, MN, hosted by the School of Music at the University of Minnesota. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome.

Presentations may take a variety of formats, including individual papers of twenty minutes in length, lecture-recitals (forty-five 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 may not 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. Those for lecture-recitals must include recordings of the proposed performer(s) playing examples of the same repertory if not the exact proposed work(s).

Proposals should be sent by e-mail (deadline: midnight, EDT, October 1, 2010) to the program committee at heyerj@uwm.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 also identify their academic advisors. Anyone proposing a lecture-recital should attach a short biography. Please include audio-visual needs. Audio or video recordings supporting proposals for lecture-recitals are required; we regret that they cannot be returned.



Ferguson Hall, School of Music at the University of Minnesota

Calls for Papers or Manuscripts

Deadline for abstracts: May 7, 2010

"Re-examining the Transition from the Renaissance to the Baroque": A Forum for Student-Led Research (A Royal Musical Association Study Day in association with the Sixteenth-/Seventeenth-Century Music Network)

Faculty of Music, University of Oxford, United Kingdom;

September 25, 2010

This forum—which includes a panel discussion chaired by Peter Holman, Reinhard Strohm and Richard Wistreich—seeks to facilitate and promote links among scholars with research interests in the music of the late Renaissance and early Baroque eras. Traditional periodizations separate scholars working on closely-related musical topics and hinder study of transitions from one music-historical period to another. This forum re-examines concepts of continuity and change in late Renaissance and early Baroque music. We invite proposals for twenty-minute papers on any aspect of sixteenth- or seventeenth-century music; we particularly welcome proposals that re-examine the transition from the Renaissance to the Baroque.

Deadline for abstracts: June 15, 2010

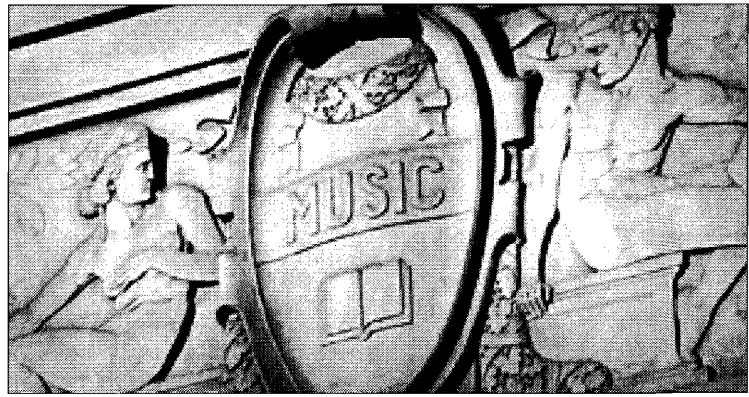
Seventeenth Annual Conference of the Società Italiana di Musicologia

Scuola Normale Superiore, Pisa, Italy; October 29–31, 2010

Scholars from all over the world are invited to submit paper proposals. Every topic in the field of musicological studies is accepted. In the abstract (which should not exceed thirty lines), please indicate the title of the proposed paper and the state of the art in your research field, along with an outline of the project and the specific contribution to current knowledge. Along with the text, please send also a short CV (fifteen lines maximum) and indicate the audio-visual equipment required. The paper shall not exceed twenty-five minutes in duration (corresponding to an eight-page text containing a maximum of 16,000 characters). Scholars may not send more than one abstract. The abstracts should be sent either to the e-mail address segreteria@sidm.it or the postal address, Società Italiana di Musicologia, c.p. 7256, Ag. Roma Nomentano, 00162 Rome, Italy. (Please add on the envelope the indication "XVII Convegno Annuale.") Please provide your full name, address, phone number, fax number, and e-mail address. For further information about the conference please visit the website <http://www.sidm.it>.

No deadline

Pendragon Press seeks submissions of monographs and essay collections for a new series, *Organologia: Instruments and Performance Practice*. The series will present texts and studies of musical instruments and performance practice in all cultures and from all periods. Further details and guidelines may be found at www.pendragonpress.com.



Scott Edifice, University of Minnesota

Upcoming Conferences

April 22–24, 2010

“Beyond Opera: Staging Theatricality” (Stony Brook University and Yale University; Stony Brook, New York, and New Haven, Connecticut). The conference includes the fully-staged American premiere of Francesco Sacconi’s *La finta pazzo* (Venice, 1641). (See announcement about the performance on page 1 of this Newsletter.) For more information, visit <http://www.yalebaroqueoperaproject.org/>.

May 14–15, 2010

“Early Modern Rome, ca. 1341–1667” (University of California, Rome; Rome, Italy). For further information, contact Dr. Julia L. Hairston, associate academic director, University of California, Rome Study Center, Piazza dell’ Orologio, 7, 00186 Rome, Italy; email julia.hairston@fastwebnet.it; or visit <http://conference.eapitaly.it/>.

June 10–13, 2010

“European Sacred Music, 1550–1800: New Approaches” (University of Fribourg; Fribourg, Switzerland). For further information visit www.unifr.ch/art/musicasacra2010 or write to musicasacra2010@unifr.ch.

June 30–July 4, 2010

“14th Biennial International Conference on Baroque Music” (Queen’s University; Belfast, Ireland). For more information write to Yo Tomita at baroque.conference@qub.ac.uk.

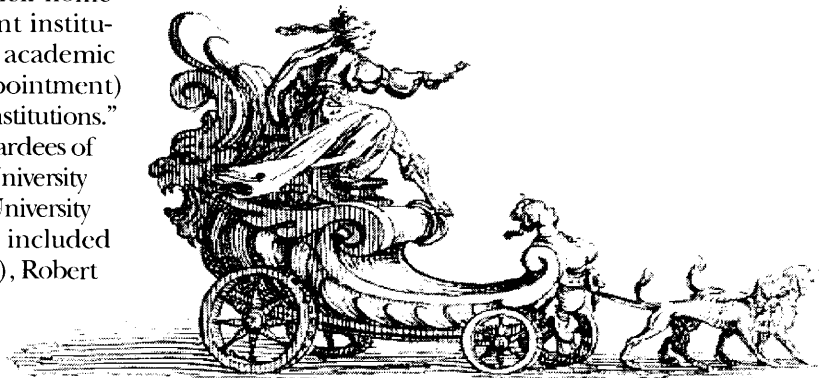
October 28–31, 2010

42nd International Heinrich Schütz Festival: “Heinrich Schütz und Europa” (Kassel, Germany). Further information will appear at www.schuetzgesellschaft.de, or call 0049 (0)561 3105 0.

First Travel Grant Recipients

As announced in the fall 2009 issue of this Newsletter, the Society has just initiated a program offering one or more travel grants per year to assist those who do not otherwise have access to travel funds to attend the annual spring conference. To quote from the original announcement, “eligible candidates include students pursuing a degree in music beyond the bachelor’s degree who do not receive adequate travel funding from their home institutions, independent scholars (those with no current institutional affiliation), and junior faculty (those in temporary academic appointments or in the first three years of a tenure-track appointment) who do not receive adequate travel funding from their home institutions.”

The Society is pleased to announce that the inaugural awardees of the travel grant are Anita Hardeman, doctoral candidate at the University of Western Ontario, and Jeremy Grall, assistant professor at the University of Alabama at Birmingham. The Travel Grant Committee included Kimberlyn Montford (chair, and vice-president of the Society), Robert Shay, and Beverly Stein. Further information on the travel grant program is available on the website of the Society (<http://www.sscm-sscm.org>).



label for passages in which high string parts serve as the sole continuo accompaniment. Here, she considered sacred music, presenting an overview of twenty-six grand motets composed between 1683 and 1743 that offer many possible associations for this texture. Rebekah Ahrendt also addressed a French topic in the first paper on a Saturday morning session titled “Displacements.” Following up on her stellar paper at last year’s SSCM meeting in Rochester—recognized with the Irene Alm Prize—Ahrendt examined two French operas produced in the Netherlands in 1707 by the Huguenot refugee Jean-Jacques Quesnot de la Chênée. Elucidating the representation of refugee experience in these works, Ahrendt showed how one of the most state-sanctioned genres could in fact be used to oppose absolute monarchy. Her fine work was again quickly acknowledged with a prestigious award: the Pisk Prize for best student paper.

A second short session on Thursday afternoon likewise engaged a seventeenth-century topic, this time, the famous Jesuit polymath Athanasius Kircher and his monumental and influential *Musurgia universalis* (Rome, 1650). Both papers on the session sought to place the *Musurgia* in its larger cultural context, one from a historical and the other from a music-theoretical perspective. Eric Bianchi used Kircher’s description of a South American sloth—reputedly able to sing the Guidonian hexachord—as an amusing and engaging way to position the *Musurgia* in the larger landscape of seventeenth-century learning. Bianchi’s richly illustrated talk showed that the eccentricities of the *Musurgia* are not rare absurdities but are in fact characteristic of other contemporary polymaths. Bianchi further argued that the hexachord-singing sloth represented one of the Jesuit’s many efforts to champion Guido d’Arezzo, a “scientific” figure Kircher could use to assert the universality of the Catholic Church. By contrast, John Z. McKay focused on Kircher’s automatic method of musical composition, which supposedly allowed anybody to compose four-voice settings of texts in any language, a valuable tool indeed for Jesuit missionaries around the globe. Presenting Kircher’s method as the culmination of the entire first volume of the *Musurgia*, McKay argued for a reconsideration of the treatise not just as a repository of speculative music theory and accumulation of musical tidbits, but as a vital contribution to practical music-making.

Friday was by far the day most crowded with seventeenth-century events. The

informal business meeting of the SSCM, traditionally scheduled for Friday at noon, was canceled to allow everyone to attend a lecture-recital by Erin Headley (lirone), assisted by Victoria Redwood (soprano) and Grant Herreid (chitarrone—not Elizabeth Kenny as listed in the program booklet). Within the beautiful setting of St. Clement’s Church, Headley provided an overview of the fascinating lirone, an instrument whose flat bridge allows for bowing multiple strings at once, thereby producing a texture of slow sustained chords perfect for accompaniment. Headley encapsulated the 200-year history of the instrument, focusing especially on seventeenth-century Rome, where the distinctive sound of the instrument became associated with the lament. The talk was punctuated with live performances of works by Caccini, Stefano Landi, Domenico Mazzocchi, and Luigi Rossi, as well as recorded excerpts of works by Marco Marazzoli from a forthcoming release on Heresy Records by Headley’s ensemble, Atalante. The playing was superb and the singing beautiful, even if Redwood’s mild approach was sometimes swamped by the rich continuo sound.

The lecture-recital served as an excellent complement to Margaret Murata’s “Marc’Antonio Pasqualini, a Castrato da Camera,” the second paper on a Friday afternoon short session titled “Men and Music.” In response to Bonnie Gordon’s presentation at last year’s Nashville meeting, in which Pasqualini was likened to an automaton, Murata sought to restore agency to the Roman castrato by focusing on his voluminous output of compositions. Although Pasqualini left very few documents (only three letters and two brief diaries), Murata painted a rich portrait of an artist who pursued an active compositional life independent of political or economic concerns; indeed, she contrasted Pasqualini’s case sharply with that of several other castrati who seem to have pursued music primarily for its social potential. Her talk touched on a wealth of topics, including Pasqualini’s compositional process, his performance style, and his relationships with the Barberini and Colonna families.

Three Friday afternoon papers not strictly on seventeenth-century topics also seemed of interest to SSCM members. Shawn Keener sought to situate the Venetian dialect genre of the *giustiniana* within the “fellowships of discourse” of literary sixteenth-century Venetians. Happily, Ms. Keener energized her presentation with live performances. Jessie Ann Owens spoke

on “Cipriano de Rore’s Setting of Dido’s Lament: The Beginning of the *Seconda Pratica*?” By pointing out the similarities between Rore’s seven-voice *Dissimulare etiam sperasti* (Aeneid 4.305–19) and the polyphonic version of Monteverdi’s *Lamento d’Arianna*, Owens proposed a new understanding of the *seconda prattica*, shifting the focus away from Monteverdi and situating Rore as a more active protagonist than customarily acknowledged. Finally, Benjamin Thorburn’s “Recomposing Monteverdi: Ernst Krenek’s *L’incoronazione di Poppea*” examined the score for Krenek’s 1936 revival of the beloved opera. Thorburn elucidated how the Austrian composer presented a new interpretation of the work and related this new *Poppea* to the larger cultural and political context of the 1930s.

Friday concluded with a special evening session titled “Staging the Baroque: Perils and Pleasures of Baroque Opera DVD’s in the Classroom.” Chaired by Rose A. Pruiksmas and featuring presentations by Olivia Bloechl, Mauro Calcagno, Wendy Heller, and Amanda Eubanks Winkler, this session tackled the benefits and challenges that recent DVD’s offer to classroom teaching. Illustrated with a wealth of video clips from works by Monteverdi to Rameau and Handel, this lively session focused not on critiquing interpretive decisions but on exploring the possibilities those decisions offered for classroom discussion, at both the beginning and advanced levels. The topics included the varying approaches to baroque aesthetics (including how to use the videos to address the concept of the baroque), issues in historical “authenticity,” the role of the video camera in perceptions of the work, and the ability of even the most anachronistic productions to spark lively discussion and offer valuable insights.

After a dearth of seventeenth-century papers on Saturday, Sunday morning offered another rich selection. Drew Edward Davies’s presentation, opening a session titled “Colonial Consequences,” employed a multi-disciplinary perspective to reinterpret *villancicos* from New Spain that portray Africans. Refuting the long-held belief that these songs retained authentic African practices (a notion perpetuated on recent recordings), Davies argued that the African references instead served as multivalent signifiers within a conservative European style whose purpose was to underscore the universality of the Catholic Church. Seventeenth-century topics also appeared on the session “German Chant and Liturgy.” Mary E. Frandsen examined the curious

continued on next page

phenomenon of “de-Marianized” antiphons in seventeenth-century Lutheran collections of sacred music. Based on her exhaustive examination of nearly one hundred such collections and inventories, Frandsen provided an overview of the settings, analyzed the changes to the antiphon texts, and argued that the appeal of these works from the 1640s onward was related to the “neue Frömmigkeit,” a renewed Lutheran interest in mystical devotional texts. The recent birth of his daughter prevented Alexander J. Fisher from traveling to Philadelphia, but his paper was read by session chair Elizabeth Upton. Fisher’s paper argued that unlike musical genres that easily crossed confessional boundaries, the polyphonic litany had a distinctively Catholic identity and thus served as a “marker of Catholic space” in Counter-Reformation Germany. He supported this argument by discussing the litany’s use in pilgrimages and processions and by offering insightful musical analyses of representative works.

Shuttling between these two Sunday morning sessions, I was unable to attend the simultaneous short session on “Restoration Publishing.” I am grateful to Hendrik Schulze for the following comments on the two papers. Rebecca Herissone discussed the apparent failure of Henry Purcell’s self-publication of his opera *The Prophetess, or Dioclesian* in 1691. She argued that the project was intended to balance the publication of Louis Grabu’s French-influenced *Albion and Albanus* with a genuinely English opera and that Purcell apparently misjudged his audience, setting the price too low for the publication to seem prestigious and too high for popular consumption. JoAnn Taricani analyzed the hidden royalist propaganda in John Playford’s 1661 *An Antidote against Melancholy*. She assembled an impressive array of evidence (from the contents and iconography of the title page) connecting the print to royalist politics in general and to the 1661 coronation festivities of Charles II in particular.

The Philadelphia meeting provided an impressive sampling of recent approaches to seventeenth-century music, sparking lively discussion in the sessions and in the hallways of the Sheraton City Center Hotel. We can only hope that next year’s meeting in Indianapolis will offer a similarly fertile and varied representation of our field.



Donors in 2009

IRENE ALM MEMORIAL PRIZE FUND

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the Irene Alm Memorial Prize Fund during 2009.

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John Hajdu Heyer

WLSM FUND

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the fund for the Web Library of Seventeenth-Century Music during 2009.

John Hajdu Heyer
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ARTES MUSICAE PERITI

Rebekah Ahrendt was awarded the Paul A. Pisk Prize of the AMS for her paper, "Allons en paix, rebâtir nos maisons: Staging the *refugié* experience" (the sequel to her 2009 SSCM conference paper). Her ensemble, Les grâces, will record its first proper CD in May of 2010 thanks to a generous grant from the San Francisco Friends of Chamber Music Foundation.

Antonia L. Banducci's "Du jeu scénique et de son effet dramatique: L'apport des didascalies manuscrites scéniques dans les livrets et partitions" ["Staging and Its Dramatic Effect: The Contribution of Manuscript Prompt Notes in Librettos and Scores"], trans. Jaqueline Waeber, appears in *Musique et geste en France de Lully à la Révolution: Études sur la musique, le théâtre et la danse*, ed. Jacqueline Waeber (Bern: Peter Lang, 2009), 115–28.

In November **Ruta Bloomfield** performed Bernard de Bury's four suites for harpsichord for the new "Midday Music at Mudd" concert series sponsored jointly by Claremont Graduate University and the Claremont School of Theology. She also performed a program called *Biblical Sonatas and Bach* in February at The Master's College in Santa Clarita, California.

In September 2009, **Brooke Bryant** received her PhD from the CUNY Graduate School and University Center, successfully defending her dissertation entitled "The Seventeenth-Century Singer's Body: An Instrument of Action." Brooke also completed CUNY's Renaissance Studies Certificate Program. A chapter from her dissertation, "The Singer as a Locus of *Ut pictura poesis*," won CUNY's 2009 Graduate Student Essay Prize in Renaissance and Early Modern Studies.

David Dolata announces the release of Il Furioso's latest CD, *Battaglia d'amore*, the music of Bellerofonte Castaldi, on Toccata Classics (<http://www.toccataclassics.com/cddetail.php?CN=TOCC0081>). Il Furioso is an international collaboration of musicians, anchored by musicologists and lutenists David Dolata and Victor Coelho, and tenor Gian Paolo Fagotto. Dolata has also recently returned to the faculty of the Florida International University School of Music after three years of service as assistant director and then director.

Alex Fischer's edition of Anton Holzner's *Virtutum pierium* (Munich: Nikolaus Heinrich, 1621), a collection of early Latin vocal concertos from the Bavarian court, was just published (in 2009) by A–R Editions as volume B156 in its series, Recent Researches in the Music of the Baroque Era.

In early September 2009, **Frederick Gable**, **Esther Criscuola de Laix**, and **Arne Spohr** presented papers at an international conference in Hamburg, Germany: "Hamburg: Eine Metropolregion zwischen Früher Neuzeit und Aufklärung (1500–1800)" [Hamburg: A Metropolitan Region between the Early Modern Period and Enlightenment (1500–1800)]. Scholars from eight countries presented papers and lectures on diverse topics in theology, science, literature, theater, politics, architecture, trade, journalism, arts, and everyday life; eleven of the sixty papers dealt with sacred music, occasional music, and early opera.



Carolyn Gianturco's *Feste barocche con musiche di Stradella* (Pisa, Italy, 2009) was commissioned by Edizioni ETS as their particular Christmas publication.

Catherine Gordon-Seifert was promoted to full professor at Providence College effective July 2009.

Christine Jeanneret happily announces the publication of her book, *L'œuvre en filigrane: Une étude philologique des manuscrits de musique pour clavier à Rome au XVIIème siècle* (Florence: Leo S. Olschki, 2009).

Claudia R. Jensen is pleased to announce her recent book, *Musical Cultures in Seventeenth-Century Russia*, Russian Music Studies (Bloomington, IN: Indiana University Press, 2009).

Jeffrey Kurtzman would like to announce the publication of the following recent articles: "Monteverdi's Mass of Thanksgiving: Da Capo," in *Fiori musicali: Liber Amicorum Alexander Silbiger*, ed. Claire Fontijn and Susan Parisi (Sterling Heights, Mich.: Harmonic Park Press, 2010), 95–128; "A Monteverdi Vespers in 1611," with Licia Mari, *Early Music* 36, no. 4 (November 2008), 547–55; "Hymns Published in Italy, 1542–1715," in *Barocco Padano 5: Atti del XIII Convegno internazionale sulla musica italiana nei secoli XVII–XVIII* (Como: A.M.I.S., 2008), 9–100; "Monteverdi's Missing Sacred Music," in *The Musicologist and Source Documentary Evidence: A Book of Essays in Honour of Professor Piotr Pozniak on His 70th Birthday*, ed. Zofia Fabianska, Jakub Kubieniec, Andrzej Sitarz, and Piotr Wilk (Kraków: Musica Iagellonica, 2009), 187–208; "Stylistic Diversity in Vesper Psalms and Magnificats Published in Italy in the Seventeenth Century," in *Early Music: Context and Ideas II* (Kraków: Institute of Musicology of the Jagiellonian University, 2008), 169–87.

Viola da gambist **Christine Kyprianides** has formed a new ensemble, Echoing Air, with countertenors Steven Rickards and Nathan Medley, recorder players Anne Timberlake and Jeffrey Collier, and harpsichordists David Sinden and Thomas Gerber. In fall 2009 Echoing Air presented two programs of late seventeenth-century English music, "An Evening with Mr. Henry Purcell" and "Hark How the Songsters," in Florida, Michigan, Illinois, and Indiana. Their website is at http://www.echoingair.com/Echoing_Air/Home.html.

Kathryn Lowerre would like to report the publication of her book, *Music and Musicians on the London Stage, 1695–1705* (Burlington, Vt.: Ashgate, 2009).

Margaret Murata spent 2009 on cantatas, first at the spring SSCM conference with a paper aiming "Toward a Rhetoric of Harmony: 'Movimenti di anima' (ct di corpo) in the Italian Solo Cantata"; then at the AMS national meeting in Philadelphia, distinguishing "Marc'Antonio Pasqualini, a Castrato da Camera" from later stereotypes of operatic castrati; and finally at the conference organized by **Hendrik Schulze**, "(Musical) Text as Ritual Object" (Heidelberg University, December 16–17), considering cantata sources as material objects in "Cantata Scores and Ritualizations of the Past: Thoughts on

continued on next page

Copies and Holographs." She is completing a thematic catalogue of the secular cantatas by Pasqualini. SSCM members **Tim Carter**, **Greg Barnett**, **Christine Jeanneret**, **Jonathan Glixon**, **Alessia Rufatti** and **Norbert Duboway** also gave papers at the Heidelberg Conference, as did Hendrik Schulze.

In July 2009 **Mary Paquette-Abt** and **Lois Rosow** participated in a National Endowment for the Humanities Summer Seminar at the Newberry Library in Chicago. The seminar, led by Richard Wistreich and Carla Zecher, dealt with "Renaissance Music Books, 1500–1700: Materiality, Performance, and Social Expression."

John Powell presented a paper entitled "The Metamorphosis of *Psyché* (1671)" at the conference "Opera and Politics in the *Ancien Régime*" given at the William Andrews Clark Memorial Library, February 27, 2009. He published the critical edition, Alessandro Stradella, *Arie, Duetti, Terzetto*, Opera Omnia, series 4, vol. 2: Arie, NN. 13–24 (Pisa: Edizioni ETS, 2009). And he provided the musical materials of the Molière/Charpentier *comédie-ballet*, *Le malade imaginaire* for performance by the De Utrechtse Spelen theater company in Utrecht, Holland, August–September 2009.

Barbara Sparti would like to announce her chapter, "Irregular and Asymmetric Galliards: The Case of Salamone Rossi," in *The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee*, eds. Brian E. Power and Maureen Epp (Burlington, Vt.: Ashgate, 2010), 211–28. She also notes her earlier article, "Hercules Dancing in Thebes, in Pictures and Music," *Early Music History* 26 (2007), 219–70.

Louise Stein would like to mention the publication of four articles that appeared in 2008 and 2009 (regardless of the official publication dates): "Opera, Genre, and Context in Spain and Its American Colonies," co-authored with José Máximo Leza, in *Cambridge Companion to Eighteenth-Century Opera*, ed. Anthony Del Donna and Pierpaolo Polzonetti (Cambridge: Cambridge University Press, 2009), 244–69, 288–91; "Opera and the Spanish Family:

Private and Public Opera in Naples in the 1680s," in *España y Nápoles: Coleccionismo y mecenazgo artístico de los virreyes en el siglo XVII*, ed. José Luis Colomer (Madrid: Centro de Estudios Europa Hispánica, 2009), 223–43; "Una música de noche, que llaman aquí serenata": Spanish Patrons and the serenata in Rome and Naples," in *La serenata tra Seicento e Settecento*, ed. Gaetano Pitarresi and Nicolò Maccavino (Reggio di Calabria: Laruffa Editore / Conservatorio di Musica Francesco Cilea, Istituto Superiore di Studi Musicali, 2007), 2:333–72; "The First Opera of the Americas and Its Contexts," *Opera Quarterly* 22 (2006): 433–58.

Janette Tilley received tenure at Lehman College, The City University of New York, this past September and promotion to Associate Professor in January 2010 (the two are split at CUNY). She would also like to highlight two recent articles: "Learning from Lazarus: The Seventeenth-Century Lutheran Art of Dying," *Early Music History* 28 (2009): 139–84; and "Gospel Settings in Seventeenth-Century Lutheran Germany: Meditation in the Service of Musical Homiletics," *Schütz-Jahrbuch* 29 (2010, forthcoming).

Colin Timms contributed his essay, "A Lost Volume of Cantatas and Serenatas from the 'Original Stradella Collection,'" to *Aspects of the Secular Cantata in Late Baroque Italy*, ed. Michael Talbot (Farnham: Ashgate, 2009), 25–54. The volume also includes essays by Carolyn Gianturco, **Hendrik Schulze**, Reinmar Emans, **Norbert Duboway**, Lowell Lindgren, Marco Bizzarini, Giulia Veneziano, Graham Sadler, Giulia Nuti, Roger-Claude Travers, and Michael Talbot.

Andrew H. Weaver presented the paper "Representing the Emperor in Sound: Sacred Music as Public Image for Ferdinand III at the End of the Thirty Years' War" at the conference, "Sacred Music in the Habsburg Empire 1619–1740 and Its Contexts," held at Roosevelt Academy (University of Utrecht) in Middelburg, The Netherlands, November 5–8, 2009. (See the report on this conference on page 6 of this Newsletter.) A proceedings of the conference will be published by the Austrian Academy of Sciences.

Society for Seventeenth-Century Music Financial Report

January 1, 2009–December 31, 2009

REVENUES

Dues and Subscriptions	\$5,645.34
Donations	
General Fund	\$455.00
Alm Fund	\$1,150.00
Newsletter	\$250.00
JSCM	\$285.00
WLSCM	\$540.00
SSCM Conference-Eastman	\$6,325.04
Interest Income	\$641.78
Total Revenues	\$15,292.16

EXPENDITURES

AMS Nashville	\$375.00
SSCM Conference-Eastman	\$4,730.81
ISG Dues	\$1,570.29
JSCM: general	\$672.40
Office Supplies	\$90.00
Pay Pal	\$145.10
University of Illinois Press	\$1,070.00
UCSB Phone Service	\$103.95
Early Music America membership	\$95.00
AMS Philadelphia	\$729.19
WLSCM	\$148.00
Frost Bank, TX: fees	\$27.95
Total Expenditures	\$9,757.69
Net Revenue, 2009	\$5,534.47

SSCM BANK BALANCES

(as of December 31, 2009)

Checking Account, Frost Bank, TX	\$21,488.50
Checking Account, CA (Dec. 10) (includes Alm Fund, \$11,783.95)	\$12,309.87
Investments (Dec. 10)	\$26,591.96
Total bank balances	\$60,390.33

Respectfully submitted,
Susan Lewis Hammond, treasurer
April 5, 2010

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

If you would prefer to receive communication through the U.S. postal service, please notify Antonia Banducci, the Society's secretary, at University of Denver, Lamont School of Music, Room 319, 2344 East Iliff Avenue, Denver, CO 80208.

New Database for Italian Opera in France

Barbara Nestola (Centre de Musique Baroque de Versailles, France) and Michael Klaper (University of Jena, Germany) are currently preparing a new database concerning the early history of Italian opera in France. The database will be accessible through the homepage of the Centre de Musique Baroque de Versailles under "Les Ressources en Ligne—Ressources numériques Philidor." A similar database already exists at this site, created by Buford Norman and William S. Brooks and dedicated to performances of French operas in Paris and at the French court up to 1723 (see <http://philidor.cmbv.fr/listeCorpus>). The new project aims to give a critical overview of all Italian operas, as well as plays with substantial parts sung in Italian, performed in France during the seventeenth century. It will be divided into two parts. The first will be an analytical table of each of the works, containing information about the artists involved, the *dramatis personae*, the sources, the composition of the orchestra, and so on. The second will be a chronological register of every known performance of the respective pieces, with indications of the performance sites, the participants in the spectacle, and the source texts for this information. The database will be freely accessible and fully searchable.

Graphics:

Front cover: Independence Hall.jpg <http://commons.wikimedia.org/wiki/File:Independence_Hall.jpg>

Page 5: Johannes Vermeer, *Woman With A Lute Near a Window*, c. 1662–1664, The Metropolitan Museum of Art, New York <http://commons.wikimedia.org/wiki/File:Vermeer_-_Woman_with_a_Lute_near_a_window.jpg>

Page 6: MiddelburgKloveniersdoelen.jpg <http://en.wikipedia.org/wiki/The_Roosevelt_Academy_Graduate_School_of_Music>

Page 7: Merian - Breslau Kupferstich.jpg <http://upload.wikimedia.org/wikipedia/commons/7/79/Merian_-_Breslau_Kupferstich.jpg>

Page 7: Wroclaw swElzbieta 1827.jpg <http://commons.wikimedia.org/wiki/File:Wroclaw_swElzbieta_1827.jpg>

Page 13: Abraham Bosse, *The Five Senses: Hearing*, c. 1635, Musée des Beaux-Arts, Tours <<http://www.wga.hu/frames-e.html?/html/b/bosse/index.html>>

Page 14: Jan van Bijlert, *Musical Company*, c. 1635–1640, Private Collection <http://www.wga.hu/frames-e.html?/html/v/le_pautr/jcan/ceremon1.html>

Back cover: The Ceremonial Entry of Louis XIV and Marie-Thérèse into Paris in 1660, Bibliothèque Nationale, Paris

How to Join the SSCM

Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year (2010) and are as follows:

- Society for Seventeenth-Century Music only (all membership categories), **\$25**
- SSCM + American Heinrich Schütz Society, regular membership, **\$60**
- SSCM + AHSS, membership for retirees/pensioners, **\$50**
- SSCM + AHSS student membership, **\$40**
- SSCM + American Heinrich Schütz Society, institutional membership, **\$65**

Dues for individual membership in SSCM only may also be paid in advance and are exempt from any further rise in rates:

- SSCM only for 2010 + 2011, **\$50**
- SSCM only for 2010 + 2011 + 2012, **\$75**

Dues in U.S. dollars must be paid by check, payable to "The Society for Seventeenth-Century Music." Please send a note and your payment to the vice president:

Prof. Kimberlyn Montford, Vice President, SSCM
Department of Music, Trinity University
One Trinity Place
San Antonio, TX 78212-7200

Telephone: +1 (210) 999-8214

Email: KIMBERLYN.MONTFORD@Trinity.edu

Our Internet PayPal account is available only to international members and requires a service charge of \$1.00 US. If you come from outside the U.S., please contact the treasurer for instructions:

Prof. Susan Lewis Hammond
Treasurer, SSCM

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17th-Century Music

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