

# 17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 20, No. 2, Spring 2011

## Seventeenth-Century Music in Indianapolis: Notes from AMS 2010

by Brian Oberlander

The American Musicological Society held its 2010 Annual Meeting in downtown Indianapolis (November 4–7), joined by the Society for Music Theory. Papers relevant to seventeenth-century music were delightfully numerous and generally of fine quality, though most were found in sessions that looked beyond periodization. From “Special Voices” and “Marian Topics” to “Private Musics” and “Beyond the Book,” the seventeenth century took its place alongside studies of the metronome, *Die Meistersinger*, and Stockhausen in a stimulating series of exchanges. It was impossible to witness all of these exchanges firsthand, of course, as many were scheduled simultaneously; indeed, the first full day of the conference was replete with promising titles in concurrent sessions.

To begin, though, I can report on two period-based sessions. Friday afternoon’s “Italian Baroque Opera,” chaired by Wendy Heller, featured outstanding presentations (and some lively discussion) on topics ranging from patronage in Rome to birdsong in Handel. In his paper “Representing the Properties of Affects: Cavalli’s Revisions to the Opera *Artemisia* and Their Textual Roots,” Hendrik Schulze reassessed the role of the affects in Cavalli’s music through

careful analysis of the extant score of *Artemisia*, tracing a certain expressive logic in the composer’s revisions and placing this in dialogue with such theoretical sources as Aristotle and Descartes. In another venture of revaluation, Valeria De Lucca argued against the idea of an operatic nadir in Rome following the closure of its first Venetian-style theater in 1675. Presenting a detailed case study of Prince Lorenzo Colonna and his semi-private enterprise at the Colonna palace, De Lucca revealed a fascinating theatrical space that bridged the commercial and the courtly and that testifies to a thriving operatic culture during the so-called “Iron Age” of Pope Innocent XI’s Rome. Moving south (and into the early eighteenth century), Robert Torre proposed links between myth, gender, and Neapolitan civic identity in a paper familiar to those who attended last year’s SSCM meeting in Houston, “The Siren Reconstituted: Silvio Stampiglia’s *La Partenope* and the Walled Garden of Knowledge in Early Eighteenth-Century Naples.” Torre dealt with the figure of Parthenope, siren and mythical founder of Naples, mapping her ancient and early-modern resonances onto her dramatic fate as the queen of the eponymous opera by Silvio Stampiglia and

continued on page 16



Indianapolis, IN

## Conference Report: The Pamphilj and the Arts: Patronage and Consumption in Baroque Rome

by Eleanor McCrickard



An international, interdisciplinary conference on *The Pamphilj and the Arts: Patronage and Consumption in Baroque Rome* took place at Boston College on October 15–16, 2010, sponsored by the Fine Arts Department, the McMullen Museum of Art, and the Institute of Liberal Arts. With the election of Pope Innocent X in 1644, his family, the Pamphilj, became leading patrons of the arts in Rome. The conference examined contributions of three generations of patrons: Innocent X; Prince Camillo Pamphilj (the pope’s nephew) and his wife, Princess Olimpia Aldobrandini; and their son, Cardinal Benedetto Pamphilj. In particular, the conference concentrated on the role of Benedetto in shaping the visual arts, music, and literature from the time of his

continued on page 17

### In This Issue . . .

#### News of the Society

President’s Message . . . . .	2
Letter from Australasia . . . . .	3
Travel Grant Recipients . . . . .	4
2011 Conference Schedule . . . . .	6
Informal Business Meeting Minutes . . . . .	10
Membership Directory . . . . .	18

#### Reports and Reviews

André Campra Colloque International 2010 . . . . .	4
Con la mente e con le mani . . . . .	5
Proposals for the Annual Meeting, 2011 . . . . .	8
Heinrich Schütz und Europa . . . . .	9
SSCM 2010 Financial Report . . . . .	11

#### Conference Announcements

SSCM 2012 in New York . . . . .	12
Calls for Papers or Manuscripts . . . . .	12

Members’ News . . . . .	14
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*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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Please note that information for the next issue must be submitted by **August 15, 2011**.

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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.

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## President's Message



The SSCM is a nomadic organization. Our legal address, according to the By-Laws, is the business address of the treasurer, which changes every three years. Our archive of paper documents resides not in a filing cabinet but in portable containers—at present two sturdy cardboard cartons, passed from one president to another. It is those cardboard cartons that interest me here—or rather, their contents. They contain a historical record that starts in the early 1990s with initial organizational efforts, articles of incorporation, and an application to the IRS for non-profit status. After that, in addition to minutes of meetings, membership lists, financial records, conference programs, and

newsletters, there are many pages of correspondence, most of them printed e-mails. Some future historian of the Society will have great fun poring over these materials, wherever the archive may dwell.

Yet as in any contemporary organization, the day-to-day business of the Society is conducted electronically, and the electronic records transmitted to me go back at least to 2006. Under the circumstances, it is reasonable to question the need to keep adding paper to those bulky cartons. Even our printed conference programs and newsletters could be preserved and stored efficiently and compactly in electronic form, to say nothing of minutes, protocols, correspondence, and other typescripts. Nonetheless, as we all know, electronic media are both unstable and prone to obsolescence. I recently discussed this issue with Alan Green, head of the Music/Dance Library at my institution, the Ohio State University. I learned that for long-term archival storage, PDF/A1 format is preferred to regular PDF (see [www.aiim.org/documents/standards/PDF-A/19005-1\\_FAQ.pdf](http://www.aiim.org/documents/standards/PDF-A/19005-1_FAQ.pdf)), that physical media such as CD-ROM's and external drives are not regarded as "archival," and that truly archival storage of electronic data is a matter of multiple backup systems involving multiple servers. Indeed, that is the principle behind LOCKSS (Lots of Copies Keeps Stuff Safe), the international digital preservation system for electronic publications in which *JSCM* takes part. Perhaps in the not-too-distant future the Society's website ([www.sscm-sscm.org](http://www.sscm-sscm.org)) will have a limited-access area for storage of confidential documents, and at that point it might make sense to place an electronic archive at the website, subscribe to an online back-up service, and arrange for back-up to physical media as well. For the short term, however, I am inclined to adopt a more modest, non-archival plan involving multiple external storage devices, such as USB flash-drives, kept in different locations and frequently replaced. In short, I shall continue to add printed copies to the paper archive, while gradually preparing for an electronic one.

As this issue goes to press, the splendid Minneapolis conference is still fresh in our memories. I feel especially privileged to have represented the Society as we conferred honorary membership on Jeffrey Kurtzman. Both the conference and the honor to Jeff will be featured in the fall issue of this Newsletter. Many thanks to Kelley Harness, local arrangements chair; John Hajdu Heyer, program committee chair, along with committee members Arne Spohr, Stefanie Tcharos, and Shirley Thompson; Tom Dunn, book exhibit manager; Candace Bailey, nominating committee chair, along with committee members Fred Gable and Jennifer Williams Brown; Don Fader and Rob Shay, who joined Vice President Kimberlyn Montford on the travel grant committee; and Jeffrey Kurtzman, who engineered an excellent new publication arrangement for the *Journal*.

Lois Rosow  
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### From the Editorial Board of the *Web Library of Seventeenth-Century Music*

We are pleased to announce the addition to the WLSCM Catalogue of No. 20 in our series, an edition of four wonderful arias by the mid-century Italian composer Antonio Tenaglia, edited by Richard Kolb of Cleveland State University. Go and have a look at [www.sscm-wlscm.org](http://www.sscm-wlscm.org). More to come. . . .

## Letter from Australasia: Sawadiika! Greetings from Thailand!

by Kimberly Parke



*College of Music, Mahidol University*

As this is my first letter as the Australasian correspondent, I want to introduce myself. After finishing my dissertation in 2006, I spent two years as a visiting lecturer—first at the University of Tennessee and then at the New Zealand School of Music. It was that experience, I believe, that gave me the courage to accept the opportunity at Mahidol University in Thailand where I have now been for a little over two years.

As you may know, the political situation in Thailand has been undergoing some upheaval. The United Front for Democracy against Dictatorship, aka the Red Shirts, is a populist group with ties to the exiled former prime minister Thaksin Shinawatra. In March 2010, the Red Shirts started occupying some of the more upscale parts of Bangkok. A state of emergency was called in April, and the protests ended with a military crackdown in mid-May and the enormous Central World mall was burned down. This January, the protests seemed to have resumed, albeit with fewer attendees. It is very difficult to get even-handed news coverage of these events because the English-language newspapers are generally biased against the Red Shirts.

Because Mahidol University is twenty kilometers from the city center, the direct impact on day-to-day activities has been limited. In fact, other than traffic jams, I have only been directly affected once. In December I went into the city to attend a colleague's piano recital at the Goethe Institut. A group of eight of us walked from the concert venue to a nearby nightlife district and, along the way, I stopped to use a cash machine while the others waited for me. Unbeknownst to us, the state of

emergency barring assemblies of over five people was still in effect. The security guard at the hotel ran over to us waving his hands, yelling, and blowing his whistle. It was only later that I realized what we had done.

The College of Music at Mahidol University is quite large—around 100 faculty members, 600 undergraduates and 160 graduate students. I am the only full-time historical musicologist. The majority of students study Western music, evenly split between “classical” and “popular” styles. There is also a strong program for Thai traditional music. Each year a handful of graduate students are admitted to the musicology program, focusing primarily on Thai traditional music (whether “court” or “folk” styles). Conducting research on other topics is difficult: the library has a reasonable budget for acquiring new materials, but the College of Music is only fifteen years old and does not have the depth of an older collection.

Although the students tend to focus mostly on common-practice music, the events that feature early music have been quite successful. Jacopo Gianninoto (lute) and Alberto Firrincieli (harpsichord), based at Assumption University, have been concertizing in Bangkok and collaborating with Paul Cesarczyk (guitar, lute) and Ákos Szilágyi (recorder) from Mahidol. In November, Yoko Sugai (soprano) came to give a concert of early seventeenth-century Italian song. Her workshop was warmly received, as was Dr. Gianninoto's coaching for guitarists on how to improvise over a ground. I hope that these collaborations among institutions in Thailand will continue to strengthen the position of early music in the years to come.

## INSTITUTIONAL MEMBERS

The Society for Seventeenth Century Music thanks the following institutions for their membership in 2010:

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Duke University

Eastman School of Music

Indiana University

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Chapel Hill

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# Conference Report: André Campra Colloque International 2010

Aix-en-Provence and Versailles, France; October 7–10, 2010

by John Hajdu Heyer

Last year, 2010, marked the 350th anniversary of the birth of André Campra (1660–1744). To commemorate the occasion, the Centre de Musique Baroque de Versailles (CMBV) sponsored an extended festival throughout the fall of 2010 entitled “Les grandes journées Campra: Du grand siècle au siècle des Lumières.” Festivities opened with a series of five concerts on October 3 and concluded with a grand concert on November 28 entitled “La nouvelle chapelle de Versailles en 1723,” dedicated to the sacred works of Campra and his *co-sous-maîtres* in the Royal Chapel in that year: Lalande, Bernier, and Gervais. “Les grandes journées Campra” included concerts, recitals, exhibitions, a conference, and resulting recordings and publications.

On October 7, twenty-eight scholars from Canada, France, Germany, the United Kingdom, and the United States assembled in Aix-en-Provence for the “André Campra Colloque International,” with all sessions dedicated to the life and works of the composer. Eight members of the Society participated in the conference, which continued through Sunday, October 10. The first two days took place in Aix-en-Provence, where Campra was born and where he received his training. The conference then moved to Versailles, where Campra completed his career in the Royal Chapel. The Aix sessions were held in the Salle gothique de l’Archevêché on the Bourg near the Cathedral of St. Sauveur. **John Hajdu Heyer** opened the conference with “Campra et les compositeurs de la maîtrise d’Aix: Quelques aspects communs du style musical,” followed by **Don Fader’s** “Campra et le Régent,” and **Lois Rosow’s** “L’Europe galante comme jeu et comme épreuve.” On Friday, October 8, **Rebecca Harris-Warrick** presented “Le bal masqué selon Campra.” Friday afternoon in Aix brought a private

tour of the cathedral and a private exhibition of the manuscript treasures of the old choir school of St. Sauveur, including a large collection of eighteenth-century manuscripts with many *unica*, including works of Campra. Friday evening the TGV took all participants to the Île-de-France, where the conference continued at Versailles, with all sessions held at Hôtel des Menus-Plaisirs, home of the CMBV. The Saturday papers included **Lionel Sawkins’s**

“Lalande et Campra: Deux chemins—le même destin?” **Graham Sadler’s** “Les cantates ‘orchestrales’ d’André Campra: Quelques implications pour l’éditeur scientifique et l’interprète,” and **Geoffrey Burgess’s** “Campra et le goût de son temps, ou comment (r)écrire une tragédie en musique en 1704.” Sunday’s session included **Anita Hardeman’s** paper, “Reception of André Campra’s *Hésione* outside of Paris.” Leading international scholars participating in the conference included Jean Duron, Jean-Paul Montagnier, Raphaëlle Legrand, Herbert Schneider, Jérôme de La Gorce, and Thierry Favier.

The conference included two concerts: an excellent Thursday evening chamber recital of Campra’s works performed by the Provençal baroque ensemble Parnassie du Marais; and a grand Saturday evening performance in the Royal Chapel at Versailles consisting of two of Campra’s sacred works—the motet *In convertendo* (1726) and his famous *Requiem* (1695? revised after 1723)—performed by Les Pages & Les Chantres du CMBV and the Orchestre des Musiques Anciennes et à Venir, under the direction of Olivier Schneebeli. The conference was coordinated and superbly hosted by Catherine Cessac (CMBV/CNRS [Centre National de la Recherche Scientifique]) with administrative assistance from Julien Charbey (CMBV).



## Travel Grant Recipients

As first announced in the fall 2009 issue of this Newsletter, the Society has 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 the awardees of the travel grant for the 2011 conference are Stanley Matthew Henson, graduate student at Florida State University, for his paper “*Cruda Amarilli*: Angelo Notari’s Adaptations of Monteverdi’s Madrigal”; and Emily Wilbourne, assistant professor at Queens College (City University of New York) for her paper “Penelope, Poppea, and the Stock Characters of the *Commedia dell’arte*.” The travel grant committee included Kimberlyn Montford (chair, and vice president of the Society), Robert Shay, and Don Fader. Further information on the travel grant program is available on the website of the Society ([www.sscm-sscm.org](http://www.sscm-sscm.org)).

# Conference Report: *Con la mente e con le mani:* Teaching and Learning the Art of Counterpoint on the Keyboard (1558–1671)

*Smarano and Trent, Italy; November 18–20, 2010*

by Michael Dodds

Most of us learned counterpoint with paper and pencil (pen, if we were brave), a process attended by much erasing, head-scratching, and crumpling up of false starts. We were perhaps allowed to use the keyboard to test the completed exercise, but not to compose. The proposition that during the sixteenth and seventeenth centuries the keyboard was the central locus for assimilating contrapuntal skill, however, provided the basis for the conference “*Con la mente e con le mani: Teaching and Learning the Art of Counterpoint on the Keyboard (1558–1671)*.” The years in the conference title refer, respectively, to the first edition of Zarlino’s magisterial *Le istituzioni harmoniche* and Spiridion’s manuscript treatise on improvisation, *Nova instructio pro pulsandis organis*.

Sponsors of the conference, which was organized by musicologist and organist Massimiliano Guido, included the Faculty of Musicology of the University of Pavia, the Smarano International Improvisation Academy (Edoardo Bellotti, artistic director), and the Conservatory of Music “F. Bonporti,” of Trent. Members of the SSCM would have appreciated the balance between music-making and scholarship: participants included both musicologists and performers, and activities included a recital, a lecture-recital, and lectures illustrated with organ-playing and singing.

Presenters considered from multiple angles the historical role of the keyboard in teaching and learning counterpoint. While the main emphasis was on principles taught in counterpoint and organ manuals, related topics included the Renaissance *contrappunto alla mente* tradition, analysis of model compositions, liturgical contexts of improvisation, and the relationship of counterpoint study to basso continuo practices.

In the opening organ recital, Guido and Bellotti presented works by Hassler, Trabaci, and Pasquini, together with very skillful improvisations in a variety of period styles. The close relationship between *cantus firmi* and organ music was highlighted by the inclusion of works in alternation with plainchant, led by Michael Dodds as cantor. In the keynote address, Bellotti, of the Hochschule für Kunst und Musik in Bremen and the Trent Conservatory, surveyed Italian sources addressing contrapuntal improvisation. Three main elements characterized the training of the seventeenth-century improvising organist: (1) study, memorization, and transposition of model compositions; (2) basso continuo practice as a basis for learning counterpoint; and (3) memorization of basic voice-leading patterns that could be varied, elaborated, and transposed. The ensuing discussion circled around the loss of this pedagogical tradition while identifying its long survival in the Neapolitan *partimento*.

Peter Schubert of McGill University addressed Renaissance *contrappunto alla mente*, demonstrating the ease with which canons can be improvised vocally and the usefulness of canonic patterns for keyboard improvisation, with or without *cantus firmus*. (One type of improvised canon, the *fuga alla minima* at the fifth, with *comes* one note behind *dux*, is of particular usefulness for the keyboard improviser.) Schubert led participants through an exercise applying a variety of musical motives as counterpoints



Woman Playing the Virginal, Jan Miense Molenaer (1610–1668), between ca. 1630 and 1640, Rijksmuseum Amsterdam, Amsterdam

against the *La Spagna* bass line. Michael Dodds of the University of North Carolina School of the Arts addressed the liturgical contexts of keyboard improvisation, detailing ways that liturgical function dictated for organists the parameters of *cantus firmus* (if any), tonality and transposition level, texture, length, and affect. Thérèse de Goede of the Amsterdam Conservatory explored the role of counterpoint in basso continuo realization, noting that figured basses in sources of the early *Seicento* often indicate contrapuntal rather than chordal textures. Armando Corideo of the Istituto dell’Organo Storico Italiano discussed the pedagogical and keyboard manuscripts of Bernardo Pasquini from a primarily philological perspective. Nicola Cumer of the Schola Cantorum Basiliensis presented a harpsichord lecture-recital detailing a didactic approach to the art of improvisation. He invited audience participation in the application of diverse *figure* and *affetti* over *bassi ostinati*, especially the *passacaglia*.

On the final day, a panel led a lively and well-attended discussion of the relationship between improvisation, counterpoint, and continuo practice. Pietro Prosser (a solo lutenist and continuo player with I Solisti Veneti and other groups) and harpist Mara Galassi (of the Civico Scuola di Musica in Milan and frequent performer

continued on page 17

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# The Nineteenth Annual Conference of the Society for Seventeenth-Century Music, April 7–10, 2011

School of Music, Ferguson Hall, University of Minnesota,  
Minneapolis, Minnesota

## Schedule and Program

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### THURSDAY, APRIL 7

- 12:00–5:00 p.m.** Registration
- 1:15–2:30 p.m.** Meeting of the *JSCM* Editorial Board (Ferguson Hall, room 280)
- 2:45–4:45 p.m.** Meeting of the *SSCM* Governing Board (Ferguson Hall, room 280)
- 5:45 p.m.** Busses leave the Holiday Inn for the evening's events in Saint Paul
- 6:30 p.m.** Hors d'oeuvre reception with cash bar (Schubert Club Museum [[www.schubert.org/museum/index.php](http://www.schubert.org/museum/index.php)], 302 Landmark Center, 75 W. 5th Street, Saint Paul, MN)
- 8:00 p.m.** **Concert—Mahan Esfahani**, harpsichord ([www.mahanesfahani.com](http://www.mahanesfahani.com)) (Schubert Club, Courtroom 317, Landmark Center, 75 W. 5th Street, Saint Paul, MN)

### FRIDAY, APRIL 8

- 7:30–8:50 a.m.** Meeting of the *WLSCM* Editorial Board (Ferguson Hall, room 205)
- 8:30–9:00 a.m.** Pastries and Coffee (Ferguson Hall, room 280)
- 9:00–12:00 noon** — Paper Session I —  
***SUCCESS AND FAILURE IN PATRONAGE***  
(Ferguson, Lloyd Ultan Recital Hall)  
**Margaret Murata** (University of California, Irvine), chair  
**Bryan White** (University of Leeds, UK), “Restoration Opera and the Failure of Patronage”  
**Anne-Madeleine Goulet** (École Française de Rome, Italy), “Music in Private Life in Late Seventeenth-Century Rome: The Case of the Princesse des Ursins and Her Social Circle”
- 10:20–10:40 a.m.** *Break* (Ferguson Hall, room 280)
- 10:40 a.m.–12:00 p.m.** Valeria De Lucca (University of Southampton, UK), “Roman Patrons

and the Dissemination of Venetian Opera”

**Louise K. Stein** (University of Michigan), “Alessandro Scarlatti, the Marchese del Carpio, and Singers in Naples”

**12:00–1:00 p.m.** Lunch (Ferguson Hall, room 280)

**1:00–2:00 p.m.** **Concert—Sacabuche!** (**Linda Pearse**, artistic director) and **Ann Waltner: Matteo Ricci—His Map and Music** ([www.sacabuche.org](http://www.sacabuche.org)) (Ferguson, Lloyd Ultan Recital Hall)

**2:00–5:00 p.m.** — Paper Session II —

**Short Session A:**  
***SACRED MUSIC IN THE COLONIAL NEW WORLD*** (Ferguson Hall, room 225)

**Craig Russell** (California Polytechnic State University), chair

**Drew Edward Davies** (Northwestern University), “Music for the Virgin of Guadalupe in Late Seventeenth-Century Mexico City”

**Tim Watkins** (Texas Christian University), “A New Source for Colonial Guatemalan Music: Princeton Garret-Gates MS. 258”

**3:20–3:40 pm.** *Break*

**Short Session B:**  
***COMPARING ITALIANS***  
(Ferguson Hall, room 225)

**Jennifer Williams Brown** (Grinnell College), chair

**Francesco Dalla Vecchia** (University of Iowa), “‘Rispondendo per le rime’: Monteverdi’s and Cavalli’s Shared Strophic Arias”

**Richard Kolb** (New York City), “Displacement of Seconda pratica Ideals in the Music of Antonio Francesco Tenaglia and Carlo Caproli”

**7:15 p.m.** Busses depart from the Holiday Inn for the concert

continued on next page

**8:00 p.m. Concert—Rose Ensemble: *Slavic Wonders*** (www.roseensemble.org) (Norwegian Lutheran Memorial Church Mindekirken (www.mindkirken.org), 924 E. 21st Street, Minneapolis)

**SATURDAY, APRIL 9**

**8:30–9:00 a.m.** Pastries and Coffee (Ferguson Hall, room 280)

**9:00–12:00 noon** — Paper Session III —

**OPERA ACROSS EUROPE** (Ferguson Hall, room 225)

**Rebecca Harris-Warrick** (Cornell University), chair

**Emily Wilbourne** (Queens College, City University of New York), “Penelope, Poppea, and the Stock Characters of the *Commedia dell’arte*”

**Maria Virginia Acuña** (University of Toronto), “Golden Age and Decline: Revisiting Spanish Baroque Theatrical Music”

**10:20–10:40 a.m.** *Break*

**Markus Rathey** (Yale University), “Before the Opera: Musical Drama and Dramatic Music in Leipzig Preceding the Establishment of the Opera in 1693”

**Aliyah M. Shanti** (Princeton University), “When Pastoral Becomes Tragedy: Broken Genres in the Fourth Act of *Roland*”

**12:00–2:00 p.m.** **Lunch and Formal Business Meeting** (Lobby, Ted Mann Concert Hall)

**2:00–5:00 p.m.** — Paper Session IV —

**Short Session A:**  
**SOURCES AND THEIR EVIDENCE** (Ferguson Hall, room 225)

**Paul Schleuse** (Binghamton University of the State University of New York), chair

**Matt Henson** (Florida State University), “*Cruda Amarilli*: Angelo Notari’s Adaptations of Monteverdi’s Madrigal”

**Alexander Dean** (Eastman School of Music), “Strumming in the Void: A New Look at Dance Rhythms in Italian Canzonettas”

**3:20–3:40 p.m.** *Break*

**Short Session B:**  
**SINGERS AND THEIR PROFESSIONS** (Ferguson Hall, room 225)

**Beth Glixon** (University of Kentucky), chair

**Esther Criscuola de Laix** (Oakland, CA), “‘Die Bergleut singen, die Häuerlein fröhlich klingen’: Melchior Franck’s Singing Miners”

**Colleen Reardon** (University of California, Irvine), “*Camilla* in Siena and Senesino’s *Début*”

**7:00–8:00 p.m.** **Cocktails** (Carlson Private Dining Room, Carlson School of Management, University of Minnesota)

**8:00–10:00 p.m.** **Banquet** (Carlson Private Dining Room, Carlson School of Management, University of Minnesota)

**SUNDAY, APRIL 10**

**8:30–9:00 a.m.** Pastries and Coffee (Ferguson Hall, room 280)

**9:00–12:00 noon** — Paper Session V —

**Short Session A:**  
**MUSICAL AND POETIC DEVICES IN EARLY OPERA** (Ferguson Hall, room 225)

**Massimo Ossi** (Indiana University), chair

**Edward M. Anderson** (Rice University), “Staging the Poet: Ariosto in Early-Seicento Musical Drama”

**Barbara Russano Hanning** (City College, City University of New York), “Powerless Spirit: Echo on the Musical Stage of the Late Renaissance”

**10:20–10:40 a.m.** *Break*

**Short Session B:**  
**OPERA AS MESSAGE** (Ferguson Hall, room 225)

**Graham Sadler** (University of Hull, UK), chair

**Hendrik Schulze** (University of North Texas), “‘Farò veder che tutte non son le donne imbelles’: Monarchism, Love and the Female Protagonist in Nicolò Minato’s/Francesco Cavalli’s *Artemisia* (Venice 1657)”

**Marcie Ray** (Michigan State University), “In Defense of Women and Pleasure: The Opéra-Comique enters the *Querelle des Anciens et des Modernes*”

# Report on Proposals for the Annual Meeting, 2011

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 Minneapolis meeting, John Hajdu Heyer provided the following information.

	Submitted	Accepted	Acceptance Rate (%)
<b>Total Proposals</b>			
Papers	44	20	45.5
Lecture-Recitals	3	1*	33.3
Student papers (of the 44)	12	4	33.3
<b>Distribution by National Focus of Topic**</b>			
Italy	27	10	37.0
France	9	3	33.3
Great Britain	3	1	33.3
German-speaking countries	4	2	50.0
Spain	3	2	66.7
Colonial Americas	3	2	66.7
<b>Distribution by Location of Submitter</b>			
USA	39	16	41.0
Great Britain	2	2	100.0
France	1	1	100.0
Canada	2	1	50.0
Germany	2	0	0.0
China	1	0	0.0
<b>Distribution by Gender of Submitter</b>			
Male	24	10	41.7
Female	23	10	43.5

\*One lecture-recital submission was referred to the local arrangements chair and has been programmed as a concert.

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



## DONORS in 2010

### *American Heinrich Schütz Society*

The Society for Seventeenth-Century Music gratefully acknowledges the following individual who has made a donation to the AHSS during 2010.

Brenda Smith

### *Irene Alm Memorial Prize Fund*

The Society for Seventeenth-Century Music gratefully acknowledges the support of the following individuals, along with a number of anonymous donors, to the Irene Alm Memorial Prize during 2010.

Esther Criscuola de Laix  
Ken Filiano  
Frederick Gable  
Jonathan B. Gibson  
Beth Glixon  
Barbara Russano Hanning  
Kelley Harness  
Jeffrey Kurtzman  
Kimberlyn Montford  
Janet Pollack  
Colleen Reardon  
Susan Shimp  
Barbara Sparti  
Amanda Eubanks Winkler

### *General Fund*

The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the General Fund during 2010.

Frances C. Fitch  
Roger Freitas  
Christine Kyprianides Potter  
Colleen Reardon

### *JSCM Fund*

The Society for Seventeenth-Century Music gratefully acknowledges the support of the following individuals, along with a number of anonymous donors, to the *Journal of Seventeenth-Century Music* Fund during 2010.

Beth Glixon  
Bruce Gustafson  
Barbara Russano Hanning  
Anne Lyman  
Janet Pollack  
Anne Schnoebelen

### *Travel Grant Fund*

The Society for Seventeenth-Century Music gratefully acknowledges the support of the following individual, along with a number of anonymous donors, to the Travel Grant Fund during 2010.

Hendrik Schulze

### *WLSCM Fund*

The Society for Seventeenth-Century Music gratefully acknowledges the support of the following individuals, along with a number of anonymous donors, to the Web Library of Seventeenth-Century Music during 2010.

Jonathan Glixon  
Janet Pollack



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# Society for Seventeenth-Century Music Informal Business Meeting

Indianapolis Marriott Hotel  
Indianapolis, Indiana  
Friday, November 5, 2010; 12:15–1:00 p.m.

## Minutes

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### President's Welcome (Lois Rosow)

The president welcomed all present and reminded everyone that last year's informal meeting was canceled so that our members might attend a lecture-recital by Erin Headley on the lirone and the seventeenth-century Roman lament. She reported that as a result of our experience, the AMS now makes an effort to coordinate all scheduled activities at the annual meeting, even those sponsored by other organizations.

### Report from the Treasurer (Susan Lewis Hammond), in absentia

The president referred to the Treasurer's Report made to the governing board and thanked our vice-president, Kimberlyn Montford, for serving as banker. The board intends to put some of our funds into a safe and conservative investment.

### Report from the Schütz Society Representative (Gregory Johnston), in absentia

The president reported that Johnston is attending the annual meeting and festival of the Schütz Society this week in Kassel, Germany, and was therefore unable to be with us. The festival next August will be in Hanover, Germany. Greg renewed his annual suggestion to join the Schütz Society even if Schütz is not your scholarly specialty.

### Report from the Editor-in-Chief of the *Journal* (Kelley Harness)

As reported at the business meeting last spring, the University of Illinois Press intended a steep increase in fees for renewing our contract, set to expire at the end of 2010. The governing board eventually negotiated a one-year extension of the contract, providing time for an ad hoc committee, chaired by Jeffrey Kurtzman, to explore other publishing arrangements. We are pleased to report that the board is negotiating a private contract with Paul Arroyo, our technician at the University of Illinois Press; Arroyo obtained permission from UIP for such an arrangement. Kurtzman and Arroyo will find an appropriate server for the *Journal*; a commercial server appears to be the best option.

In response to a question from the floor, the editor confirmed that moving from a university press to a commercial server should cause no problem. We have our own domain name and subscribe to a service that gives us eternal preservation, with backup on servers scattered around the world.

Visits to the *Journal* remain constant. In the first half of 2010, the *Journal* received around four thousand visits a month. Volume 15 will be the last volume edited by Bruce Gustafson. Volume 16 is in the final stages of editorial preparation. Harness

reminded those present to support the Society by encouraging potential authors to submit to our journal.

The editor-in-chief thanked Reviews Editor Beth Glixon and Copy Editor Mary Paquette-Abt, and the president again thanked the outgoing editor-in-chief, Bruce Gustafson, for his important contributions during the present transition.

### Report from the Editor-in-Chief of the Web Library (Alexander Silbiger)

The Web Library, housed on the Duke University server, has added three new editions, and another edition is nearing publication: a series of Vesper songs by Giovanni Paolo Colonna for choir and strings. The editor-in-chief acknowledged the important work of Associate Editor Janette Tilley in standardizing formatting. Tom Dunn pointed out that one of the editions published by the Web Library was performed in Berkeley this past summer. Members interested in working with the Web Library are invited to contact the editor-in-chief.

### Report from the Local Arrangements Chair (Kelley Harness)

Our next annual conference will be hosted by the University of Minnesota in Minneapolis, April 7–10. We will be staying at the newly renovated Holiday Inn, a two-block walk from the meeting venue. The hotel is relatively inexpensive and has free internet service. Harpsichordist Mahan Esfahani will perform on some of the Schubert Club's historic harpsichords on Thursday night. Members will receive an e-mail message with information about the meeting and hotel.

The president acknowledged the fine work of this year's program committee: John Hajdu Heyer (chair), Arne Spohr, Stefanie Tcharos, and Shirley Thompson. Tom Dunn is in charge of the book exhibit.

### Report from the Editor of the Newsletter (Roger Freitas)

The fall Newsletter will be coming out soon and will include many conference reports. Most of these reports focus on Italian music. The editor encouraged members to consider reporting on relevant conferences or concerts in all areas of specialization.

### Updates and Queries from the President

The governing board has made the decision to post back-issues of the Newsletter at the Society's website. A request for an older article initiated the discussion. In deference to dues-paying members, who receive the printed edition as a benefit of membership, the most recent four issues will not be posted. The governing board decided against OCR-enabled scanning,

continued on next page

meaning that it will not be possible to search these files. This decision will prevent a machine from being able to capture e-mail addresses. Margaret Murata's Select Index of Signed Articles, long a feature of the SSCM website, should help readers find articles that interest them.

There was no further information to report on our annual conference in New York in 2012.

Jed Wentz, who organized a scholarly symposium at the last Utrecht Early Music Festival, has asked the board if the Society might want to co-host such a symposium at the 2012 festival, which will focus on Sweelinck. The board is looking into that possibility, an opportunity for the Society to have its first European presence. Rebekah Ahrendt and Graham Sadler, who presented papers at the last festival, reported that the symposium was very successful and received considerable interest from non-specialist audience members. Reaction from members present was positive.

The Society will vote for a new slate of officers after the spring conference. The nominating committee comprises Candace Bailey

(chair), Fred Gable, and Jennifer Williams Brown. Members are welcome to self-nominate.

Those who have papers accepted for the annual conference in April will receive information about the travel grant in the letter of acceptance. The online application form will be available starting in late November.

In response to a question, the president acknowledged that an e-mail alerting members to download the membership-renewal form was late in winter 2010. The treasurer did send blind-copied group e-mails last spring, letting members know whether they had paid in advance, but apparently not all members received these. She is attempting to improve this notification system for 2011. In the near future, members will receive a call to pay dues, along with information on their membership status.

There were no announcements or further queries from the floor. The president adjourned the informal meeting at 1:00 p.m.



## NEW MEMBERS

The SSCM warmly welcomes the following new members who joined the Society between July 1 and December 31, 2010:

Dongmyung Ahn  
*New York, New York*

Edward Anderson  
*Houston, Texas*

Stacey Garrepy  
*Norman, Oklahoma*

Stanley Matthew Henson  
*Tallahassee, Florida*

Donald Livingston  
*Minneapolis, Minnesota*

Ruth Mahesh  
*Hastings on Hudson, New York*

Mimi Mitchell  
*Amsterdam, The Netherlands*

Janet Pollack  
*Fort Collins, Colorado*

Deborah Ruhl  
*Chesapeake, Virginia*

John Chappell Stowe  
*Madison, Wisconsin*

Kirill Zikanov  
*Charlotte, North Carolina*

## Society for Seventeenth-Century Music Financial Report

January 1–December 31, 2010

### REVENUES

Dues and Subscriptions	\$5,020.32
Donations	\$1,755.00
SSCM Conference, Houston (includes \$946.36 from Book Exhibit)	\$15,857.05

**Total Revenues** **\$22, 632.37**

### EXPENDITURES

Office Supplies	\$57.23
Banking Fees	\$14.00
PayPal Fee	\$25.00
Alm Prize	\$1,999.99
Newsletter	\$952.96
SSCM Conference, Houston	\$15,857.05
SSCM Conference, Houston—Speaker's Honorarium	\$1,000.00
Travel Grant	\$517.90
<i>Journal</i> (University of Illinois Press)	\$872.50
Early Music America, membership	\$95.00
AMS Conference, Indianapolis	\$537.36

**Total Expenditures** **\$21,928.99**

### TOTALS

Year-End Balance, 2009	\$60,390.33
Revenues, 2010	\$22,632.37
Expenditures, 2010	\$21,928.99
<b>Total Checking Account Balance (December 31, 2010)</b>	<b>\$61,093.71</b>

*Respectfully submitted,  
Susan Lewis Hammond, treasurer  
March 31, 2011*

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# CONFERENCE ANNOUNCEMENTS

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*The editor apologizes for out-of-date items in this section. Some essential content for the Newsletter became available significantly later than originally planned.*

## 2012 SSCM Conference in New York: Call for Proposals

The Society for Seventeenth-Century Music will hold its Twentieth Annual Conference from Thursday through Sunday, April 19–22, 2012, in New York, NY, hosted by the Department of Musical Instruments at the Metropolitan Museum. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome. In view of the setting, we particularly encourage proposals concerning instruments, iconography, or connections between music and art.

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 individual papers 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, Eastern Daylight Time, October 1, 2011) to the Program Committee at Shirley.Thompson@bcu.ac.uk with the header "SSCM Proposal." The e-mail should carry two attachments in Microsoft Word. The first (with the file name "anonymous submission") should



include only title and abstract; the second (file name: name and short title) should contain name, address, telephone, fax, e-mail address, and institutional affiliation or city, along with the title and abstract. The content of the second attachment should also be pasted into the body of the e-mail in case of transmission problems. Submissions will be acknowledged within three days of receipt.

Students should identify themselves as such on the non-anonymous copy of the abstract. 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.

## Calls for Papers or Manuscripts

**Deadline for Abstracts: April 15, 2011**

**"Re-Creation: Musical Reception of Classical Antiquity"**

**University of Iowa; Iowa City, Iowa; October 27–29, 2011**

The power of music in Greek and Roman myth to move gods, men, and even inanimate objects, and the descriptions of music in the imaginative and theoretical literature of antiquity, have inspired musicians since the Middle Ages to interpret and transform the ancient experience. Composers, librettists, and songwriters have responded to the passions of the ancients in every available genre and style of musical expression. This conference will explore ways that vocal and instrumental music throughout the world has received and recreated the art and culture of the Greeks and Romans. A concomitant goal of this conference is to bring together artists and scholars in many fields—classics, music, theater, film—to engage in meaningful dialogue about the ways in which classical antiquity informs and shapes their own work. Presenters whose specialty is classics are asked to emphasize musical examples in support of their arguments; specialists in music and other performing arts are requested to focus their presentations on the ancient paradigms that have influenced the music of their particular field.

Conference activities will include lectures, paper sessions, live concerts, and a screening of silent films accompanied by live music composed by Andrew Simpson. Speakers who have already committed to the project include Mary-Kay Gamel (University of California, Santa Cruz), Simon Goldhill (King's College, Cambridge), Wendy Heller (Princeton University), Jon Solomon (University of Illinois, Urbana-Champaign), and Reinhard Strohm (Wadham College, Oxford). Concerts will include a performance by Iowa's Center for New Music, and the first opera for which music survives, Jacopo Peri's *Euridice*, premiered in Florence in 1600.

Scholars and artists interested in participating are asked to submit one-page abstracts as an electronic attachment to Professor Robert Ketterer, The University of Iowa (robert-ketterer@uiowa.edu). Relevant subjects include, but need not be limited to: stage music (e.g., opera, musical theater, incidental music); choral and vocal music; instrumental music (e.g., chamber, orchestral, wind ensemble); music for film, including silent film; electronic and digital music; interactive media including music; popular and folk music; world (i.e., non-Western) musical responses to classical antiquity; social or political uses of antiquity in musical

continued on next page

settings; ancient music theory and modern musical practice. The University of Iowa Classics Department's journal, *Syllecta Classica* (available through Project Muse), will publish a collection of refereed papers from this conference.

**Deadline for Abstracts: May 1, 2011**

**Historic Brass Society Annual Conference**

**Indiana University; Bloomington, Indiana; August 5–7, 2011**

The Historic Brass Society invites paper and performance submissions for its twenty-seventh annual conference. We welcome proposals on a wide range of topics related to brass instruments (broadly defined). Past papers/performances have included the natural trumpet, natural horn, sackbut, ophicleide, cornetto, serpent, fifteenth- to twentieth-century brass repertoire, brass instruments in antiquity, brass instruments in non-Western cultures, jazz topics, American and European band music, and brass instruments in popular music and society. This year's conference conveniently coincides with the annual Barclay/Seraphinoff Natural Trumpet-Making Workshop (August 1–5). Those interested in submitting a proposal for the HBS conference should do so by e-mailing a 250-word abstract to Jeff Nussbaum (president@historicbrass.org) by May 1. Papers should be approximately twenty minutes in length; lecture-recitals may be approximately thirty minutes in length; and full recitals may be longer in duration.

The HBS has a limited number of travel grants available for presenters, including support for students (from the Joe and Joella Utley Foundation) and for meritorious scholarship presented by those without institutional support (from the Streitwieser Foundation). Those wishing to be considered for these grants should make a note in their proposal. Additional information can be found on the society's website: [www.historicbrass.org](http://www.historicbrass.org).

**Deadline for Abstracts: June 1, 2011**

**"All'ungaresca, al español":**

**The Variety of European Dance Culture from 1420 to 1820"**

**Third Rothenfels Dance Symposium**

**Rothenfels Castle, Rothenfels, Germany; June 6–10, 2012**

Whereas the last two symposia focused on the dramatic stylistic changes of the seventeenth and eighteenth centuries, this year we will investigate the variety of European dance culture—the manifold styles and dances of the individual countries and regions. We will consider their forms and unique features as well as questions concerning the social and political environment in which they evolved and interconnections with the art styles of the time. Emphasis will also be placed on the "journeys" of these dance forms, their dissemination to other European countries and their colonies, their reception, further development, and impact as "cultural ambassadors" or even as political statements. Finally, we will trace the travel routes of dancers and dance masters, consider their careers in different countries, and investigate the influence of local dance styles on their own development and their impact on the local dance culture. Our topic encompasses all forms of dance, from social dance to stage dance, folk dance to courtly dance, from the early Renaissance to the end of the Napoleonic era. Presentations may be made in either German or English. A publication of the contributions is planned and will be available at the symposium. Submit a short summary (one page) of the proposal to Markus Lehner (see below) by mail, fax, or e-mail. The program committee will make its selection by August 1, 2011. For further important information about the conference and process of submission, contact conference organizers Markus Lehner (markus.lehner@online.de) or Uwe Schlottermüller (fagisis@aol.com).

**Deadline for Abstracts: June 15, 2011**

**Eighteenth Annual Conference of the Società Italiana di Musicologia  
Genoa, Conservatorio di Musica "Niccolò Paganini";**

**October 21–23, 2011**

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](mailto: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 "XVIII 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 [www.sidm.it](http://www.sidm.it).

**Deadline for Abstracts: August 31, 2011**

**Attending to Early Modern Women: Remapping Routes and Spaces**

**University of Wisconsin, Milwaukee; June 21–23, 2012**

Attending to Early Modern Women, which has been held seven times at the University of Maryland since 1990, is moving to the University of Wisconsin, Milwaukee, thanks to the generous support of the College of Letters and Science at UWM. The conference will retain its innovative format, using a workshop model for most of its sessions to promote dialogue, augmented by a plenary session on each of the four conference topics: communities, environments, exchanges, and pedagogies. It will be held at the UWM School of Continuing Education Conference Center in the heart of downtown Milwaukee, within easy walking distance of the lakeshore, the Milwaukee Art Museum, the Milwaukee Public Museum, and the Amtrak station. Attendees will also have the opportunity to participate in a special pre-conference seminar on Wednesday, June 20, at the Center for Renaissance Studies at the Newberry Library in Chicago. Proposals for workshops that address the conference themes may now be submitted, to [atw-12@uwm.edu](mailto:atw-12@uwm.edu). A detailed description of the conference and the call for proposals is now available at [www.atw2012.uwm.edu](http://www.atw2012.uwm.edu).

**No Deadline**

Early Music and Dance, a newly launched e-journal ([www.earlymusicanddance.co.uk](http://www.earlymusicanddance.co.uk)), is dedicated to the study and performance of the dance and music of the early Middle Ages to the seventeenth century and related arts, and its contributors range from senior scholars to new voices in the field. The site will draw together scholars, students, and professionals who are engaged in relevant practical work to exchange knowledge and awareness of new research developments. The journal welcomes original research and interdisciplinary articles revealing intersections with topics in other fields such as history, theater studies, philosophy, iconography, genre studies, and literature. We are determined to support all original research on early music and dance as well as relevant fields, and for that we also organize annual conferences and publications. For further information, write Barbara Grammeniatì at [contact@earlymusicanddance.co.uk](mailto:contact@earlymusicanddance.co.uk).

continued on page 15

# ARTES MUSICAE PERITI

**Don Fader** would like to announce the appearance of “The *goûts-réunis* in French Vocal Music through the Lens of the *Recueil d’airs sérieux et à boire* (1695-1710),” *Revue de musicologie* 96, no. 2 (2010), forthcoming, a product of papers read at the Biennial International Baroque Conference in Belfast and the national AMS meeting in Indianapolis. Another paper, entitled “Campra et le Régent,” will appear in a volume of conference proceedings from the Colloque Campra, organized by the Centre de Musique Baroque de Versailles at Aix-en-Provence and Versailles in October. Also, he has forthcoming in *Notes* a review of *New Perspectives on Marc-Antoine Charpentier*, Shirley Thompson, ed. (Farnham, Surrey, UK: Ashgate Press, 2010).

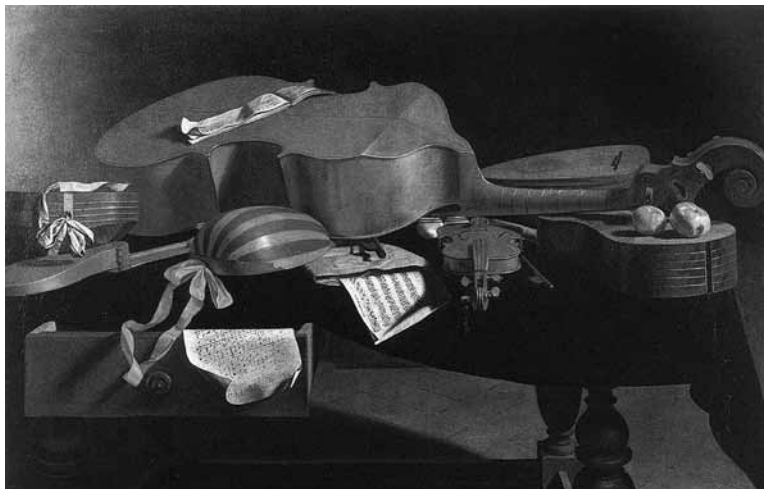
**Georgia Cowart** was awarded a fellowship from the National Endowment for the Humanities, January–December 2011, for the book project, “Watteau’s Utopias of Music and Theater: Visions of a New France.” She has also received a residential fellowship at the Stanford Center for the Humanities, September 2011–June 2012.

**Roger Freitas** is pleased to report that in November his book—*Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge: Cambridge University Press, 2009)—received the Philip Brett Award of the American Musicological Society (administered by the LGBTQ Study Group). The award recognizes outstanding work in gay, lesbian, bisexual, and transgender/transsexual studies.

**Claudia Jensen’s** book, *Musical Cultures in Seventeenth-Century Russia* (Bloomington, IN: Indiana University Press, 2009) won the USC Book Prize in Literary and Cultural Studies (2010), awarded for an outstanding monograph published on Russia or Eastern Europe in the fields of literary or cultural studies; it is given through the Association for Slavic, East European, and Eurasian Studies. She also received research support from the Janet Levy Fund, through the AMS, in 2010.

**Charlotte A. Leonard** has just completed an edition of the music of Andreas Hammerschmidt entitled *Selections from the Gespräche (1655-56) with Capellen*, published by A-R Editions (2010). She is also completing her final year as vice dean for social sciences and humanities (anglophone) at Laurentian University, Canada.

**Eleanor McCrickard** and **Carolyn Gianturco** participated in the conference, “The Pamphilj and the Arts: Patronage and Consumption in Baroque Rome,” sponsored by the Fine Arts Department of Boston College on October 15–16, in connection with a performance of



Musical Instruments, *Evaristo Baschenis* (1617–1677), *Musée Royal des Beaux-Arts, Antwerp, Belgium*

Alessandro Stradella’s cantata *L’avviso del Tebro al giunto*. Composed in 1671 for the marriage of two members of powerful Italian families, one of them a Pamphilj, this cantata was performed by the Boston Early Music Festival (Paul O’Dette and Stephen Stubbs, artistic directors) from an edition prepared by Eleanor for the Edizione Nazionale dell’Opera Omnia di Alessandro Stradella (Edizioni ETS, Pisa; Carolyn Gianturco, general editor). (See report on this conference on page 1.)

**Colleen Reardon** received a fellowship from the National Endowment for the Humanities, 2011–12 to undertake a project entitled “A ‘Sociable Moment’: Sienese Opera Patronage and Performance, 1669-1704.”

**Steve Saunders** (Colby College) recently assumed the general editorship of A-R Edition’s *Recent Researches in Music of the Baroque Era*, taking over from Christoph Wolff, who had served as editor for nearly a quarter-century, from 1986 to 2010. During Wolff’s tenure 112 volumes were added to the series. *Recent Researches in Music of the Baroque Era* has been a leading source for scholarly editions of seventeenth-century music, and the scholarship associated with the series has helped shape our view of individual genres and repertoires, style, transmission, and performance practice. Steve looks forward to receiving proposals for editions from Society members and welcomes inquiries from prospective authors. For further information, see [www.areditions.com/ac/index.htm](http://www.areditions.com/ac/index.htm).

**David Schulenberg** reports that his book, *The Music of Wilhelm Friedemann Bach*, was published late last year by the University of Rochester Press (Eastman Studies in Music) in observance of Bach’s 300th birthday on Nov. 22, 2010. On his website ([www.wagner.edu/faculty/dschulenberg/](http://www.wagner.edu/faculty/dschulenberg/)) David has created a W. F. Bach page with links to musical examples and a sample from chapter 1.

**Barbara Sparti** is co-editor of *Imaging Dance: Visual Representations of Dancers and Dancing* (Hildesheim: Georg Olms, March 2011), a collection of thirteen essays by art and dance historians, ethnologists, and anthropologists. In its broad historical and geographical sweep, the book demonstrates the importance and contribution of dance in relation to the visual arts; the accompanying music is also discussed. Barbara’s own chapter, “Chastisement and Celebration: Dance in Papal Bologna,” deals with the etchings of G. M. Mitelli (1634–1718).

**Arne Spohr** accepted a tenure-track position as assistant professor in music history at the College of Musical Arts at Bowling Green State University (Ohio) last fall. His book, “How chances it they travel?” *Englische Musiker in Dänemark und Norddeutschland, 1579-1630*, appeared in 2009 as volume 45

continued on next page

## Conference Announcements

continued from page 13

## Upcoming Conferences

### April 28, 2011

Seminario di Ricerca/Musicologia Oggi: Shirley Thompson (“Marc-Antoine Charpentier and the Language of Italy”) and Graham Sadler (“Adapting an Italian Style and Genre: Charpentier and the *falsobordone*”); Deutsches Historisches Institut in Rom (Rome, Italy).

### May 23–25, 2011

International Musicological Society: Study Group on Musical Iconography; “The Courts in Europe: Musical Iconography and Princely Power” (Archivio di Stato, Turin, Italy). For more information, visit [www.sidm.it](http://www.sidm.it).

### May 26, 2011

Seminario di Ricerca/Musicologia Oggi: Jonathan Glixon and Beth Glixon (“Musicisti romani all’opera: il caso veneziano [dalle ricerche di Beth Glixon]”); École Française de Rome (Rome, Italy).

### June 24–26, 2011

International Conference on Arts, Ideas, and the Baroque; theme for 2011, “Deadly Sins” (Institute for the Public Life of Arts and Ideas, McGill University, Montreal, Canada). For more information, visit [www.mcgill.ca/iplai/conferences/arts-ideas-and-baroque](http://www.mcgill.ca/iplai/conferences/arts-ideas-and-baroque).

### June 29–July 2, 2011

“Music and Liturgical Reform, 1611–Present: A Conference in Honor of the Death of San Juan de Ribera” (University

of Valencia, Estudi General, Valencia). For further information, write to [produccion\\_ivm@gva.es](mailto:produccion_ivm@gva.es) or visit [www.congreso-sanjuan.es](http://www.congreso-sanjuan.es).

### July 1–3, 2011

1st International Conference on Historical Keyboard Music: Sources, Contexts, and Performance (Department of Music, University of Edinburgh, Scotland). For further information, write to Andrew Woolley ([A.L.Woolley@soton.ac.uk](mailto:A.L.Woolley@soton.ac.uk)).

### August 4–7, 2011

“Chant: Old and New”: Sixth Annual Colloquium of the Gregorian Institute of Canada (Dalhousie University, Halifax, Nova Scotia). For more information, visit [www.gregorian.ca](http://www.gregorian.ca).

### September 6–10, 2011

10th International Clavichord Symposium (International Centre for Clavichord Studies, Magnano, Italy). For further information, visit [www.musicaanticamagnano.com](http://www.musicaanticamagnano.com).

### September 29–October 3, 2011

43rd International Heinrich Schütz Festival: 375 Years of Hanover as the Seat of Nobility: Music at the Courts of the Guelphs in Lower Saxony (Hanover, Germany). Further information will appear at [www.schuetzgesellschaft.de](http://www.schuetzgesellschaft.de) or can be had by writing to [info@schuetzgesellschaft.de](mailto:info@schuetzgesellschaft.de) or calling 0049 (0)561 3105 0.

of the series *Wolfenbütteler Arbeiten zur Barockforschung* (Harrassowitz Verlag, Wiesbaden). It reconstructs the musical exchange between England, Germany, and Denmark in the years around 1600. In September 2008 he and Susanne Rode-Breymann (Musikhochschule Hannover) organized a conference on “Michael Praetorius: Vermittler europäischer Musiktraditionen um 1600” at the Herzog August Bibliothek Wolfenbüttel; the collected papers will appear in print this year.

**Joel Schwindt** would like to announce the forthcoming publication with Bärenreiter of a new critical edition of Charpentier’s *In nativitate Domini canticum*, H. 416, including full commentary. The edition will be available in full score (parts available for performance) and keyboard reduction. Information on the publication may be found on page 5 of Bärenreiter’s spring preview catalogue: [www.baerenreiter.com/html/download/pdfs/Preview\\_1-2011.pdf](http://www.baerenreiter.com/html/download/pdfs/Preview_1-2011.pdf).

**Allen Scott** is teaching at the University of Wrocław, Department of Musicology, for the 2010–11 academic year as a Fulbright scholar. He is teaching Medieval and Renaissance history, the history of American music, the history of notation, and a seminar on Silesian music in the sixteenth and seventeenth centuries. In addition, he is continuing to prepare a modern edition of the catalogs of sixteenth- and seventeenth-century music owned by Breslau’s three main Protestant churches and is preparing the repertory for the main concert of the Silvius Leopold Weiss festival in Grotków (April 2011).

**Stefanie Tcharos** would like to report that her book—*Opera’s Orbit: Musical Drama and the Influence of Opera in Arcadian Rome*—is now out from Cambridge University Press. A full description may be found at [www.cambridge.org/us/knowledge/isbn/item5634700/?site\\_locale=en\\_US](http://www.cambridge.org/us/knowledge/isbn/item5634700/?site_locale=en_US).

**Andrew H. Weaver** received a subvention from the Margarita M. Hanson Fund of the AMS for his book *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III: Representing the Counter-Reformation Monarch at the End of the Thirty Years’ War* (forthcoming from Ashgate).



Music-making Company, Jan van Bijlert (1597–1671), c. 1629, Academy of Fine Arts, Vienna

## Seventeenth-Century Music in Indianapolis: Notes from AMS 2010

continued from page 1

Domenico Sarro, a fate that itself resonated with contemporary Neapolitan discourses on women and education. Also dealing in figures and emblems, Nathan Link's paper on Handel's *Giulio Cesare* explored Cleopatra's association with the nightingale. Link treated audience members to recordings not only of various avian gestures from Handel's oeuvre, providing a basis for comparison with Cleopatra's music, but also of live nightingales in their own more spontaneous musical performances.

Friday also featured a session chaired by Charles Dill in which SSCM members Michele Cabrini and Don Fader made fabulous contributions to the study of French vocal music in the opening decade of the eighteenth century. Fader pointed to the *Recueil d'airs sérieux et à boire*, a series of song collections published by Christophe Ballard between 1694 and 1724, as offering additional evidence of French attitudes toward the Italian aria. He examined *airs* especially from 1703–5 that seem to have participated in the Italian-French controversy through the purposeful (and in some cases, satirical) fusion of French text and Italian aria styles. This presentation—which included a delightful performance by Fader, Catherine Gordon-Seifert, and Andrew Gordon-Seifert—offered another route into the world of stylistic experimentation and polemical discourse that would also prove vital to the development of the French cantata. Michele Cabrini dealt with precisely this genre in his paper “Witness to the Execution: The Composer's Perspective in French Baroque Cantatas on Judith,” which compared the musical responses of Sébastien de Brossard and Elisabeth-Claude Jacquet de la Guerre to a single cantata text by Antoine Houdar de la Motte. After establishing the expressive and ideological stakes of this text, which presents the famous biblical encounter between Judith and Holofernes, Cabrini pointed to differences between the two settings that seem to signal rather different perspectives on the young female protagonist and her violent deed.

Both of the foregoing sessions conflicted with at least two others with relevant papers. While Hendrik Schulze was discussing affects in Cavalli, Arni Ingolfsson was illuminating the transmission (and transformation) of medieval music in seventeenth-century Iceland. Examining the Rask 98 manuscript (DK-Kv), compiled by an anonymous scribe around 1660, he argued for a connection between the archaic nature of its musical

contents, a trend of modal changes to those contents, and Iceland's peripheral status vis-à-vis the European cultural centers from which the contents ultimately derived. Simultaneously, in a session on “Music and Text” chaired by Jonathan Glixon, two papers on early modern Italy appeared: Ljubica Ilic explored the metaphysical implications of musical echo effects, and Daniel Zuluaga considered the cultivation of bawdy Spanish *alfabeto* song at Italian courts.

Italy received still further attention during a joint AMS/SMT session on “Modes of Listening,” chaired by John Latartara. In his paper “*Tropo troppo discordante*: Monteverdi's Mean-Tones and the *seconda prattica*,” Jeffrey Levenberg took Penelope's Act II lament in *Il Ritorno* as the starting point for a reassessment of Monteverdi's harmonic language. Arguing that Penelope's bitter outburst can only be properly understood (and experienced) in the context of mean-tone temperament, Levenberg ultimately proposed a history of this tuning system in which Monteverdi and the *seconda prattica* are heirs to Cipriano de Rore and his cultivation of mean-tone dissonances. A few rooms over, Amy Brosius was opening a session on “Special Voices” with her paper, “Leonora Baroni *cantatrice*: The Roman *virtuosa* as Courtier” (read in absentia). Brosius called attention to women's participation in displays of vocal (and social) virtuosity at seventeenth-century Roman courts, presenting a case study of Baroni and her various musical, social, and political negotiations as a married virtuosa.

The Italian trend continued on Saturday. In a session on “Marian Topics” chaired by David Rothenberg, Gordon Haramaki interpreted metrical shifts in the Marian hymn “Ave maris stella” from Monteverdi's 1610 Vespers as invocations of dance and suggested potential resonances of these shifts with the Virgin's dual theological status as both temporal flesh and eternal spirit. Moving west (and into the archives), Winnie Starke shed light on the 1688 opera season at Turin, using details from a surviving contract and inventory to reconstruct the relevant theater and to explore the season's description as “*alla veneziana*.”

Saturday's activities also included a lecture-recital at Christ Church Cathedral, where Elizabeth Kenny introduced, commented on, and performed selections from the ML Lutebook (GB-Lbl Add. 38539), a collection of English lute music compiled

during the 1620s for the instruction of one “Margaret.” In this elegant and stimulating presentation, Kenny cited contemporary associations between subjective feeling and the body's left side as background for the collection's distinguishing feature: the addition of “baroque” left-hand graces to the divisions in older pieces by Dowland and Robert Johnson, among others.

In a Sunday morning session on “Bodies and Machines,” chaired by Andrew Dell'Antonio, two consecutive papers dealt with the baroque violin, each proposing links between technical innovation and broader cultural discourses. Lindsey Strand-Polyak interpreted the use of scordatura in Biber's *Rosary Sonatas* as part of a meditative devotional process: she shifted analysis away from the sounding result to the violinist's experience of scordatura and further defined the music's connection to the Rosary. In her paper “Carlo Farina's ‘Capriccio stravagante’: A Musical *Kunstkammer*,” Rebecca Cypess placed the technical and mimetic novelties of Farina's Capriccio in the context of contemporary intellectual interests at the Dresden court, exploring the curiosities of the electoral *Kunstkammer* to lend a new sense of cohesion to the music's descriptive effects.

Concurrent with this session was one on “Private Musics,” chaired by Mary Natvig, that featured Candace Bailey's paper “The Challenge of Domesticity in Men's Manuscripts in Restoration England.” Bailey examined two seventeenth-century keyboard manuscripts to highlight the inadequacy of standard distinctions between the “domestic” and the “professional” as applied to this material. She contrasted the persistence of these anachronistic approaches to men's manuscripts with the theoretical and methodological scrutiny that has recently been applied to women's sources, arguing for the need to extend such scrutiny across gender lines.

As this last topic suggests, gender remains a vital (and vitally open) question in contemporary musicology: indeed, the question was explored from a variety of perspectives in several of the seventeenth-century presentations at this meeting. Italy was also a rather prominent theme in 2010, treated in more than half of the relevant papers, though transalpine studies certainly made up in quality what they lacked in quantity. Overall, participants were offered a rich and stimulating experience.

## The Pamphilj and the Arts

continued from page 1

elevation as cardinal in 1681 until his death in 1730. Participants came not only from the United States and Canada but also from Europe, especially Italy.

The session on the patronage of Innocent X, and Camillo and Olimpia, contained a discussion of the intersection of art and science in baroque Rome, specifically with respect to Bernini's *Four Rivers Fountain*, commissioned by Innocent X. Presentations on the role of the Aldobrandini chapel paintings in the Pamphilj art collection and the Pamphilj's paintings and telescopes rounded out the session.

Art and music at the wedding of Anna Pamphilj (Benedetto's sister) and Giovanni Andrea III Doria in 1671 was another topic examined. After a presentation of the artistic production for the wedding, the attendees heard the performance of a cantata composed specifically for the wedding by Alessandro Stradella, *L'avviso al Tebro giunto*, performed by musicians of the Boston Early Music Festival (Paul O'Dette and Stephen Stubbs, artistic directors)

from an edition prepared by Eleanor McCrickard for the Edizione Nazionale dell'Opera Omnia di Alessandro Stradella (Pisa: Edizioni ETS; Carolyn Gianturco, general editor). Carolyn spoke about connections between Stradella and the Pamphilj family while Eleanor concentrated on characteristics of *L'avviso al Tebro giunto*.

The remaining sessions were devoted to Cardinal Pamphilj. The first centered on his education at the Collegio Romano and his career as a member of the college of cardinals. The session on his relationship to the visual arts included a discussion of his art collection and other precious objects and material goods; his interaction with Roman society, including festivals and feasts; and a well-illustrated presentation of his "Sunflower" carriage and its designer Giovanni Paolo Schor. The session on literature introduced the participants to "The Unpublished Inventories of Cardinal Pamphilj's Libraries," "Benedetto Pamphilj as Felicio Larisseo and the Arcadian

Academy in Rome," and "The Power of the Word in Papal Rome."

Papers on musical topics were given by Alexandra Nigito, who considered "Carlo Francesco Cesarini and the Court Music of Cardinal Benedetto Pamphilj," and by Ellen Harris, who examined the current thought on the relationship between Pamphilj and Handel. Connected to her presentation, but given at the earlier concert, were several works with texts by Benedetto and music by Handel performed by the Boston Early Music Festival musicians.

The conference proceedings are being published by the McMullen Museum of Art at Boston College and the University of Chicago Press and will be available in the summer of 2011. For more information, check the conference website, [www.bc.edu/schools/cas/finearts/news/pamphilj.html](http://www.bc.edu/schools/cas/finearts/news/pamphilj.html), or contact its organizer, Stephanie Leone, associate professor of Italian Renaissance and baroque art, Fine Arts Department, Boston College, [leonest@bc.edu](mailto:leonest@bc.edu).

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## Con la mente e con le mani

continued from page 5

with Concerto Vocale, Concerto Italiano, and Cantus Köln) addressed historical and practical aspects of incorporating plucked strings into the continuo group. Prosser noted unique challenges faced by archlute and theorbo players in continuo groups, including the varieties of reentrant tunings and the need to recopy or cut and paste sheet music to avoid page turns (unlike keyboard players, lutenists must stop playing to turn a page). Commenting on the recent trend toward large, heterogeneous continuo groups, Galassi drew upon Agazzari and Landi in emphasizing the importance of avoiding the "soup" created by everyone playing the same thing all the time. She instead advocated thoughtfully assigning the members of the continuo group to different rhythmic, textural, and registral layers, including the use of plucked strings

to highlight important contrapuntal lines above the bass. (In this connection she cited Agazzari's statement that double-harpists need to know counterpoint very well.) She also addressed unique aspects of the harp as a continuo instrument in seventeenth-century Italy, including the usefulness of its very large range, the relationship between harp size, register, and textural clarity, and the harp's frequent use in both opera and church music. Bellotti noted that he emphasizes to his organ students that "less is more" in organ continuo playing, and that for balancing a complete harmony with textural clarity, three voices rather than four usually suffice.

In the concluding discussion on "rethinking counterpoint and improvisation at the keyboard," Bellotti suggested that teachers continue to ask "what is working and what

is not working?" He noted that his keyboard students seem to learn counterpoint better at the keyboard than by using traditional written exercises. He also emphasized the close relationship between basso continuo, counterpoint, and improvisation, emphasizing that each of these activities informs the other. Schubert concurred, noting that he increasingly teaches counterpoint through singing and playing rather than through written exercises. Andreas Schiltknecht, of the music theory faculty of the University of Mannheim, affirmed the value of improvised counterpoint for ear training and keyboard skills for undergraduate students. More information on the conference, including photographs, is available at [www.albengamusica.it/counterpoint/Program.html](http://www.albengamusica.it/counterpoint/Program.html).

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*Except for the Newsletter, the Society is moving toward exclusively 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.*

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**Graphics:**

- Page 1: Pamphilij crest, <[http://calcografica.ing.beniculturali.it/calcografica/index.php?page=default&id=6&lang=it&item\\_id=73385&schemaType=S&schemaVersion=2.00](http://calcografica.ing.beniculturali.it/calcografica/index.php?page=default&id=6&lang=it&item_id=73385&schemaType=S&schemaVersion=2.00)>
- Page 3: Mahidol University crest, <<http://scpb.phpbb3now.com/memberlist.php?mode=leaders>>
- Page 3: College of Music, Mahidol University, <[http://www.music.mahidol.ac.th/en/about/facilities/facilities\\_overview.php](http://www.music.mahidol.ac.th/en/about/facilities/facilities_overview.php)>
- Page 4: Campra image, <<http://oc.wikipedia.org/wiki/Fichi%C3%A8:Andr%C3%A9-Campra.jpg>>
- Page 5: *Woman Playing the Virginal*, Jan Miense Molenaer (Dutch, 1610–1668), ca. between 1630 and 1640, Rijksmuseum Amsterdam, Amsterdam, <[http://commons.wikimedia.org/wiki/File:Jan\\_Miense\\_Molenaer\\_002.jpg](http://commons.wikimedia.org/wiki/File:Jan_Miense_Molenaer_002.jpg)>
- Page 8: Violin, Joachim Tielke (1641–1719), ca. 1685, Hamburg, Germany, <[http://www.metmuseum.org/works\\_of\\_art/collection\\_database/musical\\_instruments/violin\\_joachim\\_tielke/objectview\\_enlarge.aspx?page=227&sort=0&sortdir=asc&keyword=&fp=1&dd1=18&dd2=0&vw=1&collID=18&OID=180015212&vT=1&hi=0&ov=0](http://www.metmuseum.org/works_of_art/collection_database/musical_instruments/violin_joachim_tielke/objectview_enlarge.aspx?page=227&sort=0&sortdir=asc&keyword=&fp=1&dd1=18&dd2=0&vw=1&collID=18&OID=180015212&vT=1&hi=0&ov=0)>
- Page 9: Map of Kassel, <[http://ookaboo.com/o/pictures/picture.large/1469373/A\\_map\\_of\\_Kassel\\_in\\_1648](http://ookaboo.com/o/pictures/picture.large/1469373/A_map_of_Kassel_in_1648)>
- Page 9: Schütz image, <[http://commons.wikimedia.org/wiki/File:Heinrich\\_Schütz\\_2.jpg](http://commons.wikimedia.org/wiki/File:Heinrich_Schütz_2.jpg)>
- Page 12: Metropolitan Museum of Art, New York City, <[[Information |Description= Metropolitan Museum of Art entrance NYC |Source=self-made |Date= May 11th, 2007 |Author= User:Arad ]]>
- Page 14: *Musical Instruments*, Evaristo Baschenis (1617–1677), Musée Royal des Beaux-Arts, Antwerp, Belgium, <<http://www.artrenewal.org/asp/database/image.asp?id=21406 {{PD-art}}>>
- Page 15: *Music-Making Company*, Jan van Bijlert (1597–1671), c. 1629, Academy of Fine Arts, Vienna, <<http://www.wga.hu/frames-e.html?/html/b/bijlert/index.html>>

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