

# 17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 25, Spring 2016

## Web Library Announces New Publications

The Web Library of Seventeenth-Century Music (ISSN 2330-2429) is pleased to announce several new and forthcoming editions in its open-access collection of peer-reviewed scores. **Monuments of Seventeenth-Century Music Volume 2: Italian Instrumental Music** was published with the first thirteen pieces from a planned collection of more than 200. Guided by Niels Martin Jensen, the anthology brings together the editorial expertise of scholars from around the globe to create an unrivalled collection of small-scale instrumental music that spans the entire seventeenth century. Composers will include Giulio Belli, Salamone Rossi, Biagio Marini, Giovanni Battista Fontana, and many, many others. Valuable performance suggestions are provided by Jeffrey Kurtzman.

New and forthcoming titles for 2016 include vocal music from Italy, Germany, and France:

- Seven settings of Francesco Maria Paglia's cantata text *A voi che l'accendeste* by composers such as Giovanni Lorenzo Lulier, Giacomo Perti, Alessandro Scarlatti, and others, edited by Rosalind Halton.

- Wolfgang Carl Briegel's 1671 collection of consolatory funeral pieces, *Zwölf Madrigalische Trost=Gesänge*, edited by Gregory Johnston.
- Marc-Antoine Charpentier's *grand motet* for Good Friday *Conserva me Domine* (H. 230), edited by C. Jane Gosine.

### Call for Submissions

The Web Library of Seventeenth-Century Music invites proposals for editions of music to join the growing collection available online. Editions are peer-reviewed and made freely available online for performers and scholars. Music must have been composed between 1600 and 1700, and not already be available in a commercial edition or have been posted online. Proposals for individual pieces, large or small, and even collections of works are invited. Editions are peer-reviewed on a continual basis. Submission are welcome at any time. Further details about submissions may be found at [www.sscm-wlscm.org](http://www.sscm-wlscm.org) or by writing to [info@sscm-wlscm.org](mailto:info@sscm-wlscm.org).

Janette Tilley

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## Society for Seventeenth-Century Music Informal Membership Meeting Louisville, KY 13 November 2015, 12:15–13:45

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### Call to Order (Alexander Silbiger)

Alexander Silbiger, SSCM president, called the meeting to order. After welcoming everyone, he announced the results of the election of SSCM officers: Colleen Reardon as President-Elect and Arne Spohr as Member-at-Large. The terms of both will commence with the annual meeting of the Society in April 2016.

The president also described the newly created SSCM Archive and the compilation of a SSCM Handbook. The SSCM Handbook will include guidelines for the society's standing committees and for the society's officers.

### Report of the Vice President (Wendy Heller)

The responsibilities of the vice president include overseeing the SSCM Travel Awards. The vice president emphasized that the awards are intended for those who need financial assistance to attend the annual meeting, and that awards may be presented even to individuals not presenting a paper. She noted that she had also worked on the guidelines for conference organizers.

### Report of the Secretary (Rebecca Cypess)

The secretary was not able to attend the meeting; her report was presented in absentia. The secretary has taken on the responsibility for developing guidelines for the Program Committee, as well as gathering materials and past records of the society and scanning them for inclusion in the SSCM Archive. She is also making a master document of minutes, changes to rules and practices, etc., in order to ensure that discussions of all past Governing Boards continue to inform the decisions of the current and future Governing Boards.

### Report of the Treasurer (Jonathan Gibson)

The treasurer gave a brief preliminary report with the promise of a more detailed report of the SSCM finances in April. He expressed gratitude to Christine Getz for all her help in keeping the books in order. The financial health of the SSCM is good. He issued two reminders:

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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, 2016**.

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#### *Layout and Design*

Donna Gorman and Ann Peter

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

#### *Governing Board (2015–2017)*

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#### *Honorary Members*

Stephen Bonta  
Bruce Gustafson  
Barbara Russano Hanning  
Jeffrey Kurtzman  
Alfred Mann†  
Margaret Murata  
Anne Schnoebelen  
Alexander Silbiger  
Kerala Snyder

## Society for Seventeenth-Century Music Financial Report 1 January, 2015 – 31 December, 2015

### Revenues

Dues		\$10,900.88
Donations:		\$7,032.14
	General	\$669.44
	Irene Alm Fund	\$1,297.60
	Travel Grant Fund	\$4,619.46
	JSCM	\$336.82
	WLSCM	\$107.82
	AHSS	\$1.00
OUP Travel Grant		\$500.00
Book Exhibit		\$95.00
Interest (checking)		\$31.03
Interest (investment)		\$1.00
<b>Total Revenues</b>		<b>\$18,560.05</b>

### EXPENDITURES

Travel Grants	\$3,334.39
2014 AMS Meeting Rooms	\$360.00
2014 SSCM Conference	\$324.85
2015 SSCM Conference	\$2,000.00
2016 SSCM Conference Venue Deposit	\$475.00
Newsletter (A-R Editions)	\$2,371.40
Student Rate Correction/Reimbursement	\$50.00
Crooked River Design (website, JSCM, etc.)	\$3,947.50
JSCM, WLSCM, SSCM Web Upgrades,	\$569.92
Domain Transfers	
BlueHost (JSCM webhosting)	\$143.88
AHSS Dues Transfer	\$1,087.66
Wire Transfer Fees	\$69.20
Bank Fees	\$9.09
<b>Total Expenditures</b>	<b>\$14,742.89</b>
<b>NET REVENUES, 2015</b>	<b>\$3,817.16</b>
<b>BALANCES (as of 31 December, 2015)</b>	<b>\$56,525.58</b>
Checking Account	\$51,524.58
Investments (Vanguard)	\$5,001.00

*Respectfully submitted, Jonathan Gibson, Treasurer*  
20 January, 2016

### SSCM 2017 Providence

Mark your calendars: 20–23 April 2017!

The Society for Seventeenth-Century Music will hold its Twenty-Fifth Annual Conference from Thursday through Sunday, 20–23 April 2017, at Providence College in Providence, RI. The call for papers will be announced at the forthcoming business meeting in Miami and will be publicized through the normal channels immediately thereafter. The deadline for proposals will be 1 October 2016. The program committee consists of Tim Carter (chair), Rebekah Ahrendt, Drew Davies, and Sarah Williams. Local arrangements are in the hands of Catherine Gordon.

We much look forward to creating an exciting silver-anniversary event.

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## Seventeenth-Century Music Membership Meeting continued . . .

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1. Those behind on dues (for 2015) can still make their contribution; members may renew online (with payment by credit card) or by postal mail (with payment by check).
2. Contributions to the SSCM travel grant fund support those who might not otherwise be able to attend the meetings. The treasurer alerted the membership to a matching-funds campaign created through a generous anonymous donation of \$1,500. \$725 have already been donated, but the treasurer emphasized the benefits of bringing that up to the amount available through the anonymous donor for matching funds. He reiterated, however, that anyone can donate to any area of support.

Silbiger extended his thanks to Gibson and continued to urge donations to support travel awards. He also recognized past-President Stewart Carter for initiating these efforts.

### Report of the American Heinrich Schütz Society (Gregory Johnston)

Gregory Johnston reported that the 2015 Schütz-Festival was held in Dresden, October 1–4. Mary Frandsen, who attended and gave a paper at the symposium, will write a report on the events for the SSCM's Newsletter. She also presented a report at IHSS Membership meeting on the activities of the AHSS and on the SSCM in general. Johnston also mentioned forthcoming Schütz-Feste for the IHSS: The Hague (15–18 September 2016); Marburg (22–25 September 2017), and possibly in Karlsruhe (2018). He also noted that steps are being taken by the IHH executive to make all issues of the *Schütz-Jahrbuch* available online.

### Report of the Editor of the JSCM (Kelley Harness)

Kelley Harness announced that the journal is doing well, and that issues will be coming out regularly in the next few months. Submissions levels are good and varied, insuring the continued health of the journal. She described changes to the new layout and updates that appear in vol. 17. She commented on the visits to the site, and noted the public seems to be looking at the journal. Chris Borgmeyer sent the traffic report, informing us of the visits for 2014–15—these are up 5,000 visits compared to last year, not yet counting visits for November and December 2015. Harness's term as editor ends in April, and she will be succeeded by Lois Rosow. They are working on finding reviews editors and on adjusting the appearance of the journal. Rosow looks forward to vols. 22 and 23 and to getting started officially in April. Harness also reported on the editorial board meeting, extending sincere thanks to Beth Glixon, who steps down as Review Editor in April, and to Mary Paquette-Abt for her work on coding the journal contents for online publication. She also thanked all those who have consented in the past to providing peer review of article submissions.

Silbiger thanked Harness for her years devoted to editing the JSCM and the excellent work she has done.

### Report from the Editor of the WLSCM (Janette Tilley)

Visits to the WLSCM site have increased 25% in the last 6 months. More people are staying longer on the site as well. Janette Tilley noted that, previously, 95% of the visits were on desktops, which number is now down to 85%. She rebuilt the website over the summer, making it now completely viewable on smart phones and tablets. New additions to the site include the Monument Series 2,

containing ca. 250 pieces of Italian instrumental pieces composed between 1600 and 1610. Niels Martin Jensen has been doing the editing, and Tilley extended thanks to Jeffrey Kurtzman for his assistance. She also commented on Kurtzman's performance notes.

Issues 29, 30, and 31 of WLSCM will consist of Italian, French, and German, respectively, and are coming soon to the WLSCM website. Tilley thanked Kimberly Beck for her contributions to the site. She noted that they have been working on publishing performance parts. She concluded by inviting assistance and contributions to the Library.

Silbiger thanked Tilley for her efforts, and mentioned moreover that Cypess has started an SSCM Facebook page. He encouraged the membership to use the Facebook page for posting relevant information about conferences, performances, etc. To date, 473 people have friended/liked the SSCM, which suggests a growing interest in the SSCM's activities beyond the membership itself.

### Report from the Editor of the SSCM Newsletter (Alexander Dean)

Alexander Dean stated that the next newsletter will appear on heavier, more durable paper. He hopes to publish and mail it by the spring, and reminded the membership that January 15 is the deadline for submissions. With regard to the newsletter archive, the proposal was made to make these available as scans. Roger Freitas and Lois Rosow said that most are already available electronically. The archive of newsletters is done up to 2010, and the rest is a matter of assembling them now and making them available.

Silbiger addressed the question of whether to change to an all-electronic format for the newsletters or not. He suggested that we make the recent issues available online only for the members as well as the paper copies that are sent out.

### Report of the Grove Committee (Amanda Eubanks-Winkler)

Amanda Eubanks-Winkler commented on the ongoing donation from Oxford University Press in support of the SSCM's graduate student travel. The current committee will continue its work up to 2016.

Bruce Gustafson was pleased to mention that the area of seventeenth-century music studies is held up by Oxford Bibliographies as the model for other fields.

### Report from the SSCM Webmaster (Kimberlyn Montford)

The Webmaster was not able to be present and had nothing to report. With regard to the SSCM site, the President noted that approximately 12% of the visitors are now using mobile devices. Accordingly, the site has been updated and modified to accommodate that growing trend.

### Additional Reporting from the President

#### *Future Conferences*

The 2016 conference has already been mentioned in the Newsletter. David Dolata was not able to be present to discuss the conference further, but information will be forthcoming via the regular channels of communication.

2017: 20–23 April in Providence, RI. The Local Arrangements Coordinator will be Catherine Gordon-Seifert.

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## Donors in 2015

*The Society for Seventeenth-Century Music gratefully acknowledges the following individuals who have made donations to the various Society funds during 2015:*

### IRENE ALM MEMORIAL PRIZE FUND

Valeria De Lucca  
Ken Filiano  
Frederick Gable  
Christine Getz  
Kelley Harness  
Wendy Heller  
Michael Klaper  
Carol Marsh  
Catherine Moore-Broatman  
Colleen Reardon  
Darwin F. Scott  
Amanda Eubanks Winkler

### GENERAL FUND

Roger Freitas  
Jonathan Gibson

### TRAVEL GRANT FUND

anonymous donor  
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Antonia Banducci  
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Jonathan Gibson  
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Lois Rosow  
Steven Saunders  
Anne Schoebelen  
Alexander Silbiger  
Amanda Eubanks Winkler

### JOURNAL OF SEVENTEENTH-CENTURY MUSIC FUND

anonymous donor  
Wendy Heller  
Carol Marsh  
Janet Pollack  
Anne Schoebelen  
Kerala Snyder

### WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC FUND

anonymous donor  
Janet Pollack

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## *Seventeenth-Century Music Membership Meeting continued . . .*

*continued from page 3*

**2018:** The location and dates are still undecided. Members are encouraged to consider hosting the conference at their institution. The president noted that the past meetings of the society were relatively evenly distributed throughout the country: seven each in the Northeast, the South and the Midwest (but only two so far on the west coast). He mentioned, too, the importance of having institutional support for anyone considering hosting a meeting, and invited interested parties to speak with him about the possibilities.

### **Irene Alm Memorial Prize**

Silbiger was pleased to present the winner of the Alm prize for 2015, Michael Bane, for his paper “The Art of Singing Well: Bertrand de Bacilly and Issues of Amateur Performance Practice in Seventeenth-Century France,” awarded at the Annual Meeting of the Society in Iowa City. Silbiger presented the prize to a round of applause.

### **New Business**

Silbiger mentioned proposed changes to the bylaws. There is little in the bylaws about the society’s committees, what they do, and what the terms are; these issues would be spelled out in greater detail for future reference. The proposed amendments will be communicated to the membership prior to the formal meeting in April and discussed at the meeting; there will then be a vote on the amendments through the electoral channels on the website.

The president, on behalf of the Governing Board, proposed a small increase in the dues from the current level of \$35 to a new level of \$40. This change would not go into effect until 2017.

The meeting concluded with members expressing thanks to the Governing Board.

*Minutes recorded by Gregory Johnston*

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# ARTIS MUSICAE PERITI

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**Rebekah Ahrendt** announces the launch of the international project “Signed, Sealed, and Undelivered: The Brienne Collection of the Museum voor Communicatie, The Hague.” Centered on a unique archive of undelivered letters dated between 1689 and 1707, the project has garnered worldwide media attention since its announcement in November 2015. More info and a selection of press at [www.brienne.org](http://www.brienne.org). Rebekah presented some of her work on the collection at the conferences “Music in Transition: Changing Styles and Approaches in the Mid-Baroque (1650–1710)” (Birmingham Conservatoire, UK) and “Les foyers artistiques à la fin du règne de Louis XIV (1682–1715): Musique et formes spectaculaires” (Château de Versailles, France).

**Ruta Bloomfield** performed Bach’s *Aria with Thirty Variations* (Goldberg) at four venues last fall. Her distinctive recording of this major work can be found at Amazon, iTunes, and cdbaby.com. She presents a lecture-recital at the upcoming conference of the Historical Keyboard Society of North America entitled “J. S. Bach’s *Aria with Thirty Variations*: Performance Decisions.”

**Don Fader** was awarded a year-long NEH fellowship for work on his book, *Italian Music in Louis XIV’s France: The Goûts-réunis, Noble Patronage Networks, and the Roots of the Musical Enlightenment (1653–1724)*.

**Roger Freitas** reports that his book, *Portrait of a Castrato*, has come out in Italian translation: *Vita di un castrato: Atto Melani tra politica, mecenatismo, e musica*, pref. Sara Mamone, trans. Anna Li Vigni, Studi culturali, supplemento no. 2 (Pisa: ETS, 2015).

**Margaret Murata** gave a paper on music and the Barberini family in June at the Palazzo Barberini in Rome, at a book presentation of *Le “giustificazioni” dell’Archivio Barberini. Inventario, vol. 1: Le giustificazioni dei cardinali*, edited by Luigi Cacciaglia (Vatican City, 2014); a review will appear in a future issue of *JSCM*. Two book chapters also appeared in a new Brepols music series of Historical Performance Practice: “Musical Encounters Public and Private” in the volume of essays co-edited with Dinko Fabris, *Passaggio in Italia. Music on the Grand Tour in the Seventeenth Century* and “The Score on the Shelf: Valuing the Anonymous and Unheard” in *The Musical Text as Ritual Object*, ed. Hendrik Schulze, both Turnhout, Brepols, 2015 (other SSCM authors in the *Passaggio* book are Beth Glixon, Wendy Heller, John Hill, Hendrik Schulze, and Louise Stein). She became Professor Emerita at UC Irvine in July 2015.

**Sara Pecknold** was interviewed by BBC Radio Three for the Composer of the Week series on Barbara Strozzi, which will air March 7–11. In preparation for the program, Luke Whitlock consulted with Ellen Rosand and Beth Glixon as well.

**Steven Plank** celebrated 25 years of directing the Collegium Musicum of Oberlin College on November 7, 2015, with a reunion and concert featuring Alessandro Striggio’s 40-voice motet, “*Ecce beatam lucem*.” Plank won the Thomas Binkley Award from Early Music America for his work with the Collegium in 2009.

**Graham Sadler** has published the following items relating to seventeenth-century music: “The Inner String Parts in The Operas of Lully: Authorship, Function and Evolution,” in *L’orchestre à cordes sous Louis XIV: instruments, répertoires et singularités*, ed. Florence Gétreau and Jean Duron (Paris: Éditions Vrin, 2015), 219–40; “La Bibliothèque musicale du Dr Charles Burney,” in *Collectionner la musique: érudits collectionneurs*, ed. Denis Herlin, Catherine Massip and Valérie de Wispelaere (Turnhout: Brepols, 2015), 99–115; and “The Italian Roots of Marc-Antoine Charpentier’s Chromatic Harmony” [with Shirley Thompson], in *Europäische Musiker in Venedig, Rom und Neapel 1650–1750 / Les musiciens européens à Venise, Rome et Naples 1650–1750 / Musicisti europei a Venezia, Roma e Napoli 1650–1750*, ed. Anne-Madeleine Goulet and Gesa zur Nieden (Kassel: Bärenreiter, 2015), 546–70.

**Shirley Thompson** has published “‘La seule diversité en fait toute la perfection’: Charpentier and the Evolution of the French String Orchestra,” in *L’orchestre à cordes sous Louis XIV: instruments, répertoires et singularités*, ed. Florence Gétreau and Jean Duron (Paris: Éditions Vrin, 2015), 241–61; and, as co-author with Graham Sadler, “The Italian Roots of Marc-Antoine Charpentier’s Harmonic Idiom,” in Anne-Madeleine Goulet and Gesa zur Nieden (eds), *Europäische Musiker in Venedig, Rom und Neapel 1650–1750 / Les musiciens européens à Venise, Rome et Naples 1650–1750 / Musicisti europei a Venezia, Roma e Napoli 1650–1750*, ed. Anne-Madeleine Goulet and Gesa zur Nieden (Kassel: Bärenreiter, 2015), 546–70.

**Sarah F. Williams** announces the publication of her book, *Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* (Ashgate, 2015).



Stephen Plank conducts a reunion of the Collegium Musicum of Oberlin College.

# The Modern Sound of Early Music: MAfestival Brugge

*The work of a scholar can be solitary. Fortunately, the work of a music scholar offers ample opportunity to break out of the study and venture into the world. Just such an opportunity is my role as a freelance dramaturge to MAfestival Brugge, a wonderful early music festival in Belgium.*

*From Musica Antiqua to MAfestival*

Every summer, the historical city of Bruges becomes the setting for one of the most renowned early music festivals in Europe. Founded in 1963, it was known as “Festival of Flanders Bruges,” then “Musica Antiqua,” before being renamed “MAfestival Brugge” in 2008. Since its inception, it has played a crucial role in the dissemination and regeneration of historically informed performance. At the heart of the festival is a ten-day concert program in venues all over the city, from the many churches to the new Concertgebouw, famous for its remarkable architecture and acoustics. In addition, there are regular exhibitions for instrument builders and musicians, as well as the annual International Competition Musica Antiqua, which has launched the career of many a star in the early music firmament.

Since 2008, MAfestival Brugge has undergone a considerable update under the direction of Tomas Bisschop. More than ever, it functions as a laboratory for early music by investing in innovation, budding talent, and artistic adventure. The baroque remains its core business: every year, a bounteous program of seventeenth- and early eighteenth-century music unearths hidden gems and breathes new life into the canon. At the same time, the festival takes a broad perspective on early music, by supporting projects that cut across history. Confrontations between early and contemporary repertoires, and cross-fertilizations between baroque music, folk, jazz, and other genres and disciplines are no exception.

The adventurous line-up is always grounded in an underlying theme. Since 2013, I have had the honour of assisting the director in the development and communication of those themes. We are generally drawn to literary or cultural landmarks with musical potential, such as Ovid’s *Metamorphoses*, which inspired the 2014 festival. Our initial ideas are developed in a concept document that guides our discus-

sions with musicians and ensembles. In the months (often years) leading up to a festival, this thematic repository is continuously expanded and transformed, until all the pieces of the jigsaw fall into place. Our goal is to tell musical stories in which each concert plays a vital part; stories that invite the audience to look beyond individual works and reflect on broader issues with modern-day relevance. A brisk account of MAfestival 2015 will illustrate this approach.

*31.07–09.08.2015: Omnia Vanitas*

Last summer, MAfestival Brugge examined the concept of *vanitas* and its two meanings: “vanity” and “transience.” The dramaturgical appeal of this baroque trope still resonates today. In this so-called “selfie era,” escapism, hedonism, and narcissism seem omnipresent. We live much longer than before, and plastic surgery promises us eternal beauty, as if we were characters in Lucas Cranach’s *Fountain of Youth*. All of our heart’s desires are a mere mouse click away, and we stride through the virtual palace of social media like miniature Sun Kings. Death seems more remote from us than ever. No wonder we are all the more perplexed by it. *In extremis*, modern humans hardly differ from their ancestors: in the face of death, we still seek guidance and comfort in rituals, art, and music.

MAfestival 2015 explored diverse musical expressions of *vanitas*. Several concerts investigated the supposed vanity of virtuosity and ornamentation. To give but two examples, the Belgian orchestra B’Rock performed concertos and sacred solo motets by Vivaldi, and Béatrice Martin played lavish harpsichord music from the court of Louis XIV. Other projects paid tribute to various musical traditions that have assisted humankind in its struggle with mortality. For instance, Daniel Reuss’s Cappella Amsterdam sang a bespoke program of requiem music, from Brumel’s *Dies irae* to Ligeti’s ethereal *Lux aeterna*; Stile Antico revived its *Media Vita* program around Sheppard’s eponymous motet; and many *tombeaux* and other musical epitaphs passed in review.

Vanity and transience are two sides of the same coin, as became clear on several occasions. One of those events was an assured performance of Handel’s *Il trionfo*

*del tempo e del disinganno* by John Butt’s Dunedin Consort. Another was an outstanding concert by Vox Luminis, a Belgian ensemble worth discovering. This vocal and instrumental formation, founded by the bass Lionel Meunier, is making a name for itself by virtue of its clear sound and expressive approach. At St. Jacob’s Church the musicians gave a powerful reading of early Roman oratorios, including Carissimi’s *Vanitas vanitatum* and Kaspar Förster’s composition of the same name. Both of these works echo the ominous warning from Ecclesiastes: “Vanitas vanitatum, omnia vanitas.” In other words: refrain from the pursuit of worldly honours, material luxury, or physical pleasure, for everything is transient and even emperors turn to dust. With its heartfelt rendition, Vox Luminis effortlessly bridged the gap between seventeenth-century Rome and twenty-first-century Bruges, leaving the audience enchanted.

The annual excursion to the picturesque village of Lissewege offered three concerts inspired by the grotesque iconography of the *danse macabre*. First, François Lazarevitch and his ensemble Les Musiciens de Saint-Julien filled the Ter Doest Abbey barn with early polyphonic *danseries* for flute, bagpipe, shawm, and other instruments frequently featured in early depictions of the Dance of Death. Second stop: the church of Lissewege, where soprano Anne Magouët, jazz guitarist David Chevallier, and lute player Bruno Helstroffer reinvented Dowland’s lute songs in ways both subtle and radical at the same time. Skip Sempé and Capriccio Stravagante concluded the day with a selection of effervescent dances from Michael Praetorius’s collection *Terpsichore*.

Two extraordinary projects embodied different ways in which MAfestival Brugge looks for novelty in history. First, I should mention the most daring endeavour of the past edition: a contemporary evocation of the French *tenebrae* tradition, centred around Michel-Richard de Lalande’s *Miserere*. The mastermind behind it was cellist Benjamin Glorieux, whose variable collective Aton’ & Armide joined forces with the versatile soprano Lore Binon and an ensemble of nuns from Bruges, gathered especially for the occasion. On stage, Binon confidently whirled her way

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Benjamin Glorieux performs with his ensemble Aton' & Armide at MAfestival Brugge. Image © Frederik Sadones.

*continued from previous page* through de Lalande's florid solo passages, accompanied by Glorieux on cello and electronics. The nuns responded in touching unison, as they gradually progressed from the entrance to the sacristy of St. Anne's church. This spatial and aural rapprochement between dazzling vocal mastery and its fragile echoes highlighted the artlessness and exuberance inherent in de Lalande's score. The fact that the sisters still engage with the *Miserere* on a regular, liturgical basis imbued this adaptation with a paradoxical authenticity. De Lalande's work was supplemented with Alexander Knaifel's *Lamento* for solo cello, Vaet's *Miserere Mei*, Sweelinck's canon *Vanitas vanitatum*, and the final lament from Carissimi's *Jephte*—all arranged for different configurations of five cellos, electronics, and (often violent) percussion. Always interesting to eavesdrop on a buzzing audience after such thought-provoking experiments . . .

The final concert of the festival entailed a very different reinvention of the past. It brought the French group Ensemble Correspondances back to Bruges, one year after their memorable performance of Charpentier's *Litanies de la Vierge*. This time, they presented their latest Harmonia Mundi sensation: a musical reconstruction of the legendary *Ballet royal de la nuit*. With this spectacular *ballet de court*,

Mazarin in 1653 launched Louis XIV onto the theatrical and political stage. After a long series of nocturnal scenes, the fifteen-year-old king made an awe-inspiring entrance as the Sun—leaving no doubt as to his royal authority. The dances of the *Ballet royal de la nuit* survive in skeletal form, and the vocal *récits* were printed in Jean

de Cambefort's *Second livre d'airs à quatre parties*. Conductor Sébastien Daucé spent three years reconstructing the score. His is the first large-scale attempt to bring this mythical *divertissement* back to life. No effort was spared in the process: all string players were given shortened bows; musicians switched between instruments; and the singers faced a Herculean challenge. The result was a respectful yet highly innovative recreation of a theatrical monument from the past: dazzling in all possible respects. If all goes well, this *Ballet royal de la nuit* will tour again in a highly anticipated staged version.

Throughout last year's MAfestival, the audience's engagement with the overarching theme was tangible. Several activities contributed to a stimulating atmosphere of debate and reflection. For instance, in the run-up to the festival, we presented a number of short "Vanitas" items on the classical radio station KLARA. As in previous years, the audience was also invited to a festival lecture, and all evening concerts were preceded by artist interviews. It is encouraging to observe how an underlying narrative allows listeners to make sense of the most diverse projects—even quite challenging ones that might be less appealing in isolation.

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Karen Willems performs with Aton' & Armide at MAfestival Brugge. Image © Frederik Sadones.



## *The Modern Sound of Early Music continued . . .*

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05–14.08.2016—*In Praise of Folly*  
 MAfestival 2016 will be dedicated to Erasmus' *In Praise of Folly*. We were reminded of this satirical treatise after the terrorist attacks on *Charlie Hebdo* in January 2015. Little did we know that our theme would become almost unbearably topical in the mad year that was to ensue. Today, *In Praise of Folly* is more relevant than ever. During the festival, we will examine all kinds of musical madness and folly. Humor, parody, and satire will rub shoulders with various examples of madness in music—from Elizabethan melancholy to Bedlam mad songs; from Hildegard von

Bingen's mystical ecstasy to the inebriated recklessness of Handel's *Belshazzar*. The full programme can be found on [www.mafestival.be](http://www.mafestival.be) from 7 March onwards.

The goddess of Folly, who sings her own praise in Erasmus's masterwork, is none too fond of scholars. According to her, they spend their nights working and take the life out of every party. On this point, I will have to disagree with her, for I would be honoured to welcome you all to our party in Bruges next summer.

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Ensemble Correspondances performs at MAfestival Brugge.  
 Image © Frederik Sadones.



Ensemble Correspondances at MAfestival Brugge. Image © Frederik Sadones.

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# The Forty-Sixth International Heinrich Schütz Festival in Dresden, 1–4 October 2015

In October 2015, the International Schütz Festival returned to Dresden, the locus of Schütz's musical activity for many decades. The participants were once again welcomed by the architectural wonders of Dresden, including some that had been completed since the previous meeting in this "Florence on the Elbe." The composer's beautiful residence on the Neumarkt has now been rebuilt, and features a richly decorated oriel window; the building is now home to a hotel and tapas bar (!). Close by is the electoral palace, which is also nearing completion; the interior court is once again covered with the elaborate blue-grey *sgraffito* that clothed the entire complex at the time of Schütz, and the interior of the court chapel has also been partially completed. Also nearby are the imposing Frauenkirche, completed in 2005, and the Zwinger palace with its many museums. This year International Schütz Society (ISG) was fortunate to be able to convene in a large vaulted hall in yet another of these historic reconstructions, the court chancellery, located across the street from the electoral palace. The chancellery, which was completed in 1999, now houses the "Haus der Kathedrale," the administrative offices and meeting facilities of the Catholic diocese of Dresden-Meißen. Many thanks must go to the diocese for hosting the Society, and to local arrangements chair Gerhard Poppe for facilitating the use of this splendid venue, and for attending to the myriad organizational details related to the symposium.

On Thursday afternoon, the festival began with a keynote address by Konrad Küster (University of Freiburg) entitled "Musical Iconoclasm? Saxony and the Lutheran Partner Lands at the End of the 16<sup>th</sup> Century." Dr. Küster pointed to the well-known anthologies of Erhard Bodenschatz as representatives of a trend in the late sixteenth and early seventeenth centuries in which Lutherans moved away from the music of the early Reformers (Walter, Rhau, and others) towards a more interfaith repertoire in Latin, much of which was composed by Italians. Following the keynote address, participants were invited to tour the city with historian Albrecht Hoch.

In the opening performance that evening, the theme of interconfessionality in music was once again in evidence in the concert presented by Cappella Augustana, an ensemble of vocal and instrumental soloists led by Matteo Messori. The program included music of Schütz and his Italian successors, Vincenzo Albrici and Giuseppe Peranda, and contrasted Latin sacred concerti from Schütz's *Symphoniae sacrae* I (1629) and *Kleine geistliche Konzerte* II (1639) with later works by Albrici and Peranda, composed for Elector Johann Georg II in the 1660s and 1670s. The performance took place in the chapel of the electoral castle, the space in which many of these works were first heard. The reconstruction of the chapel is ongoing, and the space now features the elaborate ceiling vaulting, massive columns, and side balconies visible in David Conrad's famous seventeenth-century engraving of the chapel.

Friday morning opened with a workshop at the Saxon State and University Library (SLUB), dedicated to the theme "Beautiful Italian Musical Artworks on German Soil: Musical Transfer and Confessionality in the 17<sup>th</sup> century" and hosted by Dr. Peter Wollny

(Bach-Archiv Leipzig) and Dr. Karl-Wilhelm Geck (SLUB). The workshop featured the library's rare prints of the music of Heinrich Schütz and his contemporaries, including editions of Schütz's *Psalmen Davids* (1619), *Kleine geistliche Konzerte* II (1639), and the earlier and later versions of the *Becker Psalter* (1628 and 1661). Of particular interest were court diaries copied during the reign of Johann Georg II, showing service orders with specific musical compositions by Schütz's successors, as well as Johann Rosenmüller's second volume of *Kern-Sprüche* (1653): Dr. Wollny demonstrated to the participants that the Rosenmüller edition was printed in part using Schütz's own paper with his private watermark, which the participants were able to examine with the aid of a portable lightbox. Another option for participants on Friday morning was a special tour of the "Green Vault" in the electoral palace, with art historian Regina-Jutta Ponizil, who focused on the theme "The Secular Treasure Chamber through the Prism of the Reformation."

The scholarly symposium, which was organized around the topic "Composed Images: Propaganda of the Faith between Luther and Schütz," then began on Friday afternoon. In the first paper, "Extending the Word: Images and Materiality in 17<sup>th</sup>-century Lutheran Churches," Martin Wangsgaard Jürgensen (University of Copenhagen) drew connections between Danish sermons of the early seventeenth century and the interior designs of several churches. He was followed by Johann Anselm Steiger (University of Hamburg), who spoke on "Word-Image-Bible: The Title-Page Engraving of the Luther Bible Published by Stern in Lüneburg, 1650." Prof. Steiger interpreted the various theological messages communicated through the interplay of media in this complex engraving, which he demonstrated had been borrowed from a Catholic source.

After a break, the afternoon continued with the ISG business meeting, during which the society bid a sad farewell to Sieglinde Fröhlich, who is retiring as the executive director of the ISG after more than fifty years of service. ISG president Walter Werbeck announced that Frau Fröhlich had been made an honorary member of the society, and presented her with flowers and a facsimile of the autograph score of Wagner's *Tristan und Isolde*. This was followed by an extended standing ovation and tributes from the chairs of the various sections of the society. Frau Fröhlich will be succeeded by Christoph Schluckwerder, general manager of the Kassel Music Festival, who will assume the duties associated with organizing the Schütz festivals, and by Gerhard Aumüller, who will edit some issues of *Acta Sagittariana*, the society's newsletter. In further developments, Prof. Werbeck announced his own intention to stand down as editor of the *Schütz-Jahrbuch* in 2016; he will be succeeded by Jürgen Heidrich (University of Münster). Also, Eva Linfield and Friedhelm Krummacher will stand down from the journal's editorial board, and Werner Breig will stand down from the ISG executive committee. Prof. Werbeck also announced that issues of the *Schütz-Jahrbuch* will soon be available online. At the end of the meeting, an election was held for the officers of the society and members of the editorial board. The following were

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elected: Walter Werbeck (president), Jutta Schmoll-Barthel (vice-president), Konrad Küster (treasurer), and Manfred Cordes (secretary); Gerhard Aumüller, Friederike Böcher, Jürgen Heidrich, Roderich Kreile, Arno Paduch, Christian Skobovsky, and Barbara Wiermann (members of the advisory board). The next meetings of the ISG will take place in the Hague (2016), Marburg (2017), and Karlsruhe (2018).

Friday evening, participants enjoyed a concert in the Dreikönigskirche entitled “Sounds of Power: Frederick, Duke of Saxony.” The program, performed by the Sächsisches Vocalensemble and Instrumenta Musica and led by Matthias Jung, featured Josquin’s mass “Hercules Dux Ferrariae” in the version found in one of the Jena choirbooks, in which the text of the tenor has been altered from “Hercules Dux Ferrariae” to “Fridericus Dux Saxoniae.” Interspersed between the mass movements were seldom-heard psalm motets by Johann Burgstaller, Lucas Bergholz, Thomas Stoltzer, Valentin Rab, and Johann Reusch.

To open the Saturday morning session of the colloquium, Matthias Herrmann (Hochschule für Musik “Karl Maria von Weber,” Dresden) traced the history of the reconstruction of the chapel in the Dresden electoral palace, and gave an outlook for future. Dr. Herrmann then turned the podium over to Christa Maria Richter, who gave a brief presentation on the Dresden *Amtsbücher*—two important volumes, rediscovered in 2008, in which the Dresden court preachers recorded details of church services, baptisms, weddings (such as that of composer Christoph Bernhard), and other events that took place in the chapel. Ms. Richter will collate and edit the musical and liturgical information from the volumes, with support from the Permanent Conference on Middle German Baroque Music. Next, Stephen Rose (Royal Holloway, University of London) discussed “Italian Songs as Moral Propaganda in Thuringian Schools, 1570–1600,” and examined both the Lutheran transformation of Italian ballettos, madrigals, and canzonas into German sacred songs for school use as well as the ongoing Lutheran concerns about such songs. Bettina Varwig (King’s College London) followed with a paper on “Image and Drama in Schütz’s Christmas History” in which she addressed the familiar metaphor of *Bildlichkeit* (imagery) in Schütz’s music. She argued that the metaphor actually conceals some of what is specifically musical about this sonic representation of the biblical narrative, and went on to sketch the possibility of reconstructing a more historically grounded conception of *Bildlichkeit* in this repertoire by engaging more thoroughly with the ambivalent relationship of

seventeenth-century Lutheran thought to issues of visuality and sensual experience. As an alternative to the paper session, a special tour through the Mathematic-Physical Salon in the Zwinger palace was also available.

After the lunch break, Mary Frandsen (University of Notre Dame) considered “Sensual Engagement with the Crucified in Lutheran Passion Music of the 17<sup>th</sup> century,” and examined Samuel Capricornus’s affective musical response to the “Ad latus” (“To the Side”) portion of the *Rhythmica oratio* of Arnulf of Louvain. To close the symposium, Christoph Hust (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy,” Leipzig) presented a stimulating exploration of the function of “Music as Hieroglyph and Symbol: Diagrams of the *Ordnung* by Robert Fludd and Athanasius Kircher.”

On Saturday evening, the boys and young men of the historic Dresden Kreuzchor presented a program entitled “Musical Cosmos” in the Kreuzkirche on the Altmarkt, accompanied by the instrumentalists of Capella Sagittariana Dresden and conducted by Kreuzkantor Roderich Kreile. The rich and sonorous program featured polychoral works by Schütz, Johann Hermann Schein, Hieronymus Praetorius, and Seth Calvisius. Refugees from Syria and other war zones had been invited to attend, and were welcomed in German, English, and Arabic before the concert began.

Each Schütz festival also includes a choir project in which participants prepare music for performance during the Sunday morning church service. This year’s project was led by Matthias Grünert, Kantor of the Frauenkirche, who prepared two motets from Schütz’s *Geistliche Chormusik* of 1648 as well as Bach’s cantata BWV 10. The participants, together with vocal soloists and the Ensemble Frauenkirche, performed in the morning worship service in the Frauenkirche, as well as in an afternoon concert (with sermon) in the same church. That evening in the Annenkirche, the Rheinische Kantorei and Kleine Konzert, led by Hermann Max, brought the festival to a close with a concert entitled “Pictures in Sound.” The program featured sacred and secular works by Schütz, Banchieri, Anton Colander, Monteverdi, Schein, and others, and the performances were accompanied by projections of works of art. All in all, a very fitting conclusion to this stimulating and satisfying series of events.

*By Mary E. Frandsen  
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