

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 29, No. 2, Spring 2020

The 17th Century at AMS 2019, Boston

Boston is a city with a longstanding and strong musical tradition that, indeed, caters to all musical tastes. It is the home of the world-renowned Boston Symphony Orchestra, the Handel and Haydn Society, the Boston Camerata, and the Boston Early Music Festival, to name but a few. When having a peek at the Early Music performances held in a typical week in Boston, one has to deal with an *embarras de choix*—also thanks to the superb schools of music. In short, Boston was a stimulating city for the 2019 annual meeting of the American Musicological Society, held October 31 to November 3 at the Westin Waterfront Hotel.

John Romey led off the bouquet of seventeenth-century papers with a presentation on the popular parody chansons by the magistrate Philippe-Emmanuel de Coulanges. Coulanges's chansons represent reactions to spectacles, such as to Jean-Baptiste Lully's *Alceste, ou le triomphe d'Alcide* (1674), which infused the

public sphere and cultivated literary identities. On Thursday evening, in a panel sponsored by the Ibero-American Music Study Group, Felipe Ledesma-Núñez explored Andean musical culture by focusing on source material that is generally considered inaudible. Legal and notarial documents from Quito and Lima, ranging from sorcery and idolatry lawsuits to manuals, served as case studies in Ledesma-Núñez's talk.

Friday morning's paper "The Scribe as Editor" by Ární Ingólfsson offered an investigation into two customized manuscript copies of an Icelandic Lutheran missal/hymnal (titled *Graduale*) first printed in 1594. The scribes acted as editors of the *Graduale*; they added or omitted texts and music and, by doing so, either reacted to reforms on the continent or conformed to local practice. Barbara Eichner's contribution to the panel "Disabilities" gave insight into the life of early modern nuns and monks whose ability to

meet the core obligations of monastic life, the performance of the liturgy, was called into question by contemporaries. For instance, Eichner examined how the applicants' aptitude to join a cloister was scrutinized. In a Friday afternoon session devoted to "Harmony and Discord in Early Modern Germany," Alexander Fisher focused on compositions by the court organist Heinrich Pfendner, who was active in Würzburg during the reign of Bishop Julius Echter von Mespelbrunn (r. 1573–1617) and his immediate successors. At the beginning of the Thirty Years' War, Würzburg was reclaimed for Catholicism, yet it was a land with significant Protestant penetration. Pfendner's music and Würzburg's soundscape, in general, reflected the process of recatholicization propelled by Echter. Gregory Johnston showed how Heinrich Schütz's printed works in partbook format were carefully laid out in order to enable a spatial quality

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Web Library Announces New Publications

The Web Library of Seventeenth-Century Music (ISSN 2330-2429) is pleased to announce two new editions in its open-access collection of peer-reviewed scores.

- **Monuments of Seventeenth-Century Music, Volume 2: Italian Instrumental Music** now includes eight compositions by Giovanni Maria Bononcini (1642–78), edited by Thomas D. Dunn. Included are six sonatas for two violins and continuo from his op. 6 collection *Sonate da chiesa a due violini* (Venice, 1672) and two pieces for two violins, violone, and continuo from the op. 9 *Trattenimenti musicali a tre, & a quattro stromenti* (Bologna, 1675).
- **WLSCM No. 35** is an edition of François Martin's *Pièces de guitairre, à battre et à pinser* (Paris, 1663), edited by Michael A. Bane. The edition presents the two suites for baroque guitar in tablature along with a transcription at pitch on the grand staff.

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 on a continual basis 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. Submissions are welcome at any time. Further details about submissions may be found at www.sscm-wlscm.org or by writing to info@sscm-wlscm.org.

Janette Tilley
Editor, WLSCM

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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:

Esther Criscuola de Laix

A-R Editions

1600 Aspen Commons, Suite 100

Middleton, WI 53562

Phone: (608) 203-2567

Fax: (608) 831-8200

esther.delaix@areditions.com

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Donna Gorman, Frannie Lyons,
and Lance Ottman

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

Governing Board (2018–2019)

Roger Freitas, president

University of Rochester

rfreitas@esm.rochester.edu

Gregory Barnett, vice president

Rice University

gbarnett@rice.edu

Anita Hardeman, treasurer

Western Illinois University

a-hardeman@wiu.edu

Virginia Lamothe, secretary

Belmont University

virginia.lamothe@belmont.edu

Mary Frandsen, chair, American

Heinrich Schütz Society

University of Notre Dame

Mary.E.Frandsen.3@nd.edu

Roseen Giles, member-at-large

Duke University

roseen.giles@duke.edu

Honorary Members

Stephen Bonta†

Tim Carter

Bruce Gustafson

Barbara Russano Hanning

Jeffrey Kurtzman

Alfred Mann†

Carol G. Marsh

Margaret Murata

Lois Rosow

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Alexander Silbiger

Kerala Snyder

President's Message

Welcome to 2020! If that number does not technically signal a new decade, it still feels like a moment of new beginnings and bright potential. In fact, I believe our Society is well positioned for this moment, with our rich annual meetings, innovative publications, generally healthy finances, and renewed focus on the future. Of course, that future is wholly dependent on our members, and so I encourage everyone to renew their memberships and even consider an additional donation to support our work.

I trust you share my excitement that the 2020 annual conference—April 16–19—will be hosted by the Music Department of Case Western Reserve University in partnership with the Cleveland Museum of Art. The Program Committee—Ayana Smith, chair, with David Schulenberg, Stacey Jocoy, and Don Fader—has constructed a fascinating program, now available on the website (and in this issue), while conference organizer Peter Bennett has been working hard to get everything ready. The setting—Cleveland's University Circle—could hardly be more appealing: surrounded by historic buildings (including Severance Hall) and beautiful landscapes, the museum itself will be the site of all our sessions, with the conference hotel but a short walk away. This year, in an effort to make the meeting more accessible, the Board has instituted a reduced registration fee for those earning less than \$35,000 per year. Early registration pricing continues through March 16, and I very much hope to see everyone at the conference. *[Edited to add:* The meeting has been canceled on account of coronavirus concerns.]

In Boston I announced our newly elected officers: Christine Getz, president (2021–23; president-elect, 2020–21); Sarah Williams, member at large (2020–22); and Derek Stauff, representative to the



Roger Freitas

American Heinrich Schütz Society (2020–22). All will officially join the Board on the last day of the spring meeting. I look forward to working with them.

In Boston I also revealed that the Board has launched a campaign to establish an endowment for the Society. Dubbed “SSCM 30” for its coincidence with our upcoming anniversary, the campaign will support specifically our efforts to nurture younger and less established SSCM members. In practical terms, that means we aim to fund the Travel Grants and Irene Alm Prize not from annual giving, as we do now, but from the more stable proceeds of an endowment. The Board and I feel such an effort is important for securing the future of the Society. The campaign is currently in a (rather) silent phase, as the Campaign Committee explores our fundraising potential. We will formally open the campaign—and announce its goal and timeline—at the spring meeting in Cleveland. Again, I hope to see you there!

Roger Freitas

A Note from the Editor-in-Chief of *JSCM*

Jeffrey Kurtzman and Anne Schnobelen, the authors of volume 2 in the *JSCM Instrumenta* series, have begun a major expansion of that volume to encompass motet collections without specifically liturgical content. (The volume already covered motet prints containing one or more liturgical compositions.) To that end, the word “motets” has been added to

the volume title: *A Catalogue of Motets, Mass, Office, and Holy Week Music Printed in Italy: 1516–1770*. This expansion will be a gradual process, with batches of new files uploaded from time to time.

Lois Rosow

Editor, *Journal of Seventeenth-Century Music*

Historical Reflections, 2015–17

by Alexander Silbiger
President of SSCM, 2015–17

The Society for Seventeenth-Century Music has played a vital role in my scholarly life these last two decades. It has greatly facilitated collegial networking and brought me an ever-widening circle of professional friends, not rarely turning into close personal friendships. Throughout this period, I have tried to give something back to the organization by serving in several capacities, including sitting on many of its boards and committees and chairing numerous conference sessions.

Some years ago, after having resigned from a nearly ten-year stint as Editor-in-Chief of the Society's Web Library (WLSCM)—a most rewarding but exhausting job—I started thinking of how else I could still contribute to the Society. It suddenly occurred to me that one way I had never served SSCM was as its President! Tossing my name in the hat for the 2014 election was a daunting thought, especially when I considered that if elected, I would have reached the ripe old age of 82 by the end of my term. However, for better or worse, the world is full of even more senior people holding much more taxing offices, and after receiving strong encouragement from a former SSCM president, I boldly plunged in.

Fortunately, I had a soft landing. In part this was because my predecessor, Stew Carter, had left the Society in excellent shape. As SSCM progressed into the twenty-first century, it evolved from a small interest group to a formal organization with a much expanded international membership, several ambitious publication initiatives, and gradually solidifying procedures and traditions. During this time, we were also transitioning (along with the rest of the world) from paper-and-ink to electronic communication. All this required several adjustments along the way, and we did encounter a few of what at the time seemed major crises, eloquently described in the Historical Reflections by my predecessors. However, thanks to their skill and resolve, most of these crises had been overcome by the time it was my turn. One of Stew's several valuable contributions as President (which he was too mod-

est to mention—along with forging the connection with Oxford University Press that led to the Society's *New Grove* project) was to establish a relationship with a professional web design firm, Crooked River Design. Their dedicated services, often well beyond the call of duty, enhanced the functioning of our organization in many areas. It was my pleasure during the presidency to work closely with its principal, Chris Borgmeyer, and continue the process initiated by Stew to enhance the usefulness of our website as a comprehensive, timely, and accurate source of information and communication for our members and the outside world, and as an efficient and labor-saving aid for handling membership renewals, conference registrations, and charitable donations to its various funds.

I arrived near the end of the complex transition from a Governing Board whose entire membership was replaced every three years, with the resulting loss of "institutional memory," to a system of overlapping terms for the individual members. The new system, which at first appeared byzantine (I recall needing constantly to refer to the scheme drawn up by Lois Rosow, its chief architect), ended up working exceedingly well. It was my pleasure to introduce, at my final business meeting, a series of amendments to the Society's bylaws that concluded and affirmed the transition, all of which were unanimously accepted.

I was fortunate in being joined by a Board that for me was an absolute dream team, with Wendy Heller as vice president, Rebecca Cypess as Secretary, Jon Gibson as Treasurer, and Hendrik Schulze as Member-at-Large (the first to hold this newly established office); I could not imagine a more dedicated, supportive, and resourceful group of people to work with. During my second year, Gibson was succeeded by the equally accomplished Maria Purciello, and Schulze by Arne Spohr, who provided most valuable assistance with our newly created SSCM Archive (see below). The Board was further enhanced at that point by the addition of Colleen Reardon, who filled another recently created position: that of President-Elect.

Another area to which I turned my attention (badly needed, in my view) was, in

fact, that of the preservation of our institutional memory. One of the contributions of which I am most proud was the establishment of an online SSCM Archive, but, in order to keep these reflections within bounds, I will save for a future issue of this newsletter a description of what this Archive contains and why we need it.

The most fun, but also the most email-intensive, part of the job was overseeing the annual conferences. Here, too, I was lucky in being able to work with creative as well as detail-oriented Local Chairs. In spring 2016 we gathered in Coconut Grove, Florida, the oldest corner of Miami, with a charm hard to find elsewhere in that city. This was exciting, because I had lived very close to the conference venue during my pre-musicology days while doing research at the University of Miami Marine Lab. David Dolata was a pleasure to work with and did a fantastic job arranging for an ideal hotel, great meeting and banquet venues, and splendid concerts, all without breaking the Society's budget. Once again, thank you, David! In 2017 we convened in lovely downtown Providence, Rhode Island, where Cathy Gordon brought us to a marvelous hotel, thick with history, and arranged for some of the best conference breakfasts in memory as well as superb concerts, including one with the unforgettable Andreas Scholl. SSCM has a history of conferencing at such fascinating historic hotels, including in recent years San Antonio and Boulder, each with a unique character of its own!

The banquet in Providence marked the end of my presidential tenure, but not the end of my SSCM engagements. A plan was hatched that evening, spearheaded by Roseen Giles, to bring SSCM to Durham in 2019. It would be an appropriate site, because Duke has always had a comparatively large presence in the Society (currently with eight alumni and three faculty on its membership rolls). The university, its Music Department, and its Musical Instrument Collection were willing to provide sponsorship, and thus the Durham conference came to pass, in no small thanks to Roseen, assisted by Candace Bailey, Jacqueline Waeber, and myself—a kind of coda to my presidency. According to all reports, it was a perfect meeting!

COMMUNICATION

I was very surprised, and delighted, to read Chris Pettitt's review of the two Stradella oratorios performed recently in New York City ["Stradella in the City," this Newsletter, vol. 29, no. 1 (Fall 2019)]. It's true that by checking the dates of notary acts in Italy, I came to the conclusion that Stradella was born in 1639. Unfortunately, although such documents are "said" to be correct, even today, I was proven unwise to believe them. That is because a recently found document of Alessandro's baptism, which states the baby's birthdate, gives it as July 3, 1643. This means that the composer was murdered with three terrible incisions with a knife in his back when he was 38. Since the first notice of him as a composer was in 1667, it means that in fifteen years he composed more than 300 works, and these in all the vocal and instrumental genres of the time.

I know he is said to be a "womanizer," but the only woman with whom he can be positively associated was not a prostitute but a very wealthy girl from the Netherlands. This affair got written up in 1700 by

a couple of Frenchmen in the first history of music in that language and, although its details were not all correct, has been elaborated and believed by all. Some added "facts" have been inserted to his life in the seven nineteenth- and twentieth-century operas about him. Your review was so thorough and sincere I thought you would like to have these "facts" clarified.

I find the Stradella oratorios wonderful, best of all *San Giovanni Battista*, which is being edited for inclusion now in his *opera omnia*. We have already published *La Susanna*, but since *Ester* lacks several ritornellos called for in the score, we have decided to postpone its publication. But I agree that both stories are wonderful! Since I have no program notes from the performance, I wonder if it was made clear that Seicento oratorios could not have women singing, because the Catholic church forbade women to sing in sacred music, either liturgical or nonliturgical. However, the performances must have been wonderful, since those composed for Rome, for example, employed the most

marvelous castrati—and basses, too. Real staging, as such, was not part of the performances. And it should be clear that a composer had no role in the story or text of a work. He did want to know who was singing, so that, as Stradella has been known to ask, "he could have the music suit the voice." But we are not in the days of Puccini, for example, who discussed each word with his librettists!

In fact, it was the poet who, in his length of lines and in the form of the poetry, decided which words would be the recitative and which the arias, duets, etc., and also dictated the structure of these items. Hence it isn't correct to state that so-and-so wrote mainly AB arias, since it was the poet and not the composer who decided this.

But I realize I've said too much and so will stop! That's not easy for me to do when Stradella is the subject; forgive me. Thank you again for writing up "Stradella in the City."

Carolyn Gianturco,
Pisa, Italy

AMS 2019 in Boston continued . . .

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of music performance: for example, in the case of a partbook including multiple parts, the two performers are obliged to stand side by side. Johnston deduced from his findings a highly lateralized visual culture of the time, with males on the right, females on the left, congruent with the musical laterality of lower and higher voices. In the last paper of the session, Barbara Dietlinger examined the celebration for the centenary of the Reformation in Dresden in 1617. Dietlinger discussed the ritualistic character of music-making during the Dresden festivities that led to identity formation among the Saxon Lutherans without using forms of othering present in media like sermons and broadsheets. Friday afternoon offered a special treat in the form of an installation event honoring three seventeenth-century women active in music, fine art, and literature. Harpsichordist Vivian Sarah Montgomery and soprano Janet Youngdahl performed works by Barbara Strozzi. The session featured projections of paintings by Chiara Varotari and readings of texts by Sara Copia Sullam. Don Fader gave a presentation focusing on the emergence of

musical cosmopolitanism exemplified in the papers of Charles-Henri de Lorraine, prince de Vaudemont, governor of Milan (1698–1706). Fader's investigation presented a new picture of French influence in Italy and the Italian experience of French musicians, especially pertaining to Vaudemont, who commissioned libretti for the opera in Milan and who sponsored artistic exchange with Parisian musicians.

The Saturday morning panel "Reading Early Modern Books" offered a close-up and an unexpected turn in book history. David Rosen's close reading of Monteverdi's 1609 score of *Orfeo* shed new light on cross-references. Rosen argued that an ideal audience would have recognized a Petrarchan reference at the end of *Orfeo* by way of a madrigal by Giaches de Wert (from his ninth book of madrigals, 1588). Marica Tacconi's paper titled "Three Seventeenth-Century Venetian Songbooks: The Manuscripts, the Music, and Their Owners" did not deliver what was promised in the abstract. Rather, it surprised the audience with an unexpected finding: originally, Tacconi planned to investigate the owners of three seventeenth-century Venetian songbooks held at the Biblioteca

Nazionale Marciana of Venice (Mss. It. IV, 740; It. IV, 742; and It. IV, 743), dated around 1600–38, acquired by the library in 1916–17. However, one month before the annual meeting of the AMS, she discovered that these lavish, ornate, and beautiful presentation manuscripts, featuring a coat of arms of a prominent Venetian household, were fake. Her findings led her to the conclusion that the songbooks were fabricated in the early twentieth century. Surprisingly enough, since the library's acquisition, their originality never was questioned. Tacconi suggested that the counterfeits were produced with nefarious motivations in order to intentionally defraud the Biblioteca Nazionale Marciana. On Saturday afternoon, a session dedicated to spies and concealed labor included a presentation by Alana Mailes that offered new insight into the Anglo-Venetian intelligence networks of the early seventeenth century. Mailes explored thus far neglected source material that revealed the intelligence work of musician-spies, such as the composer Angelo Notari, who was secretly employed as a spy. Mailes's work showed that the transmission of music across

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Historical Reflections, 2017–19

by Colleen Reardon
President of SSCM, 2017–19

I had thought I was the first person to have the luxury of a year as president-elect before taking over the office of president, but I was wrong. Lex Silbiger was actually the first, although I find it difficult to believe that he needed a year of training as he was so completely assured in his job and gave me such excellent advice. Kudos to another former president, Lois Rosow, who instituted overlapping terms and the concept of president-elect. It made the experience of leading the Society so much easier.

My goals as president were straightforward: I wanted to keep the trains running on time (so to speak), to encourage members to support the Society beyond dues, and to find ways to make our operations more efficient. Offers to host conferences (and splendidly organized local arrangements) made the first goal easy to accom-

plish. On the second front, the financial reports made it clear that donations to the Society generally came from a small group of members; I wanted to drive home the fact that even the smallest contribution, when multiplied, helps us to continue doing what we do so well. The matching grant idea was not new (I stole the idea from public radio), but it did prove effective; our devoted membership rose to the challenge. In the following year, Bruce Gustafson and Margaret Murata stepped in to offer matching grants. I am certain that this enthusiasm will be channeled into the SSCM 30 campaign established by our current president, Roger Freitas.

Finally, the adoption of a nationwide bank for all our accounts was imperative. Previously, all new treasurers would either close down the accounts of the former treasurer and open up new accounts at a financial institution more convenient to them (which meant an interim period during which no banking was possible as

funds were transferred and possible confusion as to what bills had been paid out of what accounts), or they would retain the previous financial institution and resign themselves to driving long distances (in one case, literally out of state) to do the Society's business. This was an undue burden on the office of treasurer. It was with much trepidation that Governing Board settled on Wells Fargo, despite its tarnished reputation, because it has the most branch offices of any bank (often located in university communities). Our experience so far has been positive: the transition from Maria Purciello to Anita Hardeman and from me to Roger Freitas was both painless and seamless.

As president, I became aware of just how much time and effort our Board members and editors volunteer for love of this Society. It was inspiring and humbling. That dedication will assure that the Society flourishes well into the future.

AMS 2019 in Boston continued . . .

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borders had far-reaching implications for diplomatic and political settings. Kelley Harness's finely documented exposition of the 1661 horse ballet *Il mondo festeggiante* with music by Domenico Anglesì showed in a detailed archival tour de force what kind of labor was hidden in the Medici court's spectacle. Harness plowed through account books and daily journals currently held at the Archivio di Stato in Florence and put together a description of the operations of the equestrian *balletto* that emphasized the usually unacknowledged work of blacksmiths and other artisans. K. Dawn Grapes's paper threw light on intertextual commentary on John Dowland found in poetry by well-known contemporaneous writers, such as Thomas Campion (*Poemata*, 1595), or Henry Peacham (*Minnerva Britannica*, 1615). Grapes' findings reveal some new insight into Dowland's reputation before and after his publications as well as on his elite socialization and ties to Oxford and Cambridge.

Kyle G. Masson started Sunday morning's papers with a presentation on the composer-singer Antonio Cesti and the implications of Cesti's change of *Stimmfach* from tenor to baritone. Masson suggested that Cesti's surviving compositions

for bass-baritone might have been written for his own performance, as virtuoso music for low voices conveyed an image of masculinity. In the session "Reformations and Counter-Narratives," Andrea Puentes-Blanco gave a paper focusing on funerary rites in Counter-Reformation Barcelona. Puentes-Blanco examined various sources, including chronicles, pastoral visits, and account books, which brought up the importance of Marian devotion in the so-called *sepulturas de Nostra Senyora* ("Burials of Our Lady") popular among commoners. The last paper pertaining to the seventeenth century was Alexandros Maria Hatzikiriakos's presentation titled "Sound and Identity in the Cretan Renaissance," in which Hatzikiriakos explored the Italian influence on Crete resulting from the centuries-long Venetian rule over the Greek island. Hatzikiriakos's discussion of the Greek chivalric poem *Erotokritos* exemplified the reception of western musical practice and its influence on the identity of Venetian-Greek urban intellectuals.

The attendees of the 2019 annual meeting of the AMS did not have to go without musical performances. Seven Times Salt, a staple in Boston's vibrant early music scene, offered a concert on Thursday afternoon, titled "Pilgrims' Progress: Music of

the Plimoth Colony Settlers, 1590–1650." On copies of late Renaissance instruments, including baroque violin, viols, renaissance guitar, lute, cittern, bandora, tabor, and bagpipe, the vocal and instrumental ensemble recreated a musical story of the colonists for which only sparse evidence exists. Seven Times Salt supplemented their program with works by Dowland, Morley, van Eyck, and Campion. For those who wanted to venture outside the conference hotel, Friday evening's performance by the Boston-based ensemble Blue Heron brought alive music by Cipriano de Rore in the District Hall. Jessie Ann Owens, who once more collaborated with Blue Heron, gave introductory remarks to the performance of madrigals from Rore's *I madrigali a cinque voci* of 1542. A lecture-recital on Saturday evening featured compositions by Thomas Morley and songs for the Shakespearean stage. Ross W. Duffin reexamined two tunes by Thomas Morley that are commonly regarded as having been composed for the production of Shakespeare's *As You Like It* and *Twelfth Night*: "It was a lover and his lass" and "O Mistress mine," and his remarks were brought to life by singers Janet Youngdahl (substituting at the last minute

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Society for Seventeenth-Century Music

Business Meeting

Boston, Massachusetts

November 1, 2019

President's Report

The meeting was called to order at 12:35 pm with a welcome from President Roger Freitas. He began the meeting with a speech honoring Robert F. Judd (1956–2019), his important contributions to the study of seventeenth-century music, his contributions to the Society as a founding member and a founder and editor of the fully-electronic Journal, and his work as an educator and as Executive Director of the American Musicological Society. A moment of silence was observed following the speech.

Roger then announced the election results, thanking all those who ran for board positions of the Society and all who contributed to the election process. Christine Getz has been elected President-Elect, Sarah Williams has been elected Member-At-Large, and Derek Stauff has been elected as the representative from the American Heinrich Schütz Society. These board members will serve during the years 2020 to 2022.

Vice President's Report

Greg Barnett, Vice President, discussed the Travel Grants for annual meetings of the Society. He gave a reminder that these travel grants are for students as well as undersupported junior faculty, post-doctoral fellows, and others. Members should be aware of the travel grants and encourage students and colleagues who could apply for the travel grants to do so in order to attend the annual meetings. The travel grant applications will be on the SSCM website on January 1, 2020. The grant application involves a letter of intent from the applicant, a letter of support, the financial application, and a current CV.

Greg also announced that there will be a new option of Low Income registration for the 2020 annual meeting in Cleveland. This option will match the student option of 50% of the regular registration fee. The goal is to help those who would like to come to the meetings but have financial difficulty by giving them a more affordable option.

Greg has continued Rose Pruiksma's work on the membership drive by continuing to find scholars working on seventeenth-century topics in the DDM database who might be potential members. Greg plans to expand on this initiative by also looking at those scholars presenting on seventeenth-century topics at AMS and the Baroque Biennial conferences. He offered that he is always open to suggestions of scholars and authors whom we might approach and to whom he might write about joining SSCM.

Secretary's Report

Virginia Christy Lamothe, Secretary, made the announcement that the SSCM email system has switched over to Constant Contact, since MailChimp is no longer available.

Treasurer's Report

Our Treasurer, Anita Hardeman, announced that the Society is in a good financial position thanks to the many donations we have received. She offered thanks to all of those who have contributed with donations to the Society and noted that letters of recognition

of the donations have been sent out. She also offered her congratulations to the team who organized the 2019 annual conference in Durham, North Carolina, who also helped put the Society in a good financial position. She announced that there were lower operating expenses for the Journal and the Web Library this year. Anita reiterated Greg's call for new members by asking current members to encourage students and colleagues to join the Society, which will, in turn, maintain our good financial status. Membership dues for the Society are low but come with many benefits for members of the Society. Anita also encouraged members to continue to give donations to the travel grants, the Irene Alm Memorial Prize, and to the Society in general.

Report by the Heinrich Schütz Society Representative

Mary Frandsen, representative to the American Heinrich Schütz Society, had a number of announcements. Derek Stauff attended the meeting of the Internationale Heinrich-Schütz-Gesellschaft (ISG) in Karlsruhe on October 10, 2019, and he will prepare a report for the next newsletter. Stauff also gave a paper at the conference that was well received. The 51st International Heinrich Schütz Festival will take place in Lemgo, Germany, on September 24–27, 2020, in cooperation with the Festival MixTour. Features of interest include the renaissance organ in St. Mary's Church, court music at Schloss Brake, and the Weser-Renaissance Museum. The precise theme for the festival and symposium has not yet been finalized.

On Monday, November 4, 2019, the opening concert (on October 10) of the 50th International Schütz Festival in the Durlach Stadtkirche, recorded by SWR (Südwestdeutschen Rundfunk), was broadcast as the SWR2 evening concert. The concert was available to be heard worldwide via live stream for one month at <https://www.radio.de/s/swr2>.

The newsletter of the ISG, *Acta Sagittariana*, will now only be published online and will be issued twice per year, thus remaining more up-to-date. There will be some redesign to the *Schütz-Jahrbuch* in the coming year. President Arno Paduch has asked members to look at the ISG home page and make suggestions for improvement of its contents, layout, etc. The ISG is currently running a deficit of more than €2,600, but the board of the ISG does not seem concerned.

Future meetings of the ISG include one in July 2021 in Wolfenbüttel to celebrate the 400th anniversary of the death of Michael Praetorius. There will be a meeting in November of 2022 in Kassel to celebrate 350th anniversary of the death of Heinrich Schütz. In 2023 there is a possibility that the meeting will be held in Kraków, Poland, but that decision is not yet final.

Report by the Editor of JSCM

Lois Rosow, editor of the *Journal of Seventeenth-Century Music*, announced that the new issue of the Journal, volume 25, had just come out at the time of the meeting. Contributions include Jeffrey

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Kurtzman's detailed analytic study of Monteverdi's self-borrowing in the *Messa a quattro voci et salmi*, Nicholas Till's discussion of the cultural background for the toccata from Monteverdi's *Orfeo*, Naomi Barker's article on the interpretations of the emblems in Frescobaldi's *Primo libro d'arie musicali*, and Derek Stauff's discussion of the political context of contrafacta of Monteverdi's and Scacchi's madrigals at the time of the Thirty Years' War. There are also seven book reviews in this volume. Because this was the twenty-fifth anniversary issue, Lois wrote a contribution about what it was like to write and edit an online journal in the 1990s. There is also a video from past and present editors-in-chief of the Journal, and Lois thanked the videography team at Duke who prepared the music. The issue was dedicated to Robert Judd.

Bruce Gustafson added to *Instrumenta*, volume 1, with more contributions to the thematic catalogue of Chambonnières. The announcement on the website tells readers where to find the new pieces.

The upcoming volume 26 of the Journal will be a special issue with papers from a conference at Boston University, with Victor Coelho as guest editor and the title "Thirty Years of War: Heinrich Schütz and Music in Protestant Germany." Contributors include Joshua Rifkin, Derek Stauff, Joanna Hunt, Hannah Spracklan-Holl, Bettina Varwig, Keith Polk, Arne Spohr, and Torbjørn Ottersen. Lois also gave a call for proposals and expressed the desire to see more submissions to the Journal. She also gave a short "traffic report" for the Journal, saying that there are readers from around the world, everywhere from Brazil to Mongolia. The majority of traffic on the website comes from the United States at about 40%, then the UK at about 10%. The next group includes Italy, Germany, Canada, France, Spain, the Netherlands, Austria, Japan, and Russia, totaling about 30%; 20% comes from other countries around the world. She will soon have information on operating systems and browsers being used by readers of the Journal. There has been some difficulty reported with the browser Microsoft Edge, so some readers may want to switch from that browser to Chrome or Firefox for PC to view the Journal. Most readers are viewing the Journal on computers, but some are using smartphones.

Report by the Editor of WLSCM

Janette Tilley gave a report on the Web Library. The traffic report was similar to that of *JSCM*, with a mix of domestic and international viewing. Janette invited suggestions or requests for features of the Web Library, as she is rethinking the site after her move to Douglas College in Vancouver. There are three editions—34, 35, and 36—coming soon, with Italian, German, and French music. Janette also took a moment to thank Eleanor McCrickard and Candace Bailey for their service on the Web Library board. She also gave an invitation for submissions. The Web Library has a wide variety of genres and styles as well as large- and small-scale pieces that can be seen in the catalogue. Janette can still be reached through the website link on the Web Library page.

Report by the Newsletter Editor

Roger Freitas gave the report of the SSCM Newsletter for Esther Criscuola de Laix, editor. The Fall 2019 issue of the Newsletter was with the printers and set to be mailed out at the time of the meeting. [Edited to add: It was mailed January 15, 2020.] Along with the announcement of the 2020 SSCM meeting in Cleveland, Ohio, this issue includes reports on the 2019 SSCM meeting in Durham, North Carolina, and a review of two Stradella opera per-

formances in New York. The Newsletter is continuing the series of historical reflections by past presidents, with contributions by Lois Rosow (2009–12) and Stewart Carter (2012–15). Many thanks were given to those who contributed. The Spring 2020 issue will feature past presidents' reflections from Lex Silbiger and Colleen Reardon, and that will conclude the reflections for the Society's first twenty-five years.

Financial numbers for the Fall 2019 issue of the Newsletter were not available at the time of the meeting. The Spring 2019 issue came in at \$913.10, and the fall issue will likely be in a similar range. [Edited to add: The Fall 2019 issue came to \$819.24.]

The deadline for the Spring 2020 Newsletter issue (vol. 29, no. 2) is January 20, 2020. As always, any concert and conference reports that may be of interest to scholars and performers of seventeenth-century music are welcome.

Upcoming Conferences: SSCM 2020 in Cleveland

Peter Bennett, organizer for the annual 2020 meeting at Case Western Reserve University in Cleveland, Ohio, gave a report. The meeting will be held in collaboration with the Cleveland Museum of Art. All of the sessions will be held in the lecture theater of the Art Museum on University Circle. The meeting will take place 16–19 April. The conference hotel is within walking distance of the sessions. The Friday night concert will be presented by students and faculty of Case Western Reserve and will feature Italian sacred and secular music from 1600 to 1620. It will also include choreography of Italian dance music led by Julie Andrijeski. On Thursday after the opening reception, there will be a workshop on Italian Renaissance Dance led by Virginia Christy Lamothe, as well as a demonstration and short recital on a seventeenth-century organ on site. [Edited to add: The meeting has been canceled on account of coronavirus concerns.]

President Roger Freitas then took a moment to recognize the 2019 Irene Alm Memorial Prize recipient. The winning student paper was given by Malachai Bandy, Ph.D. candidate at the University of Southern California, and was titled "Squaring the Circle: Structure, Proportion, and Divine Geometry in Buxtehude's *Herr, wenn ich nur Dich hab*", BuxWV 38." Roger praised the paper for its excellent treatment of mathematics and music, contextualization of the esoteric relationships of this period, comparison to other pieces, and vibrant explanation of a complex topic. He gave his congratulations to Malachai.

Roger then went on to discuss future conferences of the Society. In 2021 the conference will be held at the University of Oregon, organized by Marc Vanscheeuwijck, and will be in combination with the annual Musicking Conference. A proposal booklet is available for perusal. It looks promising that the University of Delaware will host the 2022 conference, which will be organized by Maria Purciello.

Endowment

Roger then discussed the founding of an endowment for the Society for Seventeenth-Century Music, called SSCM 30. Roger explained how our funds for the Irene Alm Memorial Prize and travel grants are zeroed out each year and need to be replenished annually. This procedure has worked because of the donations of many generous members and good financial planning on the part of past boards. Thirty years is a good place for reflection and discussing a campaign for a new endowment. A committee for the endowment was created in Spring 2019, and its members include

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Alessandro Melani's *L'empio punito* in Rome and Pisa (2019)

by Luca Della Libera and Giulia Giovani

2019 was definitely the year for contemporary performances of *L'empio punito*, with a double Italian revival. Indeed, after 350 years of near silence following the first performance of 1669, two productions were mounted within a few weeks of each other in Rome (Teatro di Villa Torlonia) and Pisa (Teatro Verdi). Prior to that, there had only been a few concert performances of *L'empio punito* in Leipzig, Beaune, and Montpellier, thanks to Christophe Rousset.

The opera is by the Tuscan composer Alessandro Melani to a text by Filippo Acciaiuoli and Giovanni Filippo Apolloni. It was first performed in Rome, in a theater in one of the Colonna palaces, in February 1669. At the time, it was made possible due to the patronage of Pope Clement IX (Giulio Rospigliosi, who—like Melani himself—was born in Pistoia), Contestabile Lorenzo Onofrio Colonna, and Cardinal Flavio Chigi. According to contemporary chronicles, Queen Christina of Sweden played a role in the proceedings, deciding who was allowed to attend the show.

L'empio punito was inspired by Tirso de Molina's *El burlador de Sevilla y con-*



Acrimante and Bibi (Mauro Borgioni and Giacomo Nanni). Melani, *L'empio punito*, Teatro di Villa Torlonia, Rome. Photo: Andrea Rossi.

vidado de piedra, and a modern audience can amuse themselves by looking for similarities with Mozart's well-known *Don Giovanni*, composed over a century later. Notwithstanding, the Acciaiuoli-Apolloni

drama is more complex than the original Spanish text, featuring secondary characters, subplots, and many comic elements. Indeed, the natural mixture of tragic and

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Business Meeting continued . . .

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the SSCM board: Roger Freitas, President; Greg Barnett, Vice-President; Anita Hardeman, Treasurer; Virginia Christy Lamothe, Secretary; and Roseen Giles, Member-at-Large, as well as other members of the Society: Tim Carter, Wendy Heller, Jeffrey Kurtzman, Colleen Reardon, and Kerala Snyder. Some email discussions had taken place during the spring among the committee members. The committee agreed that an endowment should be created, and that it would be part of the celebration of the upcoming thirty-year anniversary of the Society. The purpose of the endowment will be to support our prizes, such as the Irene Alm Memorial Prize and travel grant awards; it would not be for operational expenses of the Society. This would echo what the AMS does with its endowment money, all of which directly supports members and not institutional expenses. This will leave the Society more financially secure, especially in its ability to nurture young scholars in our field and continue its great work in years to come. The campaign committee anticipates that the campaign for the endowment will officially open in the spring of 2020.

A question was raised about a target amount for the endowment. This amount is to be determined by the time of the endowment's launch and will be a figure both ambitious and achievable. Lois Rosow volunteered to match donations for seed money for the endowment. Roger thanked Lois and commented that this is

one of the types of generous donations we will need, including matching grants, donations *in memoriam*, and other possibilities.

New Business

New business was called for by Roger. Jeffrey Kurtzman made the statement that the Society has lasted this long because of those willing to serve as officers and mentors, and he remarked that the Society is grateful for the hard work that they do. He commented that the twenty-fifth anniversary issue of the *Journal* was particularly extraordinary. He especially wanted to honor the editors and editorial board members of our published works, and the imagination and capability of Lois Rosow in particular.

Rebecca Harris-Warrick announced the recent publication of *La lettre du dictionnaire de l'Opéra de Paris 1669–1791*, tome 3, *Sous l'ancien régime*. There are contributions from an international selection of authors, including members of the Society. The volume includes extensive articles about all of the productions of this time, including performers and even those working backstage. This will be an important reference resource for the history of French opera.

The meeting concluded at 1:21 pm.

Respectfully submitted,
Virginia Christy Lamothe
SSCM Secretary

SSCM Financial Report

1 January–31 December 2019

Revenues

2019 Membership Dues		\$8,620.00
Donations		\$9,938.85
General	\$ 2,135.00	
Irene Alm Fund	\$ 1,485.00	
Travel Grant Fund	\$ 2,636.00	
JSCM	\$ 3,032.85	
WLSCM	\$ 650.00	
2019 SSCM Conference, Durham		\$15,427.00
Registration	\$ 9,175.00	
Catering	\$ 5,515.00	
Book Exhibit	\$ 737.00	
Total Revenues		\$33,985.85

Expenditures

2019 SSCM Conference, Durham		\$14,209.78
Travel Grant Awards		\$ 2,267.76
Irene Alm Awards		\$ 985.00
JSCM		\$ 3,245.48
WLSCM		\$ 61.59
General Expenses		\$ 6,546.46
Crooked River Design	\$ 637.50	
BlueHost	\$ 359.88	
Newsletter (A-R Editions)	\$ 913.10	
Constant Contact membership	\$ 170.00	
2019 AHSS Member Dues	\$ 2,520.00	
2020 Conference Venue Deposit	\$ 1,140.00	
PayPal Fees	\$ 746.49	
Bank Fees	\$ 41.00	
Total Expenditures		\$27,316.07
NET GAIN FOR 2019		\$ 6,669.78

Balances (as of 31 December 2019)

Checking Account	\$42,853.29
PayPal	\$12,547.41
TOTAL	\$55,400.70

Respectfully submitted,
Anita Hardeman, SSCM Treasurer
January 19, 2020

L'empio punito continued . . .

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comic styles that characterized several scenes and characters is very impressive and evidently inspired by the Italian *com-media dell'arte*. Just as the libretto is brilliant, Melani's music is fascinating, with lengthy and expressive recitatives sometimes interrupted by melodious phrases in aria style, a range of different kinds of arias, and touching duets.

With seventeen characters, choruses of sailors, stable boys, and demons, sixty-seven mute characters, and sixteen changes

of scene, *L'empio punito* is a magnificent, expensive, and lengthy piece that can be difficult to render in our modern, financially challenged theaters. It is preserved in a manuscript source from the Chigi collection of the Vatican Library (and a contemporary copy of that manuscript in the Library of Congress) and will be published in a critical edition by Luca Della Libera, forthcoming from A-R Editions. It is therefore very surprising that two productions appeared in Italy during the autumn of 2019. (The Pisa production was announced

some time before, with secondary roles offered to young singers through public auditions, and a staging workshop with the conductor and director took place in July 2019.) Those two productions, although very different from each other, demonstrate that *L'empio punito* can and ought to return to our stages due to the high quality of the score, the richness of the libretto, and the historical importance of its subject. On August 21, 2020, the opera

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Announcement Concerning Annual Meeting Cancellation

This announcement was originally sent to the membership via email on March 10, 2020.

Dear Members of the Society for Seventeenth-Century Music,

With great regret, the Governing Board of the SSCM announces that, due to concerns over the coronavirus, we cannot go forward with our planned conference in Cleveland, April 16–19. The reasons are several. Most importantly, the president of Case Western today announced that no events would be allowed on campus until April 20. While the main site of our conference—the Cleveland Museum of Art—is not technically part of the Case campus, elements of the conference were scheduled into campus venues, and Case

was generally a “host” of the conference. The Board is also aware that an increasing number of our home institutions are refusing to support travel for academic reasons and/or banning such travel entirely. And finally, we understand that our members may well have legitimate health concerns about travel at this time. While the decision to cancel has been painful, we believe it the prudent one.

The cancellation obviously raises a host of other questions. Unfortunately, we are not yet ready to address any of them. I can tell you that the Board is actively exploring possible replacement events, methods of

refunding conference fees, and many other issues. We hope to have a clearer picture on all these things (and more) in the coming days. Until then, I ask you please to *stay tuned*.

I want to close by thanking the Board members for their willingness to address this quickly evolving crisis with such energy and dedication. Special thanks are owed to Anita Hardeman, our treasurer, and Peter Bennett, the conference organizer.

Stay healthy, everyone, and I will be in touch again soon.

Roger Freitas
SSCM President

L'empio punito continued . . .

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will be performed again in a new production at the Innsbrucker Alte Musik Festival, in a new production conducted by Mariangiola Martello and directed by Silvia Paoli; the singers will be the young winners of the most recent Cesti competition. This production will use Luca Della Libera's forthcoming critical edition. In connection with this performance, Della Libera will participate in a colloquium on August 2 titled “Verborgene Schätze” (Hidden Treasures), organized by the festival in collaboration with Innsbruck University.

Roma, Teatro di Villa Torlonia
(Luca Della Libera)

From 28 September to 2 October, Alessandro Quarta conducted the Roman production of *L'empio punito* at Teatro di Villa Torlonia in Rome. Quarta—leading the Reate Festival Baroque Ensemble (based in the Sabine city of Rieti)—worked with a young and generally good cast. The musical performance, despite too many cuts made to the score, was persuasive. The most questionable choice was that relating to the selection of a baritone for the role of the protagonist, Acrimante (a Don Giovanni *ante litteram*) instead of a soprano voice, as the score effectively prescribes. Indeed, we know from the *Diarii Sistini* that the castrato Giuseppe Fedè probably



Final scene with *coro di demoni*, Acrimante (Mauro Borgioni), and Prosperina (Maria Elena Pepi). Melani, *L'empio punito*, Teatro di Villa Torlonia, Rome. Photo: Andrea Rossi.

performed this role, and the decision to use a darker timbre for these Roman performances altered the general sense of the opera and its aesthetics. Surely enough, the timbre of Acrimante—performed by the very good Mauro Borgioni—did not correspond to a seventeenth-century musical and aesthetic context. More acceptable was the assignment of the role of Cloridoro to a female voice, the good Carlotta Colombo. All the singers were

very accomplished: Giacomo Nanni (Bibi), Alessandro Ravasio (Atrache), Michela Guerrera (Ipomene), Sabrina Cortese (Atamira), Alessio Tosi (Delfa), Riccardo Pisani (Tidemo), Luca Cervoni (Corimbo), Maria Elena Pepi (Proserpina), Guglielmo Buonsanti (Demonio), and Maria Elena Papi and Luca Cervoni (two shepherdesses). Cesare Scarton's stage direction situated the plot in an unde-

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Proserpina and Acrimante (Benedetta Gaggioli and Raffaele Pe). Melani, *L'empio punito*, Teatro Verdi, Pisa. Photo: Imaginarium Creative Studio.



Atamira, Bibi, and Delfa (Raffaella Milanesi, Giorgio Celenza, and Alberto Allegrezza). Melani, *L'empio punito*, Teatro Verdi, Pisa. Photo: Imaginarium Creative Studio.

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 fined location in the twentieth century, with scenes created by Michele Della Cioppa, costumes by Anna Biagiotti, and lighting by Andrea Tocchio.

Pisa, Teatro Verdi
 (Giulia Giovani)

L'Empio punito was the inaugural opera of the 2019–20 season of the Teatro Verdi of

Pisa, thanks to the choice of the theater's artistic director, Stefano Vizioli, joined by the conductor Carlo Ipata and the Orchestra Auser Musici, its director Jacopo Spirei, and scenographer and costume designer Mauro Tinti. The choice to present the score with relatively few cuts was significant. The Pisa performances lasted over three hours, but thanks to the sharp, lively text, the variety of the music, and the captivating scenery and costumes, the modern audience seemed to have no issues with the length. Another significant decision

was the use of singers with vocal ranges similar to those of the original cast, with the employment of a countertenor for the main character Acrimante—a role originally written in soprano clef—and a tenor *en travesti* for the role of the old nurse Delfa.

Undoubtedly the fine cast generated publicity for the Tuscan production. Raffaele Pe performed the part of Acrimante; he fit this role perfectly and showed mastery in both the higher and lower registers demanded of this complex part. Our understanding of the protagonist's nature was certainly helped by Pe's theatrical gestures, his clear diction, and his comprehension of the significance of his role in the inner workings of the drama. Moreover, his performance in the challenging final scenes of the drama (act 3, scenes 17–18), in which Acrimante expresses himself in persistent *recitativo semplice*, was admirable.

In contrast with the self-assuredness of Acrimante is the role of his devoted but jilted wife, Atamira, entrusted to the soprano Raffaella Milanesi. Milanesi here gave clear evidence of her ability to control her voice in relation to the emotions of her character. Her performance of the lament “Piangete, occhi piangete” (act 1, scene 5) and the duet “Se d'amor la cruda sfinge—Crudelissime catene” (Atamira and Acrimante, act 2, scene 9) were intense and touching, in line with the strong and tragic role of her character, emphasized by the only black dress among the costumes. Impressive performances, both vocally and dramatically, also came from soprano Roberta Invernizzi (Ipomene), baritone Giorgio Celenza (Bibi), and tenor Alberto Allegrezza (Delfa). The opera calls for many other characters, here presented by young singers from the Accademia Barocca (Lorenzo Barbieri, Federico Fiorio, Benedetta Gaggioli, Piersilvio De Santis, Shaked Evron, and Carlos Negrín López). For practical reasons, the sixty-seven mute characters specified in the libretto were reduced in this production; similarly, the magnificent scenery and numerous set changes were reduced in favor of a few simple, colorful designs in a contemporary style, which amplified the impact of the two-dimensional elements introduced from time to time. For all the characters, the choice of costumes played an important role in defining their roles and personalities.

50th International Heinrich-Schütz-Fest, Karlsruhe

The fiftieth International Heinrich-Schütz-Fest met in Karlsruhe on October 10–13, 2019. This year's theme was "Festmusik von Schütz bis Rihm – Klang als Repräsentation." The symposium particularly addressed the issue of princely representation at courts during the era of Heinrich Schütz. Events took place throughout the city and in nearby Durlach.

Karlsruhe is famous for its fan-shaped street layout radiating from the famous Schloß with its court. The city is also home to the German Supreme Court and a large technical university. The Heinrich-Schütz-Fest coincided with a major city festival, which brought extra energy to the downtown, though street construction complicated navigation to the festival's multiple venues. This year, the meeting in Karlsruhe drew more attendees than other meetings, with multiple daytime sessions and more than the usual number of concerts in large venues. As a center of extensive choral activities within the middle Rhine area, a meeting at Karlsruhe undoubtedly appealed to choral directors and performers as well as scholars. Besides the events discussed below, the festival offered a workshop by Hans-Christoph Rademann on Friday morning for choral directors and students; an organ tour in Durlach; and an art history lecture on King David and music paintings in the Kunsthalle Karlsruhe.

The opening concert by the Johann Rosenmüller Ensemble, directed by Arno Paduch, took place on Thursday evening in the Stadtkirche, Durlach. In honor of both the location and the festival theme, the program featured music from the court of the Margrave of Baden-Durlach, as well as music from the Thirty Years' War selected to complement the lectures presented on later days of the conference. The program opened with the earliest known composition by a court musician in Durlach, "Iam reserate fores Catti," a Venetian-style double-choir work by the court organist Eusebius Veit, written in 1613 and performed in Kassel for the wedding of the eldest daughter of Margrave Georg Friedrich of Baden-Durlach and the eldest son of Landgrave Moritz of Hesse-Kassel. (At that time, Heinrich Schütz was a court organist at Kassel.) Later, we heard works by two more Durlach court musicians, Georg Christoph Strattner (ca. 1665–1704)

and Leonhard Sailer (1656–after 1696). Other pieces were associated more generally with the Thirty Years' War: Schütz's "Teutonium dudum belli" and "Da pacem Domine," and Hammerschmidt's "Verleih uns Frieden" and "Gib unsern Fürsten." Paduch also programmed two pieces by the Leipzig organist Samuel Michael, a large-scale concerto celebrating the Battle of Breitenfeld and a smaller concerted setting of Psalm 9 from Michael's *Psalmodia Regia* (1632). Having studied and edited Michael's music for several years, it was my particular delight to finally hear some of it performed live. The concert ended on an especially poignant note with a solo concerto from Johann Hildegund's *Krieges-Angst-Seufftzer* (1642): "Ach Gott! Wir haben's nicht gewusst, was Krieg für eine Plage ist."

On Friday and Saturday morning, the scholarly symposium titled "Repräsentationsmusik in Residenzen der Schütz-Zeit" met in the lecture hall at the Badische Landesbibliothek. After brief introductory remarks by Jürgen Heidrich and Walter Werbeck, Harriet Rudolph (Regensburg) addressed the question of defining courtly representation, examining current approaches to a longstanding issue and drawing on examples from the Dresden court. Not everything produced at court, she noted, should be considered representation. Some well-known examples of what is assumed to be courtly representation turn out to be produced by agents only indirectly associated with court. Joachim Kremer (Stuttgart) spoke on princely representation in seventeenth-century funeral music of the court in Stuttgart; his examples centered on music for the funeral of Eberhard III (d. 1674), and he situated this funeral music in a broader complex of theater, dance, and processions, as well as printed essays, poems, and sermons. Arno Paduch (Leipzig) examined the historical record for music at the court of the Margraves of Baden-Durlach during the years 1584–1700, focusing especially on the music of Eusebius Veit and possible connections between Schütz and the court. Finally, two graduate students from Karlsruhe, Lea Kerpacs and Vanessa Schwill, discussed issues and problems associated with their digital project and performance editions of works by Georg Strattner and Leonhard Sailer. They both offered biog-

raphical details and pointed to problems in the sources.

The Saturday evening concert of selections from Schütz's *Psalmen Davids*, performed by Hans-Christoph Rademann and the Dresdner Kammerchor, proved to be the musical high point of the festival, drawing the largest audience and eliciting the most enthusiastic response. With choir, eight *favoriti* soloists (many of them well-known from commercial recordings), and seventeen instrumentalists, Rademann offered both lavish and ever-shifting combinations of voices and instruments, sometimes taking advantage of the balcony in the Stadtkirche Karlsruhe for antiphonal effects. Though large, the group displayed clear articulation with speaking-style word accents and expressive dynamics. Since the program was particularly well received, Rademann added "Saul, Saul, was verfolgst du mich?" as an encore.

On Saturday, the symposium continued with a presentation by Derek Stauff (Hillsdale College) on music performed in Leipzig and Freiberg celebrating the Swedish-Saxon victory at Breitenfeld in 1631. These pieces, he claimed, seem to represent the broader interests of electoral Saxony, but they also advanced local and personal agendas as well. Elisabeth Natour (Regensburg) compared approaches to representation and political communication at the courts of Charles I in England and Louis XIII in France. Frank Kurzmann (Hamburg) presented on the representation of the divine and angelic in Lutheran organ-dedication sermons in the seventeenth century. His work participates in a broader research project on sermons about organs in early modern Germany. Lastly, Thomas Seedorf (Karlsruhe) addressed the broad context and function of court singers in the seventeenth century.

At the beautiful Jugendstil Lutherkirche in Karlsruhe (completed in 1907), the Saturday afternoon concert by the Bremer Barock Consort and Manfred Cordes offered music performed during a 1638 wedding at the court in Rudolstadt. The program included smaller scale vocal and instrumental works by Hans Leo Hassler, Tobias Michael, Heinrich Schütz, Daniel Selich, Samuel Scheidt, Andreas Hammerschmidt, and Johann Hermann Schein. The Bremer Barock Consort—an ensemble of

continued on next page

ARTIS MUSICAE PERITI

Michael Bane (Visiting Assistant Professor, Indiana University) has recently published two articles: “‘O Strange Transformation!’ Act II Scene 5 of Lully and Quinault’s *Armide* (1686) and the Retelling of Tasso in France,” in *Cambridge Opera Journal* 31 (2019): 1–25; and “Marin Marais and His Public,” in *Journal of the Viola da Gamba Society of America* 50 (2017–18): 24–48. He has also been awarded the 2019–20 Claude V. Palisca Fellowship in Musicology by the Renaissance Society of America for his project “Guitar Song in Seventeenth-Century France: A Survey of the Manuscript Sources.” His edition of François Martin’s *Pièces de guitairre, à battre et à pinser* (1663) has recently appeared in the Web Library of Seventeenth-Century Music (see the announcement of new publications in this issue).

Esther Criscuola de Laix (A-R Editions) announces the publication of “‘Before Our Time’: Latin and Lay Latinity in Early Lutheran Hymnals,” in *Celebrating Lutheran Music: Scholarly Perspectives at the Quincentenary*, edited by Maria Schildt, Mattias Lundberg, and Jonas Lundblad (Uppsala: Uppsala University Publications, 2019), 17–32. The volume is available in full-text online at urn:nbn:se:uu:diva-396261. On February 8 she performed a recital of seventeenth- and early eighteenth-century music on the Taylor and Boody Opus 33 tracker-action organ at St. Andrew’s Episcopal Church, Madison, Wisconsin, featuring music by Matthias Weckmann, Jan Pieterszoon Sweelinck, Francisco Correa de Arauxo, and Dieterich Buxtehude.

Amanda Eubanks Winkler (Syracuse University) announces the publication of “English Music in Benefit Concerts: Henry Pur-

cell and the Next Generation,” in *Music and the Benefit Performance in Eighteenth-Century Britain*, ed. Alison DeSimone and Matthew Gardner (Cambridge: Cambridge University Press, 2019), 145–61.

Don Fader (University of Alabama) published a book chapter, “Monsieur and Philippe II d’Orléans: A Cultural Influence Beyond their Residences,” in *Les Foyers artistiques à la fin du règne de Louis XIV*, ed. Anne-Madeleine Goulet, Michel da Vinha, and Jean Duron (Turnhout, Belgium: Brepols, 2019), 37–49 and gave talks at AMS and SECM based on his book in progress, *Between Paris and Milan: Music, Dance, and Cultural Exchange in Early 18th-Century Europe*, to be published by Boydell & Brewer.

At the AMS meeting in Boston, **Roger Freitas** (Eastman School of Music) received the H. Colin Slim Award for his article, “Singing Herself: Adelina Patti and the Performance of Femininity,” *Journal of the American Musicological Society* 71, no. 2 (2018): 287–369.

Carolyn Gianturco (Edizione nazionale Stradella) has been made an Honorary Fellow of Linacre College, Oxford University.

John Romey (Purdue University Fort Wayne) was awarded a one-month fellowship from the Herzog-Ernst-Fellowship-Programme at Gotha Research Centre in Gotha, Germany, in support of his project “Constructing French Music, Myth, and Identity: The Transnational Circulation of Jean-Baptiste Lully’s Music.”

AMS 2019 in Boston continued . . .

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for Teresa Wakim), Shannon Canavin, and Jason McStoots, along with lutenist Charles Weaver. They performed various versions of these songs, both the instrumental versions from Morley and Shakespeare’s own time and twentieth-century

adaptations that attempted to fit the music to Shakespeare’s words. Their conclusion: despite the familiar incipits, these two Morley songs were not likely to have been performed on the Shakespearean stage.

This overview of the papers and performances on seventeenth-century music

featured at the 2019 annual meeting of the AMS once again proves the currency of early music scholarship. I thank Jason Rosenholtz-Witt for kindly sharing his notes with me.

Barbara Dietlinger

50th International Heinrich-Schütz-Fest continued . . .

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students from the Hochschule für Künste Bremen—had no difficulty matching the sound of established professional early music ensembles. As with the concert the evening before, the scoring and placement of the musicians varied continually, and the organ gallery at the front of the Lutherkirche allowed the audience to see and hear the occasional antiphonal effects.

The festival also brought regional university and church choirs together with instrumental ensembles for several events. On Saturday evening, choirs from the Institute for Technology and the Chris-

tuskirche, Karlsruhe, offered works by Schütz, four settings of Psalm 116 from Burkhard Großmann’s 1623 collection, and two viol consort sonatas by Christian Thieme, a student of Schütz in Dresden. The next morning, a service in the cathedral-size Stadtkirche on Karlsruhe’s main plaza featured three choirs (more than sixty singers) and a modern brass ensemble of sixteen players. The individual choirs, which included some younger voices, sang three Schütz motets and Tallis’s “If Ye Love Me,” and the sermon aligned with the festival, expounding on three chorale verses sung by the congrega-

tion. The closing choral sung by the entire assembly was overwhelming!

The International Heinrich-Schütz-Fest will next meet September 24–27, 2020, in Lemgo, Germany (near Paderborn), a small town and home to an historic organ from 1613. To mark the 400th anniversary of Michael Praetorius’s death, the meeting in 2021 will meet in the summer in Wolfenbüttel. Finally, the 2022 meeting will return to Kassel.

Derek Stauff and Frederick K. Gable

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Esther Criscuola de Laix, editor
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Anita Hardeman
Treasurer, Society for Seventeenth-Century Music
1118 Debbie Lane
Macomb, IL 61455
a-hardeman@wiu.edu