Society for Seventeenth-Century Music

A SOCIETY DEDICATED TO THE STUDY AND PERFORMANCE OF 17TH-CENTURY MUSIC

Sixth ANNUAL CONFERENCE
April 16-19, 1998
School of Music, University of Illinois, Urbana-Champaign

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Conference Program, April 1998

FRIDAY, APRIL 16
FRENCH CONNECTIONS, Lois Rosow (Ohio State University),Chair

Claudia Jensen (University of Washington) and **John Powell** (University of Tulsa), "'A Mess of Russians Left Us but of Late': Diplomatic Blunder, Literary Satire, and the Muscovite Ambassador's 1668 Visit to Paris Theaters"

Throughout the seventeenth century, the tsars of Muscovy maintained regular contacts with Western Europe in a variety of ways. Foreign diplomats, trade representatives, and travelers recorded their impressions of Muscovy and its unfamiliar culture, while Russians abroad observed their hosts with equal scrutiny. Thus, when the Muscovite ambassador Petr Ivanovich Potemkin went to Paris in 1668, he was part of a long tradition of diplomatic and cultural exchanges between East and West. Potemkin's mission, however, was unusual in several ways, primarily for the Muscovite party's relatively extensive exposure to French culture during their visit, including Parisian theater. Furthermore, this contact was documented not only in the ambassadors own formulaic report, but also by the Sieur de Catheux, the French official responsible for shepherding the Muscovites through the intricacies of Louis XIV's court.

Catheux's report reveals that the Russians attended several theatrical productions in Paris, viewing Boisrobert's *Les Coups d'Amour et de Fortune* and Molière's *Amphitryon* in well-attended events at which the exotic foreigners drew as much attention as the performances. Indeed, the ambassador and his party did in a sense appear on stage themselves, while the companies regaled them with music, dance, machine spectacle, and refreshments. After the diplomats' departure, and following a final, unintentional snub of the theatrical troupe of the Hotel de Bourgogne, the actor Raymond Poisson threw together a one-act farce entitled *Les Faux Moscovites,* a parody of Russian manners and styles inspired partly by Potemkin and his suite, partly by common western stereotypes of Muscovite behavior.

This paper discusses the events of Potemkin's trip and their implications for several aspects of French and Muscovite musical culture. We will consider the manner in which the Parisians dressed up their own plays with music and dance for presentation to foreigners, and will place Poisson's satire firmly within the French penchant for ridiculing foreign manners, customs, rituals, and language in their dramatic literature. On the Russian side, we will examine how Potemkin's trip occurred in a period of increasing interest in the stage, which culminated in the establishment of a court theater in Moscow itself only a few years later. In more general terms, we will emphasize that the common view of Muscovy as culturally isolated by distance, by language, and by its very culture requires thoughtful revision.

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Susan Harvey (Stanford University), "Parody as a Critical Tool: Condensation and Conflation in Opera Parody from the Ancien Théatre Italien de Gherardi, 1683-1695"

Italian actors had visited Paris since the sixteenth century, and in 1660 an Italian troupe was installed in Paris under royal protection and became known as the Comédiens Italiens du Roi. By 1681, under the strain of competition with native theater companies, the Italians began to perform scenes in French, adapting the characters and traditions of the commedia dell'arte to the French tastes for satire and social realism. During this same period, Lully and Quinault

were establishing opera in Paris, and the Italians did not delay in appropriating this newest genre of music and manifestation of French culture as fodder for their comedy, not only incorporating spectacle, dance and song into their plays, but parodying opera conventions, and even specific works. The six volumes of the Ancien Théatre de Gherardi, published in 1701, contain the French repertoire of the Italien Comédiens du Roi, consisting of 55 comedies played from 1683 until 1697, when the Italians were expelled from France.

This repertoire, often viewed as the origin of comic opera, also reflects the development of opera parody from brief quotation to the representation of entire target works. While the most immediately apparent feature of opera parody is the travesty of texts and characters, the later repertoire of the Italians employs more sophisticated parodic procedures. Condensation reduces an entire five-act *tragédie-lyrique* to a ten minute play-within-a-play, and conflation grafts one set of dramatic circumstances onto another. I will argue that these procedures, involving comic refunctioning of dramatic and musical elements from the target operas, reflect a development of critical intention in the opera parodies from this collection.

Three parodies of Lully/Quinault *tragédies-lyriques* found in plays from the Gherardi collection will serve as case studies: the parody of Bellérophon in *Le Depart des Comédiens* from 1694 by Dufresny, the parody of Acis & Galétée in *La Foire Saint Germain,* from 1695 by Dufresny and Regnard, and the peculiar tangle of intertextuality in Regnard's *La Naissance d'Amadis* from 1694, which parodies not only Lully's *Amadis,* but the incipit and first chapter of Montalvo's romance *Amadis de Gaula* as well.

These parodies offer a fascinating alternative insight into the reception history of French seventeenth-century opera. From these first experiments arose a tradition of opera parody carried on enthusiastically by the French themselves after the expulsion of the Italians. In the works of Lesage for the *de la foire,* the play-within-a play grew into an independent piece, and opera parody was eventually acknowledged as a dramatic genre with a critical function by writers and thinkers of the early eighteenth century.

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Barbara Coeyman, "Musical Theater in Stockholm, 1680-1718: The French Connection"

Many facets of Swedish culture of the seventeenth and eighteenth centuries are characterized as an amalgamation of various European national styles. In the arts, Sweden's ties to France were particularly important, as demonstrated frequently in twentieth-century scholarship (*i.e.*, the exhibit and catalogue *France and the North Star* (Stockholm and Paris, 1994). Curiously, most of this scholarship has paid at best cursory attention to the performing arts, even though French music, theater, and dance, as well as French musicians, actors, and dancers played important roles in the Swedish court from Queen Christina (ca. 1650) through the nationalistic reforms of Gustaf III (ca. 1780).

One of the more significant areas of French influence on Swedish performing arts is in Swedish musical theater (opera, ballet, mascarades, court balls, etc.). My investigation of Swedish repertoire is focused on Nicodemus Tessin, the younger (1654-1728), a figure who is worthy of much more attention in studies of the performing arts than he has received to date. This paper explains some of the many ways in which Tessin influenced the importation of French musical theater to Stockholm. Tessin's involvement in the performing arts provides us with a contextual artistic perspective for examining Swedish musical theater, a methodology and viewpoint I have advanced elsewhere to address the multiple layers of meanings generated by aural and visual aspects of Baroque musical theater.

As surintendant of the Swedish court during the reigns of Charles XI and XII, ca. 1680-1718, Tessin was in charge of organizing court festivals, overseeing court and public theaters, and hiring visiting artists. Through his many other responsibilities as court diplomat and

architect, Tessin was able financially and geographically to purchase literally thousands of documents related to art, architecture, and the performing arts. A valuable catalogue of his collection printed in 1712 indicates that his theater materials alone numbered several thousand objects, and of these, Tessin owned approximately two hundred French drawings and engravings of stage sets, theater machinery, and theater structures; two dozen French *livrets;* and over 1200 drawings of costumes, most by Jean Bérain. Many of these items survive today in collections in Stockholm.

Questions of cultural influence and transmission are often difficult to assess with any specificity, but my study of Tessin offers many examples of how diverse aspects of French repertoire were transmitted to Sweden during his tenure at court. For example, during a study tour to Paris and Versailles in 1687, Tessin observed much repertoire in performance. His travel notes from that tour also include little known observations about the Paris Opera in 1687, just after Lully's death, and on that trip he also met designer Jean Bérain, writer Claude Menéstrier, copyist/bibliophile Fossard, and other influential French artists, musicians, and collectors. From the 1690s on, Tessin's agent in Paris, Daniel Cronström, sent Tessin (now living permanently in Stockholm) regular news of French opera, ballet, and theater, and on Tessin's advice Cronström also purchased many of the theater materials listed in the 1712 inventory. Additionally, Tessin hired a French opera troupe, the Rosidors, for a residency in Stockholm 1699-1706. This company presented hundreds of performances of French repertoire for court and public audiences, and left behind several dozen scores and performing parts, including operas by Lully and music for plays by Molière (today located in the Duben collection, Uppsala University). The French players also transmitted French performance practice to the Swedish musicians who were invited to join their ensembles. In addition to drawings and engravings, in 1699 Tessin also imported to Stockholm actual stage sets built in Paris by Dolivet, which he installed in the Kungshuset theater. Finally, while Tessin purchased theater documents in part for the sake of collecting, as court surintendant he also had practical usage in mind. There is evidence that at least six mascarades at the French court between 1699 and 1701, which Tessin learned about through Cronström, directly inspired productions in the Swedish court within a year of their performance at Versailles.

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MUSICAL AESTHETICS IN ITALY DURING THE SEICENTO

Linda Maria Koldau (Bonn, Germany), "Experimentalism and Exegesis: Monteverdi's Venetian Church Music"

Monteverdi is known as a composer of utmost sensitivity to the relationship between words and music: works like the "Lamento d'Arianna," his madrigals, and his operas give evidence of a unique capability to provide musical equivalents of the emotions and the dramatic situation expressed in the text. It is inconceivable that the composer would not bestow the same care on texts other than Italian poetry. Indeed, Monteverdi's Venetian sacred music—two voluminous collections as well as a number of separately published sacred works—offers a truly kaleidoscopic view of the sacred oeuvre composed by the maestro di capella at St. Mark's, and they show that Monteverdi obviously transferred the theatrical spirit of his earlier, secular compositions to his sacred music. In his psalm settings belligerent passages in the concitato genere rub shoulders with sensuous duets; the fervent devotion of his solo motets is expressed in highly virtuosic ornaments and intense declamation, contrasting oddly with the light-weight canzonetta style of the hymn settings. There is little in these compositions that cannot be found in Monteverdi's concertato madrigals and even in his operas, from the *passaggi* of Orfeo's

virtuoso song to the overt sensuality in *L'Incoronazione di Poppea.*

However, does the overt *rappresentativo* spirit of the sacred compositions contradict their spiritual, even liturgical function? Is it justified to define the stylistic correspondence between Monteverdi's secular and sacred works as "secularization", as an "usurpation" of the secular over the sacred? And did the esteemed maestro di cappella really regard the composition of sacred music as a mere fulfillment of his professional obligations (as suggested by modern scholars), or do these works not rather give testimony of Monteverdi's subtle musical reaction to the imagery and, above all, to the theological significance of the sacred texts? The first part of this paper will provide a background for the composition of sacred music in seventeenth-century Italy: a few brief examples from emblem books, devotional literature, and treatises on the "musica moderna" will show that sacred and secular music are by no means clearly separated fields. "Il" sacro permeates almost every aspect of daily life, whereas style, imagery, and form of the "profane" have long ago begun to influence the artistic expression of religious feelings.

In the second part, a phenomenon will be discussed that might indicate that—despite the undeniable and numerous influences of the earlier, secular compositions—there is a clear sensitivity on Monteverdi's part not only to the emotionality and imagery in the Latin texts he set, but also to their theological meaning. A few representative examples will show that in his sacred works Monteverdi constantly creates a subtle balance between purely musical considerations of form and variety and a clear musical expression or even exegesis of the theological implications of the texts he set.

The final discussion, of the psalm "Nisi Dominus a tre voci," will serve to illustrate Monteverdi's playful, experimental approach and his highly economic style of composition, in which he uses a few musical ideas to create surprising musical variety. However, the series of distinct musical images in the setting of this psalm will also lead back to the broader context delineated at the beginning. Monteverdi's literally iconic succession of the psalm's images obviously corresponds to the way the world was seen in the seventeenth century, described by Michel Foucault as a "taxonomic" way of organizing the perceptible phenomena, in contrast to the organic web of "resemblances" characteristic of Renaissance thought. The canzonetta-like beginning of "Nisi Dominus," its concitato-appeal "surgite," well-defined musical "icons" representing the "panem doloris," the "sagittae," and the (avoided) confusion of the upright man—all these are elements typical of a new perception of the world in representations, a new perception that engendered new ways of artistic expression.

Thus, Monteverdi's Venetian church music appears to be exemplary of several aspects of seventeenthth-century life: the new, "taxonomic" approach to the world's phenomena, the close interconnection of sacred and secular in Italy, and Monteverdi's unique combination of musical experimentalism and faithful reflection of the theological meaning behind the words he set.

See **L. M. Koldau,** "Exegese mit musikalischen Mitteln: Die Psalmvertonungen Claudio Monteverdis" in *Musik und Kirche* 67 (1997): 367-75.

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Andrew Dell'Antonio (University of Texas, Austin), "Hearing the *Seconda Pratica*"

Recent discussions of the *seconda pratica* have focused on the rhetoric behind initial arguments concerning the new style. But while it is clear that even contemporaries of Monteverdi perceived a crucial change in musical style on the heels of the *seconda pratica* controversy, their understanding of the nature of that change has remained largely unexplored, perhaps owing to the lack of any contemporaneous theoretical justification for the new practice in musical terms.Yet this silence on the part of theorists is counterbalanced in the early seventeenth century by a flurry of essays on music by non-musicians, constituting the most

extensive amount of commentary on music to that point by poets, philosophers, and other intellectuals. Such commentary is not technical or "musically specific" (in the sense that sixteenth-century treatises on counterpoint are); rather, it constitutes an awareness that discussion of music can, and perhaps should, be approached from the listener's perspective.

Indeed, along with the increasing polarization of the roles of performer and audience in the early Baroque comes a perceived need for the "informed amateur" to exercise critical judgment on this newly public cultural practice. Though seventeenth-century writing on music may not provide the kind of systematic aesthetics that would later characterize Enlightenment thought, it does attempt to establish a pragmatic approach that places music in a broader—and more contemporary—cultural context than the highly idealized aesthetics of the Florentine Camerata. Through an examination of the texts and subtexts of essays by such commentators as Dalla Valle, Bonini, Giustiniani, and Uberti, this paper will begin to explore the development of musical criticism and aesthetics in the wake of the *seconda pratica* controversy.

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MUSIC FOR CHURCH AND CHAPEL, Irene Alm (Rutgers University), Chair

John Walter Hill (University of Illinois), "The Musical Chapel at the Florence Cathedral in the Second Half of the Seventeenth Century"

The archive of the Opera di S. Maria del Fiore has recently been opened to scholars after a long period of inaccessibility. Its collection of documents and music from the seventeenth century are remarkably rich and complete. They make it possible, for the first time, to know who the *maestri di cappella* were, what the duties of the musical chapel and its master were, how many of each voice sang in it, how its members were recruited and trained, whether instruments were used in its performances, how its repertoire was shaped, and what range of musical styles were in use.

It turns out that the *maestri di cappella* for this period were Filippo Vitali (1599-1654) from 21.VI.1651 to 10.XI.1654, Giovanni Battista Comparini (1612-1659) from 31.III.1655 to 3.XI.1659, Niccolò Sapiti (ca. 1610-1678) from 20.VIII.1660 to 10.XII.1678, Buonaventura Cerri (1629-1685) from 26.VI.1681 to 23.XI.1685, and Pietro Sanmartini (1636-1700) from 21.VI.1686 to 31.XII.1700. Vitali's service to the cathedral was totally unknown. The cathedral archive preserves music of all five masters. No music by Comparini, Sapiti, and Cerri has previously been known to survive.

The policy of the cathedral authorities, spelled out for Vitali in 1651, was to retain music of the past (of the sixteenth and early seventeenth centuries) as much as possible and to introduce new works sparingly. The criteria set out during the search for Comparini's successor in 1659 make it clear that the normal performance of the musical chapel at mass and vespers was *a cappella,* without so much as an organ accompaniment. The only exception to this rule was the singing of the *Verbum caro* by soprano soloist with organ accompaniment at several masses during the Christmas season. The music itself shows that alternation with the plainchant choir remained the rule in the performance of psalms, hymns, and Magnificats during this period. The musical chapel consisted of exactly forty voices, approximately ten per voice range. Half of these were paid by the Opera di S. Maria del Fiore, an agency of the Wool Guild. The other half were paid by the Merchants' Guild. Since only the records of the Opera have been studied in the past (*e.g.,* by Kirkendale), the number of voices was previously thought to be only twenty. The maestro di cappella's duties included conducting a music school for boy sopranos, some of whom, upon maturation, became the altos, tenors, and basses of the chapel. Castrati were rarely employed.

The duties of the musical chapel are spelled out in a memorandum of 1651. On non-feast

Sundays it sang at mass in the morning in the baptistry (the church of San Giovanni Battista) and at vespers later in the day in the cathedral. This explains why the later seventeenth-century music preserved in the cathedral archive includes so many settings of the five ordinary psalms for Sundays and the complete annual cycle of Magnificat antiphons for "domeniche feriali." But the cappella also sang at Vespers in the cathedral on twenty-five fixed dates, of which on average twenty-one would fall on days other than Sunday each year. This explains why the repertoire of the chapel from this period includes one Vespers psalm for each ferial day, according to the schedule of the 1632 Roman breviary then use. The cycle of Vespers hymns by Vitali and the many settings of the Magnificat from this period were intended for these feast days as well. On twenty-six days of the year, the chapel's duties were reversed, so it sang Mass in the cathedral and Vespers in the baptistry. Oddly, although the cathedral archive perserves nine introits for feasts on which the cappella sang in the Duomo, it contains no Mass ordinaries by the *maestri* of this period. Older mass settings by the Gagliano brothers and by sixteenth-century masters evidently remained in use.

Although the seventeenth-century music perserved in the archive of the Opera di S. Maria del Fiore is all *a cappella,* its style is not always that of the "prima pratica," nor is it in general written in imitation of Palestrina, as would be supposed by surveys of seventeenth-century music. Beginning with the works of Comparini we find notable examples of *seconda pratica* dissonance treatment, some of which belongs to categories that, according to Dahlhaus, singnal the onset of a chordal conception of musical composition. Furthermore, this repertoire contains many instances in which the music parallels or produces such rhetorical figures as *procatascene, iteratio, epexegesis, aposiopesis,* and *hypotyposis.* Even though the music composed for the Florence cathedral in the second half of the seventeenth century contains no examples of the highly celebrated innovations of that century (recitative, combinations of voices and instruments, *stile concitato*) it demonstrates that the *a cappella* style in Flornce was not a mere imitation of Palestrina and his Roman colleagues of the preceding century but a living tradition with a continuous stylistic development that reflects, although peripherally and filtered by the *a cappella* format, many of the same distinctive tendencies of concerted church music of this period. The opening of the archive of the Opera di S. Maria del Fiore offers us our first glimpse of the music of several of the most important Florentine composers of the seventeenth century and brings us closer to a more complete picture of the history of music in Florence, Italy and Europe in that fruitful period.

See **J. W. Hill,** "The Musical Chapel of the Florence Cathedral in the Second Half of the Seventeenth Century: Vitali, Comparini, Sapiti, Cerri" in *"Cantate Domino": Musica nei secoli per il Duomo di Firenze,* ed. Piero Gargiulo, Gabriele Giacomelli, Carolyn Gianturco (Florence: Edifir, 2001), pp. 175-194 (*Atti del VII centenario del Duomo di Firenze,* vol. 3).

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Colleen R. Baade, "The Role of the *Bajón* in Spanish Nunneries during the Seventeenth Century and Its Implications for the Performance of Spanish Church Music"

During the seventeenth century, the instrument known in Spanish as the *bajón* (dulcian) was second only to the organ in terms of its versatility and the variety of its functions in Spanish sacred music and liturgy. References to the *bajón* appear with considerable frequency in chapter acts from Spanish cathedrals, and from the second half of the sixteenth century both the *bajón* and the higher-pitched *bajoncillo* were played regularly in cathedral bands by salaried ministriles. By the early seventeenth century, the *bajón* had acquired a supporting role in Spanish vocal music, where it served to reinforce the bass part in polyphony. The *bajón* seems also to have been used in the performance of plainchant, but research into this particular function of the instrument is limited, and related documentary evidence is not always clear.

The use of the *bajón* was by no means restricted to cathedrals, collegiate churches and royal chapels—that is, institutions composed of male musicians. Throughout the seventeenth century the instrument was considered of sufficient necessity for use in nuns' choirs to warrant the granting of dowry waivers for *bajonas* or *bajonistas*—the terms commonly applied to nuns who played *bajón* and *bajoncillo.* In fact, nuns who played the *bajón* often received not only a dowry waiver, but also a regular stipend for their service to the community. Seventeenth-century account books from Spanish nunneries suggest that Spanish nuns were well in step with current musical trends in the performance of sacred music: increases in expenditures related to purchase, upkeep and instruction in playing the *bajón* are consistent with what is known about the implementation of this instrument in music chapels such as that of Madrid's Monasterio de las Descalzas Reales (where the chapel was composed of hired male musicians) and the Escorial.

This paper addresses the role of the *bajón* in the music performed in Spanish nunneries, with particular inquiry into the use of the *bajón* as it may have related to the singing of plainchant. Scholars in Spanish musicology and organology have asserted that, from the seventeenth century, the *bajón* was used to double the chant melody, and this practice can be heard on a number of recent recordings; however, there seems to be no documentary evidence in which this practice is described unequivocally. None of the seventeenth-century Spanish theorists make any reference to the use of the bajón to accompany chant, and seventeenth-century descriptions of the duties of male bajón-players only make clear that the instrument was used with polyphony and *fabordón.*

Account books from nunneries and other documents containing references to nuns as players of the *bajón* usually do not specify for what purpose the instrument was used in nuns' choirs. For example, one nun's contract for a dowry waiver stipulates only that her obligation was to play "for the service of God and of the Divine Office." Another such contract states that the nun who has received the dowry waiver shall be required to play "for all of the Divine Offices that may be offered in the church of said convent for as long as she lives." A closer examination of these and other related documents and a consideration of the use of the *bajón* with female voices informs about nuns' performance practices, and also seeks to provide additional insight into how the *bajón* may have been used during the seventeenth century with the voices of male singers in Spanish churches.

See **C. Baade,** *Music and Music-making in Female Monasteries in Seventeenth-Century Castile* (unpub. Ph.D. diss., Duke University, 2001).

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SATURDAY, APRIL 17

QUEENS, WITCHES, BRIDES, AND FALLEN WOMEN: WOMEN IN ENGLISH MUSIC, Robert Shay, Chair

Jonathan P. Wainwright (University of York, U. K.), "Images of Virtue and War: Music for Queen Henrietta Maria's Chapel"

> *How fair you are, my love, how fair you are. Your eyes are like those of doves, with no deceit lying*
> *hidden within; your hair is as a flock of goats; your teeth are like a flock of shorn sheep; your lips are*
> *like a thread of scarlet, and your voice is sweet. You have wounded my heart, my sister, my bride; you have wounded my heart; honeycomb drips from your lip, my bride; honey and milk are under your tongue;*
> *for I am sick with love. How fair you are, my love. Alleluia.*

These words from the Song of Songs are typical of the erotically charged texts which adorn the liturgy on the various feasts of the Blessed Virgin Mary. But for English Roman Catholics in the 1630s and 1640s they would have had a double application, as expressions of devotion not only to the Queen of Heaven, but also to their own temporal Queen, Charles I's Roman Catholic consort, Henrietta Maria, the Blessed Virgin's champion and, in her renowned beauty and virtue, her earthly reflection as well. To many Italian composers of the early seventeenthth century working in the new expressive small-scale style, such Marian texts were especially attractive, the richness of their imagery inspiring some of the finest music of the period. This paper will show that motets by some of the leading Italian composers of the day were performed in Queen Henrietta's private chapel in the late 1630s, and even continued to be performed during the Civil War period when she was based in Merton College, Oxford (July 1643 to April 1644).

It may seem extraordinary that any Latin sacred music (let alone settings of blatantly Marian texts) should have been performed in England at a time when even High Church Anglicanism, let alone Roman Catholicism and the cult of the Virgin Mary, was deeply detested by a large proportion of the population. But evidence of the repertoire of Henrietta Maria's Chapel is provided by various manuscripts and by a collection of printed music that survives in the library of Christ Church, Oxford. Recent research has shown that by the late 1630s, the prominent royalist Sir Christopher Hatton (1605-1670) was the owner of a large number of printed music books, and that the greater majority of these were Italian. Manuscripts copied by Hatton's musicians survive which represent the remnants of the musical repertoire of Henrietta Maria's Roman Catholic Chapel—a repertoire that symbolised not only the Virgin Mary but the Queen herself.

See **J. P. Wainwright,** "Images of Virtue and War: Music in Civil War Oxford" in *William Lawes, 1602-1645: Essays on His Life, Times and Word,* ed. Andrew Ashbee (Aldershot & Brookfield, VT: Ashgate Publishing Co., 1998), pp. 121-42.

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Amanda Eubanks, "'Speak Sister, Speak': Music, Politics, and Gender in the Restoration Revivals of *Macbeth*"

During the Restoration the "weird sisters" in Macbeth had an amplified role; their increased importance in the drama was highlighted by the lavish musical scenes that accompanied their wicked on-stage antics. Scenes involving witches and other supernatural characters became an excuse for heightened musical and visual effects. The tradition of cross-dressed witches and the association in the public theaters between on-stage witchcraft and anti-Catholic allegory undoubtedly added to the titillation. Thus, William Davenant's Restoration reworking of *Macbeth* provides the witches with three opportunities for musical utterance—in Act II, scene 5 they rejoice at the murder of Duncan; in III.viii they sing and fly through the air; and in IV.i they predict Macbeth's future in the famous conjuration scene. Richard Leveridge, a composer, actor, and singer who began his lengthy career on the London stage in the late-seventeenth century, is probably responsible for the most famous setting of the witches' scenes. The other Restoration musical incarnations of *Macbeth* include the two extant dances by Matthew Locke (probably for the 1663-4 revival) and a complete setting by John Eccles (ca. 1696). Surprisingly, a detailed analysis and critical comparison of the three musical settings of the witches' scenes has yet to be published, although Roger Fiske offered two tantalizing statements in his otherwise superficial treatment of the *Macbeth* music: "Indeed there is an odd family likeness between the Locke, Eccles, and Leveridge music which suggests that there were stylistic conventions followed by all those who provided scores for this play." Later in the

same article, Fiske alluded to the gender confusion present in these scenes, asserting "the stage was crowded with witches of both sexes."

My paper addresses the issues of gender ambiguity and special musical conventions, as well as providing an interpretation of the anti-Catholic allegory in the Restoration revision of *Macbeth.* My work is based on contemporary source materials—anti-Catholic propaganda; treatises on witchcraft; pictorial representations of witches in Restoration reprints of *Macbeth;* and most importantly a rigorous and historically-informed analysis of the extant musical manuscripts. This analysis of the *Macbeth* music unveils and decodes supernatural musical conventions on the Restoration stage, revealing Restoration attitudes about gender, musical rhetoric, and political allegory. William Davenant's adaptations to *Macbeth* were deliberate, amplifying the role of the witches, and thus emphasizing the anti-Catholic allegory that would have been particularly topical during the 1663-4 season given the recent Restoration of the Stuart monarchy. This allegory was supported by the grotesque quality of the musical settings. Active rhythms are juxtaposed with firmly diatonic harmonies and excessive, almost hysterical, musical and textual repetitions. The male-voiced witches in the Eccles and Leveridge versions are a further indication that these witches were meant to be viewed and heard as unnatural creatures. By limiting the witches' musical vocabulary and by vocally and visually representing them as neither fully male nor female, the music marginalizes these "weird sisters," providing the audience with a simulacrum of Catholic containment.

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Raphael Seligmann (Newport News, VA) and **Mary Chin** (Boston, MA), "*Per musica de praesenti:* Brides, Fallen Women and Vocal Technique in Two Early Seventeenth-Century English Plays"

In Thomas Middleton's comedy *A Chaste Maid in Cheapside* (1613), the air "Cupid is Venus' only joy" (Act III, scene 1) is a straightforward tool of seduction. A prostitute disguised as an heiress sings it after her verbal and physical charms fail to arouse a wealthy but socially awkward Cambridge student whom she hopes to marry. The song succeeds so well that as soon as it is over he not only consents to the match but wants to consummate it right away. The scene has a satirical edge and may contain some suspicion of music's alleged aphrodisiac properties (Middleton was by background and inclination a Calvinist). That is not the main thrust, however, for the musical invitation succeeds most strikingly as a mode of communication establishing common ground between characters who had shown only incomprehension and frustration with each other just moments before. The fact that durable affective bonds are established is seen at the play's end when the student pays tribute to the wit of his fiancée and looks forward to marriage as the beginning of his true education. As for the singer, iconographical attributes (some of them musical) and allusions mark her as a Magdalen figure who is redeemed from her promiscuous past not by inward penitence but, in Protestant fashion, by pledging her future to family and community in the rites of matrimony. The musical number is seen in retrospect as the moment both characters turn from self-absorption to companionship. Functionally, it is the marriage contract—*per musica* rather than, as the contemporary legal term had it, *per verba de praesenti*. In light of Middleton's view of music as a vehicle of understanding truer than words, it is a contract all the more binding for being sung.

In a roughly contemporaneous play by Middleton, the tragicomedy *More Dissemblers besides Women,* the same song is performed in a context that renders its capacity for intimate communication problematic, even sinister. The singer is a young woman made pregnant and abandoned by a lover who had promised to marry her. For most of the play, she appears disguised as a page in an attempt to get near her seducer, who has gone to the court seeking preferment and sexual adventure. In a scene described but not enacted, her private singing of

the "Cupid" song to her lover/master is overheard by another servant. This servant coerces her into repeating the performance for his own pleasure, threatening to withhold help with some heavy physical labor (which the page, near to term, cannot endure) unless she sings. The coerced performance, which the audience actually hears, takes place amid imagery of disease and prostitution. The argument implicit in both the servant's smutty rhetoric and the page's resistance to his demand for the song is that the unfree circumstances of the performance have transformed the music from a channel of intimate appeal to an emblem of sexual exploitation—her voice, like her body, the property of any man who wants a piece. Significantly, after the performance, the physical stresses of the page's condition reduce her communication to brief grunts and finally screams when the baby is born onstage two acts later. Functionally, the song represents the only sustained, rhetorical utterance of a character who otherwise exists only as a body. It is significant that her moment of true subjectivity *per musica* is not the one the audience witnesses. What we are given is a canned souvenir of that moment performed by one who aims to hide everything that she is and feels. By bringing us to the second, not the first, performance, the playwright aligns us with the prying servant. Through this and other means, the play forces us to confront the pleasure we, the audience, take in spectacles displaying the suffering of the weak. **—RS**

Middleton, a craftsman of the living theater, would stud his script with such complex dynamics only if he had ways of getting them across clearly and economically to a receptive audience. Contemporary vocal performance practice offered ways for the actors to make the "Cupid" song convey both the amorous frankness of the female wooer in *A Chaste Maid* and the self-protective standoffishness of the disguised page in *More Dissemblers.* There is good reason to believe that Middleton might have used singing style as an adjunct to verbal means of character development. His plays are among the most song-filled of the era. The musical resources available to him included the most advanced composers and most able performers in England. Professionally, he was close to composers such as Alfonso Ferrabosco II, Robert Johnson and Nicholas Lanier, who were almost certainly familiar with Continental ideas on the projection of affect. Also, he wrote for the most musically sophisticated company, the King's Men, whose boy singers were coached in the latest continental styles for performances in court masques.

Recovering the outlines of a performance of "Cupid is Venus' only joy" suitable for *A Chaste Maid in Cheapside* is not difficult for the scholar/performer. According to English adaptation of Italian models, an emotionally rich rendition—cantar con affetto—could be achieved using inflections, such as swells, on emotion-laden words. Moreover, in contrast to the Italian style, melodic ornamentation may be clustered on unstressed syllables and unimportant words, the better to draw attention to the main points of the sentence. Used this way, the "divisions" become a rhetorical tool in the service of presenting the text clearly and effectively. "Cupid is Venus' only joy" lends itself well to such a treatment: though strophic, it is constructed so as to emphasize key ideas with each reiteration of the melody. The most emotion-laden lines and phrases are set to rhythmically agitated or high-flying melodies, and the most charged words (especially the thrice repeated "ladies") are given long note-values for emphasis. The singer/actor would be adding to the existing, built-in poignancy by using all the resources of the hybrid Italian-English style to heighten each nuance of the text—all with the aim of winning a young man's heart.

A harder task is to imagine a performance expressing the anti-romantic thematics of *More Dissemblers.* There, the dramatic context so subverts the overt meaning of the song that the performer is presented with an unusual demand—to portray the hidden feelings, motives and identity of the disguised page while singing a song that has nothing to do with her present condition (and is not even her choice to sing). In order to meet this demand, the singer could draw on musical and non-musical resources. A naturalistic performance, in which the bedraggled page wheezes her way through the song, would have been possible given (a) the

naturalistic acting style of the early seventeenth century, (b) the emphasis of Middleton's text on her physical troubles, and (c) contemporary acceptance of onstage musical performances that were deliberately awkward or ugly in the name of characterization. Such a performance would increase sympathy for the page by accentuating her pregnant condition (about which the audience held many beliefs and superstitions). Moreover, it would mock the extortionate servant, who deems the performance "sweet." Another possibility would be for the performance to show that the page has detached herself from the scene, giving a recital technically perfect but mentally absent. Stylistically, she could overload the performance with ornaments that focus attention on technical rather than expressive values, for according to the reigning aesthetic, such displays are a turn-off, "there being nothing more contrary to passion than they are" (Caccini). Given the acting company and the audience's familiarity with the new Italian manner of singing, the singer could safely acknowledge the anticipated interpretation and derail it, for instance, with ornaments scattered in unexpected places in the melodic line, emphasizing unexpected words. Additionally, extra-musical devices, such as gesture, facial expression and the use of symbolic props, which were thought to be effective concomitants of musical performance on-stage and off, could be used to underscore the page's true condition and attitude towards her fate**. —MC <sarabande@bigfoot.com>**

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COMPOSITIONAL THEORY IN SEVENTEENTH-CENTURY ITALY, Susan Parisi, Chair

Michael H. Lamla (Blieskastel, Germany), "Musical Books of Patterns in Seventeenth-Century Italy"

When studying the late canons of Johann Sebastian Bach (BWV 1079, 769, 769a, 1080), Erich Schenk introduced the term "musikalisches Kunstbuch," which can be translated most adequately as "musical book of patterns" [Erich Schenk, "Das 'Musikalische Opfer' von Johann Sebastian Bach (1953)," in his *Ausgewählte Aufsätze, Reden und Vorträge,* (Graz, etc., 1967), 61-72]. Such a book consists of a number of musical examples without a commentary, arranged in an increasing order of difficulty. These examples represent the quintessence of the skills of their composer. Schenk detected that Bach's late collections of counterpoints and canons were influenced by similar works, the *Musikalisches Kunst-Buch* by Johann Theile (1691), and *Artificii musicali* by Giovanni Battista Vitali (1689). But Vitali's *Artificii musicali* is not the first specimen of this kind in Italy. It has several predecessors by composers like Giovanni Maria Nanino, Francesco Soriano, Romano Micheli, Giovanni Maria Bononcini, and others. This essay presents a comprehensive list of musical books of patterns in seventeenth-century Italy and tries to describe their characteristics and historical backgrounds.

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Warren Stewart, "The Relationship of Octonary Tonal Theory to Compositional Practice in Northern Italian Sacred Music of the Seventeenth Century"

Several Italian music theorists in the seventeenth century presented octonary tonal systems that differed strikingly from those found in earlier theories. Significantly, these systems were presented as descriptive rather than prescriptive; they were explicitly intended to reflect current practice. Some of the essential characteristics of these systems evolved in the sixteenth century, in response to practical considerations of the coordination of voices and fixed-pitch instruments in polyphonic works. The resulting practice of transposition was first codified by Adriano

Banchieri just after the turn of the seventeenth century. Beyond purely practical considerations, Banchieri's system also ingeniously conflated the rational theoretical framework of arithmetic and harmonic octave dispositions projected onto a bi-focal diatonic structure provided by Zarlino, with a compositional practice that was deeply influenced by the church modes and their corresponding psalm tones. In 1622, Fra Camillo Angleria, having noted the confusion caused by the existence of various modal systems, dismissed further discussion of them, since "for us it is enough to know that the modern use that is now in force," and proceeded to present a system of eight tones identical to Banchieri's. A half century later, the composer and theorist Lorenzo Penna published a concise overview of the compositional art, devoting a chapter to the *tuoni armoniali,* a system of eight tones that differs only in certain details of cadential procedure from those of Banchieri and Angleria. The following year, the violinist and composer Giovanni Maria Bononcini published an extremely influential practical guide to performance and composition that includes a discussion of modes that can be fitted easily into Banchieri's system. Later works by Bartolomeo Bismantova, Francesco Maria Angeli, and Zaccaria Tevo describe essentially the same tonal system.

Each of these theorists presents his system in the context, and most often as the culmination of, their rules of contrapuntal procedure. The theorists associate each of the tones with a cantus, final, species of fifth ascending from that final, and a species of fourth either above or below that fifth. Each of the tones is also assigned a more or less elaborate hierarchy of cadence pitches. The descriptions provide the modern analyst with a variety of criteria for the identification of mode and considerable insight into the factors that contributed, at least theoretically, to tonal coherence in musical composition of the period.

The orientation of most studies of seventeenth-century music has tended to marginalize these octonary tonal systems. The century is characterized as a period of fluctuation and experimentation during which composers lacked a common musical language and theorists stubbornly clung to out-dated concepts. For those hoping to ferret out evidence of functional tonal concepts in seventeenth-century music, or to trace a putative transition from "Renaissance modality" to "common practice tonality," octonary tonal systems are theoretical dead-ends, mere footnotes to the development of modern music. However, for those seeking to understand the theoretical concepts underlying the compositional practice of the period, the consistency and persistence of the octonary tonal systems in Italian music theory through the century suggests that this tonal system might in fact be just what the theorists assert that it is: a codification of the "common practice" of seventeenth-century Italian composers, at least for a certain repertoire.

My paper considers the extent to which a correlation can be observed between the tonal indicators presented by the octonary tonal theorists and the compositional procedures employed by composers in works given specific tonal designations in seventeenth-century publications. Specifically, I have looked at collections of music with tonal designations by Alessandro Grandi, Giovanni Rovetta, Ignatio Donati, Jacopo Ganasso, Santino Girelli, and Francesco Cavalli, published between 1629 and 1675. An analysis of the works in these publications suggests an acceptance of the tonal indicators described in the octonary tonal systems and that the theoretical cadential hierarchies provided these composers with a means of organizing large contrapuntal structures in these works.

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Charlotte Mattax, "The *Cimbalo cromatico* in the Seventeenth Century: A Lecture-Recital of Works by Mayone, Trabaci and Others"

Experimentation with chromatic and enharmonic genera was one of the many forms of musical speculation that grew out of the Humanist movement. On the practical side, it follows that the

employment of chromatic and enharmonic intervals gave rise to the problem of finding instruments on which to perform. The archicembalo, with thirty-one notes to the octave, described by Nicola Vicentino in his treatise, *l'Antica musica ridotta alla moderna prattica* (1555), was one of the more extravagant solutions. In 1606, Guido or Vido of Trasuntino built an archicembalo on the prescription of Vicentino. This instrument is now in the Museo Civico at Bologna. Scipione Stella made an archicembalo in Naples, also modeled after Vicentino's archicembalo, and there were two other similar instruments, both archiorgans--one in Rome made for the Cardinal of Ferrara, and the other in Milan constructed the year before Vicentino's death in 1576.

The complexities of the archicembalo made it impractical. Bottrigari, in *Il Desiderio,* states that "it is used only rarely because of the great difficulty in the tuning and maintenance of it and also in the playing of it. For there is no skillful master tuner or practical and experienced organist of worth who is not almost terrified at being confronted with such a number of strings." More manageable for the keyboard player was the *cimbalo cromatico,* a harpsichord with nineteen notes to the octave, which enjoyed popularity in early seventeenth-century Italy. The instrument provides for split keys for each chromatic note and gives an extra note between the semitones E-F and B-C.

Although no instrument is known to have survived, John Stembridge has noted that there are two extant harpsichords from the first half of the seventeenth century which were subsequently altered and may have originally been *cimbali cromatici.* One of the first appearances of the term is found in the titles of two toccatas "per il cimbalo cromatico" by Ascanio Mayone in his *Secondo libro di diversi capricci per sonare* (Naples, 1609). Other music written specifically for the *cimbalo cromatico* includes works by Giovanni Maria Trabaci in his *Secondo libro de ricercate, & altri varij capricci* (Naples, 1615), by Gioanpietro del Buono in *Canoni, oblighi et sonate in varie maniere sopra l'Ave maris stella* (Palermo, 1641) and by Martino Pesenti in *Correnti, gagliarde, e balletti diatonici, trasportati parte cromatici e parte henarmonici. . . . libro quarto* (Venice, 1645, 1646).

This lecture-recital explores the phenomenon of the *cimbalo cromatico* and presents works written for this harpsichord on a modern-day replica of the instrument. It will be shown that, while the *cimbalo cromatico* may never have been universally popular, it enjoyed a greater vogue than has been appreciated in our time.

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HEINRICH SCHÜTZ AND MUSICAL LIFE IN DRESDEN, Charles Brewer (Florida State University), Chair

Andreas Waczkat (University of Rostock), "Two Parody Masses by Heinrich Schütz?"

In his biography of Heinrich Schütz, Hans Joachim Moser cites two Masses on models by Schütz. Both of them follow the Lutheran type of Missa brevis, consisting only of Kyrie and Gloria. Neither receives positive acknowledgement from Moser; referring to the first Mass, based on the model "Psalm 150, Alleluja. Lobet den Herren" from the *Psalmen Davids* (1619), who states (p. 286 of the 1954 edition): "Die Breslauer Bearbeitung geht mit der Vorlage von 1619 ziemlich böse um, und zeigt besonders dort, wo sie ganz 'Eigenes' geben will, einen recht flachen Landmessenstil." According to Moser, the second is based on the same model and is "noch problematischer," because only the the basso continuo part has survived.

Moser negates Schütz's authorship of both Masses, and in fact neither the *Schütz-Werke-Verzeichnis* nor the works list in *The New Grove Dictonary of Music and Musicians* list these two works, not even as doubtful ones. But Moser seems to be wrong. The "Missa ad

imitationem Lobet den Herren H. Schützen," of which indeed only the basso continuo part is contained in Ms. 4007 of the Gdansk Library, is obviously based on the eight-voice concerto "Lobet den Herren meine Seele" from the *Psalmen Davids.* Unfortunately this part ends at the beginning of the Gloria, but at least the Kyrie of this Mass can be reconstructed. The "Missa. Alleluja. Lobet den Herren" in Mus. ms. 201a of the Wroclaw Library, however, was thought to have been destroyed during World War II, but it could recently be recovered, together with nearly all of the Wroclaw manuscripts catalogued by Emil Bohn in the 1880s, in the Staatsbibliothek Berlin (formerly Deutsche Staatsbibliothek Berlin-Ost), where they have been preserved since 1945. Only a slight overview of the manuscript is necessary to find out that this Mass is an exciting example of a parody mass in the early seventeenthth century, using all the effects of large-scale polychoral concertos.

Though Schütz's authorship cannot be proved, it is highly probable in the case of the "Missa ad imitationem Lobe den Herren H. Schützen" from the Gdansk manuscript. Ms. 4007 contains about fifty parody masses from the late sixteenth and early seventeenthth centuries. Many of them are also included in printed collections of that time. With a comparison between the masses of Ms. 4007 and their printed equivalents, one can show that the manuscript follows the printed titles in nearly all cases. But if the composer of the model and the composer of the parody mass are not identical, print and manuscript almost always name both of them, in opposition to sixteenth century practice. Both masses, whether they be by Schütz or not, show the very interesting changes in the composition of parody masses in the seventeenth century, which no longer follow a polyphonic, but rather a polychoral model. The most obvious difference between the reworking of these two types of models is of course that a polychoral model does not offer any *soggetti* which can be newly combined or imitated in the parody. As a result of this, parody technique has to focus on complete sections of the model with an eventual need to adapt them to the new text.

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Mary E. Frandsen (University of Notre Dame), "Allies in the Cause of Italian Music: Schütz, the Prince, and Musical Politics in Dresden"

Heinrich Schütz's two sojourns in Venice engendered in him a lifelong partiality toward the music of his Italian contemporaries. Thus he noted with disappointment the "prevailing lack of acquaintance in Germany with the modern Italian manner," still in the late 1640s. In 1647 Schütz attempted to remedy this situation in Dresden, and proposed the name of Agostino Fontana, an alto at the court of Copenhagen, as vice-Kapellmeister at the electoral court. In his 21 September letter to the elector's secretary, Schütz outlines the terms of Fontana's appointment, but does not specify his duties, other than to explain that his salary includes additional compensation for coaching all of the singers in the court ensemble. Although the conditions set forth in the letter were apparently quite acceptable to Fontana, he did not become vice-Kapellmeister in Dresden, for reasons which have remained unclear.

Recently several previously unknown letters from Prince Johann Georg II to his father the elector have surfaced that shed considerable light on the Fontana affair, and provide an explanation for the elector's failure to hire the Italian. These letters show the prince working in tandem with Schütz in the attempt to bring Fontana to Dresden, in order to introduce the Italian *Manier* to the singers in the electoral ensemble. The letters also provide new details on the prince's active involvement in the early Dresden career of Christoph Bernhard, his role in the eventual appointment of Christoph Werner of Danzig as vice-Kapellmeister, and the concerted effort made by Schütz and the prince, over a period of several years, to thwart the attempts of Johann Georg Hofkontz to gain the coveted post. Taken as a whole, the letters reveal the prince's earliest attempt to redirect the stylistic orientation of his father's *Kapelle* toward Italy,

and show him taking the first steps toward his ultimate goal—the complete "Italianization" of the court ensemble.

See **M. E. Frandsen,** "Allies in the Cause of Italian Music: Schütz, Prince Johann Georg II and Musical Politics in Dresden" in *Journal of the Royal Musical Association* 125 (2000):1-40.

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INSTRUMENTAL SONATAS AND THEIR CONTEXTS, John Suess (Case Western Reserve University), Chair

Charles E. Brewer (The Florida State University), "Venito, Ocyus Venito! The Context of the Pastorellas by Schmelzer and Biber"

Much of the current scholarship on the instrumental music of Central and East Central Europe is still based on conceptual models established at the beginning of the twentieth century and perpetuated in a number of critical editions and monographs until quite recently. However, when these compositions are studied through the original manuscripts and prints, and within the cultural context of this region and period, important new perspectives present themselves.

This study focuses on two problematic works: J. H. Schmeltzer's "Pastorella" for two violins and continuo from the Rost Codex, and H. I. F. von Biber's Pastorella violin and continuo from MS 726 of the Minoritenkonvent in Vienna. Eric Chafe, in his study of Biber's church music, noted the musical connections between these two compositions, but does not more fully discuss Biber's work since it is "obviously secular in intent," though it is included in his catalogue as a "sonata." Biber's composition is an ingenious arrangement, reworking the two violin parts of Schmeltzer's "Pastorella" using extensive double stops and adding a version of J. J. Prinner's *Lied,* "Nambli wol kann ich jetzt glauben," as a final gigue. The relationship and meaning, however, of these two works is much more complex when examined in the original context of Schmeltzer's "Pastorella." As has been noted by previous scholars, many works in the Rost Codex are arrangements of other works; for example, ensemble sonatas are reduced to trio sonatas, as in Bertali's Sonata: "1000 Gulden". Not previously noted, however, is that Schmeltzer's "Pastorella" is also an arrangement of one of his best known works, the offertorium, "Venite Ocyus de Nativitate Domini," composed for two tenors, strings, and organ, which is found in manuscripts at Kromeriz, Uppsala, and Dresden.

Both Schmeltzer's offertorium and the instrumental arrangement of its most prominent ritornello draw upon the rich cultural tradition of pastorals in Central and East Central Europe as an important part of many Christmas celebrations, and it appears likely, even in the separate instrumental versions, that these works still retained a close connection to this important feast. It is this explicit religious and cultural connection that can help explain the folk-like quality of Biber's work noted by Chafe and also provides a basis for understanding the addition of Prinner's little song as one more folk-like element. By placing Schmeltzer's and Biber's *pastorellae* and other similar works in their original context, they can no longer be examined as strictly "secular" or "sonatas," but rather as important clues to a richer musical and cultural heritage.

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Cathryn Dew, recorder with **Jonathan Wainwright,** harpsichord (York University, U. K.), Lecture-Recital:
"From Song to Sounding: The Foundations of the Solo Sonata (1591-1641)"

It cannot be denied that instrumental music in late Renaissance Italy was considered to be the poor relation of its vocal equivalent. In a humanist climate where music's worth was almost

invariably measured by its power to imitate speech, music which had no immediate connection with the spoken word was unlikely ever to reach the height of popularity. The answer, it seems, was to perform instrumental versions of contrapuntal vocal music such as madrigals and French chansons, and to imitate the performance style of a singer. Towards the beginning of the seventeenth-century, however, instrumental music began to break away from its bindings to a pre-existing vocal model and original works appeared. As time progressed, music for a smaller number of players took the place of the dense instrumental textures of the eight- and twelve-part *canzoni* by Giovanni Gabrieli, and a new genre, for solo instrument and continuo, was formed.

While this transition was taking place, solo vocal music, too, was undergoing something of a transformation: gradually losing its dependence upon the somewhat restraining demands of the inflection of the text and, particularly at moments of emotional intensity, employing more "tuneful" arioso styles of writing. The developments in vocal and instrumental style may be attributed to two entirely separate, purely practical causes. They may also be regarded, however, not simply as the gradual mutation of musical styles, but as the precipitate of contemporary experiments with a different perception of music's expressive power.

It is possible to see that music for a solo melody instrument and continuo established a perceived ability to move the passions without the need for textual "commentary." By exploring the evidence found in specific examples, and by considering the concept of moving the passions as seen in musical and rhetorical treatises, and in theories of natural language, this paper suggests that the newly recognized ability to move the soul without words provided instrumental music with the emotive power it required (eventually) to compete with the expressiveness which had long been attributed to music for voices.

This lecture-recital includes the performance of Bassano (after Clemens non Papa), "Frais et gaillard" from *Motetti, madrigali et canzoni* . . . (1591); Angelo Notari, *La medesima passaggiata* (c.1620-30); and Giovanni Battista Fontana, *Sonata seconda* (published posthumously, Venice, 1641).

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