Twelfth Annual Conference
Society for Seventeenth-Century Music
15-17 April 2004
La Jolla, California

PROGRAM

Thursday, April 15

Session I. Music and Identity in England and Germany
Graydon Beeks (Pomona College), chair

Janet Pollack (University of Puget Sound), “Commendatory Verse as Music Criticism in Early Modern English Music Books”
Alex Fisher (University of British Columbia), “Approaching Music and Religious Identity in Early Modern Germany: Sacred Music in Augsburg during the Thirty Years’ War”

Friday, April 16

Session II. Italian Music I: Analytical and Generic Studies
Robert Judd (University of Pennsylvania), chair

YouYoung Kang (Scripps College), “Early Seventeenth-Century ‘Harmonic Progressions’”
David Dolata (Eastern Washington University), “Bellerofonte Castaldi’s Extraordinary Capricci a due stromenti”
Michael R. Dodds (Southern Methodist University), “Plainchant at Florence Cathedral in the Late Seicento: Unwritten Sharps and Shifting Concepts of Tonal Space”
Gregory Barnett (Rice University), “Church Music, Musical Topoi, and the Ethos of the Sonata da chiesa”

Session III. French Studies
Catherine Gordon-Seifert (Providence College), chair

Don Fader (Indiana University), “Marin Mersenne and the French View of Musical Rhetoric”
Stuart Cheney (Goucher College), ”Transcriptions for Solo Viol of the Music of Jean-Baptiste Lully”
Antonia L. Banducci (University of Denver), “Staging Music: The Dramatic Role of Preludes and Ritournelles in French Baroque Opera”
Michele Cabrini (Princeton University), “From the Visual to the Aural: Tempête and the Power of Instrumental Sound in the French Cantata”

Saturday, April 17

Session IV. Italian Studies II: Song Serenata, and Opera
Massimo Ossi (Indiana University), chair
Wendy Heller (Princeton University), “I pianti d’Apollo: Desire, Melancholy, and the Power of Song”
Louise K. Stein (University of Michigan), “‘Una música de noche, que llaman aquí serenata’: Spanish Patrons and the Serenata in Rome and Naples”
Paul Schleuse (CUNY Graduate Center), “Monteverdi’s Operatic Experiments: Finding Orfeo in the Continuo Madrigals of 1605”
John Walter Hill (University of Illinois, Urbana-Champaign), “Ov’ è il decoro? Court Etiquette, Affective Expression, and Aria Treatment in the Operas of Antonio Cesti and Beyond”

Session V. Lecture-Recital: Mexican Polyphony

Grey Brothers (Westmont College) and the Westmont Chamber Singers, “The Polyphonic Passion in Mexico City: The Passio secundum Mattheum of Antonio Rodríguez de Matta (d. 1643)”

Performance events

Thursday, April 15
Pre-conference Master Class for Lute, Guitar, Theorbo
with Victor Coelho, David Dolata, John Schneiderman
La Jolla Presbyterian Church, La Jolla

Friday, April 16
Concert champêtre: An Evening of French Baroque Dance and Chamber Music
The SideRiver Baroque Dance Troupe, Linda J. Tomko, director, with Ondine Young, violin; Laura Mitchell, soprano; John Schneiderman, lute; William Skeen, viola da gamba.
Shiley Theatre, University of San Diego, San Diego

Saturday, April 16
Antonio Rodriguez de Matta, Passio secundum Matthaenum
Westmont College Choir; Grey Brothers, director
La Jolla Congregational Church, La Jolla

2004 Program Committee

Robert Shay, chair
Rebecca Harris-Warrick
Anne MacNeil
Daniel Melamed

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