Eastman School of Music, Department of Musicology
College of Arts and Science, Program in Music
The University of Rochester
Rochester, New York

Society for Seventeenth-Century Music
Second Annual Conference
29 April - 1 May 1994

ABSTRACTS
(in alphabetical order by author)

Functional and National Distinctions in the *Sonate da camera a 3* of Corelli
Peter Allsop

This paper relates to research undertaken on the two collections of *Sonate da camera a 3* of Corelli (1685, 1694). It enquires into the precise relationship between the ostensibly 'stylised' forms of his dances and the social dances from which they derived, as far as may be ascertained through dance manuals. This entailed a consideration of the assumed distinction between *da camera* (diversional chamber music) and *da ballo* (social dances) found in several contemporary collections. The latter designation tends to occur in conjunction with a further national classification, *alla francese,* usually applied specifically to the *correnti.* Such designations are commonest in the region of Emilia-Romagna during the decade of Corelli's studentship in Bologna. These collections reveal very marked distinctions between both functional and national designations, but since Corelli never acknowledged any such differentiation in his publications, these considerations may appear to be not strictly relevant. However, an examination of his *correnti* reveals that he discriminated fundamentally between each national style, and furthermore that his *correnti alla francese* remain absolutely faithful to the danced form, deriving directly from the idiosyncratic nature of the step-units as described in Feuillet dance notations of the early eighteenth century.

See **P. Allsop,** "*Da camera e da ballo--alla francese et all'italiana:* Functional and National Distinctions in Corelli's *Sonate da camera*" in *Early Music* 26 (1998): 87-96.

A Mistuned Response:
A Context for the *Scordatura* Partias of Biber and Pachelbel
Charles Brewer

One of the most problematic collections of instrumental music by Heinrich Ignaz Franz von Biber is his *Harmonia artificiosa-ariosa diversimodè accordata et in septem partes vel partitas distributa.* Until Eric Chafe established the existence of an edition from 1696, without any indication of its place of publication or the publisher, most scholars had known only of a posthumous reprint prepared by the Nurnberg firm of Wolfgang Moritz Endtner about 1712. In this collection Biber made his first known use of violin scordatura in an ensemble work, a technique he had previously employed only in his so-called "Mystery-Partias" from about 1676 and the *Sonatae violino solo* of 1681.

Similarly problematic is Johann Pachelbel's *Musicalische Ergötzung bestehend in sechs verstimten Partien,* published by Johann Christoph Weigel in Nürnberg; though not clearly indicated on the print, this collection has traditionally been dated after 1695. In contrast to Biber, very few manuscripts and prints survive to demonstrate Pachelbel's interest in chamber music. In addition, there is no evidence of any earlier interest by Pachelbel in the special nature of scordatura technique that might account for the existence of this collection.

The development of the ensemble and solo partia or partita as a miscellaneous group of pieces, often combining free compositions with dance- based movements, is unique to Central Europe. The earliest examples of this ensemble genre are most associated with composers from the Habsburg lands, and possibly it derives from the promotion of secular music by two archbishops of Salzburg, Max Gandolph von Khuenburg and Johann Ernst von Thun. The earliest known collection is probably Biber's *Mensa sonora seu Musica instrumentalis, sonatis aliquot liberius sonantibus ad mensam* from 1680, followed closely by Andreas Christophorus Clamer's *Mensa harmonica, XLII. rarioribus sonatinis instructa, septem in partes, seu tonos distributa* from 1682; both collections are dedicated to Archbishop Max Gandolph.

In context, the partias from Biber's *Harmonia artificiosa-ariosa* and Pachelbel's *Musicalische Ergötzung* are unique, in that no other known ensemble partias use scordatura. However, there is circumstantial evidence that Biber may have written at least one partia of his collection by 1692 for a performance at the Nonnberg convent in Salzburg. Other data support a later date for Pachelbel's collection, possibly as late as 1700. If Biber's scordatura partias where already in existence, it seems probable that Pachelbel's collection was a direct musical response to Biber. There is a further connection between these two prints, in that the unique copy of the 1696 edition of Biber's collection and the unique copy of Pachelbel's are both preserved in the music collection made by Count Rudolf Franz Erwein von Schönborn during the late seventeenth and early eighteenth centuries. As an avid musical amateur, the Count may have commissioned the simpler partias from Pachelbel in order to approach in his own performances the richness of Biber's virtuosic partias.

On the Road with the "Suitcase Aria":
The Transmission of Borrowed Arias in Late 17th-Century Italian Opera Revivals
Jennifer Williams Brown

By the early 18th century, the tradition of aria borrowing--performing one opera with arias borrowed from others--was well established. Yet its role in 17th-century opera productions has not been investigated. In fact, the origins of this practice extend well back into the 17th century: Nearly half the revivals I studied from the 1670's and 80's show some evidence of borrowing. Understanding how aria borrowing developed during this period can reveal much about the nature of operatic production, and the complex ways in which composers, singers, and impresarios interacted. Moreover, at a time when opera scores were not widely available, the constant circulation of hundreds of arias throughout the peninsula enabled singers, composers, and audiences to keep up with the latest trends in opera composition.

Among the many historical and aesthetic questions this phenomenon raises, those of transmission are particularly intriguing. Where did the arias come from? Where did they go? How were they transported? Who brought them? Eighteenth-century sources suggest a type of transmission often called the "suitcase aria," in which singers traveled with collections of tunes they had previously performed and inserted them into their roles in other operas. To what extent is this model valid for the 17th century?

To answer these questions, this paper charts the migratory patterns of 120 arias borrowed from Venetian operas in the 1670's and 80's. The results show that aria borrowing mainly

occurred in revivals, and was practiced in most Italian cities (except Florence, where revivals were uncommon.) In particular, an interesting network of relationships can be identified between productions in Venice, Reggio, Modena, and Milan. Though cast information from the 17th century is sparse, it is sufficient to demonstrate that the singers were the most likely agents of transmission. Some did indeed travel with their own private "aria suitcase," but most singers seem to have borrowed from a communal "recycling box." A collection of the latter type must have been assembled by Antonio Cottini, a singer who also served as impresario. The paper concludes by revising the old "prima donna" stereotype and presenting the singers as vital participants in the production and dissemination of operas in the 17th century.

See **J. W. Brown,** "On the Road with the 'Suitcase Aria': The Transmission of Borrowed Arias in Late Seventeenth-Century Italian Opera Revivals" in *Journal of Musicological Research* 15 (1995): 3-23.

New Perspectives on Rhythmic Organization:
The Case of Monteverdi's Ciaccona "Zefiro torna"
Linda Ciacchi

The study of rhythm in the works of Monteverdi has been neglected by most scholars of seventeenth-century music, who have concentrated mainly on the emerging tonality, new musical forms, and highly affective text settings in his compositions. Yet in these transitional works, bridging the old constructs of modality and the nascent structures of tonality, rhythm emerges as the cohesive force that contributes to the shape and musical direction of each piece.

The function of rhythm is especially notable in works employing an ostinato bass. The static, repeating bass pattern could easily lead to the segmentation of the melody, but Monteverdi manipulates the vocal line so that it flows unencumbered over the ostinato. The process by which this is accomplished is one of long-range rhythmic and formal development. Local rhythmic events within the musical phrases join into large-scale patterns of motion that function independently of the ostinato. These patterns, combined with motivic and structural relationships, create a cohesive formal scheme for the piece.

As an example of this new analytical approach, this paper investigates the long-range rhythmic and formal structures of Monteverdi's ciaccona "Zefiro torna." The overall cohesion of the work is effected by a progressive acceleration, then deceleration, of musico-textual events involving melodic movement, polyphonic activity, vocal/bass interaction, rate of text presentation, and motivic development. This method of analysis reveals the evolving rhythmic relationships among the individual phrases of the ciaccona, and also the large-scale rhythmic and formal schemes regulating the piece as a whole.

See **L. Ciacchi,** *Rhythm, Text, and Formal Design in the Ostinato Madrigals of Claudio Monteverdi* (Ph.D. diss., Yale University, 1993)

Motet, Concerto, or Cantata?
Problems of Genre Designation in the Later Seventeenth Century
Mary E. Frandsen

One of the problems for scholars of sacred music in the later seventeenth century is the general absence of genre designations on musical manuscripts of the period. This lacuna in terminology, coupled with a search for the antecedents of the eighteenth-century church cantata, has led such scholars as Feder, Blume, and Krummacher to designate works that display a mixture of concerto, aria, and arioso styles as early sacred cantatas. The acceptance of

this nomenclature, however, requires that we rely on a term that invariably indicated a secular work in the seventeenth century.

Other contemporary sources hold important clues about the terminology used at the time to identify various types of sacred music. At the Dresden court, for example, the Kirchen-Ordnung of 1662 provides for a "concerto or motet" in two places in both the morning and vespers services, and service orders in court diaries from 1660 to 1680 preface the titles of these compositions as one or the other, identifying many of the titles as works of the court Kapellmeisters Albrici and Peranda. In a 1681 inventory of works by himself and Peranda, Albrici takes the trouble to indicate the genre of each title as a concerto or motet. Many of the "concertos" of Peranda listed here are extant, and display great formal variety. And near the end of the century, Wolfgang Caspar Printz also uses the term, and praises Peranda as a composer of "soul-stirring" concertos.

In my paper I will seek to define the sacred concerto at this time based on the music and other sources, using works of the Dresden Kapellmeisters as my examples. I will also explore Werner Braun's discussion of Peranda and Albrici under the heading of "cantata" in light of contemporary documents. Braun points out the sectional nature of Peranda's *Languet cor* and proclaims it "eine echte Kantate." Yet a number of non-musical sources, one in the composer's own hand, refer to this same work as a concerto. Rather than accept this borrowed designation, I will propose that the use of the term "concerto" at this time, at least in Dresden, does not represent a *pars pro toto* use of the word, but instead indicates that the definition of "concerto" had acquired a broader meaning, in order to accommodate the mixture of genres typical of these works.

Some Images of Monody in the Early Baroque
Barbara Russano Hanning

While concentrating on a single painting, "The Lute Player" by Michelangelo Merisi da Caravaggio, this paper also explores several related treatments of musical subjects by Caravaggio, Gentileschi, and other painters from the late sixteenth and early seventeenth centuries in which are portrayed vocal and/or instrumental performers as soloists or in small ensembles. In addition to discussing evidence of actual performance practices, I also address the symbolic and allegorical meanings of various iconographic elements, especially the lute itself, which served as an emblem of vanity, a marker for eroticism and, because of its rapid acoustic decay, for the ephemeral nature of all sensual pleasure. Cesare Ripa's *Iconologia,* a collection of emblems first published in 1593 and dedicated to Caravaggio's patron, Cardinal del Monte, is examined as a principal source of the visual vocabulary of some of these paintings. Finally, the images presented illustrate ways in which music as an embodied practice, a physical activity subject to the gaze, encodes complex and multiple levels of meaning derived from the culture which produced it.

See **B. Hanning,** "Some Images of Monody in the Early Baroque" in *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580-1740,* I. Fenlon and T. Carter, eds. (Oxford, Clarendon Press, 1995), pp.1-12.

Women Who Lament and Women Who Don't:
Singing in and outside the Convention in *Seicento* Opera
Wendy Heller

In Cavalli and Cicognini's opera *Giasone,* the virtuous Queen Isifile expresses her despair and

anger over Giasone's infidelity by means of a well-established musico-dramatic convention: the lament. Her rival Medea, on the other hand, rarely laments; acclaimed for her legendary strength, magical powers, sensuality, and even cruelty, Medea required a different sort of musical expression, one that permitted her to transcend those behaviors traditionally associated with the virtuous woman. The juxtaposition of two women who differ so profoundly with regard to morality, power and desirability--and style of musical expression--typifies an essential duality that underlies the ways in which women were both viewed and represented in seventeenth-century Venice.

My paper explores the ways in which the lament--and the musical devices and gestures with which it is associated—acted as a signifier for those attributes associated with female virtue in the early modern period. While not restricted solely to female characters, the lament nonetheless glorified the very qualities that were considered admirable in women and deplorable in men: fidelity, obedience, chastity, despair and submission. It provided the virtuous, adoring woman with a well-understood mode of expression that was both rhetorically compelling and musically seductive, without challenging assumptions about appropriate feminine behavior. Yet, for women such as Cleopatra, Medea, Semiramide, or Artemisia, whose military exploits or sexual autonomy placed them outside the constraints of conventional femininity, the musical solutions were less self-evident, I shall argue that by refusing to allow these heroines to lament—therefore compelling them to sing "outside the convention"—Seicento composers denied "exceptional" women their most viable means of achieving eloquence and thus undermined the image of the powerful female that these women ostensibly sought to convey.

Lecture-Demonstration
Ad libitum Procedures in Seventeenth-Century Instrumental Music
Sandra Mangsen

Printed music in seventeenth-century Italy often allowed for a wide range of possible realizations, in which ripieno players and singers could be added or subtracted, inner parts included or deleted, one instrument substituted for another, melodic bass or chordal continuo instruments employed or not, repeats taken or not, and entire segments of the music presented or not. In part such *ad libitum* practices must have reflected an awareness on the part of composers and publishers of the range of performance contexts and performing forces ordinarily available to those thought most likely to purchase the volume. In part, they mirror changes in musical style and compositional practice in that multiple realizations derived from a single written source may have accommodated both old fashioned and newer conceptions of music in performance. For example, performers probably arranged dances into suites in a more or less standard order long before such chamber sonatas came to dominate printed volumes. And skilled solo performers most likely added to simple dances copious and virtuosic ornamentation well suited to their particular instruments.

In this lecture-demonstration I will consider the case of dances by composers such as Bononcini and Cazzati, printed in the 1660s and 1670s. Our primary concern with respect to this repertoire is often to distinguish between "stylized" and "actual" dances on the basis of the score itself. But if we consider the possibility of multiple realizations, then one source may well have served both purposes. While a small or large group of instrumentalists may have drawn accompaniment for dancing from a particular volume, the same print may well have served the solo violinist as a source for "concert" music, especially as the contents passed out of fashion on the dance floor. Faced with a listening rather than a dancing audience, the performer, depending on skill and aesthetic posture, could markedly change aspects of the individual

dance, most obviously by means of added ornamentation, which may have in turn encouraged him to adopt "undanceable" tempos. We will hear recorded performances of selected Italian dances by Cazzati and Bononcini played by an ensemble of strings (University of Western Ontario Early Music Studio), after which the "same" dances will be performed as pieces for solo violin and harpsichord continuo.

One might speculate that the virtuosic ornamentation likely added by solo performers to what appear to be simple ensemble dances contributed significantly to the development of the more demanding and idiomatic *sonata da camera* exemplified by Corelli's Op. .5 (1700). One might even argue that composers of such sonatas were codifying a performing practice that had developed over the previous few decades, a practice only minimally reflected in the printed versions of the earlier works.

See **S. Mangsen**, "*Ad libitum* procedures in Instrumental Duos and Trios" in *Early Music* 19 (1991): 29-40.

The "Hanoverian" Style of Opera in the Late Seventeenth Century
Candace Marles

The Dukes of Braunschweig-Lüneburg were among the most important patrons of Italian Baroque opera. As regular visitors to Venice between 1649 and 1686, they subsidized numerous productions and were cited in the dedications. Beginning in the 1680s, they transplanted their favorite art form to their homeland, producing operas in their palace in Hannover. This prompted the construction of an elaborate new opera theater and a series of lavish productions created by the artistic partnership of Ortensio Mauro and Agostino Steffani. Finally, as English monarchs in eighteenth- century London, the House of Braunschweig-Lüneburg supported the Royal Academy and Handel. Thus their activities were instrumental in making Italian opera an intentional idiom.

The operas composed especially for Hannover were not mere imitations of an Italian model. Although the language of the librettos was Italian, these works constituted a unique blend of Italian, French, and German characteristics. They departed from Italian prototypes by incorporating French overtures, binary-form instrumental and vocal dances, extended duets in da capo form, an interest in contrapuntal textures, and oboes and bassoon, often in trios alternating with the tutti.

Although Steffani was the most distinguished proponent of this new style of opera, and perhaps its originator, he was not the only composer to write this type of work for Hannover. Luigi Mancia's *Paride in Ida* (1687) and *La costanza nella selve* (1697) and Pietro Torri's *Briseide* (1696) also conform to this model. Further, the style was disseminated outside Hannover not only by revivals of Steffani's works, but by operas composed in other German cities and abroad. Torri's *peripezzi della Fortuna* (?Brussels, 1695), Ruggiero Fedeli's *Opera pastorale,* Wilderer's *Demetrio in Athene* (Dusseldorf, 1697) and Mancia's *Componimento per Ia musica* (Dusseldorf, 1703), for example, all exhibit features of the "Hanoverian" style.

This paper demonstrates that Steffani and his colleagues established and disseminated a type of dramatic composition that synthesized national styles and that was central to the development of German opera and instrumental music in the early eighteenth century. The cosmopolitan court in Hannover, with its gathering of artists from France, Italy and Germany, provided the atmosphere conducive to this development.

See **C. Marles**, *Music and Drama in the Hanover Operas of Agostino Steffani (1654-1728),* (Ph.D. diss. Yale University, 1991).

The Debut of the Texted Galliard in Germany:

The Roles of Nicholas Rost and Christoph Demantius
Dianne M. McMullen

Modern-day scholars know of texted galliards primarily through some works by John Dowland. His "Can She Excuse My Wrongs," from *The First Book of Ayres* (1597) for solo voice and lute, has been of special interest because of the apparent conflicts between poetic and musical accents. Texted galliards flourished also in Germany, most commonly written for four- and five-part voice ensembles. Published between 1593 and 1624, more than one-hundred texted galliards by German composers survive, although only a handful are available in modern editions. Nicholas Rost (ca. 1542-1622) published the first German texted galliards in his XXX. Newer *Lieblicher Galliardt, mit schönen lustigen Texten* of 1593. Love songs and drinking songs fill this collection, probably intended for university students. Common galliard rhythms prevail in these pieces with iambic and trochaic texts.

   Christoph Demantius (1560-1643) published twenty texted galliards, a set of ten in his *Sieben und siebentzig, neue ausserlesene . . . Täntze* (1601) and another ten in his *Fasciculus chorodiarum* (1613). Written for five voices, these songs contain forward-looking elements in the history of music composition and poetry. Demantius appears to have played an important role in the eventual acceptance of dactylic meter into German poetry. Few German poets approved of dactylic meter in their native language until the 1650s, well after Demantius's texted galliards appeared. Demantius's fluid settings of dactylic lines in the galliards published in 1601 and 1613 anticipate mid-seventeenth century styles.

   Also progressive are the relationships among the arts of music, poetry, and dance in Demantius's twenty songs. Contemporaneous dance treatises give a variety of step patterns for the galliard, a dance usually written in triple meter. While no choreographies exist for Demantius's texted galliards, dancers may, for the most part, use standard step patterns. However, the composer occasionally challenges dancers and singers with complex phrase and accentual patterns. Especially interesting are those passages in which the poetry briefly lures the singers into duple meter, beguiling musicians and dancers alike.

   See **D. M. McMullen,** "German *Tanzlieder* at the Turn of the Seventeenth Century: The Texted Galliard" in *Music and German Literature: Their Relationship since the Middle Ages*, ed. James M. McGlathery (Columbia, South Carolina: Camden, 1992), pp. 34-50.

Return to Rome: The *Seicento* Repertory in Parisotti's *Arie antiche*
Margaret Murata

Alessandro Parisotti, secretary of the Academy of Saint Cecilia in Rome, edited three volumes of arie antiche in 1885, 1890 and [1900] for G. Ricordi in Milan. (Two of these became well known in the U.S. through G. Schirmer editions of 1894.) Parisotti's repertory ranged from Caccini to Spontini (d. 1851). Volume one with 29 pieces contained 21 "Baroque" compositions of which about only nine date from before 1700. About 20 of the 28 pieces in volume two are from the Seicento as are 19 of the 40 pieces in volume three.

   The Italian's immediate sources for the Ricordi volumes, including their keyboard accompaniments, were often earlier nineteenth-century editions from London, Paris and Germany. This paper summarizes the probable sources that Parisotti used for the Seicento repertory (48 pieces in the three volumes), separating out his piracies from other modern editions from versions probably realized in Rome from Seicento prints and manuscripts. It then offers selected capsule source histories of those arias and cantatas written for seventeenth-century Rome that returned to Rome in Parisotti's hands, often after fantastic journeys abroad: among others, Carissimi,"Vittoria, mio core"; Tenaglia, "Begl'occhi, mercé"; Cesti's "Tu

mancavi a tormentarmi" (which is by Carlo Caproli); Stradella, "Se nel ben sempre inconstante" from *Orazio Cocle* of 1679; and Scarlatti,"O cessate di piagarmi" and "Toglietemi la vita ancor" from *Pompeo* of 1683.

See **M. Murata,** "Dr Burney Bought a Music Book ..." in *Journal of Musicology* 17 (1999): 76-111.

"Italian Primitives" and the Formation of Samuel Barber's Early Style
Kenneth Nott

Samuel Barber is usually portrayed as a neo-romantic composer. While it is often noted that, during the 1940s, he adopted some features of what might be called Stravinskian or Coplandesque neo-classicism, many maintain that he never strayed very far from his nineteenth-century roots. A letter which Barber wrote in 1934, however, indicates that, for all his romantic tendencies, he was a serious student of "old music" and was aware of its implications for his work as a composer.

Barber's interest in seventeenth-century music is supported, in part, by lists of "music to buy" found in his sketchbook of the time. Among the composers listed are: Monteverdi, Purcell, Cavalieri, Cavalli and Gabrieli. Barber even composed an arrangement for baritone, strings and cembalo of a scene from Monteverdi's *Orfeo,* which he performed several times.

In this paper, I would like to propose that Barber's study of early music during the winter of 1934 marked a significant turning point in his development as a composer and that this study bore fruit in specific works composed during the late 1930's and early 1940's, A comparison between some of the seventeenth-century works listed in the sketchbook and his own compositions suggests the profound influence which these pieces had on Barber's musical mind.

Based on these comparisons, I have concluded that: (1) Barber was not exclusively a "neo-romantic" composer. (2) Barber's interest in older music resulted in a compositional style quite different from that of the main-stream neo-classicists such as Stravinsky and the pupils of Nadia Boulanger.

Some Seventeenth Century Italian Anthologies:
Music Seen and Heard in the Provinces
Mary Paquette-Abt

"The anthology is the sign of a flourishing musical activity" began a tantalizing article appearing almost thirty years ago, in which Jerome Roche went on to enumerate a number of the anthologies of sacred music published in the first few decades of the seventeenth century in Italy and in cities to the north, that conveyed the lively state of Italian sacred music as composers embraced the concertato style. These anthologies were assembled and sold, often by the publishers but sometimes with another named compiler presumably as a response to a known audience. In any case, they are significant in that they "represent a kind of shop window ... for the publishing centers where they were issued."

With that in mind I investigated the publications of the most prolific Italian compiler of the first half of the seventeenth century, Fabio Costantini. This moderately peripatetic musician held church posts in and around Rome between 1610 and 1644, but was employed most frequently in Orvieto, and by the final years of his life counted himself a citizen of that city. He edited thirteen anthologies of music in his lifetime which were published in Naples, Rome, Orvieto, and Venice, with one edition reprinted in Antwerp. The number of Costantini's

published anthologies of sacred music is unmatched in Italy in the first half of the century: eleven between 1614 and 1639. in the early 1620s he also edited two volumes of secular music in Orvieto, just as secular song publication was rising In Rome. The music Costantini published included pieces from all the important composers associated with Rome, plus a few lesser-known contributors. Costantini himself supplied a number of compositions of his own for both his sacred and secular collections. During his career he chose to work with several different publishers, and seems to have made the choice based on proximity to his current employment. The publications of Costantini taken as a whole not only exhibit a representative Roman repertory in the sense that, with the exception of his first work, they contain contemporary pieces by Roman composers, but they also serve as an accurate barometer of musical practice in the churches and of taste in noble homes in the provinces. The repertory from the Costantini anthologies published between 1618 and 1622, representing pieces both sacred and secular, exemplify a lively and sophisticated musical life in a provincial town that mirrored life in the cultural center of Rome.

Scene Structure in Lully's Operas
Lois Rosow

Attempts to describe scene structure in Lully's operas have concentrated on tonal unity and on formal patterns created by recurring elements or patterns of scoring. This study will acknowledge these elements but also focus on an additional one: the use of texture, scoring, meter, and local text repetition to create a hierarchy of points of articulation, used to express the drama. (The study concentrates on dramatic scenes; divertissements have structural peculiarities that set them apart.)

Using selected scenes as examples, I will show that Lully's manner of using short-breathed units to build large-scale scenes, with coherent shape and clearly highlighted dramatic moments, involves not merely constructing a colorful mosaic out of small building blocks but also forcing the large-scale structure to breathe in a systematic way. The ambiguity of Lully's style--the difficulty of defining "air," the structural similarity of air and recitative, and the absence of a consistent division of labor between the two--is a necessary component of this scene-building technique. The roots of the technique may be found in the operatic style of such Italian composers as Cavalli and Rossi.

Lecture-Recital
A Comparison of Italian and French Vocal Style and Technique in the Seventeenth Century
Sally Sanford

Significant differences existed between French and Italian singing during the seventeenth century, particularly with respect to breath control, vocal registers, the relationships between vowels and consonants, and ornamentation styles. French and Italian singers used quite different approaches for making their music expressive. The lecture-recital demonstrates these approaches and outlines briefly the historical basis for using different vocal techniques for French and Italian music.

The repertoire for the recital is drawn from among the following (or similar) pieces:

GIULIO CACCINI, O che felice giorno

Dovrò dunque morire
Amor, l'ali m'impenna
Dalla porta d'oriente

CLAUDIO MONTEVERDI, Sì dolce il tormento
Eri già tutta mia
Quel sguardo sdegnosetto

BARBARA STROZZI, Fin che tu spiri (cantata)
Così non la voglio

JOSEPH CHABANCEAU DE LA BARRE, Tristes enfans de mes desirs
J'avois juré de n'aimer plus

MARC-ANTOINE CHARPENTIER, En vain rivaux assidus
Le Bavolet
Sans frayeur dans ce bois

See **S. A. Sanford,** "A Comparison of French and Italian Singing in the Seventeenth Century" in *Journal of Seventeenth-Century Music,* 1(1995) <http://www.sscm-jscm.org/jscm/v1/n1/sanford.html>.

A New Document Concerning Monteverdi's Eighth Book of Madrigals
Steven Saunders

This paper takes as its starting point a newly discovered letter concerning Monteverdi that dates from the mid-1630s, one of the most sparsely documented periods in the composer's career. The letter reveals that, in 1633, Monteverdi appealed to the Holy Roman Emperor, Ferdinand II, for assistance in obtaining a canonry in Cremona, supporting his request with a gift of musical compositions. Given the known chronology of the Eighth Book of Madrigals, these presentation gifts must have been works published five years later as the *Madrigali guerrieri et amorosi*. The letter, then, provides a new and earlier terminus *ante quem* for the composition of most of the works of Book Eight. It also casts considerable doubt on the widely held view the collection was commissioned by the Habsburgs to help celebrate the coronation of Ferdinand III as King of the Romans in 1636. Finally, the letter allows us to reconsider another, less direct link between Monteverdi and the imperial court: the group of Mantuan musicians who came to Vienna in the late 1620s and early 1630s in the wake of the fall of Mantua. It seems likely that some of the works from the Eighth Book may have been written with the abilities of these musicians in mind.
   See **S. Saunders,** "New Light on the Genesis of Monteverdi's Eighth Book of Madrigals" in *Music & Letters* 77 (1996): 183-93.

Dancing and Dance Music in Purcell's Stage Works
Richard Semmens

Except for two dances of French provenance set to a single tune of doubtful authenticity, no choreographies to the music of Henry Purcell (1659-1695) have come to light. And Josias Priest (d.1734) the composer of dances with whom Purcell collaborated in his opera and all but the last of his semi-operas, is represented by only one surviving choreography: a figured ballroom dance for twelve women. Given this state of affairs. there is little wonder that the bibliography of recent researches into the dancing of Purcell's stage works is a very

slim one, indeed.

I propose in this paper to review briefly the state of current knowledge about the theatre dance of Purcell's time, to suggest possible avenues for future investigations, and to hazard a guess or two about the dancing style(s) that adorned Purcell's stage works. In the case of the latter objective, I will explore the important French influence on English theatre during the 1670s and early 80s, and look to specific examples of dance music in Purcell's opera and semi-operas for insights they might yield about choreographic content.

See **R. Semmens,** "Dancing and Dance Music in Purcell's Operas" in *Performing the Music of Henry Purcell*, ed. Michael Burden (New York: Oxford University Press, 1996), pp. 180-96; 282-85.

The Limitations of Genre:
Monteverdi's Harmonic Dilemma in Setting His Two Versions of "Ariadne's Lament"
Mark S. Spicer

"Ariadne's Lament" is the only surviving portion of Monteverdi's opera *Arianna* which was written for performance in Mantua in 1608. Sometime in the ensuing years (probably around 1610), Monteverdi arranged the lament for five vocal parts, and this version appears at the opening of his sixth book of madrigals, published in 1614. Gary Tomlinson considers the lament in its original version to be the crowning achievement of Monteverdi's "mimetic" art, where his genius for composing music in perfect accord with the inherent emotional content of a dramatic text reached its apex. Indeed, the lament was to arguably become Monteverdi's most successful work during his lifetime, prompting numerous performances outside of its original operatic medium.

A careful comparison of the two settings reveals that the five-part version was much more than merely a literal transcription of the original. Monteverdi makes several subtle adjustments in the five-part version (often involving a change of just one note, either in the soprano or the bass) that at first appear to be merely cosmetic; however, these alterations have a profound effect on the resultant sound of the passages concerned, especially from the standpoint of harmonic structure and dissonance treatment. Many scholars, most recently Eric Chafe, have wrestled with the difficulties in understanding Monteverdi's harmonic language. Chafe reminds us that "Monteverdi's music often features a tension between older and newer tonal systems," and certainly this interplay between "modal" and "tonal"-sounding passages figures prominently in Monteverdi's madrigal style throughout his career. With the advent of monody and the basso continuo, however, Monteverdi and his contemporaries began to radically rethink their ideals in composing "from the bass upwards." A free interplay between what we think of today as representing modal and tonal-sounding harmonic progressions seems to be far less common in pieces cast exclusively in the monodic style, pointing towards the fully-developed major-minor system that was to govern the majority of musical composition by the end of the century.

This study contends that Monteverdi considered the genres themselves (madrigal and monody) to possess certain harmonic limitations on the foreground level. In focusing the analysis of the two versions towards the places where they differ, the aim of the paper is to shed light on these possible limitations and to hence offer a new historical perspective on the emergence of functional tonality.

Music And Liturgy in S. Petronio: The High Baroque
Marc Vanscheeuwijck

The late seventeenth century is typically overlooked in favor of what preceded it (the Monteverdi period) and what followed it (the Baroque of Corelli and Vivaldi). Music history however needs a more nuanced, more detailed evaluation of the period generally relegated to transitional status. This paper attempts to round out our knowledge of High Baroque musical practice in one Northern Italian church, S. Petronio in Bologna, in the years in which Giovanni Paolo Colonna was Maestro di Cappella there (1674-1695).

San Petronio is an ideal test-case for such reconstructive research: not only does its Archivio Musicale preserve most of the music written for it, but the Archivio Storico contains complete accounts, receipts, contracts, appointments, and descriptions of musical events. I combine analysis of the style, typology, and instrumentation of the original scores, with analysis of the various archival documents (*Liste e Ricevute, Mandati mensili,* and so on). By comparing these with a 1658 publication dictating the organization of the liturgical and musical year, and with papal regulations, we gain new information on sacred music in this period. This study yields a plausible reconstruction of the liturgical and musical year, including most of the important feast-days by assigning specific works (by Colonna, Franceschini, Perti, and so on) to their respective feast-days. The resulting picture not only testifies to a highly organized institution--the Cappella Musicale itself--but also reflects its musical excellence. The Bolognese "Colossal Baroque" emerges as both a vibrant musical production in its own right, and a necessary precondition of later Baroque "stile concertato".

This combination of concrete musical analysis and archival research can greatly increase our knowledge of Baroque musical practice; I would argue that it can even help to attribute, date, and place certain anonymous works in S. Petronio's Archivio Musicale. After a short theoretical description of the problem and method, I present specific examples drawn from unpublished documents and scores, and recorded music.

See **M. Vanscheeuwijck,** *De religieuze muziekproduktie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674-1695: Een onderzoek naar culturele, historische, liturgische en muzikale aspekten uit de Bolognese Hoog-Barok* (D. proefschrift, Universitet Gent, 1994-95).

English and French Court Opera in the 1680s: Some Conjectural Affinities
Andrew Walkling

Very little is known about the origins of Baroque courtly "chamber opera" in England and France in the late seventeenth century. Moreover, the political and social meaning of these works in a contemporary context are only beginning to be understood. This paper presents as preliminary discussion of these issues by examining two representative texts, both of which date from sometime in the early 1680s: Marc-Antoine Charpentier's *Actéon* and John Blow's *Venus and Adonis*. These two works, which may represent the earliest examples of the "chamber opera" genre, exhibit a number of remarkable similarities in terms of scale, dramatic structure, musical characteristics, and the manner in which the stories are told. The paper also addresses a number of these apparent similarities and the ways in which a fuller understanding of them can help us to approach questions such as the dates of these two works and the possible cultural cross-fertilization taking place between England and France during this period. In keeping with our increasing awareness of the political referentiality of seventeenth-century courtly texts, the paper also seeks to decipher the possible contemporary messages contained in these two operas.