

Conference Schedule

27<sup>th</sup> Annual Conference of the Society for Seventeenth-Century Music  
4–7 April 2019  
Hilton Garden Inn, Durham, NC

Sponsored by Duke University Department of Music, Duke Arts, and Duke University Musical  
Instrument Collections

Cover image: Giovanni Andrea Sirani, *Allegoria delle tre arti sorelle: pittura, musica, e poesia*, ca. 1660  
(Pinacoteca Nazionale di Bologna)

All paper sessions will be held in the *Blackwell Room* of the Hilton Garden Inn.

Thursday 4 April

1:00–5:30pm — Registration, *Hilton Garden Inn Lobby*

1:30–3:30pm — Meeting of the SSCM Governing Board, *Executive Board Room*

3:30–5:00pm — Meeting of the WLSCM Editorial Board, *Executive Board Room*

5:30pm–7:30pm — Opening Reception, *Biddle Music Building, Duke East Campus*

7:20pm — Bus transportation to Duke Chapel

8:00pm — Concert, *Duke Chapel, Duke West Campus*

*Organ Music of the Seventeenth Century*

Works by Frescobaldi, Böhm, Buxtehude, Pachelbel, and Grigny, performed on the  
Brombaugh and Flentrop organs in Duke Chapel.

Robert Parkins, University Organist, Professor of the Practice of Music, Duke University

Friday 5 April

8:00am–12:00pm — Registration, *Hilton Garden Inn Lobby*

8:30am–5:30pm — Book Exhibit, *Blackwell Room*

8:00–9:00am — Breakfast

9:00–10:20am

**Linear Perspectives** — Michael Klaper (Institut für Musikwissenschaft Weimer-Jena), chair

**Hendrik Schulze** (University of North Texas)

Monteverdi, Cavalli, and the Aristotelians: What Did They Mean When They Said, “Opera”?

**Gregory S. Johnston** (University of Toronto)

Laterality in the Aural and Visual Cultures of Early-Modern Germany

10:20am–10:40am — Coffee

10:40am–12:00pm

**After the 30-Years’ War** — Andrew Weaver (Catholic University of America)

**Erika Supria Honisch** (Stony Brook University, SUNY)

Morality in Wartime: On the First Performance of Ferdinand III's *Drama musicum*

**Barbara Dietlinger** (University of Chicago)

The Composers’ Influence in the Re-Narration of History: Heinrich Schütz’s *Nun danket alle Gott*, SWV418

12:10–1:50pm — Meeting of the JSCM Editorial Board, *Parizade Restaurant*

2:30–3:50pm

**Devotional Institutions** — Tim Carter (University of North Carolina at Chapel Hill), chair

**Jason Rosenholtz-Witt** (Northwestern University)

Music and Crisis at Santa Maria Maggiore, Bergamo during the Turbulent 1620s

**Holly J. Roberts** (University of Oregon)

From Ecstasy to Devotion: Compositional Approaches to Death and Divine Love in Alessandro Scarlatti’s Oratorios

3:50–4:10pm — Coffee

4:10–4:50pm

**Naomi Barker** (The Open University)

Stefano Vai, Virgilio Spada, and music at the Ospedale di Santo Spirito in Sassia, 1640–1660

4:50–7:45pm — Dinner (on your own)

8:00pm — Concert, *Baldwin Auditorium*

*Vocal and Instrumental Laments: Claudio Monteverdi and Matthias Weckmann*

Directed by Philip Cave (Associate Conductor, Duke Chapel). Featuring the North Carolina Consort of Viols (led by Brent Wissick); Andrea Moore, soprano; Marc Callahan, baritone.

Saturday 6 April

8:30am–5:30pm — Book Exhibit, *Blackwell Room*

8:00–9:00am — Breakfast

9:00–10:20am

**Measuring Music** — Arne Spohr (Bowling Green State University), chair

**Matthew Zeller** (Duke University)

Reconstructing Lost Instruments: Praetorius's *Syntagma Musicum*, Historical Metrology, and the Violin Family of the Early Seventeenth Century

**Malachai Bandy** (University of Southern California)

Squaring the Circle: Structure, Proportion, and Divine Geometry in Buxtehude's *Herr, wenn ich nur Dich hab'*, BuxWV 38

10:20–10:40am — Coffee

10:40am–12:00pm

**Personal Libraries** — Catherine Gordon (Providence College), chair

**Graham Sadler** (Royal Birmingham Conservatory)

Marc-Antoine Charpentier's personal collection of Italian music and its impact on his style and development

**David Schulenberg** (Wagner College)

Bach and the Seventeenth Century

12:15–1:45pm — SSCM Business Meeting and Lunch, *Blackwell Room*

2:00–3:20pm

**Venetian Backgrounds** — Mauro Calcagno (University of Pennsylvania), chair

**Beth Glixon** (University of Kentucky)

Becoming Barbara Strozzi: The Composer and her Family Heritage

**Jennifer Williams Brown** (Grinnell College)

Peeking behind the curtain: What Cavalli's neat manuscripts tell us about the messiness of opera production

3:20–3:40pm — Coffee

3:40–5:00pm

**Women in Society** — Candace Bailey (North Carolina Central University), chair

**Christine Getz** (University of Iowa)

Who were the “heirs of Francesco and Simon Tini”?

**Stacey Jocoy** (Texas Tech University)

Katherine Philips, Mary Harvey, and Christobel Rogers: Cavalier Women and Song versus the Persistent Poetic *Mythos* of the Libertine Lady

7:00–9:30pm — Banquet, *Parizäde Restaurant*

Sunday 7 April

8:00–9:00am — Breakfast

9:00–10:20am

**French Song & Dance** — Don Fader (University of Alabama), chair

**Michael Bane** (Indiana University)

Guitar Song in Mid-Seventeenth-Century France: New Examples, New Perspective

**Rose Pruiksma** (University of New Hampshire)

Rethinking burlesque: dance, music, and politics at the court of Louis XIII

10:20–10:40am — Coffee

10:40am–12:00pm — **Noisy Cities** — Kelley Harness (University of Minnesota), chair

**Virginia Lamothe** (Belmont University)

Soundscapes of Power: Roman *Entrate* for the Hapsburgs in the Sixteenth and Seventeenth Century

**Jonathan Glixon** (University of Kentucky)

Trumpets and Cannons and Drums, Oh My!: The Ceremonial Sounds of Seicento Venice

## ABSTRACTS

*Friday morning*

**Linear Perspectives** — Michael Klaper (Institut für Musikwissenschaft Weimar-Jena), chair

**Hendrik Schulze** (University of North Texas)

Monteverdi, Cavalli, and the Aristotelians: What Did They Mean When They Said, “Opera”?

As Tim Carter has observed, the word “opera” in English is polyvalent, connoting, for instance, the genre, or the building, or a specific work. The term itself was first consistently applied to musical drama in Venice during the 1640s. On the basis of the similarity between the Italian and the English term, we usually translate it simply as “opera” whenever we encounter the term in our sources. But as this paper will demonstrate, seventeenth-century Venetian librettists, composers, and impresarios understood something quite different when using the term. To them, “opera” meant “plot”.

Ever since the recurring interest in Aristotelian drama theory in the sixteenth century, translators struggled finding adequate vernacular terms for Aristotle’s concepts. As the concept of Plot is central to Aristotle’s drama theory (the philosopher declaring it the most important part of drama, superior even to character depiction), the term used for this concept carried a lot of weight. In most essential contexts, translators settled on the term “opera”. Librettists in the vicinity of the Venetian *Accademia degli Incogniti*, such as Giovan Francesco Busenello, then routinely used the term as connoting the plots of their dramas. It was, however, the second generation of Venetian librettists, such as Giovanni Faustini or Nicolò Minato, together with composers such as Cavalli, that seem to have really understood the significance of the Aristotelian preference of Plot over Character. In making the term “opera”, meaning plot, to connote the genre as such, they redefined the genre itself: opera as essentially plot-based is a very different concept from earlier opera, which was obsessed with character depiction. In thus arguably making the genre as a whole accessible, democratic, and hence sustainable, the seventeenth-century Aristotelians were instrumental in defining the genre of opera as we know it today.

**Gregory S. Johnston** (University of Toronto)

Laterality in the Aural and Visual Cultures of Early-Modern Germany

German printers of 17th-century sacred music typically produced collections of concerted works in partbook format. When these collections comprised pieces with varying numbers of performing parts, printers often incorporated those additional parts into one of the other books. This reduced the number of books printed, but it provides a clue to something more important. Printers set the two parts on facing pages as they would be performed, coordinating page turns carefully for the two performers obliged to stand side by side. What has gone largely unnoticed in the partbooks, however, is that for such composers as Praetorius, Schütz, Schein, Scheidt, and others in central Germany, the lowest voice, instrument, clef, or ambitus, allowing for the rare exception, is always on the right. This was not by chance. When hearing the music performed from the front of a church or chapel, the congregant facing the performers would hear the lower voices of each performing unit to the left, the higher to the right. One can infer from these pairings that, even for those with separate partbooks, lower voices would be positioned to the listener’s left, higher voices to the right. In the first instance, this paper intends to draw attention to an important spatial quality of music performance evident in the partbooks but since lost owing to our reliance on modern editions and score.

The second part of the paper offers a partial explanation for this practice by situating it within the highly lateralized visual culture of the time. Inside and outside the church, allegorical paintings, family and individual portraits, depictions of patrons on altarpieces and monuments, heraldic representations and genealogies, all tend to locate males on the left, females on the right, congruent with the musical laterality of lower and higher voices. Beyond the gendered left-right division, further aspects of laterality are considered: Gospel and Epistle sides of the altar, the privileged right-hand symbolism in Scripture, the left as *sinistra*. Aural and visual lateralities considered in the shared space of an historical context illuminate and help us understand a little more about performance, reception and compositional choice in early-modern Germany.

*Friday late morning*

**After the 30-Years' War** — *Andrew Weaver* (Catholic University of America)

**Erika Supria Honisch** (Stony Brook University, SUNY)

Morality in Wartime: On the First Performance of Ferdinand III's *Drama musicum*

As the earliest preserved Italian opera composed in Central Europe, the *drama musicum* by Habsburg Emperor and King of Bohemia Ferdinand III has long been a subject of scholarly interest. Johann Evangelist Schlager praised its tunefulness in his 1852 history of the Vienna court theater, and in 1892 Guido Adler published a partial edition. That the Emperor evidently sent a copy to Athanasius Kircher in 1649 contributed to its appeal. Recent studies by Antonicek, Seifert, and Saunders have highlighted its resonances with other Italianate compositions connected to seventeenth-century Habsburg courts. In 2014 Vienna's Universität für Musik und darstellende Kunst performed a partially staged version at the Hofburg, and in 2015 a complete edition by Hofstötter and Rainer appeared in print. Yet for all its familiarity to scholars of Habsburg Europe, fundamental questions about its performance history—and indeed whether it was performed at all—have remained unanswered.

This paper shows that the first performance of Ferdinand's *drama musicum* occurred not in Vienna, as previously hypothesized, but in Prague in 1648, just as the Thirty Years War drew to a close. This discovery is not only significant in its own right; it also provides more definitive answers to related questions. What motivated its composition? Why, given the Emperor's evident pride in the work, was there no record of any Vienna performance? What relation obtained between the plot, a moralizing allegory that pits the earthly against the spiritual, and the socio-political context of an Empire ravaged by war?

The answers to these questions hinge on Prague's centrality during the Thirty Years War, and its continuing role as an important Habsburg capital. I highlight Prague's place in trans-European cultural networks by pointing to new evidence that Archduke Leopold Wilhelm, the Emperor's brother and governor of the Spanish Netherlands, wrote the libretto. Detailing the circumstances of the Prague performance, and building on Seifert's recent (2017) discovery of a contemporary manuscript recension of the opera, this paper calls attention to crucial distinctions between music composed for, and performed as, propagandistic demonstrations of piety and music that invited moral contemplation by sounding in intimate, private spaces.

**Barbara Dietlinger** (University of Chicago)

The Composers' Influence in the Re-Narration of History: Heinrich Schütz's *Nun danket alle Gott*, SWV418

Throughout the early modern Wars of Religion remembrance was an omnipresent topic. People captured important agents of the war, such as monarchs or dukes/duchesses, and occurrences, such as the Prague defenestration, St. Bartholomew's Day, or the Reichstag in Regensburg, in diaries, paintings, pamphlets, and so on. Musical compositions, likewise, played an active role in commemorating these events and people. In this paper I focus on music's role in commemorating the Peace of Westphalia (1648). I introduce music as a powerful tool for memorializing the treaty and its agents. Furthermore, I present music's ability to shape historical recollection: music subversively painted a certain picture of the wars, their agents, and the peace process by music's way of special communication and by means of bodily social memory.

According to Paul Connerton (*How Societies Remember*, 1989), the past is not remembered objectively, but through the lens of individual and collective perception – as social memory. He further argues that social memory is connected to performative memory inscribed in the body. I propose that music belongs to this category of performative and bodily social memory and thus works to enrich collective historical perception.

An example of this practice is Heinrich Schütz's *Symphoniae sacrae* (part III, 1650), a collection of sacred concertos that address varying audiences from different, mostly Protestant, regions in the German lands. Schütz opened his *Symphoniae sacrae III* with a telling preface and dedication to his employer John George I, Elector of Saxony, who concluded the Treaty of Prague in 1635, a precursor of the Peace of Westphalia. Moreover, Schütz included *Nun danket alle Gott* (SWV 418) in this collection, a composition that literally thanks God for the peace achieved. By doing so, Schütz creates an image of John George I as peacemaker. Visual culture, in form of pamphlets and broadsheets, corroborate the image of John George I as "peaceful prince." By analyzing Schütz's concerto in the context of the *Symphoniae sacrae III*, I ultimately demonstrate music's ability to shape the image of the end of the Wars of Religion as well as its agents.

Friday afternoon

**Devotional Institutions — Tim Carter (University of North Carolina at Chapel Hill), chair**

**Jason Rosenholtz-Witt** (Northwestern University)

Music and Crisis at Santa Maria Maggiore, Bergamo during the Turbulent 1620s

During the 1620s, when churches throughout Northern Italy were scaling back their musical expenditures due to shrinking coffers from war and plague, the confraternity Misericordia Maggiore (MIA) continued to lavishly fund music in the basilica of S Maria Maggiore, Bergamo. They maintained a sizeable, expensive regiment of professional musicians capable of performing large-scale polyphony led by maestri di cappella Giovanni Cavaccio (1598–1626) and Alessandro Grandi (1627–1630), the Assumption on August 15 the most important musical feast day of the year. In a decade marred by war, austerity, death, famine, and plague, music continued to receive robust institutional support. Drawing from new archival research conducted in Bergamo's MIA archives, a picture emerges of the musical quotidian and its importance to civic life. The central question of this study is why would Bergamo, not usually considered a major center of musical production, keep such a priority in the face of challenges on multiple fronts?

In 1617, war had reached Bergamo. "Despite the present troubles, the Council is aware of the wish of citizens of the city that there should be music for the honor of God and Bergamo's reputation," states a December 1617 motion of the MIA council. Even while operating a skeletal choir, receipts and payment slips show large expenditures for the Assumption celebrations. By 1620, year-round musical expenditure reached previous levels, a reversal in austerity in stark contrast to the majority of contemporaneous institutions. Payment records and newly discovered letters regarding instrumentalist's contracts help reconstruct music likely heard during feast days. Cavaccio's sudden death four days before the 1626 Assumption presented unique challenges for the MIA. The tenor Giacomo Cornolto assumed duties for that year's Assumption, earning a sizeable bonus from his employers, and continued as maestro di cappella until Grandi arrived in 1627. Grandi's tenure was sadly abridged as he was among the victims of the 1630 plague which killed over 40% of Bergamo's population, and yet the music continued. Considering the resources set aside despite such tumult, Bergamo surfaces as a heretofore neglected center of musical interest.

**Holly J. Roberts** (University of Oregon)

From Ecstasy to Devotion: Compositional Approaches to Death and Divine Love in Alessandro Scarlatti's Oratorios

Musicological scholarship has long acknowledged that increased displays of divine love in seventeenth-century Italian oratorios resulted from Counter-Reformation mysticism and devotional practices. While scholars like Susan McClary and Robert Kendrick have written extensively on themes of erotic rapture and divine love in seventeenth-century sacred and paraliturgical music, little scholarship has been dedicated to understanding martyrdom's relationship to these themes, and how composers musically depicted them in the oratorio specifically. Alessandro Scarlatti's *Il martirio di Santa Teodosia* (1685 and 1693) and *Il martirio di Sant'Orsola* (c.1695-1700) are two seventeenth-century oratorios that feature virgin-martyrs in ecstasy. In these oratorios, Scarlatti utilizes distinct musical approaches to depict two harmonious yet varying results of the confluence of divine love and martyrdom: erotic rapture, and innocent religiosity. For both Santa Teodosia and Sant'Orsola's virgin companions, death is analogous to pleasurable, spiritual rapture – identifiable by Scarlatti's use of shared compositional techniques in their ecstatic arias. For Sant'Orsola herself, Scarlatti moves away from these established techniques – purposefully avoiding erotic rapture in favor of less erotic, elevated spirituality.

In this paper, I examine the ecstatic arias, "Mi piace morire" and "Dio clemente" from *Il martirio di Santa Teodosia* and *Il martirio di Sant'Orsola*, respectively, and show how recognition of the arias' shared compositional techniques provides insight into how Scarlatti musically depicted moments of rapture. I will then set these analyses in contrast with Sant'Orsola's own aria, "Non strali soave," and argue that the differences in compositional styles between Orsola's aria, and that of her companions and Teodosia, indicate Scarlatti's intent to juxtapose erotic rapture and pure, spiritual elevation as consequences of martyrdom. In doing so, I will show that Scarlatti's use of contrasting musical styles evoked specific cultural associations – signaling to Baroque audiences whether the moment was one of erotic spiritual ecstasy, or pure and innocent devotionality. These insights reveal key compositional elements that are useful in identifying additional moments of rapture in other seventeenth-century Italian oratorios.

**Naomi J. Barker** (The Open University, UK)

Stefano Vai, Virgilio Spada, and music at the Ospedale di Santo Spirito in Sassia, 1640-1660

In the late-sixteenth and seventeenth centuries, a significant number of important musicians worked at the Ospedale di Santo Spirito in Sassia in Rome. Even though lists of key personnel were published in the 1930s and the dispersed archive of musical works written by and for musicians working there was reconstructed a number of years ago, our knowledge of musical practices at the institution has been limited. Two key documents dating from the mid-seventeenth century survive in the Archivio di Stato in Rome neither of which has been mined for its rich seam of information about the nature and function of music in the hospital and its collegiate church. Stefano Vai and Virgilio Spada held the post of Commendatore of the hospital in the 1640s and 1660s respectively. Both were prolific writers. Vai, an inveterate reformer, wanted to reinstate the original aims of the Ospedale, including the use of music in religious practice. His Rubric of 1644 guided the musical practice of the institution for over a century. Spada reiterated Vai's instructions, and, in a lengthy manuscript volume describing the status and condition of the entire institution, included a discourse on music. This paper will present new insights drawn from these documents and other archival sources, on musical practices including repertories, the use of the organ and the professional lives of musicians at the Ospedale.



*Saturday morning*

**Measuring Music** — Arne Spohr (Bowling Green State University), chair

**Matthew Zeller** (Duke University)

Reconstructing Lost Instruments: Praetorius's *Syntagma Musicum*, Historical Metrology, and the Violin Family of the Early Seventeenth Century

The four-hundredth anniversary of Praetorius's *De Organographia* offers a unique opportunity to reevaluate our knowledge of the violin family in the first decades of the seventeenth century. Praetorius's oft quoted statement that he need not deal further with the violin family because it is so familiar has consternated musicologists and organologists for generations; nevertheless, he did provide a wealth of information—a picture is, after all, worth a thousand words. His woodcut prints from *Theatrum Instrumentorum*, the appendix to the second book of *Syntagma Musicum*, are famous and well-documented sources for scholars the world over. However, little attention has been paid to the unnumbered plate adjoined at the front: six inches of the Brunswick foot. Historical metrology often offers more questions than it does answers, but in the case of Praetorius's Plate XXI, the Brunswick foot provides valuable clues that can contribute to a new understanding of the violin family circa 1619.

The instruments and tunings of the early violin family have long been subject to scholarly debate. In addition to the variety of tuning systems, much confusion has been caused by the fact that the larger instruments of the family have nearly all been reduced in size from their sixteenth- and seventeenth-century dimensions. Praetorius preserves iconographic documentation of the larger instruments drawn to scale. Alongside the record of surviving instruments from the mid-sixteenth century to the time of Praetorius—especially those of the Amati family—as well as an engagement with the repertory and other contemporary sources, I investigate historical metrology and the working methods of violin making to reconstruct the *basso da braccio* (violoncello) of the period. I show that *De Organographia* and *Theatrum Instrumentorum* describe a large instrument remarkably similar in size to the original dimensions of the *basso da braccio*, an excellent scale representation of the violin family as it was at the time of their publication, and an accurate tuning scheme.

**Malachai Bandy** (University of Southern California)

Squaring the Circle: Structure, Proportion, and Divine Geometry in Buxtehude's *Herr, wenn ich nur Dich hab'*, BuxWV 38

Johannes Voorhout's 1674 painting, a *Musical Party*, contains the only known image of composer-organist Dieterich Buxtehude. He was long mistaken for the pensive listener near the scene's center, until recent archival discoveries identified him as the viol player in the far left of the frame. Considering Buxtehude's sparse biography, his legendary keyboard reputation would initially seem to preclude stringed instruments as attributes worthy of consideration. Yet the musician's left hand offers a clue lurking in plain sight for 300 years, as he fingers the notes comprising his initials, "D" and "B," on the fretboard. In reshaping our understanding of Buxtehude's physical likeness, this puzzle serves as analog to a reconsideration of his compositional practice; Voorhout's fretboard detail, transposed from canvas to score, encapsulates the latent conspicuousness of the symbolism this paper explores.

Piet Kee, Stephen Ackert, and Carol Jarman have documented, with compelling consistency, symbolic numerical structures in Buxtehude's organ works. But in the absence of text, concrete meaning ultimately remains elusive. This study, however, reveals extensive connections between text and number in Buxtehude's *ostinato* setting of Psalm 73, *Herr, wenn ich nur Dich hab'* (BuxWV 38). Informed by contemporary philosophical writings of Werckmeister, Kircher, and Fludd, a thorough analysis reveals theologically significant quantities of measures and notes (and their factorial properties), embedded Pythagorean ratios, and cosmological subtext in the *ostinato*'s mathematical unfolding and "circular" design. In each case, these numerical underpinnings continually derive meaning from accompanying text, while symbiotically supporting it with clarity rivaling more overt musical elements like counterpoint and rhetorical figure. Triangular and square numbers prove particularly vital to the work's paradoxical structural scaffolding, in simultaneous geometrical conflict and union with the *ostinato* pattern's circularity. If understood as the product of conscious intention rather than pure chance, this would suggest a fundamentally mathematical design for this work, and at least five others in Buxtehude's catalog that exhibit near-identical features. Investigation of meaningful intersections between numbers and theology in Buxtehude's craft thus might ultimately necessitate reform not only of our concept of his compositional process, but of numerology's importance in the larger seventeenth-century intellectual environment that fostered it.

*Saturday late morning*

**Personal Libraries**—Catherine Gordon (Providence College), chair

**Graham Sadler** (Royal Birmingham Conservatoire)

Marc-Antoine Charpentier's personal collection of Italian music and its impact on his style and development

The *Mémoire des ouvrages de musique latine et françoise de défunt M.<sup>r</sup> Charpentier* (F Pn, Rés. Vmb. Ms. 71) includes an inventory of Charpentier's large collection of manuscripts drawn up shortly before its sale to the Bibliothèque du Roi in 1727. This document reveals that the composer possessed a considerable quantity of Italian music comprising mainly but not exclusively sacred works. Among the many specific pieces that can be securely identified, several survive in copies made by Charpentier himself. These include Giacomo Carissimi's oratorio *Jephthé*, Francesco Beretta's 16-part *Missa Mirabiles elationes maris*, and pieces by Carissimi and Lelio Colista. These last form part of an anthology entitled *Airs italiens a 3* that has only recently been authenticated as being in Charpentier's hand and copied during his youthful studies in Rome in the 1660s. He also possessed a *Beatus vir* by Francesco Alessi and an aria from Giovanni Antonio Boretti's opera *Marcello in Siracusa*, and he evidently had access to the complete works of Giovanni Battista Mazzaferata, which his aristocratic patron Mlle de Guise had requested her Italian agent to purchase in 1686.

This presentation reviews the circumstances in which Charpentier acquired these pieces and examines them in relation to the development of his style and technique. The *Airs italiens a 3* includes notational features and harmonic progressions that he would copy literally in works written shortly after his return to France (c. 1670). While Carissimi's *Jephthé* is acknowledged as a major influence on Charpentier's oratorio-like dramatic motets, it is less well known that he borrowed several musical motifs directly from this work. Further borrowings may be identified from the music of Mazzaferata. As for Beretta's *Missa Mirabiles*, this inspired Charpentier to write a critique of its 16-part voice-leading – a rare example of one seventeenth-century composer analysing the work of another. This presentation illustrates the role of these Italian scores in shaping the *réunion des goûts* effected single-handedly by Charpentier in the 1670s, one that anticipates by several decades the earliest stages of François Couperin's better-known *goûts-réunis*.

**David Schulenberg** (Wagner College)

Bach and the Seventeenth Century

Historians of European music no longer see works of the later 17th century primarily as antecedents for those of Bach or his contemporaries. Yet there remain good reasons for examining certain compositions in relationship to Bach, not least because the latter might have seen in them things that we do not. Recent work has expanded the list of earlier compositions available to Bach, showing that while he knew examples by Palestrina and Frescobaldi, he more assiduously collected relatively recent music that to modern ears seems unremarkable.

A review of 17th-century compositions copied or performed by Bach suggests that by his time the volubility and intense musical rhetoric today prized in early Baroque music had lost favor in Germany. The generation or two preceding Bach seems already to have preferred formal clarity and monumentality over “fantasia,” in music ranging from organ chorales of Pachelbel to sacred vocal compositions from Dresden. These factors explain Bach's cultivation into his late years of works by composers such as the capellmeisters Albrici and Torri; even a mass by Lotti is closer to music of the later 17th century than that of younger Venetians like Vivaldi. Particularly striking is Bach's interest in conservative types of composition favored at courts associated with the Habsburgs; this could reflect local political conditions but also suggests purposeful avoidance of more up-to-date music.

Bach's choices suggest that what most impressed him and his contemporaries during his formative years were seemingly conventional works that avoided expressive or rhetorical extremes. Present-day aesthetics are probably at odds with those of musicians such as Bach's contemporary Mattheson, whose perception of music by Scheidemann and Weckmann as possessing “loveliness” (*Liebligkeit*) now seems odd but must have captured something that at the time was preferable to the “rigor” (*Ernsthaftigkeit*) of earlier composers. Bach, in his own works, would be compositionally rigorous with respect to both expression and counterpoint. This, however, did not prevent him from prizing the seemingly anonymous style of certain immediate predecessors, including members of his own family, with implications for how this music was understood during the last decades of the 17th century.

*Saturday afternoon*

**Venetian Backgrounds** — Mauro Calcagno (University of Pennsylvania), chair

**Beth Glixon** (University of Kentucky)

Becoming Barbara Strozzi: The Composer and her Family Heritage

That Giulio Strozzi was an influence on the trajectory of his daughter's life is undeniable. My paper goes beyond previously-posed discussions to address how Giulio's own father had encouraged the artistic endeavors of his son: the Giulio Strozzi of the 1620s and 1630s was perfectly placed to nurture the talents of his daughter.

A recent publication by Baroncini and Collarile (2016) revealed the identity of Giulio's mother, and also testimony regarding the poet's legitimization in 1593. My paper paints rather a larger picture of Giulio and his father. Utilizing a selection of family letters and other contemporary reports, I look at the strategies adopted by Ruberto to provide his son with opportunities far beyond the family business he himself operated. Indeed, Giulio's sojourn in Rome (and, presumably, those in Padova, Pisa, and Urbino), combined with family connections in Florence, set Giulio on the path that would place him among the leading intellectuals of Venice.

Much of what Giulio viewed as important regarding family, and even his life's work, can be teased out with a close reading of his three wills. Here we see how family ties shifted over the years; constant were his care for Barbara (aged, variously, nine, eighteen, and thirty-one years), and her mother. The wills also speak eloquently of Giulio's religious devotion, which has been largely ignored by scholars other than Pecknold.

Most significantly regarding Barbara's personal life, I expand on the relationship between the Strozzi and the Vidmans, a family of Carinthian merchants who purchased Venetian nobility in 1646. As late as 1634, when Barbara was fifteen, Giulio must have facilitated her acquaintance with Giovanni Paulo Vidman, some fourteen years Barbara's senior, who would, in the next decade, become the father of her children. Perhaps the most eloquent document regarding both Barbara's burgeoning talent, and Vidman's appreciation of it, comes from Nicolò Fontei's dedication (1635) of his *Bizzarrie poetiche*. Connections between the two families would continue into the next generation, through the friendship between Barbara's eldest son and one of Vidman's legitimate daughters.

**Jennifer Williams Brown** (Grinnell College)

Peeking behind the curtain: What Cavalli's neat manuscripts tell us about the messiness of opera production

One of the central problems in seventeenth-century opera scholarship is the inherent contradiction between a highly fluid performance tradition on the one hand, and on the other, a written tradition that appears to freeze a work's text in a flourish of beautiful calligraphy. The problem becomes acute when an opera's primary musical source is a single, professionally-copied score whose relationship to the messiness of production is obscure. Such is the case for over half of Cavalli's surviving operas.

Yet these neat, beautiful scores are full of anomalies that can reveal clues about the lost, messy originals from which they were copied. My paper considers the Venetian score of Cavalli's *Scipione Africano* from this perspective. Although this manuscript was prepared under the composer's direction, it is far from the definitive authorized text that we might assume it to be. A useful point of comparison is a production score (currently in Siena) for the Rome 1671 revival of *Scipione*: not only was it copied from the same exemplar as the Venetian score, but it also reveals some of the normative processes of seventeenth-century opera revision (in this case, undertaken by Alessandro Stradella). By hunting anomalies in the Venetian score, determining what circumstances might have produced them, and finally reconstructing the musical text to resolve the anomalies, I hope to uncover some of the metamorphoses that *Scipione* underwent en route to the stage. My results indicate that the Venetian score of *Scipione Africano* preserves traces of two aborted productions prior to the 1664 premiere, each cast with significantly different voice types. It also suggests that the singers—notably the prima donna Giulia Masotti—played a significant part in shaping their roles. By applying this approach to other opera manuscripts, we may be able to illuminate creative and collaborative processes that are otherwise lost to us.

*Saturday late afternoon*

**Women in Society** — Candace Bailey (North Carolina Central University), chair

**Christine Getz** (The University of Iowa)

Who were the “heirs of Francesco and Simon Tini”?

The heirs of Francesco and Simon Tini and their partners dominated the music printing business in Milan between 1591 and 1612. But who were the heirs of Francesco and Simon Tini? And how did their identities affect the partnerships they formed and the business decisions they made? Kevin Stevens (1992) and Marina Toffetti (1999) have documented the origins of the Tini firm, Mariangela Donà (1961) has catalogued the music prints issued by the Tini and their partners, and Alfredo Vitolo (2003) has examined the physical features of the music prints produced between 1583 and 1598, but the identities of the heirs of Francesco and Simon Tini and documentation of their activities beyond that found in the prints themselves have eluded scholars to date. This paper presents new archival evidence about the heirs of Francesco and Simon Tini (and their brother Pietro) to show how identify affected the operation of the firm and its production of music prints. It reveals that the heirs were women and minor male children who did not live to adulthood, and, further, that the women resorted to some of the same techniques for survival adopted by other females who had inherited or married into paper vending, printing, or bookselling dynasties of the era. These techniques included retaining widowhood status, forging relationships with the local convents, cultivating business relationships through the intermarriage of the children, and forming partnerships with other booksellers and printers. The paper also demonstrates that the women known as “the heirs of Francesco and Simon Tini” were steeped in the subtleties of the printing industry and prepared to act on the firm’s behalf, but that gender biases, the formation of a local society of booksellers and printers in Milan in 1589, and social constructs imposed by the geographical layout of the city impacted certain decisions made by them as they sought to protect the family fortune. Finally, it considers how internal disputes over inheritances and the introduction of external partners influenced the content, character, and customer base of the music catalogue between 1598 and 1612.

**Stacey Jocoy** (Texas Tech University)

Katherine Philips, Mary Harvey, and Christobel Rogers: Cavalier Women and Song versus the Persistent Poetic *Mythos* of the Libertine Lady

The idea of the Cavalier woman is fraught with contradiction. In the idealized world of Cavalier poetry, she is the libertine lady: the image of female sexuality loosened from strict Calvinist morals to reflect the aesthetics and desires of the Cavalier male. As Jerome DeGroot has aptly noted in his *Royalist Identities* (2004), however, real Cavalier women were expected to act within the social hierarchies of early modern England, e.g. men at the head of the household, firmly controlling female agency and bodies. Parliamentary women were vilified for the perceived audacity of their outspoken, public roles within the church—a dangerous female alterity that threatened social order and traditional ideologies. Conversely, Royalist women initially occupied a supportive, domestic role that only expanded into public engagement with the exigencies of the wartime period.

Representing themselves through the seemingly art of music, a network of Royalist female lyricists and musicians created works that embodied this new, more socially-active stance. Mary Harvey, the Lady Dering, and Mary Knight composed and performed songs that evinced Royalist aesthetics through courtly, declamatory style and texts. This mirrored the lyrics of Katherine Philips, who celebrated Royalist culture through well-known coterie poetry, and Christobel Rogers, whose newly-discovered political ballad adopted a scathing, anti-Parliamentary stance. Harvey and Philips’ extra-musical roles as dedicatees and panegyrists in the printed songbooks of the 1650s, especially those of Henry Lawes, compounded their exposure. Using comparative textual analysis from manuscript and early print sources, with biographical and contextual materials drawn from correspondences and dedicatory poetry, this study argues that Cavalier women used their song and verse as a way to redefine their socio-political roles within English society toward more outspoken social engagement. While the *mythos* of the female libertine may occupy an iconic place in Cavalier poetry, it is an ultimately impotent figure that only served as a focus for male, anti-Parliamentarian desires. Musical ‘roaring girls’ used their pens and voices as cultural weapons to engage Parliamentary forces, creating new socio-cultural norms and expectations for educated female behavior in the later seventeenth century.

*Sunday morning*

**French Song & Dance** — Don Fader (University of Alabama), chair

**Michael Bane** (Indiana University)

Guitar Song in Mid-Seventeenth-Century France: New Examples, New Perspective

In recent years interest in the role of the five-course guitar in seventeenth-century song has grown. The many songs with *alfabeto* accompaniment produced in Italy and Spain have received especially thorough attention from scholars and performers. Important studies include those of Tompkins (2017), Eisenhardt (2015), Zuluaga (2014), Miles (2011), Gavito (2006), and Tyler (2003). The guitar songs of France, however, have received less consideration, in part because of the relative paucity of sources. Unlike its southern neighbors, France never developed a strong print tradition of song with guitar accompaniment. In total, just five guitar songs with French texts were published over the course of the century. Apart from a handful of songs with foreign texts, the remainder of printed music is for one or two guitars, making it difficult to draw firm conclusions regarding the song repertoire from the print record alone. This is true in particular for the middle decades of the century, when no songs with guitar accompaniment were published at all.

The lack of published guitar songs, however, does not mean that none were composed or performed. The manuscript Ms. M2.1.T2 17D, held by the Library of Congress, contains two previously unstudied guitar songs on French texts, and the purpose of this talk is to examine these songs and assess their significance for our understanding of the repertoire ca. 1660, the manuscript's probable date of creation. The songs differ from each other in important respects, in particular their approaches to strummed or plucked accompaniment. As such, they offer important evidence for a diversity of playing style in French guitar song that mirrors a similar bifurcation in the solo repertoire. In addition, the manuscript's second guitar song is an arrangement of a popular *air de cour* originally published in 1643 for voice and lute. As the only known example of such an arrangement, the song hints at a broader repertoire of guitar arrangements current in midcentury France, one that could yet be reconstructed by interested performers today.

**Rose Pruiksma** (University of New Hampshire)

Rethinking burlesque: dance, music, and politics at the court of Louis XIII

While burlesque ballet at the court of Louis XIII has been discussed as a site for self-reflexive, ideologically subversive, and politically destabilizing performance of power relations between nobles and the monarch (Franko, 1993), accounts of burlesque ballets, operating within Franko's framework, tend to omit consideration of music and to consign burlesque ballets primarily to the 1620s, before Richelieu's rise to power. A series of court ballets produced before and during Lent 1635 challenges Franko's frequently cited theories, for they deploy burlesque forms in multiple ways from within the court.

The *Ballet du Roy ou la Vieille court où les habitans des rives de la Seine viennent danser pour les triomphes de sa majesté*, performed on February 19, 1635, is the most striking of these ballets both for its historical context and its sources. This burlesque ballet functioned on several levels: it reincorporated Louis XIII's rebellious younger brother and heir Gaston d'Orléans, newly returned from exile, back into the court through his direct and indirect participation, while also making an argument for war with Spain, something Gaston and his faction openly resisted. Its musical sources have been obscured by Philidor's not always accurate or terribly informative ballet titles (eg. *ballet du roy* with no year) until my recent discovery of a number of the dance airs for this ballet in Philidor's *Anciens ballets*, which allows for a full consideration of how music, dance, and burlesque conceits worked together at a sensitive political moment, as the French state contemplated war with Spain. The ballet presents a series of burlesque *entrées* in which the ghosts of members of the Valois court and various inhabitants of old Paris return to simultaneously celebrate Louis XIII's victories yet to come and lament their inability to experience these victories in person. This paper draws on the extensive description published in the *Gazette*, the *livret*, and the surviving music to revise common theories of burlesque performance and politics and to develop a new framework for burlesque ballet that shows how Richelieu and Louis XIII deployed the music, dance, and text of burlesque ballet to support foreign and domestic policy.

*Sunday late morning*

**Noisy Cities** — Kelley Harness (University of Minnesota), chair

**Virginia Lamothe** (Belmont University)

Soundscapes of Power: Roman *Entrate* for the Hapsburgs in the Sixteenth and Seventeenth Century

Years of warfare during the sixteenth and seventeenth centuries between Catholic states forced the reigning Pope to make difficult choices when entertaining foreign dignitaries, especially in public celebrations of foreign powers. One of the most important aspects of both civic and papal acknowledgment in Rome was the *entrata* which had its roots in the ancient Roman Triumph. *Entrate* were multi-dimensional artistic-political events with ephemeral visual aspects of painting, sculpture, and architecture within a soundscape carefully crafted to invite participation in a public ritual that was skillfully transformed into a religious one. Just as the bodies of the soldiers, horses, civic leaders, crowds of onlookers, and musicians took up newly-opened space in the most ancient parts of Rome, so too did the sound of music and bustling crowds fill the sonic space. Many sounds were symbols of triumph: silver trumpets, drummers, and hoof beats. The music that was sung at each triumphal arch, some permanent (the arches of Constantine, Titus, and Septimius Severus), some temporary, celebrated the power of both the dignitary and Rome. Roman statesmen, dressed in ancient tunics, marched alongside an Emperor's finely dressed soldiers from the Aurelian gates, through the ancient Roman Forum, across the Tiber, and into the Vatican. This study examines two Roman *entrate*, one for the Emperor Charles V in 1536 that left Roman crowds shocked into silence, and another in 1638 that was seen by Roman statesmen as so badly botched by the Pope that the entire *entrata* was repeated on a grander scale complete with cannon fire, fireworks, and fountains flowing with wine. Powerful cardinals, including those of the Papal family, sponsored entertainments including opera that were so loaded with propagandist messages of Catholic orthodoxy that they were echoed even in the *trionfi* of banquet table decorations.

**Jonathan Glixon** (University of Kentucky)

Trumpets and Cannons and Drums, Oh My!: The Ceremonial Sounds of Seicento Venice

When studying early modern civic ceremonies, musicologists (myself included) have, not surprisingly, concentrated on the music performed by various types of vocal and instrumental ensembles, performing what we (and they) recognized as music, whether performed inside churches and palaces, or outside in processions and from triumphal arches. While such music did play an important role, it was much less central to the overall soundscape of these events than we have realized. This paper looks at just over twenty events in seicento Venice, including visits of foreign dignitaries, celebrations of military victories, inaugural ceremonies of elected officials, and state funerals. The primary sources are some thirty contemporary publications, generally referred to as festival books, that describe the events, sometimes in great detail. What becomes quite clear is that the sounds most associated with these ceremonies and celebrations were not the singing and playing of formal musical ensembles, but, rather, much louder sounds: the blare of trumpets, the banging of drums, the clanging of hundreds of church bells, or the deafening roar of dozens of cannons and mortars, with the particular assortment of sounds depending on the type of event. Even some ostensibly musical events, especially the performance of a *Te Deum*, were coordinated with (and likely drowned out by) celebratory noise. When added to the shouts and cries of the numerous Venetians and visitors, the Most Serene Republic would have been, at least from the auditory point of view, far from serene.

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