



April 12–18, 2021, Online

Hosted by the University of Oregon School of Music & Dance

Musicking Conference



Cover image: Mattia Preti, *San Nicola di Bari*, c. 1653, Galleria Napoletana (Museo di Capodimonte)

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David Wade



Dianne Dugaw & Amanda Powell



Sixth Annual Musicking Conference & Twenty-Ninth Annual Conference of the
Society for Seventeenth-Century Music

April 12–18, 2021, online

Hosted by the University of Oregon School of Music & Dance, Musicking Conference

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SCHEDULE

MONDAY, April 12: Diversifying Early Music & HPP Studies

10:00 a.m. – 12:00 p.m. (PDT) / 1:00 p.m. – 3:00 p.m. (EDT)

WORKSHOP: “Diversity in Early Music Pedagogy”

**Led by Ayana Smith and the Creating Real Change project (Indiana University),
Arne Spohr (Bowling Green State University)**

Zoom | Musicking Facebook | Musicking YouTube

3:00 p.m. (PDT) / 6:00 p.m. (EDT)

INTERMEZZO LECTURE-CONCERT: “Women Singing in Colonial Mexico”

Bethany Battafarano (Border CrossSing)

Musicking Facebook | Musicking YouTube

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TUESDAY, April 13: Rediscovered 18th-Century Composers & Practices

11:30 a.m. – 12:30 p.m. (PDT) / 2:30 p.m. – 3:30 p.m. (EDT)

“Rediscovering the Works of Antonio Vandini”

Elinor Frey (Pallade Musica) and Marc Vanscheeuwijck (University of Oregon)

Zoom | Musicking Facebook | Musicking YouTube

1:30 p.m. – 3:00 p.m. (PDT) / 4:30 p.m. – 6:00 p.m. (EDT)

MASTERCLASS: Elinor Frey with the UO SOMD Cello Studio

Musicking Facebook | Musicking YouTube

3:00 p.m. (PDT) / 6:00 p.m. (EDT)

INTERMEZZO LECTURE-CONCERT: “Isaac Albéniz: Beyond Flamenco”

Marina Bengoa Roldan (University of Oregon)

Musicking Facebook | Musicking YouTube

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WEDNESDAY, April 14: The State of Early Music in 2021

10:00 a.m. – 12:00 p.m. (PDT) / 1:00 p.m. – 3:00 p.m. (EDT)

UO STUDENT PRESENTATIONS: “Diversifying Performance Practice Topics”

Zoom (asynchronous viewing available upon request)

2:30 p.m. – 4:00 p.m. (PDT) / 5:30 p.m. – 7:00 p.m. (EDT)

WORKING FROM THE MARGINS: “Reconsidering Historical Performance Practices”

Zoom | Musicking Facebook | Musicking YouTube

Performing Simplicity: The French *Romance* and Amateur Music Making, 1830–1848

Nathan Dougherty (Case Western Reserve University)

Historical Instruments and Replica Models: Recapturing the 18th- and 19th-Century Sounds of the Clarinet

Thomas Emmanuel Carroll (Independent Scholar-Performer)

4:30 p.m. – 6:00 p.m. (PDT) / 7:30 p.m. – 9:00 p.m. (EDT)

KEYNOTE ADDRESS: “George Orwell, Michel Onfray, and Dystopia: The Meaning of Culturally Informed Performance Practices Today”

Marc Vanscheeuwijck (University of Oregon)

Zoom | Musicking Facebook | Musicking YouTube

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THURSDAY, April 15: Rethinking Early Vocal Music

1:30 p.m. – 3:00 p.m. (PDT) / 4:30 p.m. – 6:00 p.m. (EDT)

Vocal Masterclass with Eric Mentzel (University of Oregon) & Marc Vanscheeuwijck

Musicking Facebook | Musicking YouTube

3:00 p.m. (PDT) / 6:00 p.m. (EDT)

INTERMEZZO LECTURE-CONCERT: “The Challenges of Medieval German Musicking”

Anna O’Connell (Case Western Reserve University)

Musicking Facebook | Musicking YouTube

4:00 p.m. (PDT) / 7:00 p.m. (EDT)

SOCIETY FOR SEVENTEENTH-CENTURY MUSIC WELCOME RECEPTION

Remo; SSCM conference registration required

5:30 p.m. (PDT) / 8:30 p.m. (EDT)

ONLINE CONCERT: Pallade Musica, “Imperfect Circle”

[View Online](#)

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FRIDAY, April 16

10:00 a.m. – 12:00 p.m. (PDT) / 1:00 p.m. – 3:00 p.m. (EDT)

ORDERING THEORETICAL SYSTEMS, Gregory Barnett (Rice University), chair

Tracing the Origins of the French *Gamme double*

Clémence Destribois (Brigham Young University)

Arcangelo Corelli and Arcadia, *ancora una volta*

Robert Holzer (Yale University)

Teaching Hexachordal Solmization in 17th-Century China:
Lessons for an Emperor

Addi Liu (Case Western Reserve University)

12:00 p.m. – 12:15 p.m. (PDT) / 3:00 p.m. – 3:15 p.m. (EDT)

Break

12:15 p.m. – 3:15 p.m. (PDT) / 3:15 p.m. – 5:15 p.m. (EDT)

GLOBAL MUSICAL FLOWS, David Irving (Institució Milà i Fontanals de Recerca en Humanitats-CSIC), chair

An Early Instance of Cross-Cultural Musicking: Critiquing
the Decolonial Framework through the Lens of Dutch
Formosa

Joyce Chen (Princeton University)

Conversions, Conquests, and Cultural Exchange: Thinking
Globally about the Study and Teaching of Music in the Long
Seventeenth Century

Wendy Heller (Princeton University)

Hanaq pachap Cussicuinin: Music as Intercultural
Communication (Peru, 1631)

Bernardo Illari (University of North Texas)

5:30 p.m. (PDT) / 8:30 p.m. (EDT)

ONLINE CONCERT: University of Oregon Oratorio Ensemble

Giovanni Bononcini, *San Nicola di Bari*

[View Online](#)

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SATURDAY, April 17

8:00 a.m. – 10:00 a.m. (PDT) / 11:00 a.m. – 1:00 p.m. (EDT)

CULTURAL POLITICS, Roseen Giles (Duke University), chair

Unity vs. Contestation – Songs on the Peace of Münster

Barbara Dietlinger (University of Chicago)

“From Vienna or from Venice?”: Material and Cultural
Exchange in the Music Collection of Emperor Leopold I

Nicola Usula (Fondazione Giorgio Cini)

Albert Sowinski’s *Dictionnaire*: The Symbolic Value of
Seventeenth-Century Music in Polish Émigré and Exile
Identity in Nineteenth-Century France

Virginia Whealton (Texas Tech University)

10:05 a.m. – 11:00 a.m. (PDT) / 1:05 p.m. – 2:00 p.m. (EDT)

Business Meeting

11:00 a.m. – 12:00 p.m. (PDT) / 2:00 p.m. – 3:00 p.m. (EDT)

Break

12:00 p.m. – 1:20 p.m. (PDT) / 3:00 p.m. – 4:20 p.m. (EDT)

VOICING THE INSTRUMENTAL, Alberto Sanna (Early Music As Education), chair

Of Singers’ Bodies Inscribed: Transmuted Voice in the Violin
Sonatas of Giovanni Pandolfi Mealli

Kyle Masson (Princeton University)

Affective Registration and Text Expression in the Organ
Hymns of Nivers

Alexis VanZalen (Eastman School of Music)

1:20 p.m. – 1:30 p.m. (PDT) / 4:20 p.m. – 4:30 p.m. (EDT)

Break

1:30 p.m. – 3:00 p.m. (PDT) / 4:30 p.m. – 6:00 p.m. (EDT)

INSTRUMENTAL KNOWLEDGE, Victor Coelho (Boston University), chair

Innovation in French Guitar Preludes, 1663–1686

Michael Bane (Indiana University)

Chinese Musical Instruments, from Ming to Qing:
Zhu Zaiyu's *Yuelü quanshu* and Its Influence on Joseph-Marie
Amiot's Treatises

Stewart Carter (Wake Forest University)

3:30 p.m. – 5:30 p.m. (PDT) / 6:30 p.m. – 8:30 p.m. (EDT)

SSCM Banquet (Remo)

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SUNDAY, April 18

8:00 a.m. – 9:30 a.m. (PDT) / 11:00 a.m. – 12:30 p.m. (EDT)

MUSICAL MOBILITIES, Arne Spohr (Bowling Green State University), chair

Hearing the Ancient Temple in Early Modern Mantua:
Abraham Portaleone and the Cultivation of Music within the
Mantuan Jewish Community

Rebecca Cypess (Rutgers Mason Gross School of the Arts) &
Yoel Greenberg (Bar-Ilan University)

Exiles of Ashanti and Connemara: Afro-Irish Movement and
Music Synthesis in the English Caribbean

Christopher Smith (Texas Tech University)

9:30 a.m. – 10:00 a.m. (PDT) / 12:30 p.m. – 1:00 p.m. (EDT)

Break

10:00 a.m. – 12:00 p.m. (PDT) / 1:00 p.m. – 3:00 p.m. (EDT)

REPRESENTING AND REFASHIONING FEMININITY, Emily Wilbourne (Graduate Center, CUNY), **chair**

Valorous Warrior, Valorous Wife:
Minerva in *La guerra de los gigantes* (Madrid, ca. 1701)

Maria Virginia Acuña (University of Victoria)

Barbara Strozzi's *La sol fà, mi, rè, dò*: Code for Courtesan?

Claire Fontijn (Wellesley College)

Notorious Prostituted Strumpets on the English Restoration
Stage

Paula Maust (University of Maryland, Baltimore County)

12:00 p.m. – 12:10 p.m. (PDT) / 3:00 p.m. – 3:10 p.m. (EDT)

Break

12:10 p.m. – 2:00 p.m. (PDT) / 3:10 p.m. – 5:10 p.m. (EDT)

CONTESTED CATHOLICISM, Andrew Weaver (Catholic University of America), **chair**

Gleich als junge Nachtigallen: The Jesuits and Musical Catechesis
in Germany, 1600–1650

Alex Fisher (University of British Columbia)

The “Psaumes de Mr de Noailles”: *Cantiques spirituels* and the
Court of Louis XIV

Deborah Kauffman (University of Northern Colorado)

Artistic Expenditure, Musical Repertoire, and the Politics of
Reform in Early Seventeenth-Century Bergamo

Jason Rosenholtz-Witt (Newberry Library)

ABSTRACTS

MONDAY, April 12

DIVERSITY IN EARLY MUSIC PEDAGOGY

In response to the growing need for pedagogical and methodological reform in music history, Dr. Ayana Smith at Indiana University founded the Creating Real Change project in Fall 2020. This working group engages scholars at multiple levels of their graduate studies and professional careers. Its current members include Dr. Ayana Smith, Dr. Devon Nelson, PhD student Miguel Arango Calle and masters student Deanna Pellerano. The project draws on the core ideas of “origin myths and shadow histories” to inform collaborative research, writing, and pedagogical strategies that seek to disrupt normalized structures of injustice in our approach to music history. In Fall 2020 Creating Real Change engaged in an analysis of selected literature in support of its core ideas, and this Spring 2021, it has expanded its public outreach to host a series of workshops and discussions.

In collaboration with Dr. Arne Spohr, we will present on issues of diversity within the discipline through the lens of positionality and inclusion during the first hour of the workshop. We will share strategies and case studies from a pedagogical and music librarianship perspective along with a list of additional resources. In the second hour of the workshop, we will foster opportunities for deep engagement through pre-submitted audience questions and open dialogue.

TUESDAY, April 13

REDISCOVERING THE WORKS OF ANTONIO VANDINI

In this conversation Elinor Frey and Marc Vanscheeuwijck narrate their journey into the exploration of the life and music of the Franciscan friar Antonio Vandini, who was the famous violinist Giuseppe Tartini’s lifelong friend and cellist. Working in Padua, both musicians also did numerous concert tours together, and Tartini wrote a couple of cello concertos for Vandini. From this point of departure we began to dig into archives across Europe to discover that Vandini had left us six sonatas for cello and basso continuo, and one cello concerto. Convinced by the quality of this music, we decided to edit and publish Vandini’s complete works, and after a few concert tours in Canada and Italy, in 2019 we recorded all of Vandini’s music for the Belgian label Passacaille.

WEDNESDAY, April 14

UO SOMD STUDENT PANEL: Diversifying Performance Practice Topics

Morgan Bates (University of Oregon): *Role-Playing: Gender and Sexual Fluidity in Händel’s Alcina*

Discourses in women’s, gender, and sexuality studies ascertain that gender and sexuality exist as social constructions, pointing to an inherent fluidity that is rejected by modern patriarchal, hetero- and cis-normative structures. With these new correctives in mind, gender and sexuality hold different meanings when reconstructing Baroque musical performance from a contemporary musicological lens, especially in the cases of operatic castrati and leading female roles. Scholars such as Roger Freitas, Thomas Laqueur, Susan McClary, and others recognize castrati as sexual beings that not only held and fulfilled sexual desires, but were sexually enticing both on and off the stage. In her 1989 article, “Constructions of Gender in Monteverdi’s Dramatic Music,” and groundbreaking *Feminine Endings* (1991), McClary famously notes that Monteverdi’s operas display gender roles that work against our presumptive patriarchal understandings. When we “think from women’s lives,” which

Suzanne Cusick advocates for in her 1993 article concerning Francesca Caccini, we open doors to new ways of perceiving gender roles within both historical and theatrical contexts. With these reconstructions in mind, I argue that gender and sexual roles during the Baroque period model fluidity that subvert our modern, post-Enlightenment normatives. In this paper, I will use these two frameworks of gender and sexuality to recontextualize “role-playing” in Händel’s *Alcina*, particularly through Alcina’s sexual power, the knight Ruggiero played by a castrato, and genderbending by Bradamante, who is disguised as her brother. These Baroque socio-cultural contexts allow us to model the characters outside of post-Enlightenment conventions and observe the fluidity that is increasingly embraced by contemporary scholarship in gender and queer studies.

Leah Burian (University of Oregon): *Voices Along the Path: Jewish Roots in “Dum Pater Familias” of the Codex Calixtinus*

The song “Dum Pater Familias,” from the twelfth-century *Codex Calixtinus*, is unique for several reasons: it stands alone in the *Codex* as the sole secular and macaronic piece, and it is written in Aquitanian notation instead of Burgundian. There is strong evidence of a diffusion of Spanish and Jewish culture in the *Codex*, and many connections between twelfth-century Jewish musical practices of ornamentation and polyphony to the notation found in “Dum Pater Familias.” In my paper, I analyze the musical and cultural links between Jews and Christians in the Iberian peninsula to present a recommendation for the performance practice of “Dum Pater Familias.” I draw on the relationship between cantillation notation and ornamentation, and evidence of Hebrew texts and melodies in the *Codex* to form my recommendations. Additionally, I analyze several modern recordings of “Dum Pater Familias,” including one polyphonic setting by Marcel Peres, based on Corsican oral traditions. My recommendations will develop ideas put forward by other artists while including new recommendations based on my own research. My methodology may then be applied to other pieces that combine medieval Jewish and Christian traditions in the Iberian peninsula.

Micheal Sebelsky (University of Oregon): *Musical Actualism: Synchronic and Diachronic Perspectives on Improvisation*

Jambands rarely stick to the script. Live-performance improvising (“jamming”) creates new song forms, rendering the studio album—the pop-music *Urtext*—obsolete. How can we understand fluidity in pop-music form when the goal of live performance is to simultaneously fulfill and subvert listener expectations (Blau 2010)? In this presentation, I introduce musical actualism, an analytical methodology that combines aspects of music theory, musicology, epistemology, and modal logic in an effort to explain how improvisers make in-the-moment music-performance decisions. As a philosophy, actualism codifies the possibility of all existing entities and provides a rationale for their inclusion in an actual world (Kripke 1963, Plantinga 1976 and 2003, Schneider 2007). Musical actualism connects musical possibility (the opportunity to align expectation with in-the-moment creation) and musical actuality (the chosen improvisational pathway). I codify prototypical outcomes in live performance jamming, while outlining jamming sub-categories as they pertain to Phish’s (a popular jamband) performance practices (Lewis 1995, Laurel 2020). Integral to the musical actualism methodology is the fluid relationship between musicians and concertgoers.

Ethnographic studies showcasing jamband live-concert parking lot scenes highlight the subcultural community (akin to a musical ecosystem) shared by musicians and their fervent fanbase, further demonstrating aspects of musical actualism at play (Allaback 2009, Yeager 2010 Budnick, 2003). No two jams are the same. Setlist schematics, created by musicologist Mike Hamad, showcase actualism as artistic-analytical renderings (Figure 2). Hamad’s work combines possibility and actuality through essence, the delicate balance of previous performances, perceived musical style(s), and unexpected outcomes. The synchronic and diachronic music-formal changes resulting from live-performance improvisation confirm musical actualism’s philosophical framework, while also demonstrating connections between the musician (music as art) and the listener (music as experience); each plays an indispensable role in live-performance jamming. (Gluck 1994, Pratt 2009, Nettle 2013, Steinbeck 2013 and 2014).

Michael Dekovich (University of Oregon): *Mickey Mousing the Embodiment of Horror: Blotted Science’s Bug Movie Scores*

This paper investigates the intersection of technical death metal, serialism and film scoring techniques in Blotted Science’s 2011 album, *The Animation of Entomology*. Through analysis of twelve-tone pitch structure and audio-visual coordination, I illustrate how Blotted Science unify music and the moving image through serial leitmotives, rhythm, texture and timbre,

rendering characters, space, and affective state audible. The seven tracks on *The Animation of Entomology* replace the audio from B-grade creature horror movie scenes with music drawn from guitarist Ron Jarzombek's idiosyncratic twelve-tone method. The music from the rescored scenes demonstrates four of film music's most widely used structural techniques: theme and variation, leitmotif, underscoring and musical duplication of visual action—colloquially called 'Mickey Mousing'.

Pitch content in Blotted Science's music is regulated by partition schemes Jarzombek calls "twelve-tone fragments," which create contiguous and non-contiguous row segmentations. Over the course of a film cue, certain fragments (and therefore pitch collections) become associated with characters, things and ideas as leitmotives. Alignment between musical and visual accent structure realizes pitch motives through rhythm, texture and timbre. In "Vermicular Asphyxiation," which rescors a scene from *Slither* (2006), a family is attacked by parasitic alien larvae. The human world is depicted by guitars with clean tone and diatonic subsets, and the larvae's alien world by distorted guitars and octatonic subsets. In "Cretaceous Chasm," which rescors a scene from *King Kong* (2005), a group of explorers encounter giant invertebrates that intend to make a meal of them. Worms, crickets, "spiders," and the explorers' weapons are differentiated musically through different set-classes derived by twelve-tone fragments; the scratching of insectoid legs and the percussive pops of machine gun fire are aurally animated through instrumentation and melodic figuration.

This presentation reveals an affinity between serialism's determinism and film scoring's temporal rigidity and illustrates the expressive provisions of each. In engaging simultaneously with Mickey Mousing and leitmotivic row partitions, Blotted Science performs an analysis of film narrative through the medium of sound in a way that not only reflects the visceral experience of creature horror but amplifies it with their own parallel sound world.

WORKING FROM THE MARGINS: RECONSIDERING HISTORICAL PERFORMANCE PRACTICES

Nathan Dougherty (Case Western Reserve University): *Performing Simplicity: The French Romance and Amateur Music Making, 1830-1848*

With as many as 250,000 scores sold each year, the *romance* utterly captivated Parisian audiences in the 1830s and 1840s. In contrast to opera, which continued to push the boundaries of virtuosity, volume, and range, the *romance* was characterized by its gentleness and simplicity, and was manufactured specifically for amateur performers. Consulting French singing treatises – including Gustave Carulli's *Méthode de chant* (1838), Alexis de Garaudé's *Méthode complète de chant* (1841), and Antoine Romagnési's *L'Art de chanter les romances* (1846) – compositional treatises by Adolphe le Carpentier and Antoine Reicha, and journals like *Le Ménestrel*, I argue that the *romance* had unique performance practices involving ornamentation, vocal timbre, and gesture that largely differed from more widely studied operatic ones. I further contend that these practices not only safeguarded the genre's hallmark simplicity, but also insured that the *romance* remained accessible to the amateurs who regularly performed them in Parisian salons. Ultimately, this paper shifts focus away from the operatic performance practices of famous figures like Gilbert Duprez and Laure Cinti-Damoreau in order to shed light on another significant Parisian singing style and culture that has been largely ignored by modern scholars. In so doing, I hope to further our understanding of how these simple strophic songs functioned in bourgeois society and so enchanted nineteenth-century Parisian audiences. After all, as Théophile Lemaire and Henri Lavoix write in *Le Chant* (1881), to neglect the *romance* "would be to neglect one of the most characteristic parts of our French school of singing."

Thomas Emmanuel Carroll (Independent Scholar-Performer): *Historical Instruments and Replica Models: Recapturing the 18th- and 19th-Century Sounds of the Clarinet*

The "historically-informed" approach to music has led players of "historical" clarinets to rediscover the sounds of earlier instruments and practices to present the music of the past in a period-appropriate style. However, few modern makers of historical clarinets remain truly faithful to the originals, producing instruments outwardly resembling eighteenth-century models but featuring internal dimensions closer to modern clarinets, making the transition between modern instruments and replicas more seamless. Basic aspects of modernization and updated instrument building techniques, particularly with regards to the treatment of wood and staining, raise the question of whether these instruments can truly re-create the eighteenth-century sound

sought by performers and whether or not the practical considerations of seeking to play three centuries of music justify the “updating” of manufacturing techniques to suit the needs of the modern period performer.

This presentation investigates the philosophical aspects of historical versus historic musical instruments and the inherent differences between copies of instruments and their original models. Questions of how to accurately measure such instruments will be addressed, as will aspects of standardization such as pitch levels, bore dimensions, and the result of such changes on acoustics and character of sound. Eighteenth- and nineteenth-century woodworking and *lutherie* treatises will be compared to modern building practices. Lastly, case studies of specific replicas will be presented, using clarinets of the author’s own construction, combining practical research and historical building practices in an effort to continue the musical traditions of the eighteenth-century makers.

KEYNOTE ADDRESS

Marc Vanscheeuwijk (University of Oregon) *George Orwell, Michel Onfray, and Dystopia: The Meaning of Culturally Informed Performance Practices Today*

A couple of decades ago John Butt coined the term “Historically-Informed Performance,” which has now been generally accepted to reflect the older German concept of *Historische Ausführungspraxis*. Indeed, in the last seventy years a growing field of historical research in performance practices of the past has been at the foundation of the now wide-spread early music movement. However, performance practice studies that limit themselves to purely historical knowledge are not necessarily exploring the much more important comprehensive cultural context that is so fundamentally important in the “restitution” of music of other (including past) cultures. I propose to use a more appropriate descriptive term, “Culturally Informed Performance Practices” or *CIPP*.

Since the 1970s, several music schools and conservatories have created early music departments, providing instruction on period instruments and with an attention to treatises that offer some directions as to the way of playing these instruments. Unfortunately, after a couple of generations, a sort of “conservatory mentality” has begun to dominate even the early music departments, in which a new “mainstream” emerged, thus slowing down, and eventually almost paralyzing the curiosity of that original excitement for research that characterized the 1960s and 70s. In this presentation, I use a couple of George Orwell novels in combination with French philosopher Michel Onfray’s analysis of Orwell in his 2019 *Théorie de la Dictature* to illustrate—in light of the political developments of the past months—the parallels between a totalitarian mentality and performance practices that choose to largely ignore the cultural contexts in which the music originated.

I claim that by virtue of its methodologies, its interest in and empathy with other and past cultures, its propensity to explore non-canonical and non-traditional repertoires and approaches to performance, and its foundational fascination with the “other,” the *CIPP* movement is well placed to operate as a powerful agent to address issues of diversity, equality/equity, and inclusion more efficiently than the conventionalized approaches to performing. However, in order to further stimulate such deeper concern about cultural issues, the early music movement is in urgent need of a stronger awareness of its potential, even a re-invigoration to confront such complex issues. Finally, although I am already seeing a remarkable evolution in creativity within early music—which I illustrate with a variety of specific examples—I advocate for a more comprehensively humanistic education of the performer interested in *CIPP*.

FRIDAY, April 16

ORDERING THEORETICAL SYSTEMS, Gregory Barnett (Rice University), **chair**

Clémence Destribois (Brigham Young University): *Tracing the Origins of the French Gamme double*

The seventeenth century saw the appearance of a new pedagogical approach to solmization that spread all throughout France and lasted into the eighteenth century. The most significant aspect of this new approach was the inclusion of a seventh syllable

(“si”), which resulted in a heptachordal system of solmization and the abandonment of the cumbersome use of hexachord mutations. This new system, which came to be known among modern scholars as the *Gamme double*, was presented in three columns: one for the letter-name of notes, one for solmization syllables in the *chant par bémol* (*cantus mollis*, with one B flat), and one for solmization syllables in the *chant par béquarre* (*cantus durus*, with a void key signature). This system presents peculiarities that prompt investigation. For instance, it includes eight letter-names from F to F, whereas traditional presentations of the gamut usually begin on G (with the Greek letter *Gamma*). In addition, one can wonder why the *chant par béquarre* features the syllables of the natural hexachord, as opposed to those of the hard hexachord.

While several scholars have researched early attempts at heptachordal solmization systems in the work of many theorists throughout Europe, nothing, that I know of, has been done specifically on the French *Gamme double* and its antecedents. To address this lack, this paper traces the origins of the *Gamme double* in sixteenth and seventeenth-century French music treatises and other contemporary documents. The first part of this paper presents the various stages of the representation of the gamut in French treatises and teaching manuals, undoubtedly motivated by an urge to simplify solmization for pedagogical purposes. The examination of treatises by Loys Bourgeois or Cornelius Blockland de Montfort, among others, account for the peculiarities mentioned above. The second part of the paper focuses on the first appearances of the *Gamme double* in its definite form as described above, in connection with the introduction of the syllable “si” in France. The presentation includes a discussion of theorists credited with promulgating heptachordal solmization and the *Gamme double* in France, with an emphasis on lesser-known individuals, seldom discussed in modern scholarship.

Robert Holzer (Yale University): *Arcangelo Corelli and Arcadia, ancora una volta*

That Arcangelo Corelli was much admired by the *Accademia degli Arcadi* is an oft-told tale, by Fabrizio Della Seta, Stefano La Via, and others. Admitted to the academy in 1706 as part of the inaugural triumvirate of musicians, repeatedly praised by its *Custode*, Giovanni Mario Crescimbeni, Corelli appears the very model of the Arcadians’ reforming, anti-*secentista* program. In this paper, I revisit this link in order to tease out unsuspected relationships between the seventeenth and eighteenth centuries.

I begin with Crescimbeni’s remark from *Notizie istoriche degli arcadi morti* (1721) about the *Concerti grossi*, Op. 6, as works “in which the cheerful never offended the serious; and all resulted delightful and majestic.” I show that these words echo his larger program of literary reform, in which lighter genres were called upon to assume serious expression; such was his praise of Pietro Ottoboni’s libretto *Amore eroico fra i pastori* (1696), in which the amorous sentiments “do not even admit the tenderness and effeminacy of some words that are customarily used in these poems, even by the most careful” (*La bellezza della volgar poesia* [1700]). So, too, do they resonate with Crescimbeni’s call, in the 1712 edition of *La bellezza*, for a new poetics for the eighteenth century, in which one was “to take the best from all the preceding centuries, and amassing it and judiciously using it, make of it one’s own style, which cannot be said to be of another century.”

Returning to the *Concerti grossi*, I consider the qualities that could have led to such praise. Corelli’s deployment of schemata—the commonplaces of seventeenth- and eighteenth-century composition catalogued by Robert Gjerdingen and others—manage at once to be both subtle and accessible, learned and direct. As such, they seem to embody another of Crescimbeni’s remarks about Corelli in the *Notizie istoriche*, that “to remarkable practice he joined the fullest theoretical knowledge of the same art.”

Addi Liu (Case Western Reserve University): *Teaching Hexachordal Solmization in 17th-Century China: Lessons for an Emperor*

Catholic missionaries in the seventeenth and eighteenth centuries often served as tutors, craftsmen, and instrument builders at the Beijing court, introducing musical instruments and treatises never seen before in China. Likely co-produced by Chinese court scholars with a European contributor, the anonymous and undated *Summary on Musical Tuning* (*Lǜlǚjiēyào* 律呂節要) is a treatise that discusses topics including acoustics, intervals and organ pipe lengths, and features tuning ratios found in Gioseffo Zarlino’s *Istitutioni harmoniche* (1558) and discussions of consonance paraphrased from Galileo Galilei’s *Due nuove scienze* (1638). *Summary* remained largely unknown to researchers in both China and the West until a facsimile reprint in 2000. Since then, tremendous work has been done on *Summary*’s analysis and contextualization, particularly in the dissertations of Weng Panfeng (2013) and Lester Hu (2019).

Alongside *Summary*, two other Chinese treatises were co-produced by European missionaries and Chinese court scholars: the *Compilation of Musical Tuning* (*Lǐlǚquanyao* 律呂纂要, c.1680s) by the Jesuit organ-builder Tomás Pereira (1645–1708); and Volume III of the *Imperially Composed Correct Interpretations of Musical Tuning* (*Yuzhi Lǐlǚzhengyi* 御製律呂正義, 1713), a court-produced treatise partly modeled on Pereira's *Compilation of Musical Tuning*, and personally edited by the Kangxi Emperor (1654–1722). Among the surprising features of the Emperor's treatise is the so-called “Kangxi Fourteen Tone System”, an enigmatic tuning system that splits the octave into fourteen equal divisions and which would, in turn, become misinterpreted as the whole tone scale adopted in nineteenth-century Chinoiserie music in Europe.

This paper will contextualize the pedagogy of hexachordal solmization in these Chinese sources as well as examine the authorship of *Summary of Musical Tuning*. The Emperor often asked new musician-missionary recruits whether they used the old six-syllable or the new seven-syllable method. Kangxi's interview question and the illustration of organ pipe lengths ordered in an ascending major scale in *Summary* labeled as *ut, re, mi, fa, sol, re, mi, fa*, will shed light on competing solmization practices, both in China and in Europe in the late seventeenth century.

GLOBAL MUSICAL FLOWS, David Irving (Institució Milà i Fontanals de Recerca en Humanitats-CSIC), **chair**

Joyce Chen (Princeton University): *An Early Instance of Cross-Cultural Musicking: Critiquing the Decolonial Framework through the Lens of Dutch Formosa*

In 1624, the Dutch Republic began a forty-year colonial rule over the island, Formosa (the present-day Taiwan), a period that has been positioned historiographically as the beginning of Taiwanese music history. With abundant natural resources and in a prime geographical location that could serve as a springboard to China, Japan, and South East Asia, Formosa was of significant value to the colonizers. In order to ‘pacify’ the indigenous Siraya people, Dutch missionaries were sent to establish schools, churches, and clinics to facilitate a smooth ‘civilizing process.’ At the intersection of these two cultures, a Romanized written language—Sinkang—was also born for communication and documentation. In addition, missionaries such as Robert Junius brought Calvinist musical traditions to the island, including a collection of psalms and hymns. As a prime example of the inter-cultural, linguistic, musical exchange between the two groups, archival records reveal that Siraya people learned to sing “the Lord's Prayer” in Sinkang language with a familiar tune circulated in the Calvinist psalters.

This paper examines these earliest documented musical, religious, and educational activities in Dutch Formosa from the perspectives of the Dutch colonizers and the indigenous Formosan people. In my findings, the music of Siraya people had in fact been transmitted orally, without notation or written records. My study shows, however, that part of their musical activities was materialized, circulated, and preserved only through the use of this first written language, new Christian ritual, and Western psalm tunes. On a broader level, this study also challenges the fundamental assumption in current scholarship about the necessarily negative impact of colonial influences. I argue that this so-called “civilizing process” integral to the colonial project was not always harmful and that efforts to “decolonize” history run the risk of erasing or oversimplifying intricate cultural exchanges. In the case of the Siraya people, musical culture survives and was nourished in large part because of the colonial influences. Despite the good intentions of those who seek to expose past wrongs and rediscover forgotten or suppressed voices through decolonization, my study demonstrates the need for understanding the complex mechanisms regarding cross-cultural musical exchanges in the seventeenth century.

Wendy Heller (Princeton University): *Conversions, Conquests, and Cultural Exchange: Thinking Globally about the Study and Teaching of Music in the Long Seventeenth Century*

In the 1998 revision to Oliver Strunk's *Source Readings in Music History*, Gary Tomlinson and Margaret Murata opened up a pathway for teaching early modern music within a global framework. In sections entitled “Glimpses of Other Musical Worlds” and “Differences Noted,” they included readings that encouraged students to shift their gaze from western Europe to New Spain, Congo, China, Barbados, or Turkey. Despite this and more recent scholarly forays into a global baroque, our pedagogical habits resist change. Indeed, a decade later, when writing *Music in the Baroque*, I incorporated these into my narrative, but opted for focus on inclusivity (women, children, religious/racial diversity) within a primarily European context rather than geographic breadth.

This approach, however, no longer seems adequate. How might we better understand the musical exchanges between explorers, missionaries, and colonizers and the various peoples they encountered, converted, conquered, or enslaved, and subsequently represented on the stage? To what extent does thinking globally about seventeenth-century music and music making intersect with decolonization? Is it possible to avoid the pedagogical equivalent of placing the music of an entire continent in a sidebar with a glossy picture? And how might we respond to our students' urgent desire for a diversified curriculum and attention to social injustice, while also helping them think critically about the ethical complexities of the past? My paper focuses on these questions, which compelled me to create a "Global Resource" section for the companion website for *Music in the Baroque*. In addition to providing suggestions for assignments and projects for the undergraduate classroom, this paper proposes that the seventeenth century provides a unique opportunity for an expanded approach to music history pedagogy. The musical innovations of the seventeenth century (including the development of theatrical music and instrumental genres, the multiplicity of styles, the expansion of printing) enabled ever more complex cultural and musical exchanges, which impacted music making in unexpected ways. My paper also includes testimony from my current students, whose passion for this work has been such an inspiration.

Bernardo Illari (University of North Texas): **Hanacpachap Cussicuinin: *Music as Intercultural Communication* (Peru, 1631)**

It is no small feat. As the anonymous Peruvian hymn, *Hanacpachap cussicuinin* (1631) patiently awaits musicological analysis it has become a favorite of Latin American colonial music concerts and entered mainstream textbooks. Linguists and historians construe the Quechua lyrics as pivotal because of their ability to speak to both indigenous and Spanish communities, through Marian metaphors carefully aligned with Andean traditional imagery. Performers discovered that the melody derives from Juan Vásquez's arrangement of the villancico, *Con que la lavaré* (1560). Musicians hear but Renaissance Spain in *Hanacpachap*.

I take issue with this portrayal of the music. Its musical grammar, syntax, and structure are European but not sixteenth-century. The piece's four-part texture is layered and bears traces of singing *supra librum*. A self-sufficient SAB trio respectful of part-writing rules was expanded by means of a less correct (improvisatory?) tenor line, demoting the structural voice of pre-1600 theory books to the role of sonic filler. Two different Phrygian cadences (on D and A) close contiguous phrases, switching hexachords too suddenly for sixteenth-century standards. However, these traits—three-part writing and fast chromatic changes—characterize early-seventeenth-century secular *tonos* considered new and modern at the time.

And completely Spanish *Hanacpachap* is not. The composition subtly recalls Andean music, particularly when the tactus is set at the semibreve. Pentatonic gestures and uncommon eighth-note pick-ups evoke the *Wayno*, an ethnic recreational dance of likely Inka origin. Two general features, shared with the religious villancicos of the Huehuetenango (Guatemala) repertory, place the piece in an indigenous-rural context, away from contemporary Spanish cities: the use of an old, possibly dated, Spanish model, and the resort to extreme simplification of texture, declamation and form, hinting again at improvisatory singing.

Ultimately, *Hanacpachap*, both poem and music, is liminal like no other colonial music; *Hanacpachap* bears the power simultaneously to reference two distinct cultures (Spanish and Quechua) through different iconic devices. *Hanacpachap* is a complex locus that brings together Christian symbols and Andean images, composition and improvisation, villancicos, *tonos*, hymns, and dances, and past and present, opening up an otherwise imposed, alien religion to Native participation.

SATURDAY, April 17

CULTURAL POLITICS, Roseen Giles (Duke University), **chair**

Barbara Dietlinger (University of Chicago): ***Unity vs. Contestation – Songs on the Peace of Münster***

With the Peace of Münster (1648), the Low Countries stood at a crossroads. This treaty marked the birth of the Dutch Republic and ended the Eighty Years' War. The successful negotiation of this highly contested peace treaty heralded a new and uncertain

future. The Dutch had to make sense of the post-war reality, and they did it in various ways, which are reflected in a variety of media, songs, and monuments.

Events sanctioned by officials and media crafted by Dutch individuals showed a divide between government and citizens in their outlook on peace. In official peace proclamations in the Dutch cities, the peace was welcomed and praised. Engravers produced broadsheets as a quick and direct response to the successful peace negotiations, including songs set to well-known tunes. City councils supported the publication of dramatic plays and commissioned *tableaux vivants* that were shown during the announcements. While the peace celebrations were aimed at constructing a new reality and Dutch identity, the media surrounding the peace proclamations repeatedly referred to the contestation of the Peace of Münster. Songs, broadsheets, and dramatic plays chronicled that not all Dutch provinces favored the peace—indeed, the provinces and the people were divided.

Drawing on songs printed in various sources, this paper sheds light on how Dutch people from different social strata dealt with their new reality after a war that lasted more than two lifetimes. These songs sung to popular melodies created intermediality between text, tune, and absent-but-implied original text, which gave insight into the conflicting opinions and mirrored the contradictory views among the Dutch and their process of coming to terms with the past. Many Dutch had to fathom what a newly negotiated peace meant for them, many did not know what a life without war looked like, and all had to feel out their new reality. My paper positions this grappling as reflected in the songs that portray the Peace of Münster. It concomitantly shows that the songs echoed the tensions in the newfound Dutch Republic.

Nicola Usula (Fondazione Giorgio Cini): *“From Vienna or from Venice?”: Material and Cultural Exchange in the Music Collection of Emperor Leopold I*

The influence that Venetian music held over the production of secular music at the seventeenth-century court of the Holy Roman emperors is known to scholars: many Venetian composers, poets, singers and set designers moved to Vienna to work at the imperial court; music copied in Venice reached the imperial collections and is still preserved in the National Library of Vienna. Less familiar to scholarship, however, are the ways in which this process also worked the other way around: Vienna influenced, not only which music was exported from Venice, but also the actual production of music in Venice.

This paper explores this dynamic by focusing on the reign of Leopold I (emperor from 1658 to 1705), whose music manuscripts and letters to and from Venice document the relationship between the different entertainment worlds of the “Serenissima” and the empire’s capital. It is based on research carried out on behalf of the Swiss National Fund project “L’opera italiana oltre le Alpi: la collezione di partiture e libretti di Leopoldo I a Vienna (1640-1705),” hosted by the University of Fribourg (2021–2023, project no. 100016_197560). This project has uncovered numerous cases of ambiguity regarding the provenance of the imperial manuscripts. The diffusion of Venetian paper in the territories of the empire and the court’s hiring of music copyists from Italy make the identification of the origins of some of the volumes extremely complex. In some cases, not even the compositions can help us to trace their provenance. In fact, what ultimately emerges is that the Venetian influence on Vienna, both from a material and cultural point of view, was counterbalanced by Leopold I’s musical taste, since some scores in his collection, contain compositions written in Venice specifically for him, and above all, according to his taste. This paper will present the results of the analysis of musical materials in the imperial collection to demonstrate this phenomenon of mutual influence, showing for the first time the mirror image of the familiar Venice-to-Vienna dynamic.

Virginia Whealton (Texas Tech University): *Albert Sowinski’s Dictionnaire: The Symbolic Value of Seventeenth-Century Music in Polish Émigré and Exile Identity in Nineteenth-Century France*

Albert Sowinski’s *Les musiciens polonais et slaves, anciens et modernes: Dictionnaire* (Paris: 1857) was the first major study published in Western Europe on Polish music history. In this paper, I analyze how Sowinski’s extensive discussions of seventeenth-century Polish composers, beginning under the reign of Sigismund III (1587–1632), were vital not only in recasting Poland as having a music history equal to that of Western European countries, but also in reconceptualizing his own and the Polish community’s narratives of Polish musical identity. This was especially important as Polish émigrés and exiles like Sowinski in France, once hopeful for a revolution and restoration of Polish power, needed to reconceptualize their national identity in a way that could weather a longer-term loss of national sovereignty.

I propose that both early music courses and nineteenth-century courses offer the opportunity to highlight the symbolic value of this seventeenth-century Polish repertoire. Likewise, such courses can serve as a forum for discussing the repeated efforts among non-Polish music historians to portray this repertoire and scholarship on it as tangential, rather than adopting Sowinski's own vision of Polish music as interconnected with the development of Western European early modernity.

VOICING THE INSTRUMENTAL, Alberto Sanna (Early Music As Education), chair

Kyle Masson (Princeton University): *Of Singers' Bodies Inscribed: Transmuted Voice in the Violin Sonatas of Giovanni Pandolfi Mealli*

It is impossible to ignore and delightful to revel in the rhapsodic sounds of Giovanni Pandolfi Mealli's *Sonate a Violino solo per Chiesa e camera* op. 3 and 4. Today, their appeal relies heavily on the skill of the instrumental virtuoso and their representation of what Athanasius Kircher termed the *stylus phantasticus*. However, the purpose for their composition remains unclear, and biographical details concerning their composer have emerged only recently. In linking work to author, critics have mainly portrayed them as the product of a composer-creator, an instrumentalist finally "freed from his daily duties as vocal accompanist" (Gatti 2011). Yet surely one of the most compelling features of the sets is their inextricable proximity to the virtuosic voice in the form of dedicatory titles memorializing singers, many employed in the same Innsbruck court as Mealli.

In this context, to consider these sonatas is to ask a question: are they best heard as vocal palimpsests or instrumental idioms? Previous assessments of Mealli's sonatas tentatively connect voice and violin while lingering in doubt about how far or whether to extend the claim. In contrast, my paper looks to details concerning the Innsbruck court, the habits of its patrons, and various passages from the types of vocal works that Antonio Cesti and his chamber singers regularly supplied to the Innsbruck court to emphasize how we might hear them as composed responses to the experience of listening to specific persons. Weaving in aspects of early modern alchemy, organology, collection culture, and the virtuosic voice in their Innsbruck manifestations, I focus on a comparative reading of specific sonatas with examples for solo voice. In so doing, I trace the way in which Mealli played skillfully on early modern associations between the two instruments to offer Archduchess Anna de' Medici and Archduke Sigismund Franz a material object – the score – that rendered possible hearings of those singers even during absences from Innsbruck. So too, I argue, he transmuted voice into a form through which we can trace his goals in composing, make a case for how they were received, and trace their relevance to our own aesthetic needs surrounding seventeenth-century instrumental genres today.

Alexis VanZalen (Eastman School of Music): *Affective Registration and Text Expression in the Organ Hymns of Nivers*

For decades, organists have emphasized the close relationship between musical style and registration (the types of pipes used) in numerous genres of French Baroque organ music (e.g. Douglass 1995, Higginbottom 1979, 1999). Even in his 2011 critique of this concept, Ponsford does not consider why the genres emerged or what purpose they may have served. In contrast, I argue that Guillaume-Gabriel Nivers—the first French organist to employ discrete combinations of registration, texture, and compositional style—uses these genres rhetorically to aid text and affective expression.

Davy-Rigaux (2004) and Karp (2005) highlight instances of text painting in Nivers's editions of liturgical chant, and in my paper I demonstrate parallel examples in his *Deuxième livre d'orgue* of 1667. Throughout his hymn settings, Nivers establishes a typical pattern of which genres he uses for which verses. He frequently modifies that pattern, however, using alternative registrations and styles that better convey the affect of the corresponding text. For example, Nivers frequently substitutes quick diminutions on the bright *cornet* stop for expressive *agréments* on the intimate *voix humaine* for particularly jubilant verses. Additionally, his use of ornamentation, characterful motivic writing, treatment of harmony, and choices of registration and genre serve to reinforce the affects conveyed by the registration. Thus while I recognize that Nivers exploited the physical and timbral characteristics of his organ in the genres he used, I argue that Nivers developed them out of his broader rhetorical approach to liturgical composition and as a significant tool of affective expression.

INSTRUMENTAL KNOWLEDGE, Victor Coelho (Boston University), chair

Michael Bane (Indiana University): *Innovation in French Guitar Preludes, 1663-1686*

Among the most striking compositions produced in seventeenth-century France are the instrumental preludes, especially those written in unmeasured notation. Scholars have generally focused on the *préludes non mesurés* for lute and harpsichord, but other instruments amassed impressive examples of the form as well. The faddish popularity of the five-course guitar in the second half of the century, for example, prompted a burst of compositional activity for the instrument: from François Martin's collection of suites in 1663 to Robert de Visée's second book of guitar music in 1686, guitarists published nearly fifty preludes. These pieces constitute a rich and varied repertoire, one largely overlooked in modern surveys of the form.

This paper will examine the seventeenth-century French guitar prelude as a distinct subgenre, one indebted to the lute and harpsichord repertoires but nevertheless shaped by the notational and performance practices of the instrument. A review of both the print and manuscript sources will reveal four types of guitar prelude current in the second half of the century: the fully measured prelude; the measured but rhythmically free prelude; the unmeasured prelude; and the strummed, unmeasured prelude with variable rhythm. This last type, which instructs the performer to strum each chord an indeterminate number of times, has no analogue in the other instrumental repertoires of the era. As I will argue, it represents the clearest instance of the spirit of innovation with which guitarists approached the challenge of forging a new repertoire for the instrument in the 1660s, '70s, and '80s. These composer-performers sought to refashion preexistent forms in different ways to better exploit textures and harmonies idiomatic to the guitar. Their compositions, newly recorded and transcribed into modern notation, will help to broaden our understanding of how preludes—and in particular *préludes non mesurés*—could look and sound at a time better known today for its keyboard sources.

Stewart Carter (Wake Forest University): *Chinese Musical Instruments, from Ming to Qing: Zhu Zaiyu's Yuelü quanshu and Its Influence on Joseph-Marie Amiot's Treatises*

Ming prince Zhu Zaiyu (1536–1611) was a mathematician, scientist, choreographer, and musician, perhaps best known in musical circles for developing the earliest mathematical formula for equal temperament. The full extent of his writings on music, however, is not well known today in the West nor in China. His *Yue lü quanshu* (樂律全書, “Rules of Music,” 1606) includes illustrations and descriptions of many musical instruments, particularly those that were used in Ming court ceremonies. My paper demonstrates how Zhu's writings influenced illustrations and descriptions of instruments in Joseph-Marie Amiot's (1718-93) manuscripts *De la musique chinoise* (ca. 1760) and *Mémoire sur la musique des Chinois, tant anciens que modernes* (1776).

Amiot's *Mémoire* is the earliest comprehensive study of Chinese music in any European language. In the introduction the author lists sixty-nine Chinese works that he consulted in the preparation of his book. In his discussions of Chinese music theory, Amiot cites Zhu more frequently than any other author. Many of his illustrations and descriptions of musical instruments, however, were clearly copied more or less directly from the *Yue lü quanshu*, but with no acknowledgement of their source. Noteworthy examples include the *sheng* (mouth organ) and the *qin* (seven-string zither).

Comparison of Zhu's writings with Amiot's two manuscripts reveals that the instruments used in Chinese court music changed little from the late Ming Dynasty to the mid-Qing. This was due in large part to the fact that the Qing emperors originally were Manchus, not Han Chinese. They adopted many traditional ceremonial practices of the Ming in an effort to validate their legitimacy with the Chinese people, the vast majority of whom were ethnically Han.

SUNDAY, April 18

MUSICAL MOBILITIES, Arne Spohr (Bowling Green State University), **chair**

Rebecca Cypess (Rutgers Mason Gross School of the Arts) & **Yoel Greenberg** (Bar-Ilan University): *Hearing the Ancient Temple in Early Modern Mantua: Abraham Portaleone and the Cultivation of Music within the Mantuan Jewish Community*

In 1612, the same year in which the Jews of Mantua were compelled to live in the city's newly constructed ghetto, Abraham Portaleone, a Jewish physician in service of the Mantuan Duke Vincenzo Gonzaga, published his *Shiltei Ha-Gibborim* (Shields of Heroes). Both events point to the growing concern among Jews and Christians about the relationship between their two communities.

Portaleone's Hebrew-language volume offered a comprehensive treatment of the ancient Temple in Jerusalem. Among these was music: the treatise includes ten lengthy chapters on music in the Temple, discussing both speculative music theory and practical music-making, which included singing and playing instruments as part of the Temple service. As Don Harrán has shown, Portaleone's music theory bears striking resemblances to that of Italian humanists from Tinctoris to Zarlino, though Portaleone did not cite these sources. In his description of musical practice, by contrast, he made overt reference to modern usage, for example, by likening ancient instruments mentioned in the Hebrew Bible, such as the *kinnor* and *ugav*, to modern ones like the lute, cornetto, and viola da gamba.

Whether Portaleone and his readers interpreted these fanciful analogies literally, historical accuracy was not the primary purpose of the treatise. Instead, the *Shiltei Ha-Gibborim* was polemical. Writing for an "insider" readership—educated Jews well-versed in ancient texts and literate in Hebrew—Portaleone sought to reclaim music as part of the cultural and intellectual domain of the Jewish community.

The permissibility of Jewish participation in secular or even Christian musical practices was a topic hotly debated among Jewish communal leaders, as shown in the writings of Leon Modena and the polemics surrounding the polyphonic Hebrew motets of Salamone Rossi, another resident of the Mantuan ghetto. We argue that Portaleone's treatise served as another means of justifying engagement by the Jews of Mantua with the musical culture of their day. Portaleone's work contributes to a growing body of evidence suggesting that the walls of the Mantuan ghetto remained permeable, and that music formed an important site of cultural contact between Jews and non-Jews.

Christopher Smith (Texas Tech University): *Exiles of Ashanti and Connemara: Afro-Irish Movement and Music Synthesis in the English Caribbean*

The colonial experiment in the English-speaking Caribbean, driven by conflicting empires' imperatives and the transnational race for both extractive and agricultural wealth, laid the foundation for complex patterns of exploitation, appropriation, discrimination, and human suffering that have echoed across four centuries of New World experience. In the seventeenth century, indentured servants from England and Ireland—including both felons and failed revolutionaries—labored in Jamaica and Barbados to build the roots of a tobacco plantation system that might permit the British Empire to compete with the existing factory farms of the French and Spanish Caribbean. The expansion of that system at mid-century, to include the burgeoning economic engine of the sugar industry, brought the addition of African chattel servitude and a consequently vast expansion of both wealth-creation and human suffering.

But these same patterns of encounter and experience, and the inter-ethnic conflict they simultaneously fomented and exploited, also yielded a wealth of syncretic arts and communication forms—specifically, in cross-cultural music and dance. In the islands of Jamaica, Barbados, the Bahamas, and Trinidad/Tobago, Akan, Yoruba, Igbo and Anglo-Irish modes of instrumental dance music and song met, yielding creole idioms of movement and sound: that is, uniquely Afro-Anglo versions of the quadrille, country dance and related social dances. Recovering these largely unnotated, typically marginalized movement idioms, especially in their earliest colonial roots prior to the age of photography and electrical recording, represents a challenging task in forensic ethno-/musicology. And yet the vitality—the adaptability, resiliency, and influence—of Caribbean creolized dance and music is

both evident in period images and accounts, and likewise echoes to the present day. In this presentation, drawing on methodologies from semiotics, musicology, kinesics, historical performance practice, and the study of iconography, I will explore these early sources, recovering their sound, reanimating their movement, and tracing ongoing threads of embodied knowledge which continue to shape Caribbean, New World, and global movement and sound.

REPRESENTING AND REFASHIONING FEMININITY, Emily Wilbourne (Graduate Center, CUNY),
chair

Maria Virginia Acuña (University of Victoria): *Valorous Warrior, Valorous Wife: Minerva in La Guerra de los Gigantes (Madrid, ca. 1701)*

Towards the end of scene five in the opera *La Guerra de los Gigantes* by Sebastián Durón, the goddess Minerva defeats the giant Palante by stabbing him to death. In the next scene, she celebrates the victory of the deities over the giants with Jupiter and Hercules, and thus ends the opera. Why does Minerva strike the final death blow? Why not Hercules or Jupiter, who were seen as the embodiment of omnipotence and manliness, respectively? Previous research on this opera has revealed that this work was written for the wedding celebration of either King Philip V of Spain or the Count of Salvatierra. Further, that research proposed that *La Guerra de los Gigantes* was conceived as an allegory of the War of the Spanish Succession (Antonio Martín Moreno, 2007; Pastor Comín, 2012, and Raúl Angulo Díaz, 2016). None of these studies, however, have examined the intriguing role of Minerva.

This paper explores this little-known opera through the lens of Minerva. It begins by comparing the roles of Minerva and Hercules—allegorical representations of the bride and groom—and shows how Minerva’s strength and valor are highlighted to the point that they become the center of attention in the opera. It then explains the significance of Minerva’s attributes by discussing early modern views on femininity and masculinity as well as the then contemporary fascination with strong and courageous women. The latter is evident from the many valorous fictional women appearing in Spanish theatre and from the real-life ones described in Spanish conduct books and catalogues of virtuous women. I suggest that by representing Minerva as the bride, the authors of this opera, as well as those who commissioned it, elevated the royal or aristocratic bride to the category of the ideal woman and wife. The analysis of this opera adds to our increasing understanding of early Spanish musical theatrical, while shedding light on early modern discourses on women.

Claire Fontijn (Wellesley College): *Barbara Strozzi’s La sol fà, mi, rè, dò: Code for Courtesan?*

In the arietta “La sol fà, mi, rè, dò” from opus 2 of 1651, Barbara Strozzi offers a lyrical portrait of a singer who proclaims the value of her song to a male admirer who narrates. Communicating exclusively through solfege notes, rather than in words of speech, she expects payment for each one of those notes. For instance, her phrase “do fa mi” not only sounds as an ascending fourth descending to a third but has the double entendre of a command: “give me a present” (“do[n] fa mi”). The arietta is the fruit of Strozzi’s collaboration with Giovanni Battista Maiorani, who wrote the *poesia per musica*. While this “solfege song” initially might strike one as amusing, below the surface it suggests the struggles of a courtesan who needs to be paid for what she does with the skills of her voice and body. In his portrait of Barbara Strozzi, Bernardo Strozzi painted the accoutrements of the Renaissance musical courtesan: her instruments—viola da gamba and violin—and her voluptuous body. He provided a point of comparison between Barbara Strozzi’s attributes and the intellectual skill, independence, and erudition of some of the foremost “honest courtesans” of the Renaissance: Tullia d’Aragona, Gaspara Stampa, and Veronica Franco.

In this paper, I draw on the work of Margaret Rosenthal, Martha Feldman, Bonnie Gordon, Amy Brosius, and others to explore the notion that—with the coded language of solfege in her arietta—Strozzi describes the work of a woman who is neither a whore (*puttana*) nor a prostitute (*meretrice*) but, rather, an “honest courtesan.” Rosenthal uses the term for women who were able to acquire capital “through intellectual and literary projects.” Through the protagonist of the solfege song, might Strozzi have wished to represent herself as an honest courtesan? Might the “virtuosissima cantatrice” have considered this song to be the musical counterpart to her portrait? Ultimately, the arietta as well as what we are coming to know about the courtesans’ lives reveal the challenges of earning a living as an independent early modern woman, whether pursuing a career as a writer, composer, or musician.

Paula Maust (University of Maryland, Baltimore County): *Notorious Prostituted Strumpets on the English Restoration Stage*

As part of the first generation of women to legally take the public stage in Restoration England, singer-actresses Nell Gwyn and Moll Davis had wildly successful professional careers that culminated with their ascents to Charles II's bedchamber. Much has been written about the premiere performances of Henry Purcell's and John Eccles's later seventeenth-century theater songs, but the musical contributions of the 1660s singer-actresses have only been given cursory mention. Yet it was Gwyn's and Davis's musical performances that played such a crucial role in their movement out of the working class. After all, Davis's premiere of the mad song "My Lodging it is on the Cold Ground" in William Davenant's 1664 play *The Rivals* is what theater prompter John Downes asserted "Rais'd her from her Bed on the Cold Ground, to a Bed Royal." Just three years later, Nell Gwyn sang a parody of the already famous "My Lodging" in James Howard's play *All Mistaken; or, The Mad Couple*. Shortly thereafter, she too became a royal mistress. For the first time, poor women with questionable parentage were able to professionally and publicly sing their way into positions of socio-economic stability. Drawing on a wealth of primary sources as well as contemporary performance studies, I situate "My Lodging" into seventeenth-century English cultural obsessions with women on stage and madness to demonstrate the musical and performative aspects of this mad song that may have made it powerful enough to alter Gwyn's and Davis's life trajectories. Additionally, I evaluate how their notorious role reversals from working-class performer-servants to mistress-spectators rendered them "prostituted strumpets" to the public. The King's other mistresses all came from "respectable" backgrounds, and while they were also subjected to vitriolic slander, Gwyn's and Davis's receptions were unique in that their publicly documented stage careers left substantial surviving discourses on how they were received both prior to and after becoming mistresses. As I demonstrate, Davis's and Gwyn's musical prowess provided them the unique opportunity to transgressively occupy exclusive spaces, thereby threatening class hierarchies and inciting the rage of those who deemed them unworthy.

CONTESTED CATHOLICISM, Andrew Weaver (Catholic University of America), **chair**

Alex Fisher (University of British Columbia): *Gleich als junge Nachtigallen: The Jesuits and Musical Catechesis in Germany, 1600-1650*

It is a commonplace that vernacular song played a transformative role in the emergence of a distinctly Protestant ritual, popular, and musical culture in post-Reformation Germany. By contrast, the song repertoires and practices of German Catholics remain little studied, a consequence in part of the post-Tridentine reassertion of the Latin mass and the marginal role accorded to lay singing: prevented from taking root in the routines of Catholic worship, vernacular song could hardly inspire a vital polyphonic tradition comparable to that of contemporary Lutheranism. Nevertheless, German Catholics responded in distinctive ways to the Protestant model, fostering an active publication program by the turn of the seventeenth century and attempting—with varying degrees of success—to incorporate singing into a variety of liturgical, paraliturgical, and devotional contexts.

The demands of catechism instruction became increasingly apparent in Catholic song after the turn of the seventeenth century, when the rise in confessional tensions in the lands of the Holy Roman Empire compelled ever-greater attention to the teaching and reinforcement of orthodox doctrine. The principal agents of catechism song were the Jesuits, who were quickest among their coreligionists to recognize the utility of musical catechesis and whose efforts directly or indirectly shaped the content of songbooks published at Innsbruck, Konstanz, Cologne, Mainz, Würzburg, and elsewhere in the German orbit. This paper will focus especially on the city of Cologne as a leading center for song in Jesuit catechism, expressed both in terms of published songbooks and in the deployment of catechism song in children's processions and plays as revealed by archival sources. Despite their urge to remain anonymous, several Jesuit composers and editors rose to prominence in the field of catechism song, notably Friedrich von Spee (1591–1635), Johannes Heringsdorf (1606–1665), and Jakob Gippenbusch (1612–1664), the author of the polyphonic collection *Psalteriolum harmonicum* (1644). More broadly, connections are evident between German Jesuit practices and the deployment of catechism song in the Jesuit worldwide missions, where singing quickly emerged as a vehicle for instilling Catholic identity and shaping sacred space.

Deborah Kauffman (University of Northern Colorado): *The "Psaumes de Mr de Noailles": Cantiques spirituels and the Court of Louis XIV*

A significant musical genre in seventeenth- and eighteenth-century France, the *cantique spirituel* in its simplest form was a religious text in French set to a borrowed or newly-composed melody. Such simple didactic *cantiques* were often published as texts to be

sung to well-known tunes and were used by Catholic religious orders for the education of the faithful in the catechism and the reconversion of Protestants to the true church.

An unusual set of twenty-three *cantiques spirituels*, titled “Pseaumes de Mr de Noailles,” is found in several manuscripts from the Maison royale de Saint-Louis at Saint-Cyr; the *cantiques* depart in both style and intended use from typical didactic *cantiques*. Eleven of the “Pseaumes” include headings that show they were to be sung during the Little Hours of the Divine Office—a far cry from their typical use. Moreover, thirteen of the “Pseaumes” are composed as *plain-chant musical*, a style of monophonic music used during the seventeenth century for new compositions in the Catholic liturgy, featuring melodies that resemble traditional Gregorian chant.

The set’s title reveals connections to the court of Louis XIV: “Mr de Noailles” is most likely Anne-Jules duc de Noailles, who commissioned a set of psalm paraphrases from poet Jean-Baptiste Rousseau in 1699; five of the “Noailles” texts can be identified as by Rousseau. Although the *cantique* melodies remain anonymous, Anne-Jules’s son, Adrien-Maurice duc d’Ayen, may have had a hand in them. The duc—who married the niece of Madame de Maintenon in 1698—is reported to have composed a motet that was sung for Madame de Maintenon in 1700. Still, the duc d’Ayen is unlikely to have written the *plain-chant musical* melodies, since that type of music typically lay within the purview of church musicians. A likely candidate for them is Guillaume-Gabriel Nivers, who was well known for his *plain-chant musical* works and who served as *maître de musique* at Saint-Cyr, where the community observed the Little Hours. In any case, these modest works reflect connections among powerful court figures: the Noailles family and Mme de Maintenon, founder of the convent school at Saint-Cyr and the king’s wife.

Jason Rosenholtz-Witt (Newberry Library): *Artistic Expenditure, Musical Repertoire, and the Politics of Reform in Early Seventeenth-Century Bergamo*

Giovanni Cavaccio was hired as the *maestro di cappella* at Santa Maria Maggiore in Bergamo in 1598, serving until his death in 1626. A desired post at a visible and prestigious institution with a record of lavish spending on music and art, there was fierce competition for the job. The recruitment and substantial remuneration of the new *maestro* came on the heels of a massive, long-term, expensive project of redecoration inside the basilica on Marian themes, part of a renewed focus on the basilica’s titular saint in the years following the Council of Trent. A number of prominent churches in this time period were either renovated or newly built with thematically unified programs of decoration in line with Tridentine edicts of reform. Santa Maria Maggiore followed the same post-Tridentine inclination, centered around the life of Mary.

However, Bergamo was grappling with a compartmentalized memory of communal self-rule and submission to Venetian control. This extended to a de-emphasis of an altar to St. Mark inside the basilica—a figure clearly associated with capital—in favor of a newly commissioned one to John the Evangelist, popularly associated to Venetian rule. In so doing, Bergamo accepted its status as Venetian subject while highlighting its own agency in the matter. Simultaneously, the new Marian projects became the focal point of the church interior, projecting a self-fashioned magnificent image, particularly considering the local importance placed on Marian feasts. In so doing, the basilica positioned itself as the center of Bergamasque civic life, much to the vexation of the neighboring cathedral and a bishop sympathetic to Milanese episcopal oversight. Part of this internal conflict played out through art patronage. Using newly discovered receipts and payment records located in Bergamo’s archives, I connect aspects of musical expenditure in the early seventeenth century to the Marian artistic project inside Santa Maria Maggiore while highlighting intertextual relationships between newly acquired music books and Marian tapestries purchased from Florence and on display since the 1580s. Local power players employed music and art so readily because it marked an intersection between the purely local and the broadly Tridentine.

CONCERTS

MONDAY, April 12

Bethany Battafarano (Border CrosSing): *Women Singing in Colonial Mexico*

“Women Singing in Colonial Mexico” is a lecture-demonstration that features treble vocal music from colonial New Spain. Vocalists in the United States often struggle to find, understand, and perform New Spanish repertoire, and treble-specific repertoire in particular is little-studied and infrequently presented. This presentation examines colonial New Spanish women's musical lives through relevant historical-cultural contexts, offers related repertoire sources to performers, and comments on applicable culturally-informed performance practice. Throughout, Battafarano emphasizes the hybridity of Indigenous, African, and Spanish traditions apparent in colonial New Spanish musical traditions.

Bethany Battafarano, soprano, is an active soloist and consort singer. Her recent solo engagements include the title role in Perti's *La beata Imelde*, Kurtag's *Kafka Fragments*, and selections of Luzzaschi's *Madrigali* for the *Concerto delle Donne*. Battafarano has performed and recorded nationally and internationally with such award-winning ensembles as The Rose Ensemble, South Dakota Chorale, Quince Ensemble, and Apollo Master Chorale, among many others. Battafarano is a founding board member, co-chair of the Justice and Best Practices Committee, and soprano with Border CrosSing, which specializes in Latin American choral music. She is also co-founder of Artemis, which performs experimental music and has been commissioned by the Walker Art Center and the Experimental Media and Performing Arts Center of New York, among others. Also a composer, Battafarano's compositions have been commissioned by the Cedar Cultural Center and featured at Studio Z of Zeitgeist and SPNN Studios. When she isn't musicking, Battafarano enjoys work as a Spanish translator, medical interpreter, and transcriptionist. She holds MA Musicology and MM Voice Performance degrees from the University of Oregon, and undergraduate degrees in Music, Anthropology, and Psychology from Macalester College.

TUESDAY, April 13

Marina Bengoa Roldan (University of Oregon): *Isaac Albéniz: Beyond Flamenco*

Isaac Albéniz's use of the *flamenco* folklore in his piano works reveals his traditional Spanish music roots. Still, he went beyond *flamenco*, exploring different Spanish musical traditions and genres, incorporating them into his particular style. Many scholars have explored *flamenco* influences and how Albéniz adapted them to the piano. However, there is not much information about other folklore styles present in his music, outside of his most famous work *Iberia*. Spain has many musical genres and traditions that are very popular in their own geographical regions, and sometimes they extend to the rest of the country. Some examples include the *jota* in Aragon (northeastern Spain) and the *zortziko* in Basque Country (north of Spain). Similar to *flamenco*, this music is associated with dance and has some sections that feature vocal singing. As this repertoire was created for regional festivities, it is very accessible and usually played by popular instruments of the region.

In this lecture-recital, I will explore Albéniz's interpretation of regional musical elements and how he translated them to his piano work in “Aragón,” (a *jota*) from *Suite Española* and *Zortziko*. Albéniz used specific and idiomatic dance rhythms in the *jota* (3/8) and the *zortziko* (5/8 with dotted notes) and portrayed some regional instruments in these works (imitation of the *bandurria*, *tamboril*, or *txistulari*). However, he did not do any literal translation of the traditional tunes as did other composers (for example, Louis Moreau Gottschalk). In short, Albéniz was able to echo the richness and variety of Spain in his music by rendering the rhythm, melodies, harmonies, instruments, and vocal elements while staying true to the traditional music and adapting it to the piano.

THURSDAY, April 15

Anna O'Connell (Case Western Reserve University): *The Challenges of Medieval German Musicking*

This lecture-performance will present works from the *Spruchsang* repertoire while investigating the relationship between the music of Heinrich von Meissen, called Frauenlob (d. 1318), and his imitators in order to provide both a performance practice and a new perspective of medieval Germanic monophonic song. Structures of nationalism have tended to guide our musicking with medieval German lyric verse, whether through the works of Richard Wagner, Carl Orff, or the creation of musical canon; even the unsuspecting Walther von der Vogelweide, whose one example of *Minnesang* with extant music, *Palestinalied*, has caught the eye of members of the alt-right movement throughout the world.

By contrast, the music of Frauenlob has hardly been performed: a combination of his expressive, rich poetry with themes in support of “women” (his moniker means “In Praise of Women”), and the genres in which he writes and for which music is still extant were perhaps interesting to nineteenth-century dramaturgs, poets, and musicologists, but did not capture the imagination of the nationalist movement. *Spruchsang*, the art of creating melodies and strict poetic forms for repetition in subsequent strophes, were largely miscategorized as *Meistersang*, which was thought to be less inspired than *Minnesang*. While the work of compiling Frauenlob’s music and texts has been largely completed (Brunner and Stackmann, 2010; Stackmann and Bertau 1981-2000), interpreting *Spruchsang* melodies for performance provides a unique opportunity not only to investigate a canonically unexplored repertoire, but also to shed new light on the genres which have been held captive to a prevailing narrative.

Soprano **Anna O'Connell** has been noted for her “lovely tone” (Cleveland Classical) and regularly performs early music, exploring self-accompaniment on a variety of historical and folk harps. She has been a featured soloist with the Hong Kong Early Music Society, Trinity Cathedral Chamber Singers, and the Maui Chamber Orchestra, and is performing a concert of Irish and Baroque music with the Cleveland-based early music ensemble Apollo’s Fire in March 2021. She will also be featured this spring in Early Music America’s “Emerging Artist Showcase” as part of the duo *Time Stands Still* with Addi Liu. Her interest in medieval chant and historical harps led her to study at Case Western Reserve University in Historical Performance, where she is currently pursuing a DMA. Previously, O’Connell was Director of Music Ministry for the Cornell Catholic Community at Cornell University in Ithaca, New York, where she directed choirs, mentored collegiate musicians, and taught voice lessons for four years. In addition, she assisted direction of, and later performed as a soloist, with the Cornell Chorale, a 120-voice choir. O’Connell received degrees in music education from Providence College and choral conducting from the University of Southern California. She currently studies voice with Ellen Hargis and Dina Kuznetsova, and historical harps with Maxine Eilander.

Pallade Musica: *Imperfect Circle*

Tanya LaPerrière (Baroque violin), Elinor Frey (Baroque cello), Esteban La Rotta (theorbo) et Mélisande McNabney (harpsichord)

Dieterich BUXTEHUDE (1637-1707) - Sonata Op. 1, No. 4 in B-flat Major, BuxWV 255

Jan Pieterszoon SWEELINCK (1562-1621) - Fantasia chromatica, SwWV 25

Francesco Maria VERACINI (1690-1768) – “Sonate accademiche,” Sonata XII

Angelo BERARDI (c.1636-1694) - Canzona sesta: Capriccio per camera

Andrea CIMA (c. 1580-1627) - Capriccio a 2

Angelo BERARDI - Canzona prima: “Chi la fà, l'aspetti” (“What goes around comes around”)

Dario CASTELLO - Sonata settima

Alessandro PICCININI (1556 - 1638) - Chiaccona

Dieterich BUXTEHUDE - Sonata Op. 1, No. 6 in D minor, BuxWV 257

“Imperfect Circle” looks to seventeenth-century Italian Baroque music to explore ideas relating to the circle, a symbol of idealized perfection, while simultaneously confronting the imperfections of our natural world. The concept of the circle implies a sense of motion, here in connection to musical harmony. In music's mathematical relationships, we find both perfect and imperfect intervals. Both have potent results in chromatic music where the musical line ascends or descends by half-tones. Sometimes the “imperfections” of the harmonies of such chromatic motions lead to raw and intense moments in the music. We also invoke circles in the repetitive harmonies found in commonly used Baroque forms such as the chaconne and the passacaille.

The program is itself circular as trio sonatas by Dieterich Buxtehude begin and end the concert: the fourth and sixth sonatas from his remarkable Opus 1. Repetitive and obsessive figurations abound in this collection, often through the use of an ostinato movement such as the *Ciaccona* of the fourth sonata. The free and flowing instrumental world of the *stylus phantasticus*, full of contrasting textures and tempos, is especially apparent in the sixth sonata. It asks the ensemble to change tempo fourteen times. Some markings, such as *con discrezione*, invite the musicians to make an imaginative and free interpretation, while others demand stricter, perhaps dance-like regularity. Buxtehude's viola da gamba part at times enjoys an independent contrapuntal line, and at other times joins the continuo team, which is already full of potential texture and color as both the theorbo and the harpsichord play from this part.

Represented twice on the program are Angelo Berardi's violin works, which greatly inspired our circular thinking through his creative and elaborate canzona titles. Full of startling contrasts and long suspensions, Berardi's first canzona is titled "Chi la fa, l'aspetti" (What goes around, comes around). Here we use a "tenor" cello to perform the violin part. The violin returns to enjoy the "solo" role in Berardi's sixth canzona, "Capriccio per camera." Like Buxtehude, a profusion of tempo changes entertains and engages the listener. He explores various regional styles with movements modified by *francese* (French), *inglese* (English), and *todesca* (German) while circular themes abound in movements titled *arcate* (arches), *cromatico*, and even *perfidia replicata* (repeated betrayal).

To revel in chromaticism is one of the primary aims of tonight's program. Indeed, keyboard instruments can adeptly demonstrate the acute color changes that result from chromatic motion. One can imagine Jan Pieterszoon Sweelinck's *Fantasia chromatica* coming out of his dazzling improvisations for which he was known.

The works by Sweelinck and Andrea Cima connect our circular explorations to the musical traditions of the early seventeenth century. Andrea Cima belonged to a family of string players in Milan. His brother, Giovanni Paolo, wrote the first sonata that specifically asks for the violin, published in 1610. The *Capriccio a 2* provides a beautiful example of early music featuring one high voice and one low voice, anchored by the continuo, the perfect formation for Pallade Musica.

Chromatic and repetitive music abound in two movements from the *Sonate accademiche* by Francesco Maria Veracini. The collection's title indicates works intended for a private or salon setting, not theatres or churches. Veracini's version of the ground-bass *Passagallo* is particularly lamenting and stark. This character is brought forth by weaving the individual lines of the two violin-family instruments throughout long passages with marked with an "S". This symbol indicates the exclusion of figures in the continuo. Following the *Passagallo*, the second movement contrasts with a vigorous *Capriccio Cromatico*. Here chromatic descents are accented and staccato, ornamented by snap figures and driving repeated notes. The blustery music perhaps coincides with Veracini's character and own violin playing, as he was known for immodesty and vivacity. His action-packed life led him to work throughout Europe where he was celebrated with great acclaim and attention in Venice, Dresden, London, and Florence, and his performances inspired many creative violinists such as Tartini and Locatelli.

Pallade Musica (Athena's Music) brings together four of Montreal's most promising Early Music performers. Grand Prize winners at the 2012 *Early Music America Baroque Performance Competition* in New York and 2nd prize winners in the 2014 *International Van Wassenaer Competition* in Utrecht, the quartet consists of Tanya LaPerrière, Baroque violin, Elinor Frey, Baroque cello, Esteban La Rotta, theorbo, and Mélisande McNabney, harpsichord. Based on dedicated research and continuous exploration, Pallade Musica's performances are acclaimed for their expressive and elegant interpretations, earning praise for their "spectacular virtuosity" (Tom Strini Blog) and "tremendous ensemble sense" (Milwaukee Journal Sentinel). The quartet was awarded a 2015

Debut Atlantic tour and was selected for *CAM en tournée* giving 10 performances throughout Montréal in 2016-2017. Nominated for three Opus prizes for their Montréal season concerts, *Bach : Ich habe genug* (2020) and *Elles* (2015) with the soprano Andréanne Brisson Paquin, and *Bach : concertos pour clavecin* (2019), they were also nominated for the Opus prize for their two CDs, *Verso Venezia* (2014) and *Schiefferlein Trio Sonatas* (2017). Both CDs appear on the ATMA label.

FRIDAY, April 16

University of Oregon Oratorio Ensemble, *San Nicola di Bari*, Oratorio a quattro con concertino e concerto grosso, Giovanni Bononcini (1693)

Alison Davison, soprano (San Nicola), Naomi Castro, soprano (Giovanna), Sarah Brauer, alto (Clizio), Blake Balmaseda, basso (Epifanio)

Holly Roberts, Hannah Willard, Tina Glausi, Emma Simmons (Baroque violin); Arnaud Ghillebaert (Baroque viola); Titus Young, Laura Trujillo, Marc Vanscheeuwijck (Baroque cello); Nick Burton (Double bass); Margret Gries (harpsichord)

Directed by Marc Vanscheeuwijck

Within the vast repertoire of the Baroque oratorio, *San Nicola di Bari* is unique in two ways. It is the only composition to focus on a scene from Saint Nicholas' youth, and the only one that emerged from the long and successful collaboration between librettist Silvio Stampiglia (1664-1725) and composer Giovanni Bononcini (1670-1747). Although *San Nicola di Bari* was the only oratorio to emerge from their partnership, it was undoubtedly one of their most successful collaborations. We might attribute the popularity of the oratorio to the fact that Saint Nicholas was—within the various Christian churches of East and West—one of the universally recognized saints, primarily remembered as a prominent fourth-century leader of the Church who, as bishop of Myra, had fought all forms of paganism and heresy.

In essence, Stampiglia's libretto tells the tale of the saint's pious youth, his harmonious relationship with and exemplary obedience to his parents Johanna and Epiphanes, and his mother's almost obsessive concern with the care of her son's soul. This motif seems to allude to an old legend. The story goes that Saint Nicholas—much like the prophet Samuel—was born to a childless married couple after his mother had prayed for heavenly intervention and promised in exchange that her child would devote his life to God.

The oratorio *San Nicola di Bari* displays an extremely rich array of contrasting affects, and none goes unnoticed, thanks to the perfect harmony between text and music. This far-reaching symbiosis between the librettist and the composer is to be found in virtually every aria of the oratorio: for each image or affect Stampiglia proposes, Bononcini always finds the most appropriate musical response!

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