30th Annual Conference of the Society for Seventeenth-Century Music

7-10 April 2022
University of Delaware

Hosted by the University of Delaware School of Music

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Conference Schedule

All paper sessions will be held in Gore Recital Hall, Roselle Center for Fine Arts.

Thursday, April 7, 2022

1:00 pm–5:00 pm	Registration, *Courtyard Marriott Lobby*
1:30 pm—3:30 pm	Meeting of the SSCM Governing Board, *Courtyard Marriott Board Room*
3:30 pm–5:00 pm	Meeting of the WLSCM Editorial Board, *Courtyard Marriott Board Room*
5:30 pm–7:30 pm	Opening Reception, *Bayard Sharp Hall*

8:00 pm   **Stylus Phantasticus: A Transalpine Journey**
Gore Recital Hall, Roselle Center for Fine Arts
Music by H.I.F. Biber, Isabella Leonarda, G.B. Fontana, and Pandolfi Mealli

Elicia Silverstein, Violin, *University of Delaware Affiliated Faculty*
John McKean, Harpsichord, *Longy School of Music, Bard College*

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Friday, April 8, 2022

8:00 am–12:00 pm	Registration, *Roselle Center for Fine Arts Lobby*
8:00 am–9:00 am	Breakfast, *Roselle Center for Fine Arts Lobby*
8:30 am–5:30 pm	Book Exhibit, *Roselle Center for Fine Arts Lobby*

9:00 am–10:20 am   ***Dramatic and Literary Conventions***
Wendy Heller (Princeton University), Session Chair

Paul G. Feller (Northwestern University)
Markedness and Jewish Masculinity in the Italian Musical Comedy at the Turn of the Seventeenth Century

Christopher Hepburn (Texas Tech University)
Defining *Waka* Musically, or Songs of Male Love in Early Modern Japan

10:20 am–10:40 am Coffee Break, *Roselle Center for Fine Arts Lobby*

10:40 am–12:00 pm **Stacey Jocoy** (Texas Tech University)
King Lear's Musical Demons: King James' *Dæmonologie*, Madness, and the Demonic Feminine

Gordon Haramaki (San José State University)
Il laberinto feminile: Negotiating the Happy Ending in Busenello and Cavalli's *La Didone*

12:00 pm–2:00 pm Lunch (on your own)

12:10 pm–1:50 pm Meeting of the JSCM Editorial Board, *Bayard Sharp Hall*

2:00 pm–3:20 pm ***Demarcating Soundscapes: Music and Noise***
Virginia Lamothe (Belmont University), Session Chair

Joseph Nelson (University of Minnesota)
Mad Tom o' Bedlam, "Gray's Inn Masque," and a Genealogy of Noise

Daniel Atwood (Northwestern University)
"Tis a mere Cat-call": Scoundrels and Serenades on the Restoration Stage

3:20 pm–3:40 pm Coffee Break, *Roselle Center for Fine Arts Lobby*

3:40 pm–5:00 pm **Markus Rathey** (Yale University)
Savagery, "Siberian" Music, and the Idea of Racialized Hearing in the Seventeenth Century

Arne Spohr (Bowling Green University)
"To this music the Blacks capered so adroitly that no dancing master would have excelled them": Colonial Soundscapes in Otto Friedrich von der Gröben's *Guinean Travelogue* (1694)

5:00 pm–7:45 pm Dinner (on your own)

8:00 pm ***La Liberazione di Ruggiero dall'isola d'Alcina***
Puglisi Hall, Roselle Center for Fine Arts

Presented by the University of Delaware Opera Theater & the University of Delaware Collegium Musicum

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Saturday, April 9, 2022

8:00 am–8:30 am   Breakfast, *Roselle Center for Fine Arts Lobby*

8:00 am–5:30 pm   Book Exhibit, *Roselle Center for Fine Arts Lobby*

8:30 am–9:50 am   ***Liturgy and Devotion: Singing the Sacred***
Andrew Weaver (The Catholic University of America), Session Chair

Jeffrey Kurtzman (Washington University in St. Louis)
Monteverdi's *Duo Seraphim* and the Role of Motets in the Post-Tridentine Liturgy

Derek Stauff (Hillsdale College)
Sebastian Knüpfer's Psalm 15: Models and Influence

9:50 am–10:10 am   Coffee Break, *Roselle Center for Fine Arts Lobby*

10:10 am–11:30 am   **Vivian Teresa Tompkins** (Northwestern University)
Voicing Virtue: Devotional Song and the Performance of Female Piety in Late Seventeenth-Century England

Catherine Gordon (Providence College)
Sacred Pleasure: Spiritual Songs and the Triumph of Popular Taste

11:30 am–1:30 pm   SSCM Business Meeting, *Amy E. DuPont Music Building, Rm. 207*

1:30 pm–3:30 pm   ***Networks and Circulation***
Roger Freitas (Eastman School of Music), Session Chair

Benjamin Dobbs (Furman University)
Reconstructing Early Modern Musical Networks: Heinrich Baryphonus as Case Study

Gideon Brettler (Tel Aviv University)
Revisiting the Music-Printing Market in Seventeenth-Century Italy and the Peculiar Case of Pietro Millioni's Guitar Books

Michael Klaper (Institut für Musikwissenschaft Weimar-Jena)
Procuring and Collecting Italian Music in Seventeenth-Century France: The Case of Giovanni Bentivoglio

3:30 pm–3:50 pm   Coffee Break, *Roselle Center for Fine Arts Lobby*

3:50 pm–5:30 pm   ***Diversifying the Canon* *Changing Narratives*,** Workshop
Facilitators: Ireri Chavez-Barceñas (Bowdoin College), Erika Supria Honisch (Stony Brook University); Respondents: Joyce Chen (Princeton University), Saraswathi Shukla (Paris, France).

6:30 pm   Banquet, *Puglisi Hall, Roselle Center for Fine Arts*

Sunday, April 10, 2022

8:00 am–9:00 am   Breakfast, *Roselle Center for Fine Arts Lobby*

8:30 am–12:00 pm   Book Exhibit, *Roselle Center for Fine Arts Lobby*

9:00 am–12:00 pm   **Cut-C, Coloration and Critical Notes: How We Edit the Music of the Long Seventeenth Century**, Panel Session
Esther Criscuola de Laix (A-R Editions, Madison, WI), Panel Convener

Panelists: Christine Getz (University of Iowa), Hendrik Schulze (University of North Texas), Lois Rosow (The Ohio State University), Amanda Eubanks Winkler (Syracuse University), and Kimberly Beck Hieb (West Texas A&M University)

10:20 am–10:40 am   Coffee Break, *Roselle Center for Fine Arts Lobby*

Abstracts

Friday Morning

Dramatic and Literary Conventions
Wendy Heller (Princeton University), Session Chair

Markedness and Jewish Masculinity in the Italian Musical Comedy at the Turn of the Seventeenth Century
Paul G. Feller (Northwestern University)

At the turn of the seventeenth century, some composers published collections that linked musical pieces through loosely cohesive plots and subplots. These books interwove and appropriated multiple musical, literary, and dramatic genres in an attempt to incorporate the ancient notion of comedy as the contrast between the serious and the lighthearted. They would also propose an imagined staging using characters drawn from the great theater of the world. Yet, these composers were not trying to channel an unmediated depiction of this world. They relied on representational codes that brought the plots and conventions of the *commedia dell'arte* together with popular, refined polyphonic music. The resulting products presented musical scenes that framed the interactions of a variegated group of characters, some of which embodied stereotyped constructions of otherness. It is these publications, however, which ultimately bequeathed posterity with some of the few musical depictions of Jews dating from the early-modern period.

This paper will focus on the musical depiction, marking, and gendering of Jewish characters found in Orazio Vecchi's *L'Amfiparnaso* (1597) and Adriano Banchieri's the *Barca di Venetia per Padova* (1605). By looking at the representational traditions from which the composers drew to construct their characters, this paper will show how they defined and marked the aural characteristics of imagined Jewish men. It will be seen that an array of heretofore loosely connected tropes redolent of anti-Jewishness betrays Christian tensions related to what Adrienne Boyarin describes as the anxiety of "sameness." Within this framework, the composers would differentiate the Jewish characters through sonic markers and narratives processes such as the polyphonic dialogue, as described by Paul Schleuse. This paper will consider early-modern perspectives on sexuality and traditions that framed the Jew as possessing defective masculinity to propose that the works under consideration define the Jewish characters as embodying an inversion of ideal masculinity. In this respect, the creators of these comedies were "thinking with" Jewishness—in terms of historian Leah DeVun—to explore, model, and celebrate the values of their own societies.

Defining *Waka* Musically, or Songs of Male Love in Early Modern Japan
Christopher Hepburn (Texas Tech University)

This is a study of *waka* (formally *tanka*), the oldest and most continuous form of verse in the country's history. Specifically, this is a study of *waka and* music, a neglected topic- subject pairing in an otherwise vast body of secondary literature within which there are many individual and complete translations of anthologies and significant treatises on *waka*; biographies of the main literary arbiters of medievality and premodernity; sociological inquires of the role *waka* came to play in shaping pre- and post-Heian culture, identity, and politics; and ontologically-styled reflections on the relationships

between texts, especially the literary ones. However, within this otherwise vast body, there are few studies that focus on the music, musicality, and ideologies of musicality in *waka*. In fact, many *waka* critics go as far as casting off as meaningless the musicality of *waka* entirely in an attempt to privilege the genre's written mode of understanding. In this paper, using the interdisciplinary methodologies of music, literary studies, and sociolinguistics, I argue that musicality, a phenomenon of nature, culture, and identity, forms the very essence of the genre in question.

In particular, my investigation centers on the tanka-built verses emoting love, grief, and parting between men, a subject equally marginalized in the study of *waka*. By understanding the musicality of *waka* contextually, it is possible to more fully appreciate the invention of *male love* as a part of the literary and performative tradition of Japan.

King Lear's Musical Demons: King James' *Dæmonologie*, Madness, and the Demonic Feminine
Stacey Jocoy (Texas Tech University)

In *King Lear*, Edmund introduces the discourse of madness and music in 1.2: "my cue is villainous melancholy, with a sigh like Tom o' Bedlam—…Fa, Sol, La, Mi." Edgar enacts the quintessential mad man of early-modern England, Mad Tom, or Tom a Bedlam, similar to the subject of the popular, quasi-pastoral tune with several variants in the Elizabethan and Jacobean eras. Edgar, however, deviates from this model during his most intense scene with Lear (III.6), simulating a highly politicized form of demonic madness.

Lear's frustration with his daughters' machinations crescendos in the mock trial with Edgar and the fool as his legal representatives. Decrying the foulness of the women, indeed all women, the scene engages in heated musical allusion, imagery, and demonic references to specific demons named in Samuel Harsnett's polarizing text, *A Declaration of Egregious Popish Impostures* (1603). Harsnett's legion of demons were primarily drawn from supposed exorcisms of possessed females, many accused of witchcraft. His skeptical argument against the existence of demons was in direct opposition to the republication of King James' *Dæmonologie* (1603), which reinscribed the king's more Catholic, supernatural beliefs. Edgar's demons directly allude to catch singing and Morris dancing, which may also connect with growing religious tensions that engendered James' later text, *The Book of Sports* (1617/8). Shakespeare's use of these demons reveals a complicated web of allusion, misogyny, religion, and politics tied in *King Lear* to madness, disability, and human suffering. What has gone unremarked, however, is the strong musicality of this scene, especially when compared with the 1608 quarto of *King Lear*. In light of Ross Duffin's groundbreaking work, which concerns the potency of musical allusion in the work of Shakespeare and his contemporaries as layered, referential social cues, this scene assumes an even darker cast. Using textual analysis of contemporary religious and political texts connected to both the musical allusions and a reconstructed contemporary part-song, I argue that the overt musicality of this climactic scene is integral to the performance of the gendered political allusions in this scene and of *King Lear*, as a whole.

Il laberinto feminile: Negotiating the Happy Ending in Busenello and Cavalli's *La Didone*,
Gordon Haramaki (San José State University)

It is a truism that 17th-century Venetian operas have happy endings no matter what their source material. Tragic mythological stories and epics were transformed with the "addition" of the *lieto fine,* the operatic happy ending demanded by seventeenth-century taste, as in the conclusion of Giovanni Francesco Busenello's libretto for composer Francesco Cavalli's *La Didone* (1640). To

modern sensibilities, Busenello's ending may appear to be grafted onto its narrative, especially with the literary knowledge that the basis of its story is the tragic narrative of Dido in Virgil's *Aeneid*—a knowledge that Cavalli's and Busenello's audience would have also had.

But is such an ending simply tacked on? It is my contention that the *lieto fine* of *La Didone* is intrinsic—not extrinsic—to the opera. While the tragic narrative of Dido in the *Aeneid* may now seem a permanent and fixed topos in Western culture, I show that the "matter of Dido" has always been fluid and contested, from the originating Dido stories, Virgil's use of them in the *Aeneid*, the pro-Dido response in Ovid's *Heroïdes*, through the Renaissance arguments of Petrarch and Boccaccio regarding the character of famous women. In chronicle, Latin epic, poetic epistle, and vernacular romance the elements of the Dido story were constantly refocused and reworked under the audience expectations and conventions of each genre. Whereas Busenello leaves Aeneas as an epic hero (who leaves the opera in pursuit of epic goals), he transforms the epic Dido into an operatic heroine and matches her to the commensurately operatic hero Iarbas, who—unlike Aeneas—gives up his kingdom, and even his sanity for love. Cavalli's music for Busenello's libretto not only reflects this shift from epic to romance, but amplifies the change through musical language and structures, culminating in one of the composer's most radiant *lieto fine* duets.

Understanding of the context and debates expressed in *La Didone*'s happy ending helps us understand not only what is at stake in the ideals of the seventeenth-century opera, but also critiques our own contemporary preoccupation with tragedy as a marker of expressive depth, and artistic value.

Friday Afternoon

Demarcating Soundscapes: Music & Noise
Virginia Lamothe (Belmont University), Session Chair

Mad Tom o' Bedlam, "Gray's Inn Masque," and a Genealogy of Noise
Joseph Nelson (University of Minnesota)

Few music publications had a more lasting impact on seventeenth-century England than John Playford's *English Dancing Master* (1651). Of the tunes in that collection, "Gray's Inn Masque" stands out due to its more complex form and musical elements that rarely appear in any of the other dance tunes. However, its importance increases as one considers its use in the broadside ballads of Mad Tom o' Bedlam. This latter connection places "Gray's Inn Masque," already part of early seventeenth-century court politics, into the context of late seventeenth-century discourses on madness and the politics of noise. This paper explores the early history of "Gray's Inn Masque," from its origin in Francis Beaumont's *The Masque of the Inner Temple and Gray's Inn* (1613) to Caroline lute manuscripts and Playford's *Dancing Master*. I then explore why the tune seemed appropriate for a mad song ballad and propose that several unusual features contribute to that relationship. While "Gray's Inn Masque" likely gained popularity due to its lively character, its connection to Mad Tom and Bedlam gives it extra-musical meaning. This connection ties it to disorderly sound, the politics of noise, and attitudes toward poverty and disease in seventeenth- and eighteenth-century London. Those attitudes manifested in the continued use of Mad Tom as an archetype for beggars, roguish vagabonds, the unemployed, and political dissidents. This history also illustrates a comingling of noise and poverty in ways that still resonate today.

"Tis a mere Cat-call": Scoundrels and Serenades on the Restoration Stage
Daniel Atwood (Northwestern University)

The venerable comic trope of the serenade flourished in England since at least the age of Chaucer, whose lusty Absolon sought to wake paramours with the moonlit strains of his gittern in *The Miller's Tale*. Comparable such scenes of risqué nocturnal overtures abound in the theatrical tradition, with that in Shakespeare's *Cymbeline* being perhaps the bawdiest example. As is typical of the early modern English theatre, the surviving sources generally provide little specific information about the music used in these diegetic scenes; however, a late 17th-century "serenade song" in the third book of Henry Playford's *The Theater of Music* offers a notable exception to this prevailing archival silence. I take this song as an entry point to consider the serenade topos in Restoration-era theater, conducting a close reading of musical, theatrical and literary sources to illuminate this common stock scenario. Inspired by Natascha Veldhorst's work on the diegetic musical scenes of the 17th-century Dutch theater, I propose a typology of the serenade scene in Restoration-era English comedy, with particular attention to music, in the works of playwrights including John Dryden, Thomas Shadwell, and Thomas Durfey. Building on Ross Duffin's approach to historically informed conjecture, I conduct a close reading of these theatrical materials to both draw out latent musical meanings and suggest new possibilities for interpretation and performance.

Savagery, "Siberian" Music, and the Idea of Racialized Hearing in the Seventeenth Century
Markus Rathey (Yale University)

Modern concepts of race and racism in music emerged in the nineteenth century. Wagner's racist invectives against Jewish music in the middle of the century and Richard Wallaschek's *Primitive Music* (1893) suggested a direct connection between biological race and musical ability that consequently provided a basis for the racist musicology of Nazi Germany. It would be misleading, however, to assume that race and difference did not play a role in the musical discourses of earlier centuries. While not tied to biological concepts of race, seventeenth-century authors were familiar with the idea of aligning cultural difference with musical proficiency. The inferiority of musical cultures that diverged from Central European norms was often framed in musical terms as a conflict between consonance and dissonance. When Thomas Coryat, for instance, described the music of Jews in Venice as being "confused" and "beastly," he not only questioned the performer's rational thinking but their humanity.

The adherence to Central European rules of harmony and counterpoint became a marker of not only musical proficiency but of cultural value in general. An important source for this view is a fourfold hierarchy of music by composer and music theorist Wolfgang Caspar Printz (1641-1717). In his taxonomy, published in 1696, Printz suggests a model that prioritizes European art music and places non-European music at the bottom by locating it closer to noise than to music at all. While his description uses "Siberian" music as an example, Printz's categories apply to any music that does not follow the established norms.

The talk will analyze Printz's categories in depth and show how his view of music is rooted in classical concepts of the "savage", which had seen a revival in the Renaissance and the Early Modern period. As Robert Williams has shown in *Savage Anxieties* (2012), the "savage" serves as a negative foil for the self- image of western culture, dehumanizing one group in order to display the superiority of another. In alignment with this idea, Printz's descriptions of Siberian folk music suggest a mode of racialized hearing that highlights musical differences as sonic representations of cultural superiority.

"To this music the Blacks capered so adroitly that no dancing master would have excelled them": Colonial Soundscapes in Otto Friedrich von der Gröben's *Guinean Travelogue* (1694)
Arne Spohr (Bowling Green University)

In July 1682, two frigates under the command of Brandenburg explorer Otto Friedrich von der Gröben (1657-1728)—staffed with soldiers, engineers, and craftsmen, and loaded with valuable trading goods—set sail from Northern Germany toward the coast of West Africa. They were sent by Elector Frederick William of Brandenburg who sought to turn his Baltic hinterland state into a major player in the profitable transatlantic slave trade. On January 1, 1683, Gröben founded on the coast of today's Ghana the trading post of Großfriedrichsburg, which was to become a major hub for the trafficking of enslaved people to the Caribbean.

Gröben's published account of his journey, his *Guinean Travelogue* (1694), not only sheds light on early modern Germany's involvement in the slave trade but is also notable for its unusually detailed, yet largely overlooked observations of West African musical practices and musical encounters between Africans and Europeans. Gröben acutely describes West African instruments and their use in social gatherings, dancing, religious ceremonies, and military culture. Moreover, he also illustrates the use of Western instruments in his expedition. A band of shawm players and kettledrummers performed at burials at sea, sounded military signals and played during diplomatic interactions with representatives of other European colonial powers and African nobility. In one particularly fascinating encounter, a group of African dancers asked the shawm players to perform for them, so that they could demonstrate to Gröben "how they danced for joy." When the shawms played a "Polish dance," Gröben observed that those dancers "capered so adroitly that no dancing master would have excelled them."

Beyond locating Gröben's observations in specific West African musical and cultural practices, my close reading of his *Guinean Travelogue* builds on methodologies from Emily Wilbourne's and Suzanne Cusick's recent edited volume *Acoustemologies in Contact* to examine colonial soundscapes as "contact zones" which elicited "communication, comprehension and [...] categorization." Far from being an objective observer, as has been frequently claimed, I will demonstrate that Gröben engaged in discourses of European cultural and racial superiority that ultimately served to justify the enslavement of thousands of Africans in Brandenburg's name.

Saturday Morning

Liturgy and Devotion: Singing the Sacred
Andrew Weaver (The Catholic University of America), Session Chair

Monteverdi's *Duo Seraphim* and the Role of Motets in the Post-Tridentine Liturgy
Jeffrey Kurtzman (Washington University in St. Louis)

Monteverdi's *Duo Seraphim*, a Trinitarian motet, has often been cited as unsuitable for use in the composer's *Vespro della Beata Vergine* of 1610, bolstering the argument that the five non-liturgical *sacri concentus* in Monteverdi's print do not belong to a Marian Vespers service. While the various roles of motets in sacred music, both in the Church and outside the Church, have been the subject of numerous studies, their use in the liturgy has been the only aspect of this ubiquitous genre

that has been controversial and difficult to demonstrate with specificity. The core of controversy is that many such texts are not only *not* represented in post-Tridentine liturgical books and the 1600 *Caeremoniale Episcoporum*, but were also the subject of frequent warnings from church officials, including popes, against their use in the liturgy.

Yet liturgical practice often went beyond the efforts of the Church to enforce standardization of the Church-sanctioned liturgy. The official liturgy of the Church was one thing, the actual performance of the liturgy quite another, and there is ample evidence that motets were frequently sung as part of liturgical services, whether in addition to official liturgical texts or as substitutes or overlays to them. This paper will survey a variety of evidence of their use, from descriptions of liturgical services, to papal admonitions, to diaries of churches and chapels, to printed musical sources. Such a survey reveals that the typical criterion for interpolation of motets into the liturgy comprises relevance not just to the liturgical service in question, but to the entire feast, both in terms of its texts, as well as the general meaning or topic of the feast.

The choice of a motet text can be rooted in a single word in the liturgy of a feast, or the theological congruence of the motet text with the feast, or a tenuous, perhaps even symbolic, link of relationships. The paper will conclude with a reassessment of the role of *Duo Seraphim* in the Monteverdi Vespers and the demonstration that not only is the common assumption that it has no place in a Marian Vespers wrong, but that *Duo Seraphim* is utterly central to a Marian feast, justifying both its remarkable virtuosity and its placement in the very middle of Monteverdi's *Vespro della Beata Vergine.*

Sebastian Knüpfer's Psalm 15: Models and Influence
Derek Stauff (Hillsdale College)

Knüpfer's sacred concerto on Psalm 15 ("Herr, wer wird wohnen"), which survives in a single manuscript score from the 1690s (D-B Mus. ms. 11780, from the Bokemeyer Collection), ranks as one of the most interesting on this text from the seventeenth century. Apart from issues of sources, dating, and attribution, research on this largely unknown piece for the new complete edition of Knüpfer's works has allowed a thorough assessment of its stylistic models and influence. The concerto's dialogue scoring and refrain-like structure turn out to mirror many earlier settings of this psalm, particularly by Andreas Hammerschmidt, yet Knüpfer achieves something new and grander than any of his possible models, German or Latin.

Like earlier composers, Knüpfer interprets the psalm as a dialogue between unnamed interlocutors (here canto and alto) and God (bass), a decision rooted in the psalm itself, whose opening verse poses two questions to God ("Lord, who shall dwell in your tabernacle? Who shall remain on your holy mountain?") followed by a string of answers. Many settings, including those by Schütz, Samuel Michael, Scheidt, Hammerschmidt, Pohle, Bernhard, and Knüpfer, expand the dialogue by interlacing verse 1 as a refrain between later verses, providing a regular exchange between interlocutors not found in the psalm text. Knüpfer's concerto, along with two others, adds a second refrain, verse 5b ("Wer das tut, der wird wohl bleiben"), inserting it between the psalm's middle verses in addition to its rightful place at the conclusion. Some of his potential models handle these repetitions with sophistication, yet Knüpfer stands out, particularly in the ways he varies his refrains and links them musically. His counterpoint and careful instrumentation also outpace the rest. Furthermore, similarities with a later concerto on Psalm 15 by Johann Philipp Förtsch suggest that Knüpfer's setting circulated in northern Germany, probably at Gottorf, even before a copy of it ended up in Georg Österreich's collection by the century's end. All these features make Knüpfer's psalm concerto a notable contribution to what we must acknowledge as a broader tradition of dialogue settings on Psalm 15, a text not normally even classified as dialogue.

**Voicing Virtue: Devotional Song and the Performance of Female Piety
in Late Seventeenth-Century England**
Vivian Teresa Tompkins (Northwestern University)

For women of the upper class in late seventeenth-century England, domestic music-making was a double-edged sword. While some contemporary accounts of women's performances attest to the importance of music in demonstrating virtue and accomplishment, other writers warned of its potential to foster female vanity. The ambiguous status of women's music-making reflected broader concerns about the moral state of the English nation, concerns which were ultimately expressed in movements for moral reformation. Because women were traditionally considered to be more pious than men, reformers urged them to act as models of morality. In this regard, certain types of domestic music—particularly psalms, hymns, and devotional songs—provided a vital means by which women could model piety for their families and acquaintances.

The moral and musical anxieties of this era are on full display in Henry Playford's *Harmonia Sacra* (1688; 1693). This devotional song collection highlights notions of female piety that would have held special significance in domestic performance; many of its songs emphasize religious affections that were understood as inherently feminine, and a few are settings of texts by or about faithful women. Previous studies have examined various aspects of *Harmonia Sacra*'s musical and social contexts, but questions remain about the performance opportunities that it opened to women and the effects that its music might have had on performers and listeners. My paper addresses these questions by analyzing two songs from the collection: "There's no Disturbance in the Heav'ns above" by composer John Jackson and an anonymous female poet, and "The Blessed Virgin's Expostulation" by poet Nahum Tate and composer Henry Purcell. I analyze these songs from an embodied perspective, using early modern religious, conduct, and educational writings to shed light on how they might have enabled domestic musicians to perform female piety. Through this analysis, I provide new insight on the significance of *Harmonia Sacra* as a collection that would have allowed women to fulfill the moral instructions of reformers while also repurposing male perspectives on female piety for their own creative and spiritual ends.

Sacred Pleasure: Spiritual Songs and the Triumph of Popular Taste
Catherine Gordon (Providence College)

French sacred songs written primarily for women changed significantly over the long seventeenth century. During this period, different factions of the Catholic Church promoted controversial interpretations of Catholic theology that were expressed through various collections of songs written with a particular readership in mind. Earlier in the century, sacred contrafacta of popular songs and *airs de cour*, published in the provinces, were set to baroque-style lyrics with a focus on catechesis. Mid-century contrafacta of stylish *airs sérieux*, set to *galant*-style texts that emphasized love for Jesus, appealed to female courtiers in Paris. Bertrand de Bacilly composed his own sacred songs set to lyrics that expressed a rigorist theology for women of the social elite who sympathized with Jansenism. By the turn of the century, however, sacred songs offered something for everyone.

This paper explores significant changes in the style and function of sacred songs, positing cultural and social reasons for the transformation. An analysis of a repertory virtually ignored by scholars—two collections by Christophe Ballard (1699 and 1701) and one by composer Des Forêts (1705)—reveals that despite Louis XIV's religious conversion after 1680 and a turn towards austere piety at court, the more pleasant and positive side of religious devotion dominated most sacred songs. This phenomenon correlates with a rise in public taste for pleasurable activities. Collections also

included several songs for two or more singers which required male voices. Instead of women singing sacred songs for private devotion, the function of many was for group recreation and a religious experience shared by both men and women.

By the turn of the century, all sides of the religious controversy that previously plagued the church in France were represented throughout the repertory. No matter the message, it was communicated in an agreeable and familiar style. A positive turn of phrase and vocabulary was accompanied by pleasant and even beautiful music. Pious topics were packaged in a common and conventional language and set to musical styles that were *à la mode*, functioning as pleasurable entertainments that anyone could enjoy.

Saturday Afternoon

Networks and Circulation
Roger Freitas (Eastman School of Music), Session Chair

Reconstructing Early Modern Musical Networks:
Heinrich Baryphonus as Case Study
Benjamin Dobbs (Furman University)

Composers and music theorists in early modern Germany maintained lively and interconnected professional lives marked by the cultivation of extensive social networks. Preeminent figures such as Seth Calvisius, Michael Praetorius, and Heinrich Schütz traveled widely, communicated extensively with peers, and fostered complex systems of cultural and intellectual exchange. The considerable networks of these figures were due in large part to their renowned status; however, fostering structures for mutual influence and interchange was an integral part of the life of early modern composers and theorists of all ranks.

In this presentation, I reconstruct the network of Heinrich Baryphonus, who—though not as prominent as Calvisius, Praetorius, and Schütz—cultivated a professional network equally as extensive. Baryphonus provides an unusually dynamic case study due to the number of, and variety among, surviving sources that document his network. My reconstruction relies on three categories of sources. I begin with matriculation records from the University of Helmstedt, where Baryphonus and several contemporary music theorists studied. I then consider endorsements, dedications, epigraphs, and similar front matter that either Baryphonus wrote for publications by his peers, or that his peers wrote for his treatises. Finally, I turn to a series of letter exchanges between Baryphonus and his network transmitted in several treatises by Andreas Werckmeister. Each type of source offers a distinct lens through which one can view Baryphonus's network. Understanding the Helmstedt intellectual circle affords insight into connections that Baryphonus may have made during his formative years. Laudatory front matter by Baryphonus and his peers demonstrates mutual respect and personal admiration among colleagues. Examining Baryphonus's correspondence reveals the music-theoretical issues that he and his contemporaries discussed and debated. When considered together, these sources unfold a complex, reciprocal, and close-knit professional network. Baryphonus—and the documents evidencing his network—offers a particularly rich case study for understanding not only Baryphonus's professional connections, but also for modeling investigations into the personal and professional networks of his contemporaries, thus permitting a more comprehensive picture of the intellectual life of early modern German composers and theorists.

**Revisiting the Music-Printing Market in Seventeenth-Century Italy and
the Peculiar Case of Pietro Millioni's Guitar Books**
Gideon Brettler (Tel Aviv University)

This lecture examines the Italian music-printing industry and its decline from two distinct perspectives. The broad perspective consists of two central pillars: a quantitative analysis of shifting production patterns facilitated by a newly constructed database of seventeenth-century Italian music-prints; a study of the corpora of leading printers in Venice and Rome. Cross-referencing these data illuminates various idiosyncrasies of the two leading printing centers and suggests that the downturn in production was affected not only by domestic circumstances but also by the decline of Venice as a dominant international economy.

A narrow perspective focuses on constructing a genealogy and tracing the dissemination of a series of artistically negligible yet commercially successful guitar books published under the name of Pietro Millioni. Notated solely with an idiomatic notation known as *alfabeto*, these books were published in no less than six cities throughout the century, appearing in numerous editions and reprints. The simplicity of *alfabeto* notation provided the musically illiterate with a fast and easy path to music-making. Moreover, its unique typographical features in conjunction with contemporary printing technology offered printers an opportunity for a quick return on a small investment. The genealogy of the Millioni books exposes numerous partnerships between printers and illuminates the extent to which they influenced musical content. The continued success of the Millioni books in a contracted market demonstrates their popularity and exemplifies the persistent link between oral musical traditions and print culture in early modern Italy.

**Procuring and Collecting Italian Music in Seventeenth-Century France:
The Case of Giovanni Bentivoglio**
Michael Klaper (Institut für Musikwissenschaft Weimar-Jena)

In recent scholarship the transfer mechanisms and principles of the collection of music in the early modern period have been gaining ever more attention. From this perspective, an especially interesting, but previously unstudied case is that of Giovanni Bentivoglio (1611-1694), an Italian noble cleric and poet, who from 1642 on lived in Paris. As will be shown, a most important aspect of his activities was the ordering and collecting of numerous librettos and scores of music-theatrical works, cantatas, and instrumental music from diverse places in Italy. Although a part of these activities has already been documented, a better understanding of his role, his networks, and his personal interests is now possible through the exploration of letters by him that I have recently discovered in the State Archives of Ferrara and Florence.

This paper examines the circumstances under which Bentivoglio procured musical items from Italy, for whom and from whom he obtained them, and how his choices might have been motivated. Unfortunately, Bentivoglio's music collection seems not to have survived. This fact notwithstanding, the reconstruction of his role as cultural agent and musical connoisseur allows us to get a unique glimpse of the presence of Italian music in France from the times of Luigi Rossi up to Giovanni Legrenzi, and of the importance of music-loving amateurs in the processes that lay behind this presence.

~~Diversifying the Canon~~ **Changing Narratives,** Workshop
Facilitators: Ireri Chavez-Barceñas (Bowdoin College), Erika Supria Honisch (Stony Brook University); Respondents: Joyce Chen (Princeton University), Saraswathi Shukla (Paris, France)

A pedagogy-focused workshop intended to start some conversations on strategies and resources for changing the historical narratives we construct for the early segment of music history surveys. The facilitators and respondents will present brief position papers and responses, and afterwards, they will guide us through some small group activities, with time for a wrap up questions and discussion at the end.

Sunday Morning

Cut-C, Coloration, and Critical Notes: How We Edit the Music of the Long Seventeenth Century, Panel Session
Esther Criscuola de Laix (A-R Editions, Madison, WI), Panel Convener

Panelists: Christine Getz (University of Iowa), Hendrik Schulze (University of North Texas), Lois Rosow (The Ohio State University), Amanda Eubanks Winkler (Syracuse University), and Kimberly Beck Hieb (West Texas A&M University)

The making of critical editions has long occupied a central role in the scholarship of seventeenth-century music—not only because of the sheer volume of music still inaccessible to modern performers and scholars, but also because of the ways the unique editorial challenges of seventeenth-century notation, with its combination of early and modern notational elements, can shed light on the roles, meanings, and uses of music in previous centuries. In particular, critical editing has always figured prominently in the scholarly activities of this Society, as can be seen in such initiatives as JSCM Instrumenta and the Web Library of Seventeenth-Century Music as well as in members' own CVs, where pioneering work in critical editing—from the Grandi, Eccles, Praetorius, and Buxtehude *opera omnia,* to the Lully and Cavalli collected opera editions, to A-R Editions' various Recent Researches in Music series—is still strongly in evidence, even amid changing directions in scholarship.
By bringing together five scholars with experience in creating, editing, and publishing a variety of critical editions of seventeenth-century music, this panel aims to demonstrate the continued importance of critical editing, both for the ways it makes repertoire accessible and appreciable to modern performers, scholars, and students, and for its illumination of the broader cultural and historical background of the music we study.

Acknowledgements

Notes