



SOCIETY FOR
SEVENTEENTH-CENTURY MUSIC

DEDICATED TO THE STUDY AND PERFORMANCE OF 17TH-CENTURY MUSIC



33rd Annual Conference, April 3–6, 2025

Hosted by Yale University, New Haven CT

Yale SCHOOL OF MUSIC

Yale INSTITUTE OF SACRED MUSIC

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Society for Seventeenth-Century Music
33rd Annual Conference
Yale School of Music and Institute of Sacred Music, New Haven CT

CONFERENCE SCHEDULE

*All paper sessions, breakfasts, and coffee breaks will be held in the
Glee Club Room (Room 201), Hendrie Hall, 165 Elm Street*

THURSDAY, APRIL 3

- 1:30pm–3:30pm Meeting of the SSCM Governing Board (Leigh Conference Room, Leigh Hall, 435 College Street)
- 3:30pm–5:00pm Meeting of the WLSCM Editorial Board (Leigh Conference Room)
- 6:00pm–7:30pm** **Opening Reception and Registration** (Elm City Club, 155 Elm Street)
- 7:30pm** **Vocal and Instrumental German Music of the Late Seventeenth Century**
(Dwight Memorial Chapel, 67 High Street)
Arthur Haas (harpsichord), Daniel Lee (violin), Martha McGaughey (viola da gamba), and Yale student performers

FRIDAY, APRIL 4

- 8:00am–12:00pm Registration and book exhibit (outside Glee Club Room)
- 8:00am–9:00am Breakfast
- 9:00am–10:20am** **Amateurs, Then and Now**
Chair: Catherine Gordon (Providence College)
Lindsay Johnson (University of Maryland, Baltimore County), “Celebrating Amateurism: Riffing on the Early Modern Salon”
Zoe Tall Weiss (University of Denver), “An Instrument for Amateurs? Viol Players on Revival, Remembrance, and Amateur Authority”

- 10:20am–10:40am Coffee break
- 10:40am–12:00pm Retrospectives**
 Chair: Alexander Silbiger (Duke University)
 Sally Sanford (independent scholar) and Kerala Snyder (Eastman School of Music, emerita), “Planchart’s Capella Cordina at Yale and its Impact on the Early Music Movement”
 Saraswathi Shukla (University of Colorado, Boulder), “Alfred Einstein and the Revival of Early Music in the 1940s”
- 12:00pm–2:00pm Lunch (on your own); Optional 20-minute demo of Elliot K. Canfield-Dafilou’s real-time auralization system for studying musician and room acoustics interaction (CSMT, Sprague Hall) – sign up at registration desk
- 12:15pm–1:15pm Meeting of the JSCM Editorial Board (Leigh Conference Room; boxed lunch provided)
- 2:00pm–3:20pm East Asian Connections**
 Chair: Michael Dodds (University of North Carolina School of the Arts)
 Addi Liu (Cornell University), “Spirals, Loops, and Ladders: Reckoning with a Chinese Guidonian Hand”
 Chia-An (Victor) Tung (Emmanuel College, University of Toronto), “From Dutch Missionaries to Cultural Revival: Memory and Authority in the Seventeenth-Century Siraya Music of Formosa”
- 3:20pm–3:40pm Coffee break
- 3:40pm–5:00pm Dance**
 Chair: Kimberlyn Montford (Trinity University)
 Louise K. Stein (University of Michigan, emerita), “Hispanic Dances and the Violation of Womanly Precincts”
 Alexander Dean (A-R Editions), “Another Look at the Origins of the Romanesca: Rocco Rodio’s 1577 *Aeri* and Genre Appropriation across the Turn of the Seventeenth Century”
- 5:00pm–7:30pm Dinner (on your own)
- 7:30pm Gabriel’s Odyssey** (Henry R. Luce Hall Auditorium, 34 Hillhouse Avenue)
 Kukutana Ensemble, directed by Janie Cole

SATURDAY, APRIL 5

- 8:00am–12:00pm Registration and book exhibit (outside Glee Club Room)
- 8:00am–9:00am Breakfast
- 9:00am–10:20am Spain and New Spain**
Chair: John Romey (Purdue University Fort Wayne)
Dianne Goldman (Elmhurst University), “The Man Behind the Money Behind the Music: Juan de Chavarría Valera’s Chantry Endowments to Mexico City Cathedral”
Álvaro Torrente (Universidad Complutense de Madrid), “The 1580 Culture Quake in Spain”
- 10:20am–10:40am Coffee break
- 10:40am–12:00pm Across the Sea**
Chair: Tim Carter (University of North Carolina at Chapel Hill)
Conceptualizing Slave Narratives in the Early Modern Indian Ocean World: Kristy Stone (University of the Western Cape, South Africa), “Towards an Indian Ocean Aesthetic: Transoceanic Narratives and Creative Praxis” and Cara Stacey (University of the Witwatersrand, South Africa), “The Music of *Gabriel’s Odyssey*: Reflecting on Collective Compositional Praxis” (10-minute papers)
Marco Donato Tomassi (Columbia University), “Monks Making Music in Seventeenth-Century Venetian Crete: A Manuscript and the Case for Microhistory”
- 12:15pm–1:15pm SSCM Business Meeting** (Glee Club Room; boxed lunch provided)
- 1:15pm–2:30pm Break
- 2:30pm–4:30pm Codes, Modes, and National Nodes**
Chair: Christine Getz (University of Missouri-Kansas City)
Scot Buzza (University of Kentucky), “Code-Switching in Gabrieli’s *Sacrae Symphoniae* (1615)”
Travis Whaley (Indiana University), “The Coexistence of Organ Tablature and Thoroughbass in the Seventeenth Century”

Ana Beatriz Mujica (The Graduate Center, CUNY and CESR, University of Tours), "Occitan Voices in Early Modern France: Secular Song, Plurilingualism, and Representation (c. 1570–1650)"

4:30pm–4:45pm Coffee break

4:45pm–6:00pm Graduate Student Lightning Talks

Co-chairs: Amanda Eubanks Winkler (Rutgers University) and Ayana Smith (Indiana University)

Christopher Colby (University of Oxford)
Rubina Hovhannisyan (University of California, Berkeley)
Jonathan Salamon (University of Cambridge)
Matteo Sammartano (University of North Carolina at Chapel Hill)
Vivian Tompkins (Northwestern University)

7:00pm Banquet (Elm City Club)

SUNDAY, APRIL 6

8:00am–9:00am Breakfast

9:00am–11:00am The Habsburgs and the Ottomans

Chair: Derek Stauff (Hillsdale College)

Scott L. Edwards (University of Music and Performing Arts, Vienna),
"Diplomacy, Warfare, and Faith: The Sounds of Ottoman Music in Vienna,
1625–1750"

Linda Pearse (Mount Allison University and McGill University), "Sound, Music,
and Memory in the Thirteen Years' War (1593–1606) between the Austrian
Habsburgs and the Ottomans"

Jason Rosenholtz-Witt (University of Kentucky), "A Musical Gift to Graz:
Reconsidering Lodovico Viadana's *Sinfonie Musicali*"

PERFORMANCES

Vocal and Instrumental German Music of the Late Seventeenth Century

Thursday, April 3, 7:30pm – Dwight Memorial Chapel, 67 High Street

Dieterich Buxtehude, Trio Sonata in G minor, Op. 2, No. 3, BuxWV 261

Georg Böhm, Prelude, Fugue, and Postlude

Johannes Schenck, Sonata VI für viola da gamba allein from *L'Echo du Danube*

Johann Christoph Bach, "Ach, dass ich Wassers gnug hätte"

Johann Rosenmüller, Sonata Terza à 2 in A minor, from *Sonatae à 2, 3, 4 e 5 stromenti da arco et altri* (1682)

Buxtehude, Trio Sonata in C, BuxWV 266

Heinrich Ignaz Franz Biber, Sonata in F, C 140, from *Sonata violino solo* (1681)

Arthur Haas (harpsichord), Daniel Lee (violin), Martha McGaughey (viola da gamba), and Yale students Eliana Barwinski (mezzo-soprano), Henry Burnam (harpsichord), Maya Johnson (violin), Josh Liu (violin/viola), and Cat Slowik (viola da gamba)

Gabriel's Odyssey

Friday, April 4, 7:30pm – Henry R. Luce Hall Auditorium, 34 Hillhouse Avenue

Gabriel's Odyssey is a vibrant narrative that tells the true 16th-century story of Gabriel, a Beta Israel Ethiopian Jew, who was abducted as a young child and sold into slavery in the Arab world, and his woeful wanderings between faiths, love, and persecution in Asia to his final encounter with the Portuguese Inquisition in Goa, as based on historical reconstructions by Matteo Salvatore. Drawing on imaginary and sumptuous soundscapes, visuals, and voices of an early modern Indian Ocean world, Gabriel's life represents a universal story of oppression, faith, migration, and self-fashioning like the experiences of countless other early modern Africans.

Kukutana Ensemble musicians and visual artists: Mark Aranha (composer, guitarist), Nariman Assadi (guest musician: tombak, daf), Hansini Bhasker (guest musician: voice), Grasella Luigi Bonefeni (voice, violin, composer), Bronwen Clacherty (composer, voice, vibraphone, uhadi), Janie Cole (director and founder, voice), Tesfamichael Yayeh Hussen (composer, voice, masinqo, krar, washint), Conor Ralphs (visual artist), Cara Stacey (composer, piano, budongo lamellophone, bows, voice, umtshingo, nyunga-nyunga), Kristy Stone (visual artist), Zafer Tawil (guest musician: qanun, oud, voice, ney)

ABSTRACTS

FRIDAY, APRIL 4

Amateurs, Then and Now (9:00am–10:20am)

Celebrating Amateurism: Riffing on the Early Modern Salon

Lindsay Johnson (University of Maryland, Baltimore County)

The amateur musician in the long seventeenth century personified genteel nobility. To be an accomplished amateur musician was one of the highest social achievements, and yet today, the performance of repertoires from this time period have undergone a hyper-professionalization that leaves little room for their original, likely imperfect, in-home contexts. While the modern early music movement relied on devoted amateur performers to reproduce these musics, recent professional presentations of 16th- and 17th-century music have become increasingly virtuosic. However, as we sideline the interested amateurs who continue to perform this repertoire for fun, little room is left for playful engagement between amateur performers and audiences. In early May 2023, my students, colleagues, and I engaged members of our community in an exciting, successful experiment in performance and audience integration. Our feminist interpretation of an early modern Italian salon upended traditional expectations of performer and audience, repeatedly broke through the theatrical fourth wall, and celebrated, through a musical-theatrical performance, a type of amateurism that allowed performers and audience alike to engage differently and productively with early modern musical culture. In this presentation, I provide the details of this event as a case study for an alternative means of approaching early musical performance, one that seeks to blur the lines between audience and performer. In calling into question the current model of professional musical performance that sets up an almost reverent hierarchy of educational and performative achievement, we created the conditions to 1) empower the audience (they DO, in fact, come with knowledge and expertise!); 2) comfort the performers, the majority of whom were new to their instruments; and 3) connect with one another via historical play-acting and humor. I will discuss how this event came together and how the theme of amateurism wove through a number of facets to make a cohesive, engaging event. Similar types of events might open up a wealth of new options for non-intimidating early music performance experiences and generate new pathways of immersive engagement between performers and audience.

An Instrument for Amateurs? Viol Players on Revival, Remembrance, and Amateur Authority

Zoe Tall Weiss (University of Denver)

“Viol was historically an instrument for gentle or noble amateurs,” an amateur viol player admonished me, “professionals were of lower social status and more likely to play violin than viol.” Though I only asked

about musicians' own experiences with the viol in my research, interlocutors repeatedly brought up the past—specifically, the historical contexts in which Jacobean and Caroline consort music was composed and played. Despite the obvious, and occasionally acknowledged, differences in lived experiences, North American viol players nevertheless feel an uncanny connection to these noble amateurs. They see qualities they value in themselves reflected in the lives of seventeenth-century amateurs and express a sense of kinship with (or at least parallelism to) the aristocratic players of England's golden age of viol playing. Furthermore, this feeling of affinity with historical amateurs has allowed modern amateur viol players to assert ownership over the English consort repertory, implicitly claiming it belongs more to them than to professional players. As one interlocutor told me, “we are fortunate to be playing music that the most talented composers wrote for amateur players.”

Drawing on ethnographic work and survey research with 250 respondents, I examine the attitudes of North American viol players towards the connections between the viol and amateur music making. Amateur players have been central to the revival of the viol itself: teaching themselves lutherie, producing translations of primary source texts, and producing thousands of editions of music. These players also cultivate remembrance for the long lineage of amateur viol playing, seeing themselves as the standard bearers of this historical tradition. Lastly, amateur viol players feel they are the authoritative recipients of this tradition and have developed their own forms of expertise and musical values separate from those transmitted by professionals. Building on discourses about amateurism, leisure, nostalgia, and expertise, I show how contemporary amateur viol players understand themselves as heirs to a historical tradition of amateur musicking—particularly that of seventeenth-century England.

Retrospectives (10:40am–12:00pm)

Planchart's Capella Cordina at Yale and its Impact on the Early Music Movement

Sally Sanford (independent scholar) and Kerala Snyder (Eastman School of Music, emerita)

Between 1963 and 1975, Alejandro Planchart's Capella Cordina (literally “Shoestring Capella”) gave voice to early music within the Yale and New Haven communities. Paul Hindemith had founded a collegium musicum at the Yale School of Music in 1943—considered the first in the United States—and led it until his return to Europe in 1953. Some ten years later, Planchart, with two degrees from the School of Music, founded his independent Capella Cordina, which soon became the de facto collegium musicum at Yale. Its repertoire extended from the Ars Nova to the Monteverdi Vespers, and its pioneering recordings for Lyrichord and Musical Heritage Society presented works by composers such as Cristóbal de Morales and Cipriano de Rore for the first time. Understanding the importance of an ensemble like the Capella, the Department of Music in the Faculty of Arts and Sciences established the present Yale Collegium Musicum in 1975 upon Planchart's departure from Yale.

The significance of Planchart's Capella Cordina has been overlooked in historical treatments of early music in America, and our paper will begin to fill in this lacuna. Looking back 50+ years and drawing upon archival materials, two former members of the Capella Cordina, who both went on to specialize in 17th-

century music, will share an oral (+aural) history of the Capella, concentrating on its role in the development of the early music movement in the U.S. Special emphasis will be given to the musicians who performed with the group, many of whom went on to have distinguished musical careers influenced by their experiences in the Capella. Our paper will also consider the impact the ensemble had on Planchart's scholarship.

Alfred Einstein and the Revival of Early Music in the 1940s

Saraswathi Shukla (University of Colorado, Boulder)

Alfred Einstein is known for his scholarship on topics ranging from the Italian madrigal and Mozart to the threat of authoritarian regimes to scholarship. Less commonly known is that, from 1939 to 1950, Einstein was a professor of music at Smith College. At Smith, he effected a newsworthy pedagogical revolution by having his undergraduates sing madrigals in their classes and perform the music of Andrea and Giovanni Gabrieli, Marenzio, Vecchi, Gesualdo, Byrd, Monteverdi, Bach and his sons, Handel, Veracini, and Leclair. While this facet of his work has been overlooked—it did not lead to a lasting historical performance tradition—Einstein's endeavors to incorporate performance into the study of sixteenth- and seventeenth-century music propelled the divergence of American and European approaches to reviving early music, a rift that long predates the movement of the 1960s and '70s.

When Einstein moved to the United States, he traded a politically ambiguous scholarly and musical milieu in Europe, where sources, scholarship, and performance coexisted seamlessly outside the university, for the intellectual and artistic freedom of a small women's college in Massachusetts. According to Manfred Bukofzer, Einstein had previously refused academic positions because of his commitment to the performing arts. Once at Smith, he designed concert programs for his colleagues and students and wrote elegant and magisterial notes to accompany them. These documents, along with his correspondence with leading intellectuals and musicians of his time, demonstrate how instrumental he was in creating a space for early music in college departments.

Since the 1940s, early music has been entrenched in American universities and college towns, while continental Europe's conservatory system has been a primary incubator for early music. This trend has been reinforced by national and regional funding, which more readily supports research in the United States and the performing arts in Europe. Einstein's work as a professor, mentor, and colleague shows this divide between an American musicological early music and a European performance-based one to have emerged through mass immigration and transnational interactions in the mid-twentieth century.

Friday lunchtime, optional (sign up at registration desk):
Real-Time Auralization System for Studying Musician and Room Acoustics Interaction
Elliot K. Canfield-Dafilou (Yale University)

Participants of the meeting of the Society of Seventeenth-Century Music are invited to experience an interactive auralization system that reproduces the acoustics of a curated set of performance spaces. This system uses room microphones to capture sounds produced in a small recording studio and custom signal processing that encodes the recorded soundfield with the acoustic impression of a specific space. The resulting soundfield is then broadcast over loudspeakers, with the whole system operating in real time. As such, musicians and listeners in the studio hear sounds produced in the room as if they were sonically located in a different space. The system is configured to reproduce the acoustics of a variety of concert halls, cathedrals, and other venues with unique acoustic characteristics. Auralization systems such as this can be used for interdisciplinary research on historically informed performance practices, musician adaptation to room acoustics conditions, interactive sound art, and other projects.

Conference attendees are invited to make music in the auralization system to experience its sonic capabilities. Please bring your own voices and portable instruments—a keyboard instrument will be provided. The demonstration will also include a short presentation and discussion about the potential for interdisciplinary research using real-time auralization. Demonstrations are scheduled in small groups on 20-minute intervals. The demos will take place in the basement of Sprague Memorial Hall in the Yale School of Music Center for Studies in Music Technology.

East Asian Connections (2:00pm–3:20pm)

Spirals, Loops, and Ladders: Reckoning with a Chinese Guidonian Hand
Addi Liu (Cornell University)

This paper explores the one-handed technique of *qiasuan* 掐算 (hand reckoning) with a Chinese Guidonian Hand in Tomás Pereira’s treatise *Lüliü zuanyao* 律呂纂要 (c. 1680s, “A Compilation on Music”). Traditional Guidonian Hands exhibit a spiraling pathway of notes, while rarer variants in a “ladder” configuration (Weiss 2005) feature notes traveling vertically from one finger to another (e.g., Orazio Scaletta, *Scala di musica*, 1656). The diagram in *Lüliü zuanyao* represents a distinct variation of the spiral configuration that I call a “looping” Hand.

The typical Guidonian Hand features 19 or 20 *loci* or places on the gamut, beginning with note 1 (Gamma *ut*) at the tip of the thumb, and after traversing through a spiral, concluding with note 19 (D *la sol*) at the middle finger’s top joint, or note 20 (E *la*), typically visualized floating above the middle finger. The looping Hands in *Lüliü zuanyao* and other Iberian and North American examples add note 21 (F *fa ut*) at the exterior of the thumb’s upper joint. In looping Hands, notes 20 (E *la mi*) and 21 (F *fa ut*) often appear as disembodied places floating outside their digits. One-handed reckoning, I argue, helps us understand the location of these *loci* on the three-dimensional space of the physical hand: the notes are accessed by bending

the fingers and pointing to the back of the middle finger with the thumb and to the back of the thumb with the index (or ring) finger, creating a continuous spiral that loops from note 21 (F *fa ut*) to “note 22” (G *sol re ut*), itself identical with note 1 (Gamma *ut*).

The Chinese Guidonian Hand emerging from swirling clouds and adorned with manicured fingernails may appear striking in the context of European iconography, but such features are common among the palm diagrams (*zhangtu* 掌圖) in Sinitic treatises of mathematics and astronomy, medicine, rhyme books, and divination manuals. The use of the term *qiasuan* succinctly captured—and arguably subsumed—the European practice of tracking notes upon the hand as another form of Chinese hand reckoning.

**From Dutch Missionaries to Cultural Revival:
Memory and Authority in the Seventeenth-Century Siraya Music of Formosa**
Chia-An (Victor) Tung (Emmanuel College, University of Toronto)

This study combines the theoretical frameworks of history and ethnomusicology to explore how the Siraya language and culture, rooted in the legacy of Dutch missionary activity in seventeenth-century Taiwan, plays a key role in the cultural revival of the Siraya people down to contemporary times.

Historical documents not only accentuate the Siraya language, rituals, and music, but they also serve as the cornerstone for the modern Siraya people who are reinforcing their cultural identity and collective memory. Through interpreting this data, the Siraya people successfully reaffirm their cultural identity and authority, and hence challenging long-standing marginalization. This degree of marginalization stemmed from their displacement by Han Chinese settlers with the erasure of Siraya culture through centuries of colonization and Sinicization.

This presentation emphasizes the music revival practices within the *Musuhapa* Movement. This study also highlights the contributions of Filipino-Taiwanese Christian musician Edgar Macapili. Mr. Macapili incorporated elements from seventeenth-century Siraya oral traditional music, and integrated them into modern Western compositions. By creating a hybrid musical form, these efforts fuse indigenous and Western influences, effectively, to reshape contemporary Siraya cultural identity. This process embodies the principles of “revival, remembrance, and authority,” thereby mobilizing cultural memory to strengthen community identity in a postcolonial context.

These findings illustrate the transformative role music has in reconfiguring social memory and bolstering cultural authority. The study examines how the active agency of the Siraya people has enabled them to reclaim their historical memory helping to overcome oppression. My paper not only enriches the research perspective of seventeenth-century music, but also presents fresh insights into the global movement for indigenous cultural revival.

Dance (3:40pm–5:00pm)

Hispanic Dances and the Violation of Womanly Precincts

Louise K. Stein (University of Michigan, emerita)

The pervasive influence of popular dance-songs in early modern Hispanic literature and colonial cultures has long been recognized by literary and musical scholars. Scores of plays, stories, and texts for sacred villancicos call for the performance of these dance-songs, while instrumental settings for guitar and harp proliferate in anthologies. The power of certain dances led to their repeated condemnation and prohibition, though they were ubiquitous in both secular and sacred genres across the Hispanic dominions, with easily recognized tunes, rhythms, and harmonic patterns. Scholars have focused on analyzing form and genre, locating and listing sources, categorizing poetic texts, and describing broad cultural contexts, without much attention to the specific meanings that sung dances conveyed to listeners.

This paper focuses on two of the most widespread dances, the *jácara* and the *seguidilla*, to explain how each conveyed a particular layer of meaning when performed within exclusively feminine precincts or with poetry about the female body. In mythological scenes from musical theater, certain dance-songs accompanied, narrated, or facilitated erotic seduction and even rape. Paradoxically, however, sacred villancicos recruited the same dances with poetry about protecting female virtue, even to describe how the Virgin Mary's own immaculate conception rendered her inviolate.

My exploration will be supported with musical and poetic examples selected from musical theater, the first extant Spanish opera (*Celos aun del aire matan*, 1660) and the first American opera (*La púrpura de la rosa*, 1701), as well as sacred villancicos composed in Spain, New Spain, and Latin America.

Another Look at the Origins of the Romanesca: Rocco Rodio's 1577 *Aeri* and Genre Appropriation across the Turn of the Seventeenth Century

Alexander Dean (A-R Editions)

The Romanesca as a standard musical form appears to have become consolidated around the beginning of the seventeenth century, with earlier sources associated with Spain or Naples and rooted in instrumental composition. “Nel tempo che rinova,” an unattributed three-voice piece from Rocco Rodio's anthology, *Aeri raccolti insieme con altri bellissimi aggiunti di diversi* (Naples, 1577), supports some aspects of the understood history of the Romanesca while complicating others. Unusually for sixteenth-century examples of the tradition, it is a vocal piece showing both the characteristic harmonic-metric scheme and the melodic line familiar from later seventeenth-century examples. However, it is not labelled as “romanesca,” but rather as a formula for singing any *terza rima*, and is very similar to other pieces in the anthology that do not follow any standardized formula.

The Rodio anthology, a vehicle for Neapolitan composers and performers, is the only surviving source of music by Scipione della Palla, famously cited by Giulio Caccini. Scholarly approaches to the anthology are

split along a “high/low” axis, with the Caccini connection taking the “high” and the relationship to the strummed guitar repertory the “low.” This duality characterizes the Romanesca itself, which is often described as a folksong, but also appears in seventeenth-century works of composers such as Monteverdi and Frescobaldi, and thus in the highest cultural spheres of the time. So was the Romanesca a folk tradition that acquired higher cultural status, or a learned, high cultural tradition that happened to mirror some of the musical attributes of folksong? In fact, pieces from the Rodio anthology are mentioned along with texts such as “guardame las vacas” in contemporary Neapolitan dramatic and literary sources, suggesting that the “romanesca” in the late sixteenth century partook of the same idiosyncratic mixture of high and low that typified Neapolitan cultural life at the time.

SATURDAY, APRIL 5

Spain and New Spain (9:00am–10:20am)

The Man Behind the Money Behind the Music:

Juan de Chavarría Valera’s Chantry Endowments to Mexico City Cathedral

Dianne Goldman (Elmhurst University)

During the second half of the seventeenth century in Mexico City, bequeathing chantry endowments to religious institutions was an important way local nobility and members of the church hierarchy cemented their legacy. Among these notable figures was Captain don Juan de Chavarría Valera, a wealthy businessman, who contributed vast sums of money to numerous churches, convents, and other organizations during his lifetime. Among his charitable targets were a school for indigenous youth, the convent of San Lorenzo, and Mexico City Cathedral. At the time of his death in 1681, he used his last will and testament to fund the mass and offices for the feasts of St. Ildefonso and the Holy Trinity.

This paper seeks to place Juan de Chavarría Valera in the context of the vibrant cultural scene in Mexico City at the end of the seventeenth century as an important initiator of changes in religious and musical performance practice that occurred at the cathedral. Using a variety of sources, I will compile details of his biography, find information concerning the many business ventures of which he was part, and discuss the two *aniversario* chantries he endowed to the cathedral. Within the hundreds of pages of legal documents that discuss the endowments, numerous specifications were given about how the funds should be distributed, which cathedral offices were to include music, what genres were to be performed, and even how the music should sound. I will show how these requests differed from others of his time and foreshadowed some of the major genre shifts that occurred during the eighteenth century. Using the sources available, I will connect Juan de Chavarría Valera to some of the most important literary, political, and religious figures of his time and demonstrate how he can and should be seen as a central point in the nexus of civic and religious life in late seventeenth-century Mexico City.

The 1580 Culture Quake in Spain

Álvaro Torrente (Universidad Complutense de Madrid)

In Spanish music history, the beginning of the Baroque represents an unsolved problem. Literary critics recognize a major break around 1580 (Montesinos 1959, 232), as reflected in two closely related novelties: in drama, the rise of the *comedia nueva*, and in lyrical poetry, the flourishing of the *romance nuevo*. I argue that, more than a literary quake, this disruption was a broader cultural transformation that also involved music and whose key feature was the rise of popular culture.

I posit that several phenomena, traditionally regarded as distinct, came together to produce a deep and unified cultural shift. These include the rise of strummed guitar accompaniment for song and dance—for Covarrubias (1611), the guitar was like a “cowbell, so easy to play, especially in the strummed style, that there is no hustler who is not a guitar player”—; the popularity of “immoral” dance-songs such as the *zarabanda*, *chacona*, and *seguidilla*; the widespread adoption of triple meter with hemiolas in song, dance, and instrumental music; and the generalization of *compás ternario menor* (C3) with metric alterations represented by blackened figures that enabled a more precise representation of complex rhythms. The idiosyncrasies of the so-called seventeenth-century Spanish style (Stein 1993) cannot be explained without considering these transformations.

The cultural shift was catalyzed by the contemporary establishment of public theaters, which empowered commoners to demand entertainment suiting their taste. This transformed Spanish culture from a high-brow tradition dictated by the elites into one increasingly defined by plebeian preferences. In music, the appeal of popular song can be seen as early as Salinas’ *De musica libri septem* (1577), which aristocrats also soon embraced, as evidenced by the concurrent hiring of the mixed-race guitar player and singer Leonor de Guzmán around 1610 in the household of three grandees (Rodulfo Hazen 2022).

The well-known controversy over theater—more than 50 publications between 1580 and 1630—bears further witness of the impact of this process. It is best represented by Juan de Mariana’s *Treatise Against Public Entertainments* (c. 1590), a vehement diatribe against the negative influence of poetry, theater, music, and dance on Spanish society.

Across the Sea (10:40am–12:00pm)

Towards an Indian Ocean Aesthetic: Transoceanic Narratives and Creative Praxis

Kristy Stone (University of the Western Cape, South Africa)

This paper introduces a theoretical and methodological framework for what we term an “Indian Ocean aesthetic” which draws on the ontological turns of New Materialism and Black Studies and the growing field of Indian Ocean Studies. This inquiry underpins the visual language we are developing in relation to the archival and scripted material of the *Gabriel’s Odyssey* production and, specifically, the questions of representation it elicits.

In its broadest sense, an Indian Ocean aesthetic can be defined as a mode of inquiry or transformative heuristic for creative visual praxis that responds to difficult historical moments, including the haunted history of slavery and colonization carried by oceans. While much oceanic theory arises from Black studies of the Atlantic Slave Trade, researchers in the South have begun to consider the Indian Ocean as distinct and rich with material. By recognizing the vast and ancient system of trade and cultural networks and the extensive aesthetic traditions of Africa and Asia, Indian Ocean Studies has emerged as a way of theorizing the decolonial.

Within this framework, “the sonic” represents an emergent motif, challenging the ocular-centric dominance of Western art history. Investigating the potentialities of objects as “sonic forces” within historical accounts enhances our understanding of the past and offers a unique perspective for visual artistic expression in collaboration with musicians. Further, by advocating for a “perceptual culture” inspired by Sufi aesthetics, the paper encourages engagement with sound, touch, taste, scent, dreams, and discourses of generosity and nourishment (Shaw 2019). Integrating “Black geographies of freedom” (McKittrick 2006) and concepts of “fugitivity” (see Moten and Harney 2013, Sharpe 2016, King 2019), the Indian Ocean as method further embraces transdisciplinary methodologies rooted in nonlinearity, contradictory histories, diverse real and imagined landscapes. Emphasizing the importance of disordered and the improvised, the paper elevates the wildness beyond traditional narratives of the past and its literal representations (Halberstrom 2013).

The Music of *Gabriel's Odyssey*: Reflecting on Collective Compositional Praxis

Cara Stacey (University of the Witwatersrand, South Africa)

In this paper, we bring together our processes for working the music of the interdisciplinary artistic and research production, *Gabriel's Odyssey*. *Gabriel's Odyssey* is an innovative multisensorial production which brings to life the earliest surviving biography of an Ethiopian slave in a sumptuous imaginary of early modern Ethiopia, Arabia, and India, combining music, poetry, and visual artistic effects in a rich and moving performance.

Reconstructed from surviving archival records from a 16th-century trial held by the Goan Inquisition, *Gabriel's Odyssey* tells the story of a black man who had known three faiths, lived on three continents, seen slavery, freedom, and captivity. As a diverse creative team, the musicians who have worked on this production come from India, South Africa, Ethiopia, and Tanzania, play a wide range of instruments, and bring a variety of musical interests and approaches to this project. In this presentation, we reflect on the particular creative and research processes that have informed earlier iterations of this work and how we hope the ensemble compositions will be shaped going forward. Our work with *Gabriel's Odyssey* resonates with Tim Ingold's idea of transformational knowledge-making (2013), as well as Diana Taylor's conception of performance as a way for us to “reimagine and restage the social rules, codes, and conventions that prove most oppressive and damaging” (2016, xiv).

In creating music which supports the telling of such an extraordinary tale of survival, invention and slavery, reflection on our aims, processes, successes, and failures is key and we acknowledge this whole endeavor as

emergent and ongoing. Collective and evolving composition rooted in historical research has not been addressed substantially in artistic research scholarship or elsewhere. In our work, we aim to contribute to discourse on how music can tell stories that contribute to historical imagining, how the tensions between historical research and musical creativity can be productive, and how reflexive compositional praxis helps address stories of slavery and historical injustice.

Monks Making Music in Seventeenth-Century Venetian Crete:

A Manuscript and the Case for Microhistory

Marco Donato Tomassi (Columbia University)

Frate Cherubino Cavallino, sometime during the second decade of the seventeenth century, signed his name at the conclusion of a musical panegyric dedicated to Alvise Grimani (di Zuanne), the Archbishop of Candia from 1605 until his death in 1620. The manuscript, cataloged as P.D. C 837/25 at the Biblioteca del Museo Correr in Venice, Italy, is understood to be the only surviving musical work from nearly five hundred years of Venetian rule over Crete. The manuscript is an invaluable testament to a cultural spread from Italy to Crete during the sixteenth and seventeenth centuries. Its musical settings are the only known example of early baroque monody composed in the eastern Mediterranean, and its poetry serves as a barometer of Tridentine reform efforts across the *Stato da mar*. Studies of music-making in early modern Venetian Crete are greatly limited by a lack of source material, yet until this paper, these monodies had yet to be studied in detail.

My paper examines the music manuscript for a glimpse into the secular musical life and processes of Latin monastic Crete. A codicological analysis into the manuscript's physical construction illuminates the varied abilities of its creators, raising questions of decorum and education within the monastery walls and simultaneously highlighting issues of labor and leisure. With additional archival documentation, my paper presents a microhistorical approach into just one specific slice of society in the homonymous capital city of the island. Contributing to recent scholarship in art history and literary studies, the manuscript brings earlier theories of cultural "cross-fertilization" on the island (Holton 1991) into renewed focus and invites a more targeted approach to the religiously, linguistically, and politically complex region. Ultimately, my analyses of the manuscript humanize abstractions of the global in early modern Venetian Crete while telling a story of style and locality that would otherwise remain untold.

Codes, Modes, and National Modes (2:30pm–4:30pm)

Code-Switching in Gabrieli's *Sacrae Symphoniae* (1615)

Scot Buzza (University of Kentucky)

In early 17th-century Venice, musical styles were evolving on several fronts. In secular music, Monteverdi's defense of the *seconda pratica* with the publication of *Il quinto libro di madrigali* had thrilled some and scandalized others because of the ways in which it flew in the face of established rules. Yet Giovanni

Gabrieli's sacred works for the Basilica di San Marco and the Scuola Grande di San Rocco were innovative in a different way. They juxtaposed two distinct approaches to tonal organization: one that was soon to become outmoded and another that would eventually replace it entirely. The result was a mixture of two dissimilar musical languages within a single work: the use of church modes in alternation with major-minor tonality. While a great deal of scholarship has explored instrumental and vocal music in Venice, this phenomenon in Gabrieli's compositions has been under-studied.

This presentation surveys the composer's strategies for code switching between those two idioms in his posthumously published collection for voices and instruments, the second volume of *Sacrae Symphoniae* (1615). In examining the most salient harmonic, rhythmic, and structural features of several works in the collection, it brings particular focus to Gabrieli's text painting, his use of tone color, and his reinforcement of compositional structure. It then correlates those aspects with the circumstances of time, liturgy, and acoustic characteristics to gauge their dramatic effect.

The findings of this study underscore important distinctions between sacred and secular music of the early Venetian settecento and shed light on the ways in which Giovanni Gabrieli navigated the shifting aesthetic terrain as the constraints of the late Renaissance gave way to the greater expressive freedom of the Baroque.

The Coexistence of Organ Tablature and Thoroughbass in the Seventeenth Century

Travis Whaley (Indiana University)

Friedrich Niedt begins his *Musicalische Handleitung* (1700) with an allegorical polemic against "paper organists" – German musicians who cling to organ tablature and don't know how to play from a thoroughbass. One of these "paper organists" is embarrassed when his skills prove inadequate and remedies this by studying with a master, proclaiming that a year learning thoroughbass exceeds seven spent with tablature. For Niedt, using tablature hinders extemporization, and he hypothesizes that Italian organists surpassed Germans because Italians never used tablature. Niedt implies that thoroughbass is antithetical to and incompatible with tablature.

Keyboard scholars have long echoed Niedt, pointing to the spread of thoroughbass throughout Europe as a factor in the demise of German organ tablature systems. The historical reality is not so simple. Thoroughbass coexisted with bass lines in various notation systems and is not an explanation for the disappearance of organ tablature. Furthermore, there is ample evidence that musicians trained in tablature could extemporize and realize harmony from figures – the things that Niedt's paper organists supposedly could not do.

Methods, treatises, and performance manuscripts from the seventeenth century show how and why German organists combined thoroughbass and tablature. This mixing went in both directions. First, organists wrote out continuo realizations in tablature made from thoroughbasses in staff notation, a method encouraged by Michael Praetorius in *Syntagma Musicum III* (1618). Conversely, organists combined numerical figures with bass lines in tablature, showing that they understood the harmonic implications of thoroughbass and could extemporize music from a bass line. In fact, two pedagogical guides from the turn of the eighteenth

century—*Anmerckungen* by Andreas Werckmeister (1698) and the Eschenbacher *Choralbuch* (c. 1710)—taught thoroughbass using tablature. Manuscripts spanning the seventeenth century reflect both practices: The Warsaw tablatures contain 317 intabulated continuo realizations, and numerous manuscripts in Berlin and Breslau combine tablature with numerical figures.

Continuo realizations written in tablature may further be the best musical record of thoroughbass as both a compositional and performance device. We can make approximations of continuo realizations from the rules and examples in pedagogical treatises, but intabulated realizations provide a window into actual performance.

Occitan Voices in Early Modern France:

Secular Song, Plurilingualism, and Representation (c. 1570–1650)

Ana Beatriz Mujica (The Graduate Center, CUNY and CESR, University of Tours)

Books of *airs de cour*, the most widely printed genre of secular song in France in the seventeenth century, include a very limited number of songs in regional languages. Among the more than 3000 pieces published between c. 1570 and 1650, only six are in regional languages, in Occitan. Yet, France was a multilingual kingdom and people lived in diglossia, the hierarchical coexistence of several languages: Latin, French, and the various regional vernaculars (Occitan, Picard, Poitevin, Normand, etc.). Despite their scarce number in *air de cour* books, songs in Occitan appear within other, understudied, sources. In this paper, I illustrate a rich living practice of Occitan song in France recognizing plurilingualism as an integral component of early modern musical experiences. In France, the progressive imposition of French as the language of administration and culture and the quasi monopolization of musical print in Paris led to the underrepresentation of Occitan song in printed songbooks of the seventeenth century. Today, secular Occitan song continues to be marginalized within early modern French repertoires and histories, due in part to the absence of extant sources, but also to historiographies that have traditionally privileged written over oral traditions, printed over manuscript sources, national over regional languages, and monolingual over plurilingual practices. This paper adds to our understanding of songs in regional languages in Early Modern France, a largely understudied subject in musicology (His's article on three *chansons gasconnes* is a notable exception). In other disciplines, scholars have recently identified secular songs in Occitan within manuscript and printed sources that are yet to be studied by musicologists (cf. Escarpit, Eygun, Nahon). Drawing from these sources, this paper shows that songs in Occitan sounded alongside songs in French, circulating in the south of France and beyond, sung in private spaces as well as in public performances. These Occitan songs represent different ideas of belonging and exclusion that draw from or contest—in performance and material contexts—those imposed by the Parisian court. This paper aims to understand Occitan songs and voices within a complex setting of plurilingual and transregional practices of secular song in Early Modern France.

SUNDAY, APRIL 6

The Habsburgs and the Ottomans (9:00am–11:00am)

Diplomacy, Warfare, and Faith: The Sounds of Ottoman Music in Vienna, 1625–1750

Scott L. Edwards (University of Music and Performing Arts, Vienna)

This talk explores encounters between residents of Vienna and subjects of the Ottoman Empire, focusing on the musical means by which these interactions were mediated. A principal aim is to challenge assumptions that the late eighteenth-century craze for music *alla turca* emerged with little prior exposure to Ottoman music, as well as the notion that “Turkish music enters Europe with the sound of an invading army” (Bohlman 2013). Instead, it reveals how Ottoman music had already long been embedded in the Viennese soundscape as a local musical practice.

In the seventeenth century, this is most well documented in the sphere of diplomacy. Long-term resident Ottoman ambassadorial delegations traveled with their own musicians, which included not only Janissary bands (*mehterhâne*), but also chamber musicians (*ince saz*) occasionally supported by additional ensembles. These musicians played a critical role in diplomatic missions: they performed for Viennese visitors and accompanied ambassadors on public excursions, during which they played as the entourage moved through the city, as well as in public spaces and the private homes of the local nobility. Their presence contrasted sharply with the use of *mehterhâne* during the 1683 siege of Vienna, during which Ottoman forces deployed “sonic terror” to instill fear. At the same time, Habsburg armies adapted Ottoman musical practices for use against them during this very siege, which proved instrumental to their victory.

Renewed diplomacy after the 1699 Treaty of Karlowitz and the strengthened position of Austria following the 1718 Treaty of Passarowitz laid the groundwork for resident Ottoman immigrant communities in Vienna. This talk also addresses interactions between new Orthodox religious communities and already established Catholic institutions. Travelers from the Ottoman lands to Vienna during this period embodied an array of cultures reflecting the diversity of the Ottoman Empire, and it is certain that Viennese residents across social strata had ample opportunities for exposure to the music they brought with them.

Sound, Music, and Memory in the Thirteen Years’ War (1593–1606) between the Austrian Habsburgs and the Ottomans

Linda Pearce (Mount Allison University and McGill University)

During the Thirteen Years’ War between the Austrian Habsburg and Ottoman empires, sound, music, and memory were used to negotiate identity and leverage support for holy war. Drawing on Jesuit records, Austrian archival sources, and Ottoman fatwas, I consider the centrality of bells, calls to prayers, prayers, and songs to their war efforts. Both empires believed that God would determine the outcome of war.

In 1592, Holy Roman Emperor Rudolph II issued a mandate in Vienna ordering bell ringing, prayers, and processions. He reminded his auditors of biblical texts about God's punishment of Christians for sinful behavior and mandated that a prayer on the 1590 Neulmbach Earthquake and the Ottomans be read aloud in church. By linking a natural disaster with the threat of Ottoman incursions, Rudolph leveraged memory to promote Catholic agency in averting both through sound, prayer, piety, and rituals.

Facing 700,000 Habsburg troops in 1596 at the Siege of Eger, Sultan Mehmed III prayed from the Quran: "Our Lord! Shower us with perseverance, make our steps firm, and give us victory over the non-believers." Ottomans too believed in God's power to intervene in battles and the power of prayer to turn the fortunes of war. Later wars were justified by referring to early warrior-sultans who used prayer to obtain divine providence against the infidels. Like their adversaries, Ottomans drew on embedded memories and cultural understandings to justify military actions in their present.

Sonic and visual depictions of battles, and the contributions of songs, Janissary bands, trumpets, and drums, offer an intermedial entry point to the acoustic culture of the battlefield. Although scholars have examined Venetian responses to the Ottomans (Fenlon 2014, Ignesti 2021), we lack study of similar responses from Habsburg Austria. I argue that sound, memory, and ritual served to assert power and negotiate identity in *tempore belli* for both Ottomans and Austrian Habsburgs.

Nuancing narratives of intercultural encounter re-contextualizes our understanding of how music, sound, and rituals served emotional and political purposes. This work considers Europe in its global context and complements scholarship.

A Musical Gift to Graz: Reconsidering Lodovico Viadana's *Sinfonie Musicali*

Jason Rosenholtz-Witt (University of Kentucky)

Before his 1619 coronation as Holy Roman Emperor Ferdinand II, Ferdinand was Archduke of the Styrian court in Graz. The Duke's musical tastes strongly favored Venice and he treated his musicians notoriously well; he was often criticized for his massive expenditure on music. Ferdinand recruited Italians for his music chapel such as Giovanni Priuli and Giovanni Valentini, and paid for some of his local musicians to study in Venice. In turn, Ferdinand was honored with more musical dedications than nearly any other early seventeenth-century figure. Consideration of the Graz court's reputation and Ferdinand's musical predilections helps explain the impetus behind an enduringly enigmatic publication from an influential composer of the era, Ludovico Viadana's *Sinfonie Musicali a Otto Voci* (Venice: Vincenti, 1610).

The distinguishing feature of Viadana's sole instrumental publication lies in the titles; each piece is named after an Italian city. Only one other print from the era titles its pieces in such a manner, so this was by no means a common practice. In 1922, Balilla Pratella theorized that each was modeled after a dance in that city. Indeed, musical borrowings from popular and dance music have since been deciphered for several of the compositions. However, there is an important element of this print ignored by previous scholars, the dedication to Ferdinando, Arciduca d'Austria. Ferdinand is the only non-Italian dedicatee in Viadana's rather substantial oeuvre. The publication comes at a time when the composer was working at Fano cathedral, not

exactly the most esteemed post on the peninsula. It seems reasonable to assume the ever-migrant musician was lobbying for a new job, in this case, by offering a slice of Italy to a well-known Italophile.

This study approaches a persistent question in seventeenth-century music: under what circumstances did composers decide to have their works printed? The quasi-nomadic Viadana never specifically worked in Venice, despite his historiographic connections to the city, though he cultivated certain Venetian stylistic traits for this volume, likely with an audience of one in mind. As such, *Sinfonie Musicali* additionally serves as an especially cogent example of an anti-regionalist view of early seventeenth-century composition.

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Harpsichord

By Andreas Ruckers

Antwerp, 1640

Photos: Christopher Gardiner

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