

# 17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 13, No. 1, Fall 2003

## Spring in Winston-Salem: The Eleventh Annual Conference at Wake Forest University

by Mauro Calcagno

An idyllic landscape and mild springtime weather welcomed the participants of the eleventh meeting of the Society for Seventeenth-Century Music, which was held April 3-6, 2003 at Wake Forest University in Winston-Salem, North Carolina. Natural beauty combines with a rich historical heritage in this region situated at the foothills of the Blue Ridge Mountains.

The group on the organ tour led by Jack Mitchener experienced this richness first-hand by admiring a 1798 organ in Old Salem, a town founded in 1766 by the Moravians, a group of German-speaking Protestants. The proud descendants of the Moravians have done a wonderful job preserving their traditions, including the musical ones. Dr. Nola Reed Knouse made this clear during her witty and informative talk at the Moravian Music Foundation in Old Salem. Knouse presented the holdings of the Foundation archives, a collection worthy of many doctoral dissertations (for more, see this *Newsletter*, vol. 12, no. 2, Spring 2003, p. 10).

As the meeting took place in a region with Germanic roots, it was only appropriate that Heinrich Schütz was the protagonist of both a session and a musical event. Entitled "Heinrich Schütz and his Circle" the session began with Keith Chapin's paper, "Human Work with Divine Material: A Work Concept in the Theory of Christoph Bernhard," which explored the aesthetic notion of musical composition in the *Tractatus* by the German theorist and student of Schütz, contrasting it with later uses in history. Eva Linfield in "Alchemy, Androgyny, and Music: A Rare Fusion in the Seventeenth Century" presented a study of *Atalanta fugiens* by Michael Meier (1617), a

multimedia book including fifty emblems, each attached to a poem and a fugue. Linfield pointed out the relevance of her study for music analysis by examining works by Schütz and Monteverdi. The final paper of the session, "Heinrich Schütz as a Master of the German Renaissance" by Wolfram Steude (Hochschule für Musik "Carl Maria von Weber" in Dresden), was read by Mary Frandsen, the present chair of the American Heinrich Schütz Society (see this *Newsletter*, vol. 12, n. 1, Fall 2002, p. 3). Characterized by wide-ranging views on the evolution of Western music in the early modern period, the paper placed Schütz's output against the backdrop of what Steude sees as the constitutive stylistic elements of Renaissance and Baroque music. Following this paper, the participants took a lovely walk to the beautiful Home Moravian Church, founded in 1771, where Professor Frandsen had organized a musical performance featuring SSCM members: a reconstruction of Vespers as they were celebrated during the Thirty-Years' War at the Dresden court during the time of Schütz. The Vesper liturgy, officiated by Rev. C. Daniel Crews, was based on a description in a 1646 letter of Jacob Weller, *Oberhofprediger* at the Dresden court, to Elector Johann Georg I. Paul Walker played organ pieces by Scheidemann, Scheidt and Gabrieli and conducted the "SSCM Kantorei" in Schütz's *Magnificat* SWV 426, while those sitting in the pews sang along during the hymns. Adding a festive touch, a *Posaunenchor* welcomed the participants outside the church and also accompanied their exit.

One member of this group, Professor Stewart Carter of Wake Forest University, deserves special kudos for having so efficiently organized the conference. The university campus, whose buildings blended harmoniously with a serene, bucolic landscape, provided the setting of all the other events, which took place mostly in the Scales Fine Arts Center. On Thursday evening a lecture by Eleanor McCrickard introduced the British early-music

ensemble "Red Priest," who presented an electrifying concert. The first session on Friday, "Overture: Seventeenth-Century Music Across the Disciplines," opened with a paper by Barbara Russano Hanning examining the changing roles of the cult of Saint Cecilia in Florence. SSCM members visiting the Church of Santa Felicità to admire Pontormo's *Deposition* will now look differently at the bust of singer Arcangela Paladini; according to Hanning, she may have been the model for Artemesia Gentileschi's painting of Saint Cecilia. Gregory Johnston then investigated the

*continued on p. 10*

## In this Issue . . .

### Reports, Reviews, and Articles

|   |    |
|---|----|
| SSCM at Wake Forest . . . . .               | 1  |
| <i>Musick has Charms</i> . . . . .          | 10 |
| Cavalli at 400 . . . . .                    | 12 |
| Boston Early Music Festival . . . . .       | 15 |
| Society of Dance History Scholars . . . . . | 15 |
| Saunders and Weaver on Sances . . . . .     | 17 |

### Corresponding Members

|                              |    |
|------------------------------|----|
| Letter from Europe . . . . . | 13 |
|------------------------------|----|

### News of the Society

|  |   |
|--|---|
| Message from the President . . . . .       | 2 |
| La Jolla 2004 . . . . .                    | 3 |
| Amendments to the By-Laws . . . . .        | 3 |
| Houston Agenda . . . . .                   | 4 |
| Nominating Committee Proposal . . . . .    | 5 |
| Irene Alm Prize . . . . .                  | 5 |
| Secretary's Report (Columbus) . . . . .    | 5 |
| Secretary's Report (Wake Forest) . . . . . | 8 |
| Treasurer's Report . . . . .               | 8 |
| Editor's Note . . . . .                    | 8 |
| Journal Update . . . . .                   | 9 |
| Web Library . . . . .                      | 9 |

|                                    |    |
|------------------------------------|----|
| Conference Announcements . . . . . | 18 |
|------------------------------------|----|

|                         |    |
|-------------------------|----|
| Members' News . . . . . | 19 |
|-------------------------|----|

|                             |    |
|-----------------------------|----|
| Obscure Musicians . . . . . | 20 |
|-----------------------------|----|

*17th-Century Music* is the semi-annual newsletter of the Society for Seventeenth-Century Music. In addition to news of the Society, its members, and conferences, the newsletter reports on related conferences, musical performances, research resources, and grant opportunities. Please send inquiries or material for consideration to the Editor:

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Please note that information for the next issue must be submitted by **16 January 2004**.

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#### *Corresponding Members*

Hendrik Schulze (2003-06)  
*Europe*

Greta Olson (2003-06)  
*Australasia*

The Society for Seventeenth-Century Music is a learned society dedicated to the study and performance of music of the seventeenth century.

#### *Governing Board*

Tim Carter  
*President*  
University of North Carolina, Chapel Hill

Colleen Reardon  
*Vice-President*  
State University of New York,  
Binghamton

Carol G. Marsh  
*Treasurer*  
University of North Carolina,  
Greensboro

Candace Bailey  
*Secretary*  
North Carolina Central University

Mary Frandsen  
*Chair, U.S. Chapter,*  
*International Schütz Society*  
University of Notre Dame

## A Message from the President

It is a great hono(u)r to write my first “presidential” message to the Society. I and my colleagues on the new Governing Board—Colleen Reardon (Vice-President), Candace Bailey (Secretary), Carol Marsh (Treasurer), and Mary Frandsen (representing the American Heinrich Schütz Society)—have already been hard at work consolidating our current achievements and planning future developments. As we have done so, we have come to appreciate still more the tremendous contribution made by our immediate predecessors, including Jennifer Williams Brown, Margaret Murata, and Robert Shay. I am particularly grateful to Margaret, an outstanding President whose example is impossible to follow, and who did much to ensure a smooth transition to the new regime. I should also acknowledge the work of the Nominating Committee, chaired by John Powell, that organized the election of the new Board. That done—and as we customarily say in our scholarly preferences—any mistakes are now down to me.

We enter the new triennium on a high. Elsewhere in this newsletter, you will see exciting initiatives on the part of the *Journal of Seventeenth-Century Music* with its new Editor-in-Chief, Bruce Gustafson, and the new *Web Library of Seventeenth-Century Music* under its Librarian, Lex Silbiger. Even this newsletter has a new Editor, with Amanda Eubanks Winkler taking over the baton from Stephen Miller, whose hard work and initiative has been so much appreciated by all. The *Journal* moves from strength to strength building on the foundations so firmly laid by Kerry Snyder, without whose vision it would not be where it is today. Our 2003 annual conference at Wake Forest University was the greatest of successes thanks not least to Stewart Carter, in charge of local arrangements, and his colleagues at WFU, to Beth Glixon and her colleagues on the Program Committee, and to a choir that does not deserve to remain anonymous. Plans for the 2004 annual conference in La Jolla, CA, are well underway in the hands of Margaret Murata (local arrangements) and Robert Shay (Program Committee), and we look set to be at Northwestern University in Evanston, IL, in 2005 by virtue of a generous invitation by Linda Austern and her

colleagues there. That we are becoming a high-profile event is clear from the offers to host future conferences that keep rolling in.

At Wake Forest, the past and present Boards held a joint meeting where part of the agenda involved taking stock. As we warmed to our successes, we also considered our lapses. Top of that list, perhaps inevitably, was our relationship with performance. Here we may be doing better than we fear: we are all practitioners to different degrees, and it is in the nature of our field that our musical sources can only be read in and through sound. As Anthony Rooley argues in this newsletter, our work should always speak to performers who, in turn, should always speak to us. Yet it is true that many would prefer to see more professional performers among our membership, and more concerts and related activities undertaken under our aegis. I am sure that Amanda will join me in inviting contributions to the newsletter that might further such endeavor and prompt the debates that will ensue (see Editor’s Note, p. 8-9). And if there are other items that members would like to see on our agenda, then speak up now, be it to the newsletter, to the SSCM-List, or to your Board.

We are a small Society, but with a big voice. As I ponder my new role, I am struck by just how unique is our chosen musical century. When I first came into the field, I felt somehow lost between the end of the Renaissance and the High Baroque: the journey from Monteverdi to Handel meant passing through *terra incognita* (here there be dragons!), with few musical or scholarly canons to direct our way. We soon started to realize, however, that the absence of canons was cause for ecumenical celebration, and our relative obscurity became a source of strength. I know of no other group of colleagues so open to difference, so willing to nurture new ideas, and so much in love with what matters in our musical lives. Not for nothing do new graduate students attend our conferences in ever increasing measure. And not for nothing is the seventeenth century a hot topic of the new millennium, regularly playing to packed halls at the AMS (Houston take note!). I am proud to represent a Society that has so wonderfully made its mark. ■

Tim Carter  
cartert@email.unc.edu

## La Jolla 2004

Advance travel and reservation information for the twelfth annual conference of the Society for Seventeenth-Century Music, to be held 15-17 April 2004 in La Jolla, California, is now available on the SSCM homepage or directly at <http://www.arts.uci.edu/sscm/LaJolAdv.html>. Registration materials will be posted in early January.

Members are urged to book early and expend frequent-flyer miles to San Diego International Airport. The Cloud 9 shuttle service from the airport direct to any of the conference hotels in La Jolla has a modest round-trip and a senior citizen discount. The conference webpage has direct links to the Empress Hotel, La Jolla Cove Suites, and Shell Beach Apartments, for the curious, and toll-free telephone numbers to make reservations. At the latter two (which are under one management), a limited number of double occupancy rooms has been reserved with graduate students in mind. For groups of three, four, or more Shell Beach has suites with kitchenettes available at discount rates for conferees until March 4.

At present, the first paper session is scheduled to begin on Thursday afternoon, April 15; the group will lunch together on the Friday, and the annual banquet will take place on Saturday evening, April 17. In the planning stages is a pre-conference Master Class in lute/guitar on the Thursday afternoon before the first paper session, with SSCM members Victor Coelho and David Dolata and John Schneiderman, who teaches lute and guitar at the University of California, Irvine.

Queries may be sent to either of the conference co-chairs, Margaret Murata <[mkmurata@uci.edu](mailto:mkmurata@uci.edu)> or Frederick Gable <[FredGable@aol.com](mailto:FredGable@aol.com)>.

## Amendments to the By-Laws

### *Amendments to the By-Laws*

*The SSCM Governing Board proposes to the 2003 Annual Business Meeting the following amendments to the By-Laws. Most of these are in the manner of "house-keeping" to take account of the expansion in the Society's activities and the consequent need for clarification and some kind of regulation. The President will explain at the Business Meeting the rationale for each change, although for the most part, the reasons should be clear. Proposed deletions are struck through; proposed additions are underlined. The full text of the present By-Laws can be read on <[www.sscm-sscm.org](http://www.sscm-sscm.org)>.*

### Statement of Mission

The Society for Seventeenth-Century Music was established in Chicago, Illinois, November 7, 1991, for the purpose of promoting the study and performance of music and related arts of the seventeenth century. The Society for Seventeenth-Century Music will pursue its objectives ~~by:~~ 1) by sponsoring conferences, festivals, workshops, seminars, study sessions, and other activities which from time to time may be appropriate, 2) through publication ~~publishing a newsletter~~, 3) by facilitating communication among individual scholars and performers, and 4) by encouraging ~~facilitating~~ communication among existing and future organizations devoted to the study and performance of specific aspects of seventeenth-century music and related arts.

### ARTICLE ONE

#### The Society

1. The name of the Society shall be "The Society for Seventeenth-Century Music."
2. The legal address of the Society will be the business address of the Treasurer.

*Present Articles 1 and 2 to be renumbered 2 and 3: no change to text (save replacing one "will" with "shall" so as to preserve consistency in the document).*

### ARTICLE ~~FOUR~~THREE

#### Governing Board

*Sections 1 and 2 remain unchanged.*

3. The duties of the officers shall be defined as follows:

A. The President shall supervise all activities of the Society; execute all instruments on its behalf; execute bank drafts or write checks on the Society's funds in absence of the Treasurer; maintain close liaison with the other officers of the Society; call the annual meeting and such other meetings of the membership that are deemed necessary; preside at meetings of the Society; and perform such other duties that are usually inherent in such office. The President, in consultation with the other members of the Governing Board, shall appoint individuals to positions and committees to carry out duties deemed necessary to further the mission of the Society. Such positions and committees may include, but are not limited to, the local organizer for annual conferences, the Program Committee for annual conferences, the Editor of the newsletter, the Editor-in-Chief of the *Journal of Seventeenth-Century Music*, the Librarian of the *Web Library of Seventeenth-Century Music*, and the Nominating Committee.

*Sections B (Vice President) and C (Secretary) unchanged.*

D. The Treasurer shall be responsible for maintaining the financial records and membership rolls of the Society; for receiving and being accountable for all funds belonging to the Society; for receiving and being accountable for all dues of specialty groups within the Society; for paying all authorized invoices of expenditures incurred by the Society; for registering all electronic domain names and organizational memberships of the Society; for rendering annual financial reports to the membership; for responding to inquiries regarding subscriptions to the Newsletter; and for performing such other acts as the President may from time to time direct. The Treasurer shall present a report of the past year's income and expenditures at the annual business meeting of the Society.

#### **ARTICLE FIVE**

##### **Official Publications**

1. The official publications of the Society shall include the electronic *Journal of Seventeenth-Century Music*, ~~and~~ the printed newsletter *17th-Century Music*, ~~and~~ the electronic *Web Library of Seventeenth-Century Music*.

2. The Editor-in-Chief ~~and the Systems Administrator~~ of the *Journal of Seventeenth-Century Music*, ~~and~~ the Editor of the newsletter, ~~and~~ the Librarian of the *Web Library of Seventeenth-Century Music* shall be appointed by the President in consultation with the other members of the Governing Board for specified terms of office not to exceed three years, and shall be eligible for reappointment.

3. The Editor-in-Chief of the Journal ~~may~~ shall appoint, subject to the approval of the Governing Board, a Reviews Editor and ~~other assisting editors~~ a Technical Editor of the Journal to serve a three-year renewable terms concurrent with the term of the Editor-in-Chief. Individuals so appointed shall be eligible for reappointment.

4. The Editorial Board of the Journal shall consist of approximately twelve members appointed by the Editor-in-Chief, subject to the approval of the Governing Board, for terms not to exceed three years. A member of the Editorial Board shall be eligible for reappointment. The President of the Society shall be a member of the Editorial Board *ex officio*. ~~The Editorial Board of the Journal, appointed by the Editor in Chief and subject to the approval of the Governing Board, shall consist of approximately twelve members serving terms of three years concurrent with the term of Editor in Chief. A member of the Editorial Board may be reappointed for a second term.~~ The Editorial Board shall serve the Editor-in-Chief in an advisory capacity for the formulation of editorial policy, and the individual members of the Editorial Board shall be available for the evaluation of manuscripts submitted for publication in the Journal, or other such duties as the Editor-in-Chief requests.

5. The Librarian of the *Web Library of Seventeenth-Century Music* may appoint, subject to the approval of the Governing Board, an assistant librarian, technical assistant(s), and members of a Library Board for terms not to exceed three years. Individuals so appointed shall be eligible for reappointment.

6. The Editor-in-Chief of the Journal and the Librarian of the *Web Library* shall have autonomous authority regarding editorial content and normal publishing operations. Financial and policy matters shall require consultation with the Governing Board and approval of the President. The Editor of the newsletter shall have similar autonomy consonant with the newsletter's role as the voice of the Society and its membership.

*Present Articles 5 and 6 to be renumbered 6 and 7; no change to text.*

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## **Society for Seventeenth-Century Music Annual Business Meeting Hyatt Regency Hotel, Houston (TX), Friday 14 November 2003, Noon**

### **AGENDA**

1. President's Welcome (Tim Carter)
2. Approval of minutes of the Annual Business Meeting, Columbus (OH), 1 November 2002, as published in this issue
3. Treasurer's Report (Carol Marsh)
4. Report of the International Heinrich Schütz Society/American Heinrich Schütz Society (Mary Frandsen)
5. Report of the Editor-in-Chief of the *Journal of Seventeenth-Century Music* (Bruce Gustafson)
6. Report of the Librarian of the *Web Library of Seventeenth-Century Music* (Lex Silbiger)
7. Report of the Editor of the newsletter (Amanda Eubanks Winkler)
8. Amendments to the By-Laws  
*See this Newsletter, p. 3-4. The inclusion of the proposed amendments here provides due notice of them. For the complete text of the current By-Laws, see <http://www.sscm-sscm.org>*
9. New business and announcements from the floor
10. Announcement of next meeting

## Nominating Committee

Following discussions at Columbus and in the past and present Board, I am delighted to announce our appointment of a Nominating Committee for a three-year term (to April 2006). Its members are: Massimo Ossi (Indiana University; chair), Eva Linfield (Colby College), and Timothy Watkins (Rhodes College).

We have defined the terms of this Committee in keeping with the Society's By-Laws: (a) to generate and consider nominations for Honorary Membership of the Society; (b) to operate the elections for

the next Governing Board (taking office in 2006).

However, establishing it as, in effect, a standing committee is an experiment that we hope will bear significant fruit, particularly in terms of increasing the number of our Honorary Members.

According to our By-Laws: Honorary members shall be elected by unanimous vote of the Governing Board. They shall be scholars and performers who have made outstanding contributions to the study and presentation of seventeenth-century music and shall be exempt from paying membership dues.

Any member of the Society in good

standing may recommend a candidate for honorary membership to the Nominating Committee, who shall determine suitable candidates and assemble dossiers to be forwarded to the Governing Board for consideration.

Honorary Membership is our way of acknowledging our distinguished colleagues, and Honorary Members bring significant prestige and expertise to the Society.

Massimo will be delighted to receive recommendations from SSCM members: please do contact him at [mossi@indiana.edu](mailto:mossi@indiana.edu).

Tim Carter

## Gibson Wins Alm Prize

The Program Committee for the 2003 SSCM meeting at Wake Forest University has selected Jonathan Gibson of Duke University as this year's winner of the Irene Alm Memorial Prize. The Alm Prize recognizes the best scholarly presentation or performance given by a student at the Society's annual spring conference; Gibson is the third recipient of the award.

Gibson's paper, "The Cries of Nature in Mourning: Temporality and Aesthetics in Marais's *Elegy for Lully*," examined Marais's *tombeau* in the context of seventeenth-century French aesthetics. Gibson drew our attention to the composer's personal expressions of grief in the *tombeau*, to his apparent depiction of his emotional breakdown in the wake of his teacher's death, and its subsequent reevaluation at the end of the piece. He placed the *tombeau* in further context through a discussion of the concept of nature as perceived by the French rhetoricians, drawing on the writings of François Fénelon, and on the representation of "natural" expressions of emotion in Poussin's *The Death of Germanicus*. Gibson explores similar themes in his Ph.D. dissertation, "Nature, Rhetoric, and Musical Eloquence in France: 1650–1715," written under the direction of Alexander Silbiger, to be completed in the Fall of 2003. In it Gibson examines the rhetorical writings of Fénelon and his contemporaries, and shows how many French rhetorical treatises were, in essence, aesthetic manifestos, in contrast to the taxonomical collections of figures and

organizational precepts common in German theory. His study is framed around the tension between two aesthetic stances in late seventeenth-century France: the belief that art, on the one hand, should imitate "natural" emotional expression in its purest form, and the conflicting viewpoint that art achieves its affective goals only by employing predefined rules, precepts, and other "artificial" means.

Gibson's other research interests include the folk traditions of Appalachia and the British Isles, music and rhetoric, and musical gesture and subjectivity. He recently taught an interdisciplinary course at Elon University exploring aesthetic and methodological parallels among painting, music, architecture, film, and poetry; he has also taught courses at Duke University in music history, music theory, art history, and writing. Gibson served as the director of the Duke Collegium Musicum during 2001–2002 (overseeing the program "Music of Hope from Baroque Germany" in honor of the retirement of Alexander Silbiger), and performs frequently on the viola da gamba, French Horn, mandolin, and guitar, as well as in vocal ensembles.

The fourth Irene Alm Memorial Prize will be awarded to a student presenting at the Society's conference in La Jolla, California, April 15–17, 2004. All students who submit proposals should identify their eligibility in advance to the program chair, Dr. Robert Shay <[rshay@longy.edu](mailto:rshay@longy.edu)>.

Beth Glixon  
[Beth.Glixon@uky.edu](mailto:Beth.Glixon@uky.edu)

## Secretary's Report

### Minutes

Eleventh Annual Business Meeting  
Society for Seventeenth-Century Music  
Columbus, Ohio, 1 November 2002

#### I. Attendance and Minutes

The meeting was called to order by President Murata at 12:04 p.m. Fifty-seven members of the Society were present, along with all members of the Governing Board. The minutes of the Tenth Annual Business Meeting in Atlanta, Georgia (as published in *Seventeenth-Century Music*, vol. 11, no. 2, pp. 5-6), were approved.

#### II. Election Results

John Powell, chair of the Nominating Committee, announced the results of the 2002 election. New officers are Tim Carter, president; Colleen Reardon, vice-president; Carol Marsh, treasurer; Candace Bailey, secretary; Mary Frandsen, Schütz Society representative (re-elected to a second term). Congratulations were extended to all those elected.

#### III. Treasurer's Report

Treasurer Robert Shay reported that the Society is in a strong position financially. We have approximately \$25,000 in assets, and our "nest egg" is growing. However the Society is embarking on several new projects—such as the Web Library and a new phase in the production of the *Journal*—that may require larger expenditures in the future. The number of members is growing slightly, standing at 225 individual and 30 institutional members. Shay urged members to pay their 2002 dues if they have not yet done so.

*continued on p. 6*



#### IV. Schütz Society Report

##### A. ISG Report.

Schütz Society Representative Mary Frandsen reported that the International Schütz Gesellschaft (ISG) held their Business Meeting in September; she will send minutes to SSCM members who are also members of the American Heinrich Schütz Society (AHSS). She announced that the ISG now has a website. She encouraged members to send news of their scholarly activities for inclusion in *Acta Sagittariana* (the ISG newsletter).

##### B. Schütz events at Wake Forest

Frandsen reported that there will be a special Schütz session at the Wake Forest annual meeting in April. This session will feature special guest Wolfram Steude from Dresden, as well as other speakers; Joshua Rifkin will chair the session [*Secretary's note: neither was ultimately able to attend*]. There will also be an audience-participation performance of a Schütz Vespers service of 1646, including Schütz's Becker Psalm #4 and the Magnificat, SWV 426. Those who wish to sing in the "SSCM Hofkappelle" are requested to bring copies of the Magnificat; Frandsen will post the Becker psalm as a .pdf file. The service will last about 45 minutes and will take place in the Moravian Church in Old Salem Village.

##### C. Alfred Mann

Honorary member Alfred Mann writes that he is essentially housebound, but has managed to publish a letter that was sent to him by Richard Strauss.

#### V. Publications

##### A. 17th-Century Music

Editor Stephen Miller announced that he had sent out the newest newsletter 10 days previously. It includes an article about Alfred Mann, as well as a report of the symposium at Duke University honoring Alexander Silbiger on the occasion of his retirement. He announced that the deadline for submissions for the next issue is January 19, 2003. He urged members to send conference announcements, member news, and relevant photos.

##### B. Journal of Seventeenth-Century Music (JSCM)

1. Contract with University of Illinois Press  
Editor Kerala Snyder reported that this was a momentous time for the *JSCM*: after seven years of self-publishing, the Society is about to begin publishing with the University of

Illinois Press. This change will give *JSCM* greater prestige in the field. The Press is very pleased to take this project on: they are convinced that electronic publishing is the way of the future for university presses and are delighted with how well-established *JSCM* has already become. Online access to *JSCM* will still be free, and the address will remain the same. The appearance will change slightly to incorporate the Press logo. The change will bring some technological improvements: 1) digital streaming of audio examples, which will improve sound quality (Snyder stressed that sound capability has been one of the distinctive features of *JSCM*: she noted that Sally Sanford's article [which has copious sound examples] is still the most popular article published in *JSCM*); and 2) a powerful search engine, which will permit users to find any key word in any issue. Snyder thanked everyone for the record of past excellence that has made the University of Illinois Press proud to be our publisher.

##### 2. Forthcoming Issues

Snyder announced three forthcoming issues: a) a large and lavishly illustrated article by Jeffrey Kurtzman and Linda Koldau on the use of the trumpet in Venetian processions [vol.8, no.1 (2002)]; b) the proceedings of the international conference on early opera and monody held in Urbana, Illinois (John Hill, guest editor) [vol. 9, no. 1 (2003)]; and c) Lully papers presented at the Toronto 2000 conference (Lois Rosow, guest editor.) An email announcement will be sent to members when these new issues become available. [*Secretary's note: vol.8, no.1 and vol.9, no.1 are now available: see <http://www.sscm-jscm.org>*]

#### VI. Conferences

##### A. Princeton University 2002

###### 1. Book Exhibit

Book Exhibit Coordinator Stephanie Tcharos reported that the exhibit generated \$454 for the Society and included materials sent by six publishers. She stressed that the exhibit was an excellent way to promote recordings, especially those by smaller companies who might otherwise have difficulty reaching their audience.

###### 2. Irene Alm Memorial Prize for 2002

Program Committee Chair Fred Gable announced that the 2002 Alm Prize had been awarded to Arne Spohr for his paper on the Hamburg *Ratsmusik*. His paper was

accompanied by an exceptionally fine sound recording prepared from his edition and performed under his direction. Gable thanked Local Arrangements Chair Wendy Heller for her efforts in putting together a wonderful conference.

##### B. Wake Forest University 2003

Local Arrangements Chair Stewart Carter announced that the 2003 meeting will take place April 3-6 in Winston-Salem, North Carolina. He urged members to make their travel and hotel reservations early, since the conference conflicts with the High Point furniture market. The hotel is holding a block of rooms for the Society until one month before the conference. He advised members to arrive early on Thursday in order to take in a tour of local organs, a buffet supper, and a concert by Red Priest. Other highlights include the modern premiere of an oratorio by Daniel Bollius (Friday) and the Saturday Schütz session and Vespers at the Moravian Church in Old Salem, to be followed by the banquet Saturday evening.

##### C. La Jolla, California 2004

President Murata reported that she was 89% sure that the 2004 meeting will take place April 15, 16, and 17 at La Jolla. Papers will be scheduled on Thursday but not Sunday in order to facilitate return travel from the West to the East coasts. Unfortunately, the church she had selected as the conference venue is under renovation; however, the back-up options look promising. The closest airport is San Diego; the shuttle to La Jolla costs only \$12.50.

##### D. Baroque Biennial Conference 2004

Tim Carter announced that the next Baroque Biennial Conference will take place July 15, 16, and 17, 2004 [*recte: 14-18*] at the Royal Northern College of Music in Manchester, England. The Local Arrangements Chair is David Ledbetter; Peter Holman from Leeds University is assisting him.

#### VII. President's Report

##### A. New site of SSCM web page

President Murata announced the establishment of a new site for the Society's web page at the University of California, Irvine, and provided the new domain name: <http://www.sscm-sscm.org>. The abstracts from the Vermillion meeting (2000) have been uploaded; she asked that anyone with

*continued on p. 7*

abstracts from the St. Louis, Rochester, or Danville meetings send her a clean copy to scan. Ultimately the web site will feature an alphabetical list of presenters.

### B. SSCM Logo

Murata announced a competition to develop a logo for the Society. The only design stipulation is that the logo should look seventeenth century. The deadline for submissions is March 15 [*Secretary's note: the deadline has been extended until a suitable logo has been received*]. Submissions should be made digitally to Murata. The Board will determine the winner; the prize is three years of free membership in the Society.

### C. Web Library

#### 1. Proposal

Murata presented a proposal developed by the Web Library Advisory Committee that establishes guidelines for instituting a third publication of the SSCM: the Web Library of Seventeenth-Century Music (WLSCM). The idea for this project was put forward by Jeffrey Kurtzman and Jeffery Kite-Powell at the Vermillion meeting in 2000; subsequently the exploratory committee was formed (Alexander Silbiger, Chair; Kurtzman, Kite-Powell, Kimberlyn Montford, Greta Olson, Massimo Ossi, Warren Stewart, Paul Walker, JoAnn Udovich, and Marc Vanscheeuwijck; Eleanor Selfridge-Field and John Howard also provided technical advice).

#### 2. Executive Summary

Murata read the Executive Summary from this proposal: "We propose that SSCM establish an online library of editions and sound files of seventeenth-century music that is commercially unavailable. SSCM members as well as non-members may submit editions and performances for publication; the editions would be scholarly but not necessarily critical, that is, draw on all extant sources, or include full critical apparatus. Scores may be accepted with or without accompanying sound files, but no sound files will be accepted without accompanying scores. Access to the library will be free and open to the public." Scores and sound files submitted would be peer-reviewed.

#### 3. Administrative structure

The administrative structure of the WLSCM would be as follows: 1) Librarian; 2) Assistant Librarian; 3) Part-time Assistant; and 4) Editorial Board. The Librarian

would be appointed by the President; the remainder would be appointed by the Librarian. Duke University has offered to host the site.

#### 4. Costs

The costs of instituting the WLSCM will be very modest. They include 1) a lawyer to vet the guidelines and copyright permissions; 2) a professional designer to set up the site. The SSCM proposes to seek outside funding for the latter.

#### 5. Motion

On behalf of the Board, Murata moved that we accept the following aspects of the proposal: 1) appoint a Librarian; 2) accept Duke's offer to host the site; 3) set up formal guidelines and submission requirements; and 4) seek outside funding. Kerala Snyder seconded the motion.

#### 6. Discussion

Bruce Gustafson asked whether these editions could subsequently be issued as print publications. Silbiger replied that this was certainly possible, but he didn't think it would happen very often. Paul Ranzini (of A-R Editions) said that music publishers would not regard WLSCM publication as a drawback for eventual print publication. Andrew Walkling asked whether these editions would be issued as .pdf files that one could print from the web; Silbiger answered yes; however, the format for the sound files was not quite set yet. John Hill wondered if it was advisable to issue sound files only for works also represented by WLSCM scores, thus excluding recorded performances of things already in modern editions. Silbiger replied that this policy was not set in stone, but the committee wanted to start this way. Hill asked about the University of Illinois performance of Peri and Caccini's *Euridice*, which combined two existing editions. Silbiger said such a recording would be outside the scope of the WLSCM: its primary mission (at the moment) is to provide editions; recordings are a secondary concern. Catherine Gordon-Seifert asked whether the WLSCM would issue facsimile editions. Silbiger answered that facsimiles to accompany a modern edition would be fine, but the committee didn't want the WLSCM to compete with Minkoff and other publishers of printed facsimiles. James Leve asked whether the WLSCM would be interested in text editions, e.g. librettos. Silbiger said that the Committee had not discussed this

issue, but he felt it was best to begin with scores. Jonathan Glixon asked whether it would be possible to generate performing parts from the scores published. Silbiger said the Committee decided against using software like Sibelius that would permit the extraction of parts. But if an individual editor has materials already available in this format, it might be possible to include them. Glixon asked whether parts prepared by the editor would be posted. Murata asked "why not?" Ranzini advised against putting parts on the web site without permission of the editor: if performers had to contact the editor for parts, it would ensure that permissions and performing fees would get to the editor. Silbiger said that many issues will only be resolved as the project actually gets underway. Lois Rosow asked whether copyright would reside with the contributing editor; Silbiger said it would.

#### 7. Conclusion

Murata called for a voice vote; the motion passed unopposed. Murata announced the appointment of Alexander Silbiger as the first Librarian of the WLSCM. Silbiger asked members to begin thinking about publishing with the WLSCM, but to hold off submitting until the guidelines were ready, at which point there will be a formal call for scores. Murata said that the WLSCM would be added to the Bylaws once it was up and running. [*Secretary's note: the URL for the site, which includes guidelines for submission, is <http://www.sscm-wlscm.org>*]

### D. Nominating Committee

Murata reported on a change in the Nominating Committee: it will now supervise nominations for Honorary Membership as well as Officers. Members of the committee will serve for 3 years. These changes will be added to the Bylaws once they have been tried and tested.

### **VIII. New Business/Announcements from the Floor**

A. Antonia Banducci announced that she had photographs from the Princeton conference.

B. Jeffrey Kurtzman asked members to thank the outgoing officers and the editors of the newsletter and the *Journal*.

C. Tim Carter called for nominations for Newsletter Editor; self-nominations are fine.

*continued on p.8*

D. Paul Ranzini announced that he had purchased the American Institute of Musicology publishing enterprise; it will be distributed by A-R Editions. The AIM series Corpus Mensurabilis Musicae will now extend beyond 1600, maybe to 1720. He encouraged orders from libraries. He is looking to complete editions that had been languishing for some time. *Musica Disciplina* is now alive and well. Kerala Snyder asked how the AIM editions would differ from the current Recent Researches series. Ranzini replied that the main criterion is that collected works would be issued in CCM.

E. Jennifer Brown announced that she was selling copies of a Telemann CD by the Publick Musick (directed by Stephen Zohn and Thomas Folan).

### IX. Announcement of Next Meeting and Adjournment

The next Business Meeting will be Friday, November 14, 2003 in Houston. The meeting was adjourned at 1:02 pm. ♣

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## Secretary's Report

### Informal Business Meeting Wake Forest University, North Carolina; 4 April 2003

Outgoing President Margaret Murata extended hearty thanks to numerous people: 1) Wake Forest Local Arrangements Chair Stewart Carter; 2) outgoing Board members Carol Marsh, Robert Shay, Jennifer Brown, and Mary Frandsen; 3) outgoing Newsletter Editor Stephen Miller; and 4) outgoing *Journal* Editor Kerala Snyder. Murata presented Miller and Snyder with special gifts in recognition of their distinguished service. Snyder announced the most recent issue of the *Journal*, which features 58 illustrations. She will see the next issue (vol. 9, no. 1) through to publication; her successor will take over with vol. 9, no. 2. Jeffrey Kurtzman applauded Snyder for her excellent work and leadership of the *Journal* from the earliest planning stages to the present. He also thanked the Technical Editor, Margaret Mikulka, for her work and dedication.

New President Tim Carter introduced the incoming Board members Colleen Reardon, Carol Marsh, Candace Bailey, and Mary Frandsen. He remarked that it was advantageous to the new Board that two

(Marsh and Frandsen) were veterans of the previous administration. He also introduced the new editors of the *Journal* (Bruce Gustafson) and the Newsletter (Amanda Eubanks Winkler); Winkler encouraged people to submit entries for the Obscure Musicians column. Carter announced that the deadline for the SSCM logo competition had been extended indefinitely.

Carter re-introduced Margaret Murata as Local Arrangements Chair for the 2004 annual meeting in La Jolla, California, which will take place April 15–17 (Thursday through Saturday). Murata provided an enticing description of the weather and the ocean-front locale. She reminded everyone that Robert Shay was the Program Chair, and directed members' attention to the call for papers in the Newsletter. Carter encouraged members to consider hosting a conference at their institution. He reported that the outgoing Board had entertained the idea of linking the SSCM meeting periodically with one of the major early music festivals, such as the one in Boston. He urged anyone with thoughts on these issues to communicate with members of the new Board.

Web Librarian Alexander Silbiger announced that a preliminary version of the WLSCM was available for viewing and gave members instructions for accessing it. Two items have been posted: a mass by Sances and an instrumental trio by Charpentier. Kerala Snyder asked whether handwritten editions would be accepted; Silbiger replied that they would not be accepted unless they were professionally copied. Submissions should be made as .pdf files, with introductory materials in Microsoft Word. He added that although the WLSCM will not publish facsimile editions *per se*, facsimiles may accompany a modern edition. Silbiger concluded by thanking the outgoing Governing Board for their support, especially Murata, whom he invited to join the WLSCM Board. He also thanked Stewart Carter, Victor Coelho, Fred Gable, Jeffery Kite-Powell, Jeffrey Kurtzman, and John Powell for their assistance in developing the WLSCM; Tim Carter in turn thanked Silbiger for his leadership in launching this project.

Teri Towe urged SSCM members to subscribe to amateur internet lists in order to correct "idiot savant" information that was circulating on the internet. He himself has posted notices on these lists informing amateurs about the existence of the WLSCM.

Rebecca Harris-Warrick announced the upcoming performance of Lully's *Carnaval mascarade* October 3 and 4 [2003], which will be a joint Cornell/Eastman School of Music production directed by Paul O'Dette with choreography by Ken Pierce. ♣

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## Treasurer's Report

This past summer the Society's accounts were moved from the Cambridgeport Bank in Cambridge, Massachusetts, to the Carolina Bank in Greensboro, North Carolina, at which time a separate account was opened for the Irene Alm Memorial Prize Fund. I wish to thank Rob Shay for staying on duty as Treasurer for several weeks after last spring's annual conference, and for patiently answering many questions. A financial statement for 2003 will appear in the Spring 2004 Newsletter; renewal notices for 2004 dues will be mailed in December. Members may now renew online with a credit card by using PayPal.

Please note the increase in dues from \$25 to \$35 for retired members of AHSS + SSCM, dictated by the fact that the International Schütz Gesellschaft does not offer a retired membership category. ♣

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## Editor's Note: Corresponding Members & New Column

It is my pleasure to announce the appointment of our corresponding members for 2003–6. Greta Olson of the Chinese University of Hong Kong will continue to submit her admirable reports on seventeenth-century scholarship in Australasia and Hendrik Schulze of the Institut für Musikwissenschaft, Salzburg will be covering the European beat (see his inaugural column, "Letter from Europe," p. 14).

I would also like to take this opportunity to solicit submissions for a new column, "Performance Problems." This column will be devoted to decoding the puzzling and often arcane performance symbols we find in seventeenth-century manuscripts.

The rules for submission are similar to

*continued on p. 9*



the rules for the "Obscure Musicians" column. No major article should have been written about the performance marking/symbol, unless you're arguing for a re-evaluation of current performance practices. The article submitted should be short: no more than 800 words. If you have any questions about this new column, please feel free to contact me.

Finally, I would like to thank Tim Carter for appointing me to this position and Stephen Miller for all his help and advice. ♣

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## JSCM Flourishes

The newest issue of the *Journal of Seventeenth-Century Music* is the last to come out under the general editorship of Kerala J. Snyder, who has headed the editorial team since the Journal's inception. The Society will forever be in her debt for molding the conception of the Journal and then establishing it as a recognized leader in its field. She will continue to lend her expertise and wisdom in the new role of Consulting Editor. We began a transition period in January of this year, and I became Editor-in-Chief at the April SSCM conference at Wake Forest. Jeffrey Kurtzman graciously accepted an appointment as Reviews Editor, and Margaret Mikulska will continue as Technical Editor. New to the Journal's Board are Richard Charteris (Australia), Rebecca Harris-Warrick (USA), and Denis Herlin (France); continuing are Stewart Carter, Wendy Heller, John Hill, Lois Rosow, and Alexander Silbiger.

Volume 9, Number 1 (2003) is a special issue devoted to papers presented at *In armonia favellare*, an international conference on early opera and monody commemorating the 400th anniversary of the Italian music dramas of 1600, held at the University of Illinois, Urbana-Champaign, October 5–8, 2000. It was organized by John Walter Hill, and he served as guest editor to gather the written versions of the papers for publication in *JSCM*. This book-length issue is dedicated to our late colleague, Claude Palisca, and contains the following articles:

**Mauro Calcagnò** (Harvard University), "Monteverdi's *parole sceniche*"

**Tim Carter**, (University of North Carolina), "Rediscovering *Il rapimento di Cefalo*"

**Francesca Chiarelli** (Royal Holloway and Bedford New College, University of London), "Before and After: Ottavio Rinuccini's *mascherate* and their Relationship to the Operatic Libretto"

**Victor Coelho**, (University of Calgary), *The Players of Florentine Monody in Context and in History*, and a Newly Recognized Source for *Le nuove musiche*"

**Barbara Russano Hanning** (The City College of New York, CUNY), "The Ending of *L'Orfeo*: Father, Son, and Rinuccini"

**Kelley Harness** (University of Minnesota), "*Le tre Euridici*: Characterization and Allegory in the Euridici of Peri and Caccini"

**John Walter Hill** (University of Illinois, Urbana-Champaign), "Beyond Isomorphism toward a Better Theory of Recitative"

**Robert Kendrick** (University of Chicago), "What's So Sacred about Sacred Opera? Reflections on the Fate of a (Sub)Genre"

**Jeffrey Kurtzman** (Washington University), "Deconstructing Gender in Monteverdi's *L'Orfeo*"

**Silke Leopold** (Universität Heidelberg), "Die Anfänge von Oper und die Probleme der Gattung (The Beginnings of Opera and Problems of Genre)"

**Sara Mamone** (Università degli Studi, Florence), "Most Serene Brothers-Princes-Impresarios: Theater in Florence under the Management and Protection of Mattias, Giovancarolo, and Leopoldo de' Medici"

**Arnaldo Morelli** (Università della Calabria), "The *Chiesa Nuova* in Rome about 1600: Music for the Church, Music for the Oratory"

**Margaret Murata** (University of California, Irvine), "'Singing,' 'Acting,' and 'Dancing' in Vocal Chamber Music of the Early *Seicento*"

**Claude V. Palisca** (Yale University), "Aria Types in the Earliest Operas"

**Louise K. Stein** (University of Michigan), "The Origins and Character of *recitado*"

**James Tyler** (University of Southern California), "The Role of the Guitar in the Rise of Monody: The Earliest Manuscripts."

*JSCM* continues to be published by the University of Illinois Press, and our traditional electronic address remains the same: [www.sscm-jscm.org/jscm](http://www.sscm-jscm.org/jscm). ♣

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## WLSCM Update

The Web Library of Seventeenth-Century Music went online on April 22, 2003 with two first editions: an instrumental trio (two trebles and bass) by Charpentier, edited by John Powell, and a complete concerted mass by Giovanni Felice Sances for a large ensemble, with seven wind, six string and seven voice parts, edited by David Hauser and Steven Saunders (see their article, p. 17). We were very proud of these wonderful initial offerings and grateful to John and Steve for making them available. The site attracted much initial interest; by the end of May it had received nearly 1000 visits from over 40 countries. The number of visits dropped off to only 282 in July, probably because no new editions have been added. However, we soon hope to post a large collection of interesting works by Biagio Marini submitted by Thomas Dunn, including sacred, secular and instrumental compositions for a variety of forces. Each lacks one or more parts due to missing part books, which probably is why they hadn't been republished until now, but Tom has done a tremendous job in reconstructing the missing voices. We will send a notice to the SSCM-List when they are up on the site.

However, while WLSCM got off to a good start, we are actively soliciting new materials, because we must keep growing! We ask all members to think about whether they have any suitable editions in their files, and please, don't hesitate to contact me if you have any questions about whether or not something is suitable. If you have not done so yet, visit us at <http://www.sscm-wlscm.org>; we also welcome any feedback about the appearance and functioning of the site, or any technical problems you may have encountered when viewing the editions. ♣

Lex Silbiger  
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little-examined impact on institutions, musicians, and printing presses of musical restrictions enacted in Germany during periods of public mourning—the death of a noble could have truly disastrous financial consequences. Focusing on the writings of Andreas Werckmeister, Tushaar Power advocated the importance of the Golden Section for German theorists and composers. The final paper of the morning session by Joyce Lindorff demonstrated the importance for Chinese music theory—and east-west relationships in general—of Tomás Pereira's thirty-six year residence at China's Imperial court. This fascinating figure, a Portuguese Jesuit missionary, inspired Emperor Kangxi to create a musical academy and to support the publication of a five-volume music treatise, a unique trans-cultural product.

Our intellectual journey continued with the afternoon session, "Music Rhetoric and Aesthetics." Jette Barnholdt Hansen (Copenhagen) advocated a rhetorical approach to the *stile recitativo* by linking it with oral practices common to *Cinquecento* Italian academies. Jamie G. Weaver presented a thorough comparative study of the Ramus-influenced rhetorical traditions of France, Germany and England by contrasting them to that of Italy, where Cicero's ideas were predominant. France was the focus of the paper by Jonathan Gibson, who pointed out the emphasis on the present moment and the lack of direction in much French music, testing his observation against a semiotic analysis of Marin Marais's *Tombeau pour M<sup>e</sup> de Lully* (for more on Gibson, see p. 5). The findings of this paper resonated with the final contribution to the session, an hour-long lecture-recital by Vivian Montgomery. Speaking about "Time Suspended: The Unmeasured Prelude as a Dissolving Emblem," she performed pieces by L. Couperin, Froberger, d'Anglebert, and Jacquet de La Guerre, illustrating her talk with paintings by Lorrain and Poussin.

Friday evening we were treated to a concert in which the Wake Forest University Concert Choir, directed by Brian Gorelick, joined guest soloists and instrumentalists to perform "the first oratorio in the Italian style on German soil" (as it has been described), Daniel Bollius's *Repraesentatio harmoniaca conceptionis et nativitatis S. Ioannis Baptistae* (ca. 1620). Long considered lost, this beautiful work recently

resurfaced in the 1990s in Berlin, where Stewart Carter first studied it to prepare the edition used for the perceptive performance we attended.

The next day Italy, France and England were the focus of "Music in the Theater," a session opened by a sparkling presentation by James Leve of the linguistic, social, and political implications of a comic opera in Bolognese dialect, *Gl'inganni amorosi* (1696). Then Hendrik Schulze (Salzburg) read a paper in which he claimed that Monteverdi's characterization of Ulysses in *Ritorno* as a flesh-and-bone dramatic character conflicted with the intentions of the librettist Badoaro, who wanted his protagonist to be an allegory of Human Frailty. In "Un Vestibule éclatant: The Prologue to Lully and Quinault's *Atys*" Geoffrey Burgess drew attention to seemingly peripheral, but indeed revealing, elements of Lully's operas: the prologues (as *loci* of authorial statements) and the libretto frontispieces. John Powell investigated numerous issues of performance practice in Marc-Antoine Charpentier's theatre music by examining the surviving manuscript sources, revealing that prohibitions regarding music and dance were, in effect, circumvented. Another hybrid form of music and theater, English opera, was the focus of Kathryn Lowerre's paper, which examined Tasso's reception and dramatic theory issues in John Dennis's libretto for *Rinaldo and Armida* (1698).

Still savoring the previous night's lavish banquet in the elegant Magnolia Room in Reynolda Hall, the conference participants enjoyed the Sunday session entirely devoted to dance. Jennifer Nevile (from New South Wales, Australia) elaborated on the fascinating hypothesis that English and French court dances in the early 1600s emphasized geometrical figures rather than mere step sequences, so that choreographers became like architects creating a symbolic "moving script" enacted by the dancers. Maria Purciello explored the *topos* of madness in Venetian opera *balli*, interpreting them as intrusions of the "comic" related to dramatic ideas presented in the operas themselves. Rose A. Pruiksma made a case for the cultural relevance of the concept of "grotesque" in understanding the court ballets produced under Louis XIV, in which *musique grotesque* bore the connotation of "rustic" or "foreign" (namely Italian). Finally, Amanda Eubanks Winkler also highlighted

the importance of the "grotesque," investigating the scenes featuring witches in early modern English plays and masques, finding specific musical and choreographic strategies used to mark these characters as symbols of unruliness and disorder.

If we in the ivory tower aspire to revive the glorious debates held in early modern academies, then our annual SSCM meetings, with their thoughtful and lively discussions after each talk, provide a wonderful example of cordial intellectual exchange. And so, too, it was this year in Winston-Salem, thanks to the excellent selection of papers made by the Program Committee, chaired by Beth Glixon. ♣

## Musick has Charms: Musings on Aspects of Performance Practice

by Anthony Rooley

And it does, doesn't it, providing the timbral aspect has vent?  
Music has to be sounded for its charms, its power, its efficacy to be able to enter the savage breast to soothe, soften and bend. "Persuasive Sound" says William Congreve, "of Magick Numbers," in his famous four couplets that open his tragedy, *The Mourning Bride*. Anne Bracegirdle, playing Almeria, begins this stunning play with these famous words, so famous that many think them penned by Shakespeare!

The simple point I want to make via this elaborate opening is that music has to be performed in order that its stature, its palpable effect can be experienced. No silent score-reading (a gift for but a few anyway) can supplant the visceral and intellectual response to sound itself. And if this is so, then the manner of performance, the ability to "deliver" appropriately is of considerable importance. Self-evident, the reader may respond, yet I have to tell you that this element is frequently forgotten, and by those who should know better—the musicologists and academics who do so much to restore, through their careful probings, forgotten composers and their lost works.

After a delightful conference on seventeenth-century music and culture, I feel intellectually revived, yet not a little

continued on p. 11

disturbed. And I am moved to write about this because there are, I feel, important forces at play largely ignored by some of the contributors. Or perhaps there is a degree of unconsciousness, which I hope to probe a little, to wake the sleeping giant of Insight, so that our next conference can serve us yet more potently.

I suspect that large tracts of seventeenth-century musical culture still remain to be explored in depth because quite a lot of it doesn't sound very arresting on an upright piano, the main tool of an earlier generation of musical academics, the instrument at their fingertips to which they could easily haul out a score and hum along the violin, flute or voice part, more or less accurately, and make grand sweeping decisions on the merits of this, the paucity of that, the harmonic interest, the clever orchestration, and the grand architectural design. Fumbled notes, a "musician's singing voice" are all ignored for the chief point is an intellectual assessment of a work's stature. And on this a judgment is made. Which is then written up in a paper, embalmed in a book. Which is then read as a catechism by generations of students. Fine, whilst the work is graded A+, but dangerous if the effort is found wanting. Even faint praise becomes damning once in print (and a whole generation of musicologists have been masters of faint praise, a subject they learned at the feet of their Masters, and gained approval for).

Take a Bach fugue: it sounds well however it is approached. Even with fistfuls of enthusiastic wrong notes, one can discern the greatness of the music somehow. Or play, however badly, the opening to a Palestrina motet, and feel the magnificence of his control of the polyphony. But take almost any one of the 470 or so songs which survive by Henry Lawes and give them the rough treatment at the piano keyboard, and their worth seems less. No clever fugue, no bold harmonic plan, no sweeping, easily perceived architectural design. A few fusty notes to a text with little to immediately recommend it (some of those Cavalier Poets, I tell you, dwell it seems on trivia, or, shudder the thought, barely concealed eroticism!). It's a style that cannot even claim full-blown monodic recitative (not that the Italian stuff sounds well on the keyboard, but at least there was a long philosophical movement surrounding it which can be read and researched, and

argued over, so that's OK). Lawes's songs don't seem to know if they are recitative, arioso, or aria. Neither fish nor fowl, and by the time you have mumbled through half a dozen or so at the keyboard, they all sound the same with little to relieve them. Therefore Henry Lawes's Complete Works are not yet contemplated, though we now have a very handsome and welcome William Lawes's Complete Songs, but the irony is that Henry was regarded as the greater songwriter in his day.

The truth is that this mid-century English song style does not sound well on the piano, with an amateurish, though musical, voice. Nor does the particular genius of that genre of poetry come off well if delivered without a real awareness of rhetorical figures and gestural devices. Its beauty collapses, like that of the bloom on the rose. But (and here is the most important consideration) performers who have considered the art of performance and presentation of this material, whose intellectual capacities can embrace the subtle jargon of the Cavalier Poets, who can elegantly, but with vigor, provide a lute accompaniment that bends and sways with every metaphoric image or passion, who can play enticingly with tactus and bend it to every whim—they can persuade the listener that Harry knew how to touch the soul and transport the imagination.

The equation is simple: the inspiration and contribution of the poet is about a one-third percent, that of the composer another third, and that of the performer the final third. The performer has to be prepared and be equipped to enter into the compositional procedure. The importance of granting the performance aspect this degree of liberty can be readily illustrated. A Henry Lawes scholar put down with faint praise and demeaning comparison (to Monteverdi's *Lamento d'Arianna*), Lawes's important essay into the dramatic recitative lamenting style, "O Theseus, hark!" I have had the good fortune to record and perform Lawes's own lament for Arianna with singers of fine judgment and ability, sensitive to the particularly English creation that Lawes has left us. It is a masterpiece; audiences in Japan, choosing a place at random, were moved to tears.

Numerous examples of negative judgment and lack of awareness of the performance contribution litter our musicological utterances of the past hundred years.

Edmund Fellowes called John Maynard's lute-song book, *The Twelve Wonders of the World* (1611), "the only lute-song book of poor quality from start to finish." I have performed and recorded the entire collection and must disagree. In fact it is a minor masterpiece, once you understand its function, purpose, and its social context. It is an exceedingly clever work, filled with cross-references, quotations, and humor, and certainly deserves our best attentions. Ian Spink in his influential *English Song: Dowland to Purcell* effectively puts down the entire song output of John Blow, whereas in performance I have witnessed again and again how powerful, how moving, how incredibly beautiful audiences have found some of his songs to be. Curtis Price so loves his subject, Henry Purcell, that he can find only the faintest praise for such as John Eccles's "I burn, I burn," the mad song which took London by storm for a decade. You only have to witness Evelyn Tubb performing it to get some idea of exactly why this piece was so successful, even over Henry's mad songs, "Let the dreadful engines" and "From rosie bowers." It is pure musical theatre, and an outstanding example of it in the hands of a performer who understands the genre.

It is easy to understand why the present situation prevails: scholarship looks at the evidence, which survives in specific formats: the poem, the music, the source, court dockets, surviving physical and anecdotal evidence (some of which does indeed pertain to performance, if approached imaginatively). But performance of past eras is ephemeral, and therefore harder to study. Taking imaginative leaps is the stuff of the performers' world. Every time you walk out onto the platform this happens. Look how the roomful of academics woke up when there were a few fragments of sound from a Jordi Savall, or a William Christie, or even my own Consort of Musicke. The "ooohs and aaahs" were freely expressed, yet the importance of the contribution of the performers to the argument was not separately addressed. It is time for a sea change, for until there is a change along these lines, I'm afraid much of the beauty of our much-loved seventeenth-century culture will elude us and be misunderstood.

So, where do we go from here? It is time to re-assess, to begin a fresh mode of

*continued on p. 12*

conduct. The main means by which the situation could be changed is with an entire conference devoted to the importance of performance in assessing the intrinsic worth of seventeenth-century music. The range of topics might be:

**Amass the historical evidence:** the element of performance as an equal ingredient to the poetry and the music is actually well-documented, but deserves closer attention in a variety of ways.

**Structure:** how is the underlying architecture of the poetry/music affected in performance? Does the conscious awareness of these matters in the performer change the manner of performance?

**The Passions:** there is an historical layer to this topic—the attitude of mind contemporaneous with the art works—which any performer has to grapple with (he had to then, and has to now), but there is also the affect on modern listeners. The mind-space of today's auditor is different, inevitably, yet any performer has to entertain and satisfy the beings in front of him. To this extent "the translator" element of performance has to be addressed.

**All presentations are performances:** no matter how we might like to hide behind a lectern, our computer gadgetry, our slide shows, our footnoted quotations, the academic quite as much as a performer is inevitably and wholly required to perform, that is, to communicate, to enthuse, to impart, to "deliver the goods." It is not enough to stand there and read a paper.

**Substance and style:** these two pillars of Hercules are of equal importance to all performance, and to operate with equal mastery in each, we need a new approach to the teaching of musicology which takes in the study of performance energy, techniques and philosophy, both historically understood and in contemporary application. Seventeenth-century culture, in all its diversity, provides manifold opportunities for explorations of these two elements. ■

## Cavalli at 400: A Birthday Celebration in Naples

by Jennifer Williams Brown

It is perhaps surprising that the only large-scale commemoration of Cavalli's 400<sup>th</sup> birth year was held in Naples, a city the composer is not known to have visited. But this fact becomes less surprising when we consider Cavalli's tremendous influence on the establishment of operatic traditions throughout Italy, notably in Naples. This was the angle taken by the organizers (Federica Castaldo, Dinko Fabris, and Paologiovanni Maione) of the international conference entitled "The Dissemination of 17<sup>th</sup>-Century Venetian Opera: In Honor of the 400<sup>th</sup> Anniversary of the Birth of Francesco Cavalli," held October 3–5, 2002.

The choice of Naples becomes all the clearer when we consider the remarkable Centro di Musica Antica Pietà de' Turchini, principal sponsor of the event (see [www.turchini.it](http://www.turchini.it)). Founded in 1996, the Centro aims in part to revive the ancient tradition of the Neapolitan conservatories by providing musical instruction to "at risk" children. Its primary mission, however, is to promote music of the sixteenth through the eighteenth centuries, especially that related to Naples, through an active schedule of concerts, conferences, seminars, master-classes, scholarly publications, and recordings. It maintains a well-regarded early-music ensemble, the Cappella della Pietà de' Turchini, directed by Antonio Florio.

The highlight of the three-day meeting was the first modern revival of Cavalli and Busenello's *Statira*, given by the Cappella in a concert performance at the spectacular Baroque church of San Martino. As befitted the conference's cross-cultural theme, the edition of *Statira* prepared by Maestro Florio and Dinko Fabris represented not the Venetian premiere of 1656, but rather the Neapolitan revival of 1666. The result was a heady mixture of Cavallian tetrachord laments and large-scale motto arias by a Neapolitan reviser. The performance featured energetic direction and some splendid voices, especially Maria Grazia Schiavo and Roberta Andalò; the recitative, however, was surprisingly wooden. After the opera, conference participants were treated to an elegant buffet supper, with dessert served on a terrace overlooking the Bay of Naples.

Other special events included a tour of the Istituto Universitario S. Orsola Benincasa,

joint sponsor of conference and one of the only private universities in Italy. The Istituto is situated in a seventeenth-century convent with beautiful cloisters and gardens high above the bay (see photos). An informal group of participants also visited the Museo di Capodimonte, which houses a fabulous collection of seventeenth-century paintings.

The Society for Seventeenth-Century Music was well represented: half of the fourteen presenters and one session chair (Robert Kendrick) are active members, while the remainder were Italian scholars. The opening address was delivered by Carlo Majer, who was involved in the Vicenza 1988 performance of *La Calisto*; he provided an entertaining look at the "Cavalli Revival" in Italy.

The speakers approached the "dissemination" theme in a variety of ways. Five of the authors dealt with Venetian operas "on the road." Dinko Fabris supplied the musicological background to the *Statira* performance: he compared the Venice and Naples versions and pronounced the latter the work of an "expert reviser" (probably Cirillo, possibly with help from Provenzale). Paolo Fabbri and Maria Chiara Bertieri charted the travels of one of the most popular operas of the 1670s, Pagliardi's *Caligula delirante*, noting in particular the frequent substitution of new comic scenes. Armando Fabio Ivaldi examined Cavalli's influence on the establishment of opera in Genoa, citing the large number of Cavalli works that were performed there. Cavalli revivals were similarly the mainstay of operatic activity in Palermo during the 1650s and early 1660s, as shown by Anna Tedesco. Barbara Nestola presented fascinating evidence about the reception of Venetian opera in France in the late seventeenth and early eighteenth centuries: she demonstrated that the French were more interested and better informed than previously thought.

Another three papers dealt with the medium of musical dissemination—the manuscripts themselves. Hendrik Schulze stressed the different functions that Cavalli's personal manuscripts served, sometimes simultaneously: composition, copying parts, directing rehearsals, and mounting revivals. My own paper (a reworked version of one read at the Princeton SSCM meeting) studied two of Cavalli's manuscripts from the vantage point of recent theories of textual criticism; it advocated a modified "postmodern" approach to

*continued on p.13*



editing that seeks to elucidate the process of transmission rather than reconstruct an idealized single text. Ellen Rosand reexamined the sources of *L'incoronazione di Poppea* and proposed that Cavalli was involved in preparing not only the Venice manuscript, but also the version performed in Naples; she raised the intriguing possibility that Cavalli might have traveled to Naples for the production and may even have performed *Poppea* as his own opera.

Other papers established contexts for viewing opera and musical culture in Venice and Naples. Beth and Jonathan Glixon each reported on aspects of Venetian opera production gleaned from their years of combing the archives. Beth studied Cavalli's negotiations with his impresarios: she demonstrated that as Cavalli's stature rose, he was able to command higher salaries and freer conditions than his contemporaries. Jonathan reminded us how vital the visual component was to audiences in Venice; he refuted the "stock scenery" theory and showed that almost all scenes and machines were newly constructed for each season. Mauro Calcagno described the political and ideological context surrounding the 1667 Venetian season, in which Cavalli's *Eliogabalo* was replaced by a different opera of the same name; after comparing the two librettos, he proposed that the cancellation of Cavalli's opera was due more to censorship than to musical reasons.

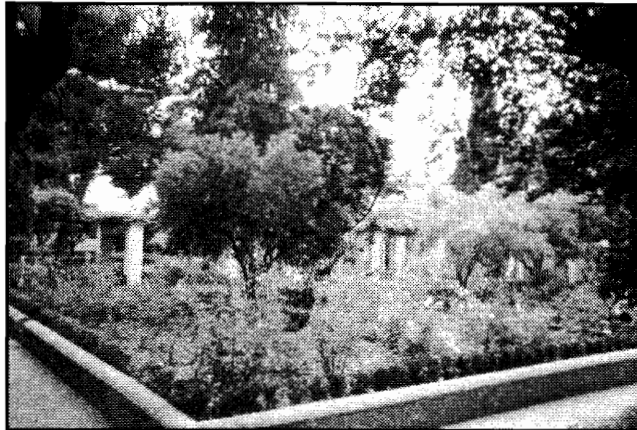
Paologiovanni Maione and Gaetana Cantone provided aspects of the Neapolitan context: Maione reported on the institution of the Cappella Reale and its role in Neapolitan musical life; Cantone presented a survey of Baroque festivals in Naples.

Finally, Wendy Heller's paper drew the Venetian and Neapolitan strands of discussion together with a look at *Veremonda*. Although current scholarship puts *Veremonda*'s premiere in Naples, Heller finds this a thoroughly Venetian opera: both Strozzi's libretto and Cavalli's music promote libertine philosophy and

satirize Spain in ways that might be regarded as politically subversive in Spanish-controlled Naples.

All in all, this conference was a superb tribute to Cavalli and his operas. Those interested in learning more can look forward to the publication of the proceedings. ■

All three photos were taken by Jennifer Williams Brown in the gardens of the Istituto Universitario S. Orsola Benincasa.



Group photo, from left to right: Jonathan Glixon, Beth Glixon, Robert Kendrick, Ellen Rosand, Hendrik Schulze, Maria Chiara Bertieri, [unknown], Arnaldo Morelli, Paolo Fabbrì, [unknown], Mauro Calcagno, [2 unknown].

## Letter from Europe

by Hendrik Schulze

To a German, Austria is a country mainly characterized by its mountains. Hence, when I arrived at Salzburg four years ago to take up six years' worth of a half-time job as a non-tenure-track Assistant Professor at Salzburg University, I was not very surprised to find my view southwards blocked by the Alps. A bit awkward, perhaps, considering that my main interest is *Seicento* Venetian Opera, but I was fully prepared to climb these mountains in order to have a clear view, both metaphorically and physically. To my surprise, I soon found out that at least the metaphorical part of the exercise was not at all difficult, as Italian themes and subjects in Austria were nourished and favored. On the other hand, despite the relatively unobstructed view due north, German subjects were a lot more difficult to come by, English and Scandinavian even more so, and as for French—well, it is sufficient to say, that Switzerland (which divides Austria from France) is not *in* Europe (viz. the European Community), and one would perhaps ask too much if one looked for an "intercontinental" approach here.

As my readers may have concluded by now, in Europe even a comparatively tiny community like the musicological one still has its very distinct and peculiar national perspectives. Too often we do not really know what colleagues that might qualify as our next-door neighbors are up to—hence my somewhat Italian-biased view on the European conferences 2002–2003. Incidentally, the afore mentioned E.C. does its best to bring European scholars closer together. To achieve this, it has set up the "European Science Foundation," and one of its groups, "Italian Opera in Central Europe, 1614–1780," had its final meeting in Kraków in 2002; its report will be published in due course.

2002 marked the 400<sup>th</sup> anniversary of the birth of Francesco Cavalli, and therefore in April of that year there was a conference in Arezzo, co-sponsored by the Società Italiana di Musicologia, which was dedicated to the operas of . . . Antonio Cesti. Papers included an investigation into court etiquette as represented in the opera *Orontea* by John W. Hill, a comparison of the dramas and librettos of Giacinto Andrea Cicognini by Elisabetta Torselli, an

continued on p.14



assessment of equestrian ballets by Marc Vanskeewijck and contributions by, amongst others, Robert Kendrick, Herbert Seifert, Carl B. Schmidt and Françoise Siguret.

In October the “Cavalli-Season” started in earnest, first with a conference at Naples on the circulation of Cavalli operas in Italy, sponsored by the Centro di Musica Antica “Pietà dei Turchini” and the Istituto Universitarior Suor Orsola Benincasa, and then with a seminar at Venice on dramaturgy of seventeenth-century opera, organized by the Fondazione Levi and held in memory of Thomas Walker. Both events were big successes, and they both drew a surprisingly large audience, with people traveling from as far away as Germany, specifically to hear the papers.

The Naples conference had a lot of contributions by scholars who work in America (see Jennifer Brown’s report in this newsletter, p. 12). The whole event was crowned by a concert performance of the Neapolitan version of Cavalli’s *Statira*, performed by the Capella della Pietà dei Turchini, conducted by Antonio Florio. While the Venice conference did not feature an opera performance, its venue was a treat on its own; the conference took place in Fondazione Levi’s Palazzo Giustinian Lolin, right on the Canale Grande opposite the Accademia. The concept, as set by the co-ordinators Anna Laura Bellina (Venice) and Lorenzo Bianconi (Bologna), was relatively new, at least to seventeenth-century opera scholars; each participant was asked to examine an opera of her or his choice, looking especially at the dramaturgy of the work. Accordingly, Norbert Dubowy (Heidelberg) chose Partenio’s *Flavio Cunierto*, Cesare Questa (Urbino) and Michele Curnis (Turin) Cavalli’s *Giasone*, Maria Grazia Accorsi (Modena) Giulio Strozzi’s librettos *La finta pazza* and *La Delia*, Paolo Fabbri (Ferrara) *Caligola delirante*, Albrecht Gier (Bamberg) Nicolò Minato’s libretto *I pazzi Abderiti*, James Leve (Flagstaff) Lelio Maria Landi’s *Gl’amorosi inganni scoperti in villa*, Harold Powers (Princeton) Cavalli’s *Erismena*, Emilio Sala (Milan) Draghi’s *Iphide greca* and your correspondent Cavalli’s *Artemisia* (which, by the way, is my favorite). This produced an interesting mix of different operatic styles and methodological approaches, which was quite effectively balanced by some papers that took a wider approach, such as Wendy

Heller’s (Princeton) on Venice and Arcadia, Davide Daolmi’s (Milan) on swashbuckling operas, Giovanni Morelli’s (Venice) on “Ferne Klang” associations of seventeenth-century operas, and Roberta Carpani’s (Milan) on the librettist Carlo Maria Maggi. Even though the conference was billed as a workshop, papers will be published in *Musica & Storia*.

Despite the attention Cavalli’s anniversary received on an academic level, at least in Italy, there was little interest in the wider public. In Germany, where many daily newspapers give ample space on their culture or humanities pages to composers like Scarlatti or Bruch on their anniversaries (not to mention Verdi or Berlioz), I could not find any such article about Cavalli (apparently the Berlin-based *Der Tagesspiegel* ran a short piece). This seems to be part of a recent development that afflicts academe, too; if the seventeenth century is considered, then it is more often than not only as an age of war, not of cultural achievement. This phenomenon is mirrored in the list of recently defended Ph.D. theses in musicology, published in the latest issue of *Die Musikforschung*. Of a total of 83, only four are concerned with seventeenth century subjects, Dagmar Schell’s study of German music printing in the first half of the seventeenth century (Technische Universität Berlin), Barbara Wiermann’s thesis on vocal-instrumental composing in Protestant seventeenth-century Germany (Universität Freiburg im Breisgau), Georg Bießecker’s work on five-part choral settings of the sixteenth and seventeenth centuries, and your correspondent’s own contribution on Ulysses in seventeenth-century Venetian opera (both Universität Heidelberg).

Other European conferences of seventeenth-century interest came to your correspondent’s attention. A symposium dedicated to Athanasius Kircher was held in October 2002 in Rome by the German Historical Institute. At a conference on “Passions” at Wolfenbüttel in April 2003, there were among a majority of eighteenth-century papers at least eight on seventeenth-century subjects, but almost all on literature rather than on music. A conference in Italy (Reggio Calabria, May 2003) featured papers by, amongst others, Louise Stein, Anna Tedesco, Dinko Fabris and Juan José Carreras. The Società Italiana di Musicologia annual conference (Padua, October 2002) had papers on seventeenth-century topics by Warren Kirkendale, Silvia

Scozzi, Sara Dieci, Marina Toffetti, Antonella Bartoloni and Marta Columbo, and in Austria a “workshop” on the Innsbruck court (Innsbruck, June 2002) had a single paper on music by Theophil Antonicek. A “Shakespeare and Music” conference was held at Leeds (September 2002); speakers included David Greer, Ian Harwood, Peter Holman, and Michael Burden. Finally, the conference of the Deutsche Gesellschaft für Musiktheorie (Munich, October 2002) featured several interesting papers on Generalbaß by Thomas Synofzik, Marina Giovannini and Angelika Moths, amongst others.

What then can be expected for the next twelve months? Here are some events not yet listed on SSCM’s website: the Norwich conference on Music and Gesture in August 2003 should have some papers on seventeenth-century music; the Centre de Musique Baroque a Versailles hosts a colloquium on “L’air de cour au temps de Henri IV et de Louis XIII” in October; there is the Internationale Heinrich Schütz-Fest at Bremen in October; Rothenfels in Germany will host a symposium dedicated to seventeenth-century dance in June 2004; and in Salzburg a symposium is planned in acknowledgement of the anniversaries of the composers Biber and Muffat (no definite date yet).

Before I end, I wish to thank the Governing Board of the SSCM for having appointed me corresponding member of the society, and Amanda Eubanks Winkler for her trust in my abilities to communicate, which led her to propose my appointment to the Board. It will be a great pleasure to report again on European developments (as far as these can be seen from the peaks of the Alps).

*Vivete felici.*

## BEMF: Following Ariadne's Thread

by JoAnn Udovich

The biennial Boston Early Music Exhibition & Festival took place June 9–15, 2003 with the announced theme, “Germany: A Melting Pot of French, Italian, Eastern European and Regional Influences.” While not quite meeting the tough qualifications to be considered an “obscure musician” for the purposes of *17th-Century Music*, the featured composer of the Festival, Johann Georg Conradi (d. 1699), is hardly a well-known name. But the BEMF’s revival of his opera, *Die schöne und getreue Ariadne* (first performed in Hamburg in 1691), not only enhances one’s regret that so much of Conradi’s music is lost (including his eight other operas), but also suggests that a reassessment is in order of Hamburg’s position in late-seventeenth-century European music.

The Boston Early Music Festival, of course, is an early music rather than a scholarly event, and its purposes are populist<sup>1</sup> (and popularizing) rather than intellectual. Nevertheless, I found the title of the festival unfortunate enough to merit comment. “Melting pot” is a culturally loaded term that suggests much more than musical influence or integration, and “Germany” as opposed to “German” begs for definition, especially since eight centuries of music are represented on the Festival program.<sup>2</sup> Somehow, “Hamburg, A Musical Destination” (or some such shorter, neutral title, reflecting the northern port city’s role in international trade), it seems to me, would have carried a lot less baggage, would have been a more accurate encapsulation of the focus of the festival, and would, as an added benefit, have fit on a tee-shirt.

*Ariadne* was certainly the centerpiece of the Festival, both in terms of theme and the performing forces, as many of the players turned up in other concerts. Significantly, the BEMF *Ariadne* is a product of American musicology. The sole extant manuscript source for the work is owned by the Library of Congress. The unsigned manuscript was misattributed after its acquisition by the

Library in the 1920s, but the opera was eventually identified as Conradi’s by George Buelow (as reported in *Acta musicologica* in 1972). Until Buelow’s identification, it was assumed the score was for the 1721 revival by Keiser, but Buelow’s review of the librettos revealed that the 1721 revival included many Italian arias while the LC score matched closely the extant German libretto for the 1691 production. Although Buelow’s 1972 article noted that an edition of the work was then planned, such publication has not appeared, and Artistic Co-Directors, Stephen Stubbs and Paul O’Dette prepared the edition for the BEMF performance from the manuscript. Given the significance and quality of this opera, it is good news that the production will travel to Berlin in February 2004 and to the festivals in Vancouver and Utrecht next summer.

The libretto for *Ariadne* was written by Christian Heinrich Postel (1658–1705), a lawyer by training, who wrote numerous librettos for the Hamburg opera over a fifteen-year period. Settings of the mythological story of Ariadne already existed, of course, in both the Italian and French operatic literature by the time of Postel. Absent the grand narratives of the French court where mythologizing served to legitimate the idea of kingship, or the historical background of the Italian cities where the ancient myths constituted foundational cultural heritage, Postel’s version of the ancient Greek story is a simple (albeit intricate) study of human relationships. The moral of the happy ending is that “sorrow is banished when faith remains constant.” What could be a more fitting message for the good burghers of Hamburg?

Based on the advertisements of a Lully-influenced work in German, I attended the opening night (Tuesday) with some trepidation: Lully with guttural consonants was an idea difficult to fathom. Contrary to expectation, the work—including its language—was delightful, completely enjoyable on its own terms, and stylistically surprising. To my ear (and based on a single hearing), I would have guessed that the work was written later than 1691. Although the music of the opening overture and the

*continued on p. 16*

<sup>1</sup>According to Artistic Co-Director Paul O’Dette: “The music we present transcends centuries and cultures with the universal message that makes music so meaningful. Though performed by specialists, the music is *intended for the people, all of the people* [emphasis added].” (“The Boston Early Music Exhibition & Festival—An Artistic View,” [www.bemf.org/2003\\_2.html](http://www.bemf.org/2003_2.html)).

<sup>2</sup>I understand a distinction between things “German,” which are defined by language, and “Germany,” which is a modern political entity. The apposition of “Germany” with “melting pot” in light of the goals of German imperialism in the early and mid twentieth century is just regrettable.

## Dance History in Limerick

by Katherine Tucker McGinnis

The 2003 conference of the Society of Dance History Scholars held June 26–29 at the beautiful University of Limerick, Ireland, provided several panels and presentations of special interest to SSCM members. At the first Friday session, Anne Daye spoke on “The Irish Masque at Court: Metamorphosis in the Jacobean Masque.” She commented on Irish stereotypes in the antimasque and the symbolism of Irish dress, and she noted that King James kept an Irish harpist. In her paper, “Hercules Dancing in Thebes,” Barbara Sparti discussed seventeenth-century dance, pointing out that from 1630 to 1688 there are no treatises or other writings that document how dancing was done. Moira Goff’s paper on “John Thurmond Junior—John Weaver’s Successor,” touched on Thurmond’s relationship with Weaver, from whom he had learned the gesture language that he employed as a creator of pantomime on the London stage, and with John Rich, with whom he competed, as well as with Hester Santlow, whom Thurmond taught. Goff noted that whereas it was rare in London in this period for male dancers to act, women dancers did so, and women could be dancing masters.

In the afternoon, after papers that dealt with dance in Handel’s London operas, given by Sarah McCleave, and early nineteenth-century social dancing in Warsaw, given by Eric McKee, Chrystelle Trump Bond and the Early History Ensemble of Goucher College presented a lecture-demonstration, “General Lafayette on American Shores; or French-American Liaison in the Ballrooms of Baltimore 1780–1824.” Bond described the balls associated with the visit to America of this hero, and the Ensemble performed a variety of dances of the period.

Two demonstrations on Saturday dealt with Baroque dances. Linda J. Tomko discussed the ways in which “Turkish-ness” was constructed in her study of Anthony L’Abbé’s Turkish Dance. Tomko and Ken Pierce demonstrated. The movement examples included a flat-footed march, demonstrated by a *canarie*, a brush

*continued on p. 16*

sequence indicating a piling up of decorative excess to suggest “Turkish-ness,” and a “switchback” *jeté chassé* which showed off the raised back leg. Tomko referred to the political and commercial background of this period of trade rivalry in the Levant. A general discussion of “Turkish-ness” in dance followed. With his paper, “Uncommon Steps and Notation in the Sarabande of Mr. De Beauchamp,” Pierce provided a detailed and carefully worked out summary of the step components and pointed to possible errors and ambiguities in the notation.

The final papers devoted to early dance included Tilden Russell’s preliminary report on his translation of Taubert, my

paper on the publications of sixteenth-century dance-masters and the absence of Venetian dancers among the writers, and Carol G. Marsh’s multi-media presentation, “The Forlane: French Fantasy or Italian Import?” with its analysis of eleven Forlane choreographies by Pécour, and with reference to Lambranzi’s tunes and to Campra’s *L’Europe Galante*. Marsh noted that Pécour did not treat musical repeats as controlling the dance repeats.

The on-going study group on early dance met and, led by Pat Rader, discussed new publications in the field, such as Lynn Brooks’s translation of Navarro’s treatise and the now-almost-out Mancini. We also discussed ways of spreading information

about special exhibits and programs, such as the recent Degas exhibit at the Philadelphia Museum. A copy of the program from Wendy Hilton’s memorial was circulated, eliciting fond and appreciative memories of this important and beloved figure.

Naturally, there was dancing. On Friday afternoon, the Faculty of the Irish World Music Center, part of the University of Limerick, presented a lunchtime concert. That evening, conference participants attended a performance of traditional dancing and music. Finally, instruction in Irish set dancing, provided on the first evening, was enthusiastically put into practice at the Saturday night *ceilidh*. ♣

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*BEMF 2003 continued from page 15*

beginning of the third act were overtly French in style, much of the work featured well-defined phrase structure with clear functional harmonies, suggestive of eighteenth-century writing. I wondered if the German language itself (with all those consonants!) pushed the composition in this direction. Also pointing to the eighteenth century was the vocal figuration, mindful of the concatenations of sixteenth notes in Bach’s vocal writing. What was most notable, and what made the music delightful, was the variety of aria structures, including a large number of ensemble pieces.

The opera was imbued with an enormous amount of dance, a subject explored at length in an article for the program book by our own Rebecca Harris-Warrick. Although stage director, Drew Minter, stated at one of the pre-performance lectures that he had superimposed much of the dancing on the score, my impression (again based on a single audition) was that there were dance rhythms in much of the vocal writing, suggesting to me that Wendy Allenbrook’s methodology of analyzing dance gestures in Mozart’s operas would bear fruit here as well. The comedic scenes in the opera (integrated like the dance into the story) were also remarkable, especially when a lesser character, Pamphilius (Theseus’s servant), turns out to be a scissors sharpener. (The effect scissors might have on Ariadne’s thread is not pursued.) Although Minter in his lecture discussed the influence of the *commedia dell’arte* on the comedy in Ariadne, my intuitive reac-

tion was to find the scissors grinder very German and not at all mindful of the *commedia* characters. But this is an issue well beyond my knowledge.

Hamburg as a center of organs, organists, and organ composition was the subject of Friday’s “North German Organ Mini-Festival.” The First Lutheran Church of Boston is the home of a new tracker organ (2000, by Richards, Fowkes & Co.) in North German style, tuned in a fifth-comma meantone, which features two manuals, and three ranks including a true *Ruckpositiv* with that rank of pipes mounted on the back of the organist’s seat. Organized in three sessions, organists Edoardo Bellotti, William Porter and Hans Davidsson presented music by Quagliati, Gabrieli, Scheidemann and Jacob Pretorius under the heading, “Seriousness and Sweetness”; music by Reincken, Weckmann, and Frescobaldi under the rubric, “Gravity and Grace”; and finally works of Pasquini, Buxtehude, Bruhns, and Böhm in the section entitled, “Euphony and Extravagance.” Each session included an improvisation by one of the performers, in part a corrective (so William Porter told us) to the common edition-based approach among contemporary players. Porter’s improvisation included a skillful, and well explained, introduction to the stops on the Richards/Fowkes organ. The commentary to the sessions included a clear summary of the organs of the four Hamburg churches in the seventeenth century, complete with their repair and renovation schedules. All three of the organists are associated with the Göteborg Organ Art

Center in Sweden, and this “mini-festival” was, no doubt, a taste of the biennial summer organ academy held there.

Apart from the opera and the organ mini-festival, the two events most focused on seventeenth-century music were more oddities in the festival than related to the theme. Concerto Palatino (the instrumental ensemble directed by Bruce Dickey and Charles Toet) presented a Saturday afternoon concert, entitled “Strauss (Christoph) & Wagner (Michael); Two Masters of the Viennese Baroque,” which featured Catholic liturgical music, in Latin, by two little-known composers. (Calling Michael Wagner a “master,” when the program notes reveal that he may have merely been the publisher rather than the composer of the two solitary works on the program attributed to him, may be stretching things.) The singers on this program also had roles as the minor characters in *Adriane*, but by Saturday afternoon they were suffering (understandably) from vocal fatigue. The program also included two Italian instrumental works by Giovanni Baptiste Grillo and Giovanni Priuli, who—although not identified in the program notes—were Venetians with connections to Austria, the later composer serving at the Viennese court of the Holy Roman Emperor. The 8 o’clock concert on Friday presented the Tölzer Knabenchor (with some wind players from Concerto Palatino) in a program of motets from Schütz’s *Geistliche Chormusik* of 1648. I found this program disturbing, both because director

*continued on p.17*

Gerhard Schmidt-Gaden took a markedly non-early-music approach to the score, employing dynamic gradations and long phrases that worked against the articulation of text, and because the very young members of choir did not appear to be enjoying the experience.

The concert of the ensemble Tragicomedia at 11 o'clock on Saturday night has become an emotional destination of BEMF since the group's members took over continuo duties (and artistic direction) of the Festival in 1997. Tragicomedia—with its core instrumentation of lute, viola da gamba, chitarrone and harpsichord—has left a profound mark on improvisational continuo style in our time, and has cultivated a taste for unusual instrumental color by teasing out repertory of the most remarkable sort. When looking for unusual pieces with imaginative instrumental color, the seventeenth century is an obvious field to mine, and this year's concert, entitled "Musicalischer Lustgarten," indeed turned to that source with music by Biber, Farina, Schop, Frieger, Rosenmüller, and Weichlein. New in Tragicomedia's toolbox this year is a German harp, the "David's Harfe," built by harp maker Claus Hüttel and played by Maxine Eilander. Tragicomedia, never content to allow its audience complacency, presented a Trio Sonata by J.S. Bach (BWV 529) for lute, harp and organ, an unexpectedly colorful sonority from the Leipzig Kapellmeister.

If this report isn't already long enough, I

have left hordes of events unmentioned: the exhibition with more than 100 exhibits; the long list of concurrent events (the NY Continuo Collective made a memorable contribution among the few events I attended in this category); the morning symposia, which could have been better organized (but the talk by Dietrich Bartel on rhetoric, based on his 1997 book, was valuable, as was harpsichord builder John Phillips's report on his restoration work on a recently discovered, previously unknown Ruckers harpsichord). The festival program also included orchestral concerts of eighteenth-century music (especially featuring Telemann), a very original and lengthy program of German Lied, and concerts of Medieval and Renaissance music in both German and Latin.

Even with the surfeit of musical delights, for me, this Festival was important for putting sound to the late-seventeenth-century Theater-am-Gänsemarkt, and giving me the tools to situate the important Hamburg organ school and Telemann in a more specific context. The Festival, however, took on too much by stretching the umbrella of "Germany" over a huge span of time and place. Other concerts are fine; one just doesn't have to pretend that they're part of a unified meta-theme—that idea is just, well, too "German," or make that Hegelian. The Utrecht Festival, which I attended in 1999, pursues several themes simultaneously; BEMF, already modeled on that festival, I believe, might profit by that example.

Despite the ignominious defeat of the theory of a unified German culture in the last century, this idea seems to live on in music, and we really need to get rid of it. (Sometimes I think our own beloved Society tends to overemphasize the corrective, arbitrary chronological definer—if it's 1599, it's not ours—a problem that prohibited discussion of Telemann in this report despite the obvious thread linking him to Conradi). Paul O'Dette, Stephen Stubbs, and Kristian Bezuidenhout conclude in one of the many program notes (buried on p. 272 in the 332-page program book) that: "There is still an enormous amount of outstanding German Baroque music that has not been studied, is not available in modern editions and has never been performed in modern times. This embarrassment of riches promises to provide wonderful surprises and delights for decades to come."

I would suggest that following "authentic" or "historically-informed" political boundaries would be one way to proceed. For example, Hamburg's position as a free city in the Hanseatic League was never mentioned at this year's BEMF. This road would require those in the eye of the educated public (BEMF, the artistic directors, etc.) to give up the outmoded aesthetic of music as a "universal message" that "transcends centuries and cultures" (see footnote 1). What can we, as musicologists, do to help them in this task? ■

## New Editions of Sacred Music by Giovanni Felice Sances

by Steven Saunders and Andrew H. Weaver

The imperial chapel master Giovanni Felice Sances (ca. 1600–1679) must surely count among the most interesting and important contemporaries of Monteverdi and Schütz. Leading scholars of seventeenth-century secular music, including Silke Leopold and John Whenham, have recognized Sances's considerable melodic gifts, as well as the historical significance of his secular output, and performers have recorded his music extensively. Sances is remembered as one of the first composers to publish works titled "cantata"; as the creator of *L'Ermiona*

(1636), a work that paved the way for the first public opera in Venice; and as one of the earliest musicians to use the descending tetrachord and other ostinato basses. It was sacred music, however, that formed the locus of Sances's compositional activity throughout much of his life. Several new editions of Sances's sacred compositions show his church music to be as varied and as carefully crafted as his secular output.

Sances's first sacred collection, the *Motetti a una, due, tre e quattro voci* (Venice, 1638) has appeared in a new critical edition, prepared by Steven Saunders (Madison: A-R Editions, 2003). This collection from Sances's first year at the imperial court in Vienna adheres to the mainstream of motet prints from Northern Italy in the 1630s and 1640s. Sances adopted many of the most up-to-date compositional conceits for this publication, using various types of

monody (including declamatory recitative, *arioso*, and aria styles) and a wide array of textures and formal plans. The collection is most striking, however, for an aesthetic that re-conceives the relationship between text and music: if *oratione* remains mistress to the *armonia*, she must nonetheless contend with an increasingly assertive servant. Few of the 1638 motets are through-composed; most employ some structural device such as a refrain, instrumental ritornello, or walking bass. Some of Sances's compositions feature sectional arrangements resembling miniature cantatas, and his penchant for ostinato basses, which has been widely noted in his secular music, is strikingly evident throughout the publication. Equally conspicuous is Sances's interest in manipulating cell-like motives and in fashioning symmetrical

*continued on p.18*



formal patterns, concerns that often override the demands of conventional text setting.

Andrew H. Weaver is completing work on another edition of Sances's sacred music, the *Motetti a 2, 3, 4, e cinque voci* (Venice, 1642). This collection was published during a very critical time in which Sances's Habsburg patrons saw a gradual but inexorable shift in their fortunes in the Thirty Years' War. Sances signed the dedication, in fact, just one day before one of the Habsburgs' worst defeats on the battlefield. Faced with such dire political circumstances, we might have expected the composer to publish works on the smallest of scales. Sances's print, however, avoids one-voice works and offers instead pieces for up to six vocal parts, a testament to the vital musical establishment at the imperial court. The stylistic variety in this print is remarkable, going beyond even that of the 1638 publication; among the contents are soloistic, virtuosic duets in a melody-dominated style; pieces that consistently alternate one solo voice with a tutti ensemble; *concertato* works articulated by constantly shifting textures; and even works in the *stile antico*.

Both of Sances's early motet collections attest to the assimilation and transmission of the latest Italianate musical styles north of the Alps and provide a valuable cross-

section of mid-seventeenth century compositional approaches. The two sets of *Motetti* are equally fascinating, however, as mirrors of the liturgical, devotional, and representational needs of Sances's patrons. One motet, for example, provides a calculated homage to the Habsburg Emperor Ferdinand III, and others reflect the private devotional practices of members of the imperial family, including motets devoted to the Immaculate Conception, to the Holy Rosary, and to veneration of the Cross and Christ Crucified. Still other motets allude to the military situation, especially to the Habsburgs' vulnerable position during the latter years of the Thirty Years' War, containing pleas to the Lord for protection and deliverance from enemies. The 1642 print in particular echoes the ethos at the imperial court during this troubled time; as a whole, its motets are quite restrained and subdued, with texts that are penitential, yearning, and focused on personal spirituality.

If the editions of the 1638 and 1642 motets show Viennese sacred music at its most intimate and expressive, an edition of Sances's *Missa Sanctae Mariae Magdalenae* edited by David Hauser and Steven Saunders in the SSCM's new *Web Library of Seventeenth-Century Music* (<http://www.sscm-wlscm.org>) shows it at its most opulent. The Mass is preserved in a manuscript dated

1665 from the music collection of Karl Liechtenstein-Castelcorn, prince-bishop of Olomouc (Olmütz), who maintained close artistic and political ties to the imperial

court in Vienna throughout his reign. The scoring of the work, though extravagant (seven voices, two cornetti or *trombette*, four trombones, two violins, and four viols), was not particularly unusual for Masses from the imperial chapel in the second half of the seventeenth century. Like most large-scale works, it relies on antiphonal effects, the juxtaposition of vocal and instrumental groups, the contrast of solo and tutti, and imitation of compact, *concertato* motives rather than the chromaticism, virtuosity, or expressive vocal writing found in the few-voice motets. Although not scored explicitly for *cori spezzati*, its juxtapositions of performing forces recall the polychoral idiom that had been cultivated by the House of Austria since the early seventeenth century, when a number of imperial musicians were recruited from the circle of Andrea and Giovanni Gabrieli.

This spate of new editions should serve as a further stimulus to the study, performance, and recording of Sances's imaginative, innovative, and often stunningly beautiful work. ♣

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## CONFERENCE ANNOUNCEMENTS

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### Biennial Baroque Conference

The Eleventh Biennial International Conference on Baroque Music will be held at the Royal Northern College of Music, Manchester, from Wednesday 14 July to Sunday 18 July 2004 inclusive.

Proposals are invited for:

1. Individual papers of 20 minutes duration (after each paper 10 minutes will be allowed for discussion)

2. Sessions involving three or four papers dealing with a specified area, given by different individuals, the session not lasting more than one and a half hours including discussion

3. Round-table sessions of one-and-a-half hours including discussion

The deadline for receipt of abstracts is 31 January 2004. Proposals in any area of Baroque music are welcome. Any individual may submit one proposal. Proposals should be submitted as an abstract of not more than 250 words

(individual papers) or 350 words (group sessions). Acceptance of a proposal will be at the discretion of the organizers.

The abstract should be preceded by information under the following headings: NAME, INSTITUTION, POSTAL ADDRESS, PHONE, FAX, EMAIL ADDRESS

Abstracts may be e-mailed to David Ledbetter <[baroque.conference@mcm.ac.uk](mailto:baroque.conference@mcm.ac.uk)>. Attachments (in .rtf format) are preferred for the text of abstracts, but please back up the attachment with a plain-text version in the email.

If you prefer to post your abstract, please send it to: Dr David Ledbetter, Eleventh International Conference on Baroque Music, Royal Northern College of Music, 124 Oxford Road, GB-Manchester M13 9RD.

### Forum on Music & Christian Scholarship

The meeting of the Forum on Music & Christian Scholarship will take place Thursday, March 25 to Saturday March 27, 2004 at Covenant College, Lookout Mountain, GA (near Chattanooga, TN). The keynote speaker will be Nicholas Wolterstorff.

Papers on all manner of topics pertaining to music and Christian scholarship—historical, theoretical, analytical, philosophical/theological, cultural critique, etc.—are welcome. Papers may be 20 or 30 minutes in length (please specify). Proposal for panels or roundtables are also welcome.

One-page abstracts and proposals should be sent to Calvin Staper, Music Department, Calvin College, 3201 Burton S.E., Grand Rapids, MI 49546 (or via e-mail: [stap@calvin.edu](mailto:stap@calvin.edu)). Submitters are reminded to include their contact information. Deadline: November 1, 2003. For further information see: [www.fmcs.us](http://www.fmcs.us). ♣



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# ARTES MUSICAE PERITI

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**Linda Austern** has two recent publications, "All Things in this World is but the Musick of Inconstancie": Music, Sensuality, and the Sublime in Seventeenth-Century *Vanitas* Imagery," in *Art and Music in the Early Modern Period*, ed. Katherine A. McIver (Ashgate, 2003), 287–332 and a review of Rebecca Herissone's *Music Theory in Seventeenth-Century England* (Oxford University Press, 2000) in *Renaissance Quarterly* 56 (2003): 238–39.

**Lisa Chensvold** (Ph.D. candidate, UNC-Chapel Hill) has been awarded an American Fellowship from the American Association of University Women for 2003–2004 to complete her dissertation, entitled "Making *Ercole amante*: Opera and the Aesthetics of Collaboration at the Court of Louis XIV"

**Georgia Cowart** is the recipient of the 2002–03 Clifford Prize. The Prize is awarded annually by the American Society for Eighteenth-Century Studies to the author of the best article regarding any aspect of eighteenth-century culture. Professor Cowart won the award for her article, "Watteau's *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet," *The Art Bulletin* 83 (2001): 461–78.

**Mark Davenport** reports the publication of "Between Fantasy and Aire: The 'Active Braine' of William Lawes," *Journal of the Viola da Gamba Society of America* 39 (2002): 49–75.

**Raymond Erickson**, in the Spring 2003 issue of "The American Bach Society Newsletter," argues for the influence of seventeenth-century French theatrical dance as the key to understanding and performing Bach's "Ciaccona" for solo violin, BWV 1004/5. In 2003 Erickson received a William H. Scheide Research Award from the ABS as well as a stipend from the Alexander von Humboldt Foundation for Bach research.

**Roger Frietas** has been awarded a one-year fellowship from the American Academy in Rome (2003–4) for his project "Style and Meaning in the Mid-Seicento Italian Cantata."

**Carolyn Gianturco** received the Italian national award "Le Muse" ('The Muses'), for her contributions to musical culture in Italy. Her critical edition of the opera *Moro per amore* will be published in September in the *Edizione nazionale dell'opera omnia di Alessandro Stradella* (Pisa: Edizioni ETS, 2003), the second volume of Stradella's Collected Works to appear. She has also joined the Advisory Panel of the forthcoming journal, *Eighteenth-Century Music*, to be published by Cambridge University Press, which will also take into consideration the years before and after that century.

**Gregory Johnston** recently published "Revision and Compositional Process in the Funerary Lieder of Johann Hermann Schein's *Cantional Augspurgischer Confession* (1627)" *Schütz-Jahrbuch* 24 (2002): 101–22.

**Jeffrey Kite-Powell** was awarded the 2003 Thomas Binkley Award at the biennial Boston Early Music Festival this past June. This award is named for the legendary lutenist and educator Thomas Binkley, who taught at the Schola Cantorum Basiliensis, made ground-breaking recordings with the Studio der Frühen Musik, and served as founding director of the Early Music Institute at Indiana University. It recognizes outstanding achievement in both performance and scholarship by the director of a university or college collegium musicum.

**New Members** SSCM warmly welcomes the following new members as of September 1, 2003:

Justin Berg, Durham, NC  
Geoffrey Burgess, Northampton, MA  
Margaret Butler, Pittsburgh, PA  
Jane Dahlenburg, Conway, AR  
Mark Davenport, Denver, CO  
Janet J. Hathaay, DeKalb, IL  
Gregory Nelson, Gainesville, FL  
Sarah Paden, Brooklyn, NY  
Pierre Pascal, Strasbourg FRANCE  
Julia Prest, New Haven, CT  
Maria A. Purciello, Princeton, NJ  
Anthony Rooley, London UK  
Jessica Wiskus, Pittsburgh, PA  
Alexandros Stoupakis, Athens GREECE  
Hendrik Schulze, Salzburg AUSTRIA  
Christian Speck, Woerth am Rhein GERMANY

# OBSCURE MUSICIANS

**BRION, ANTOINE** (Paris, fl. 1615–1644). The civil and legal documents concerning Antoine Brion (Laborde p. 48, Jurgens I p. 306) lead us to suppose that there were in fact two musicians of this name, both living in the Parish of St. Eustache, one of whom married Jeanne Letourneur and the other Jehanne Berthault. Since both of them served in Queen Marguerite's (d. 1615) music, they might have been one and the same person, if their marriages had not overlapped by two years. This title of Musician of the late Queen Marguerite is associated with one or the other of the Brions from 1627 to 1644, while about 1636–1638 a Brion appears in the Music of Gaston d'Orléans, directed at that time by Etienne Moulinié. Brion was a singer and also a composer: he seems to have been the author of 14 pieces for two or three voices based on Psalm 83, *Quam dilecta*, illustrating the 12 modes, which appear on pages 313–28 of Marin Mersenne's *Cogitata physico-mathematica* (Paris, 1644). Usually attributed to Antoine Boësset, these pieces may be restored to Antoine Brion if we take into account a comment on p. 370: "*Lectorem denique monitum velim Exempla XII modorum Roberti Ballard Typographi Regij notis elegantibus expressa, & à praestanti Musurgo Briono modulata; ex quibus ipse possis legitimae Harmonia.*" This *Brionus*, who can be none other than Antoine, does not, however, appear in Mersenne's copious correspondence. Neither Brion had family ties with Geneviève Brion, a singer associated with the Music of Mademoiselle de Guise from the mid 1670s to 1688, in Charpentier's time. ♣

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## 17th-Century Music

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Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year and are as follows:

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