

Abstracts

Friday, 9:00–10:20 a.m.

SESSION 1: IO LA MUSICA SON

Tim Carter (University of North Carolina at Chapel Hill), chair

Jeffrey Kurtzman (Washington University in St. Louis)

A Neo-Platonic Reading of Monteverdi's *Arianna*

Although Monteverdi's *Arianna* of 1608 has long been known as a seminal work in the history of opera because of its lament, famous and imitated even in its own day, it was only with Suzanne Cusick's interpretation of the lament (*Early Music*, 1994) that the meaning of the work became a focus of contemporary critical commentary. That commentary has taken its point of departure from Cusick's reading of the work as a warning of the dire consequences awaiting the woman who betrays her father's authority for the love of a stranger. However, a special issue of *Early Music* (1999) posed several challenges to this thesis, suggesting other possibilities underlying the opera's significance. Indeed, Renaissance arts typically conveyed multiple symbolic or "hidden" meanings that were apparent to *cognoscenti*, such as the humanistically educated guests at the 1608 Gonzaga wedding, but unavailable to the vulgar crowd who could not see beyond surface appearances. Since the subject of *Arianna* is love and love betrayed, it is the meaning of love that provides insight into the most likely (but not necessarily exclusive) perception of the meaning of the opera for audiences at the wedding and other seventeenth-century performances. In fact, love was the subject of the most well-known treatise of the Neo-Platonist Marsilio Ficino, written in 1469 and first published in 1484, the outlines of which were echoed through the mouth of Pietro Bembo in Castiglione's *Book of the Courtier*. These writings would have been intimately familiar to most in the 1608 and subsequent audiences, since these and other publications imitating and discussing the same subject were the topic of conversation at courts all over Europe for some 200 years after Ficino's treatise first appeared. Viewing *Arianna* from the perspective of Ficino's philosophy places the message of the work in a very different light, shifting attention from a modern feminist critique of patriarchal authority to the place of love in Renaissance cosmology and the consequences of the violation of that cosmology by Theseus. In this perspective, supported by the full libretto, Arianna herself emerges as both a victim and victor for the depth and fidelity of her love, while Theseus becomes the ultimate victim of his own betrayal not only of Arianna, but also of the divine cosmology.

Joel Schwindt (Brandeis University)

"All that Glitters": Orpheus's Failure as an Orator in Monteverdi's *Orfeo*,
and the Moral Aims of the *Accademia degli invaghiti*

Academy member Eugenio Cagnani lists the *Invaghiti*'s primary topics of study as oratory, poetry, and music, three media which converge in Orpheus's "Possente spirto." In keeping with the academy's Humanist foundations, the group's studies of these subjects were based in the teachings of the Ancients, particularly Aristotle, Plato, Quintilian, and Cicero. Among these teachings was Cicero's maxim, "teach, move, delight," which taught that the study and exercise of these subjects should serve primarily as a means of moral edification. In accordance with this principle, the *Invaghiti* sought to avoid the empty rhetoric of the Sophists, the delight-centered narratives of the literary Hedonists, and music which trivialized the text's role as "mistress of the harmonies." Judging this oration according to these principles, we may gain a clear understanding of the moral lessons offered by Orpheus's failure as an orator, as viewed by academics such as the *Invaghiti*.

Orpheus's failure is rooted in his *harmatia* ("great error") of pride, illustrated in the argument, arrangement, and expression of his oration. Against Aristotle's prescription, Orpheus does not base his arguments upon historical examples, metaphors, or maxims; instead, he employs clever reasoning ("I am no longer living, since my spouse is deprived of life," etc.), a device decried by Quintilian for its lack of moral substance. This mistake is compounded by Orpheus's presentation of these arguments before he has established the facts of the case ("I am Orpheus, who follows

Eurydice," etc.), confounding the logical progression of the Classical *dispositio*. As a result of this disorder, Orpheus's self-aggrandizing statements fall at the center of the oration, which serves as the climax of Monteverdi's musical setting; "Orfeo son io," in fact, is set to the longest-lasting ornamented line within the aria, delivering a mere four syllables over the space of four breves. Although these rhetorical exhibitions "delight" Charon, and that only "somewhat," the oration fails to move him to pity (an emotion "unworthy of [his] dignity"), or instruct him. Instead, Orpheus's narcissistic displays of musical dexterity and poetic wit pervert the maxim given above by placing delight before instruction, thereby serving as the agency of his failure, as well as an object lesson against the moral failing of pride.

Friday, 10:40 a.m.–12:00 noon

SESSION 2: TEMPERING BODY AND SOUL

Amanda Eubanks Winkler (Syracuse University), chair

Roseen Giles (University of Toronto)

Science and Natural Magic in Seventeenth-Century England:
Medicine and Music in the Cosmology of Robert Fludd

During the early years of the seventeenth century, the court of King James I of England was keen on following unusual continental trends in music, alchemy, and Paracelsian medicine. At a time when the boundaries between science and natural philosophy, magic and medicine, and music and astronomy were in some cases indistinguishable, the relationship between the scientific and courtly strata of society was particularly complex. The career of the physician Robert Fludd (1574–1637) is an interesting case since his writings demonstrate that he was active in both courtly and medical circles. While engaging in scientific polemics with such prominent figures as Johannes Kepler and Marin Mersenne, Fludd was also creating bizarre automata for the pleasure of the court and writing tracts on the cosmos and the harmony of the human body. Something of a revolutionary in the London medical establishment, Fludd held views on the medicinal properties of music that were considered by many to be radical and quite dangerous to longstanding medical practice. Fludd enjoyed the favor of the King nonetheless, and subsequently established his dual career as both courtier and Censor of the College of Physicians. Curiously, the musical writings from Fludd's massive *Utriusque cosmi...historia* (1617–19) have been described by some historians as antiquated, historically irrelevant, and artificial transplantations of Renaissance Humanist modes of thought into the seventeenth century.

This paper reevaluates the significance of Fludd's musical treatises, reconsidering the implications of Fludd's interpretation of Marsilio Ficino's musical philosophy, and proposes that such a "reconstruction" of the Renaissance outlook in the seventeenth century is not merely a backward looking oddity, but is rather an important cultural intermediary. Fludd's treatises cannot be judged as medical books any more than they can be judged as handbooks for the practicing musician. Their significance lies in the fact that they represent an intellectual subculture between the court and the worlds of both the practicing physician and musician. The societal tensions that Fludd's musical books point to therefore reveal that it is not only musical practice but also broad scientific, medical, and philosophical conceptions of sound that comprise musical understanding in the early seventeenth century.

Patrick Bonczyk (Michigan State University)

Temple-Musick: Exploring the Musical Metaphor in George Herbert's *The Temple*

In his 1633 collection of poetry, *The Temple: Sacred Poems and Private Ejaculations*, George Herbert constructs a physical worship space from poems on temple architecture: "The Church Porch," "The Altar," "Church Windows," etc. Poems on liturgy and season accompany them: "Baptism," "Thanksgiving," "Sacrifice," "Christmas," "Lent," etc. Arranging physical shapes and liturgies into an architectonic framework is a principal conceit of Herbert's poetics. But *The Temple* is also laced with musical metaphor that enhances the spatial and ceremonial experience with meditations on music. More than twenty poems mention music or feature musical activity as a metaphysical conceit, and through the speaker's consistent admissions of his musical incompetence, the musical metaphor achieves a posture of humility and expresses spiritual need. Thus, reading *The Temple* surveys the physicality of a church while it also explores the intangible resonances of the soul shifting within it.

The Temple's subtitle, *Private Ejaculations*, has elicited critical interpretations that focus on the musical metaphor as a personal fixation of the poet. Musicological readings can illuminate the full cultural implications of these conceits by locating them at historical sites within Reformation theology, English music theory and cosmology, and seventeenth-century performance practices. I argue that Herbert's engagement with the musical metaphor was less a personal fetish than a theological contribution with antecedents in the musical thinking of Martin Luther, where music arouses the soul to conversion and redemption. I will illustrate how Herbert's poem on tuning and tempering, "Temper I," and Robert Fludd's illustrations of two cosmological monochords [1617 and 1621] respond to each other by recognizing God as the tuner of souls. I also explore how musical key and character work to capture God-worthy praise in the poem "Easter."

Friday, 2:00–3:20 p.m.

SESSION 3: WORKING WITH CAVALLI

Ellen Rosand (Yale University), chair

Beth Glixon (University of Kentucky)

Cavalli, Robert Bargrave, and the English *Erismena*

In 2009 the Bodleian Library acquired the "English *Erismena*," one of the most important English musical sources of the seventeenth century, as a result of a campaign to keep the manuscript in Great Britain when it came on the public market after many years in private ownership. Indeed, Richard Ovenden, the associate director of the Bodleian Library, praised the acquisition of *Erismena*, citing its importance for British culture when he announced: "The Bodleian Library thanks all the members of the general public and the organizations whose donations made it possible for the *Erismena* to be saved for the nation. The acquisition makes it possible for us to conserve this unique and significant manuscript for the benefit of generations to come." Questions have abounded concerning *Erismena's* provenance and its use: was it produced with the aim of mounting it on the London stage or at the royal court (suggested, perhaps, by its unique allegorical prologue), or was it made for a different purpose? My paper looks first at the Venetian opera, Francesco Cavalli's *Erismena*, that led to the creation of the English score, and then focuses on the manuscript's provenance. My findings, based both on the version of the prologue present in the score, and on the identity of the textual hand, indicate that Robert Bargrave, the British traveler who wrote in his travel diary about how he had attended multiple performances of a Venetian opera in 1656, was responsible for the creation of the manuscript, which must have transpired between 1656 and 1660; this shows, then, that the English *Erismena* could not have been made with the intention of having it performed either at the court, or on the public stage, as it came into being during the time of the Commonwealth of England. I also explain how the score probably stayed in Canterbury (the home of the Bargraves) for many years until it was sold in the auction of William Gostling's musical scores in 1777.

Nicola Usula (Università di Bologna)

L'orina di tre dèi vagabondi: Exploring Venetian Operatic Taste
through the Rejection of Melosio's *L'Orione* in 1642

Francesco Melosio (1609–70) arrived in Venice in 1641, likely hoping to make his fortune in the newborn operatic market, and in the same year he received a commission perhaps directly from Francesco Cavalli for a new drama to be performed during the 1642 season at the Teatro S. Moisè. The poet submitted a libretto, *L'Orione*, which he had already written while living in Rome or later in Turin, but Cavalli rejected it and asked the poet for a new libretto, even though time was short. The result was Melosio's second drama, *Sidonio e Dorisbe*, performed at the Teatro S. Moisè with music by Nicolò Fontei. Eleven years later, however, in 1653, Cavalli did set Melosio's libretto for *L'Orione* in response to a commission from Milan for the celebration of the crowning of Ferdinand IV of Habsburg (1633–54) as king of the Romans.

Why did Cavalli deem *L'Orione* unfit for Venice but suitable for Milan? Previous scholars such as Nino Pirrotta have suggested that *L'Orione* was rejected because it was based on a mythological subject that was too similar to other operas scheduled for Venetian productions in the same year, namely *La virtù de' strali d'Amore* (S. Cassiano) and *Amore innamorato* (S. Moisè). But through a comparison of the librettos and the surviving scores of Venetian operas performed in Venice between 1637 and 1642, I argue that *L'Orione* lacked specific dramatic and formal structures that were *de*

rigueur on the Venetian stage. In other words, Melosio's libretto—"the urine of three roving gods," as he dubbed it in his preface to *Sidonio e Dorisbe*—might have been rejected not for being too *similar* to other Venetian operas of the same season, but instead for being too *dissimilar* from the conventional requirements of a standard libretto in Venice in these years. Hence the need for the playwright to adapt hurriedly to the "rules" he experienced during his brief sojourn in Venice. Assuming that it was Cavalli himself who suggested to Melosio a more idiomatic way of composing, my paper shows what a composer for the Venetian stage thought were the necessary ingredients of a viable libretto at the beginning of the 1640s.

Friday, 3:40–5:00 p.m.

SESSION 4: STAGING AND RE-STAGING EARLY OPERA

Graham Sadler (University of Hull), chair

Deborah Ruhl (The Ohio State University)

Stirring the Waters: Reviving the Drama of Lully's Atys

Reconstructing the score of any of Jean-Baptiste Lully's *tragédies en musique* poses challenges for modern scholars. *Divertissements* can be particularly difficult due to the implied repetitions in the music and the interweaving of strophic songs with dances. As Rebecca Harris-Warrick has shown, the score and libretto together often clarify the events within the scene. For Lully's later operas, which were printed under his direction, the evidence is often clearer than for those operas whose scores Lully never prepared for public consumption. This paper examines Act IV, scene 5 of *Atys* (1676), printed by Christophe Ballard in 1689 (presumably using a manuscript score supplied by Lully's heirs), thirteen years after the opera appeared at court and two years after the composer's death. It fleshes out the skeleton in the score and then asks how the resulting scene, the celebration of the impending marriage of Sangaride to Célénus, the king of Phrygia, might function dramatically within the opera.

A comparison of the printed score and the libretto of *Atys* reveals several stanzas in the libretto that do not appear in the score but share phrasing and refrains with texted dances there. This paper hypothesizes an implicit repetition of dance music before these stanzas, an idea that is supported earlier in the *divertissement* and in the scores for other operas, containing Lully's explicit rubrics. Each of the dance-song pairs presents a particular aspect of love: perseverance, primacy over marriage, constancy versus fickleness, and torment. The alternating repetition of the first two pairs with new stanzas of poetry magnifies the ceremonial atmosphere, creating a hypnotic, reiterative space, where the river divinities subtly warn Célénus that his happiness is not secure. The adjacent stanzas of the third pair heighten the warning, implying the fickleness in Sangaride's heart, and the fourth pair reveals the river gods' sinister priorities. This *divertissement* brings the emotional and psychological tension of the plot to a head and hints at the tragic reversal of the final act. This interpretation is quite different from that of the classic 1987 production (revived in 2011), where this was a scene of comic relief.

Mauro Calcagno (Stony Brook University)

Spectral Poetics: The Wooster Group's Production of Cavalli's La Didone

In 2009 the New York-based collective The Wooster Group—"the best-known experimental theatre company of the postmodern era" (Carlson)—staged Cavalli's 1641 *La Didone* by audaciously juxtaposing the opera with the 1965 science-fiction film *Planet of the Vampires*. Using as a framework Derrida's concepts of "spectropoetics," I argue that this production reconfigures the relationships between text and performance that are left largely unquestioned by most of today's operatic stagings. It suggests an alternative paradigm to both the reconstructionist and the *Regietheater* approaches, prevailing in Baroque opera productions. The Wooster Group engages with the textual tradition in ways that participate in a critical postmodernism in which the past, rather than being either skeptically devalued, or simply cited, or melancholically reconstructed, is reconceived as a loss to be confronted through the performance of a work of memory. This work results from a web of temporalities generated by the juxtaposition of gestures, movements, sounds, and visual elements, pointing towards different layers of the past and emerging as haunting specters. Dichotomies such as those between period and modern instruments, actor and character, the live and the recorded—as well as the dichotomy between text and performance—are effectively subverted and overcome.

The Wooster Group's reconfiguration of these otherwise divergent elements is also possible thanks to a freedom which has its roots in the Baroque period. Significantly, in the *argomento* of the libretto of *La Didone*, Busenello famously framed his free relationship with historical and literary sources (namely, the fact that Dido marries Jarbas at the end of the opera) in this way: "He who writes satisfies his own fancy." By following the Wooster Group's free approach, it is also possible to confront the question about opera performance that Roger Parker poses in his *Remaking the Song*: "Why is changing the music a bad thing? Is nothing to be gained by opening these scripts to more radical metamorphoses?" The Wooster Group's production shows that there is indeed a lot to be gained.

Saturday, 9:00 a.m.–12:00 noon

SESSION 5: MUSICA EXEGETICA

Mary E. Frandsen (University of Notre Dame), chair

Patrick Bergin (The Ohio State University)

Biblical Exegesis and Musical Rhetoric

in Charpentier's *In honorem Sancti Ludovici*, H. 365

M.-A. Charpentier's *grand motet In honorem Sancti Ludovici Regis Galliae Canticum* (H. 365), described by Wiley Hitchcock as "especially masterly...a late work of exceptional pomp, circumstance, and musical braggadocio," has never been the subject of sustained analysis. The anonymous text borrows phrases and verses from no fewer than fourteen books of the Bible. These references to scripture suggest an overarching, four-part structure, which is reinforced by Charpentier's musical rhetoric: word-painting, key choices, internal contrasts, and other expressive gestures rooted in Jesuit spirituality and the Cartesian passions. This motet thus serves as a case study for a new approach to understanding Charpentier's motets, one focused on biblical exegesis.

The motet honors Saint Louis: Louis IX, king of France and leader of the Seventh Crusade (1248–54). The first part presents Louis as Crusader, using Apocalyptic imagery (Revelation 8:2–11:15) and a musical battle topos. Flowing eighth notes illustrate God's wrath "pouring out" upon Egypt (Ezekiel 30:15–19). The second section portrays Louis as Crusader-King, likening him to King David (1 Samuel 18:17). Forceful choral exhortations encourage Louis, and rapid Italianate *passaggi* paint the "piercing arrows" (i.e., words) of the Almighty (Psalm 119:4). The third portion depicts Louis imprisoned, like Joseph (Genesis 37:12–36). Through this lived hardship Louis also became knowledgeable in the Law, like Jacob (Genesis 27–32). A first-person air, the sole movement in a minor key and slow triple meter, opens over an affective descending tetrachord, suggesting the defeated king crying out from prison, but also the king's love of God. This central air (Wisdom 10:12, Psalm 118:61–71) moves through several contrasting sections, reflecting a series of Cartesian passions. The final section of the piece presents Louis as King, the just ruler of the French. Biblical allusions suggest that he leads and cares for France as Peter led and cared for the Church (Matthew 16:18). The people of France are represented in pastoral musical imagery and forceful repetition of "beata gens." Taken together, these four images show Louis living out his vocation as a Christian king and (by allusion to David and the Patriarchs) sharing in the kingly office of Christ.

Peter Bennett (Case Western Reserve University)

Hearing King David at the Court of Louis XIII:

Psalm Settings from the *Musique de la chambre* and the Rise of "Absolute" Monarchy

After his success at the 1628 siege of La Rochelle, contemporary commentators were quick to point out how Louis XIII's musical interests had mirrored those of Musician-King David (through his personal performances of the psalms before the final attack, and through his participation in the *Te Deum* ceremonial to celebrate the victory), and how, in turn, Louis's defeat of the Huguenots could also be seen as comparable to David's victories over the Philistines. The coronation ceremonies of all French monarchs since the middle ages had emphasized this parallel with the biblical king through the central act of anointing, but in late sixteenth- and early seventeenth-century France, a period during which the concept of the "absolute" monarch was developed to counter religious and political threats from both Catholic and Huguenot enemies, a political and musico-poetic philosophy centered around King David was, I would argue, explicitly

and consciously developed as part of a strategy to distance the monarch from the prevailing humanist philosophy, a philosophy that had close and politically unacceptable connections to the House of Guise and the Catholic League. From the 1580s onwards, in changes to the liturgy, and in pamphlets, sermons, illustrations, and books, writers began to increasingly equate the monarch with the biblical psalmist, to such an extent that during the events surrounding pivotal moments in the rise to Louis XIII's "absolute" status (the assassination of Concini in 1617 and the defeat of the Huguenots in 1628), his identity became almost fused with that of King David, and the psalm or paraphrase became the language of the monarchy. By focusing on a number of extra-musical sources as case studies, it becomes clear that the musical settings of psalms, psalm centonizations, and paraphrases associated with Louis XIII's *musique de la chambre* (whose repertory has received no scholarly attention) can now be understood as a specific and particularly apposite manifestation of this "psalm culture"—that Louis's musicians composed works which apparently spoke with the authority and voice of King David yet revealed the struggles and doubts of the temporal monarch as he fought to establish his power.

Bryan White (University of Leeds)

Church-Musick Vindicated: Purcell's *Te Deum* and *Jubilate*

Henry Purcell's D major settings of *Te Deum* and *Jubilate* for voices, trumpets, and strings met with immediate success amongst their earliest audiences. Composed for the St Cecilia's Day church service of 1694 they inspired strikingly similar settings of the same texts in subsequent years by John Blow and William Turner, and sparked a revival in the composition of sacred works with instrumental accompaniment in England, which had come to an end with the accession of William and Mary in 1689. These canticles, perhaps the most popular of all Purcell's works in the eighteenth century, were mentioned admiringly by Thomas Tudway, Charles Burney, and Anselm Bayley. Twentieth-century critics, in contrast, have found as much to censure as to praise in Purcell's settings. The disparity between these assessments marks a change in understanding of the nature and purpose of these works that has obscured the skill with which Purcell carried out his compositional task. In this paper, I examine the six extant sermons preached at the St Cecilia's Day church services between 1693 and 1700 in order to better understand the context in which Purcell's canticles were composed. The sermons show consistent concern for defending the use of instruments in music for Anglican worship and in defining the most important function of that music: to inspire devotion. In this light, aspects of Purcell's settings that have attracted criticism from twentieth-century writers—in particular the structure, generally considered episodic and lacking in coherence—are seen to be in close sympathy with the attitudes towards music advanced in sermons on St Cecilia's Day. Likewise, the assessments of Tudway, Burney, and Bayley resonate with these same opinions. When we regain a clearer sense of the perspective from which his contemporaries viewed sacred music, we may find that rather than being the uneven compositions that many modern critics have discerned, the *Te Deum* and *Jubilate* show Purcell skillfully tailoring his music to the function it was required to fulfill.

Heather de Savage (University of Connecticut)

Hidden Lessons: Tonal Structure and Personal Faith

in Heinrich Schütz's Motet *Gedenke deinem Knechte an dein Wort*, SWV 485

The music of Heinrich Schütz, like that of Monteverdi, has long been recognized as forming a bridge between Renaissance and Baroque practices, with traditional devices such as the use of a modal harmonic framework carrying over from the era of Josquin into that of J.S. Bach. As Eva Linfield has observed, Schütz's incorporation of the functional modal degrees as cadential points is particularly notable in his motets or motet-style works, his choice of mode influenced by the mood of the text. I argue that Schütz's interest in pitch-based musical architecture can also be traced at a deeper level, and that the composer systematically employed linear elements as predetermining factors in the underlying harmonic structure of certain works. Furthermore, this architecture is closely related to individual words or phrases of the text, and reflects the composer's well-documented interest in thoughtfully personal text-setting throughout his exceptionally long career.

Among Schütz's large-scale works that present different approaches to embedding linear elements within a harmonic structure, the most intricate of all is *Gedenke deinem Knechte an dein Wort*, from the composer's final work, the *Schwanengesang* (1671), and the text of which, centered on the concept of laws and statutes, was clearly of unusual significance for the composer, as he wished a verse from it to form the core of his funeral sermon. The setting

incorporates the complete psalm tone 8 as the melodic and structural basis of the piece, with cadential points that present not only certain functional degrees of the mode, but actually retain the linear content of the psalm tone through harmonic prolongation. While his works often exhibit other creative priorities, the compelling tonal and theological narrative of this motet, combined with evidence of proportional design and possible number symbolism, accord it a special place at the heart of Schütz's final work.

Saturday, 2:00–3:20 p.m.

SESSION 6: MUSICA POETICA

Arne Spohr (Bowling Green State University), chair

Aliyah Shanti (Princeton University)

"Così nel mio parlar voglio esser aspro:" The Dantean style of the *seconda prattica*

1607 was an important year for Monteverdi. It was not only the year of the premiere of *Orfeo*, but of the publication of the *Scherzi musicali*, which contained the famous preface in which Giulio Cesare Monteverdi explicated his brother's words about the *seconda prattica* in answer to the objections of Artusi. Scholars such as Massimo Ossi have noted the influence of classical philosophers on Monteverdi's notion of the *seconda prattica*, but little attention has been paid to the impact of Dante, whose harsh poetic style—as compared with the elegance and refinement of Petrarch—had inspired some of Monteverdi's most important predecessors.

My paper proposes that Monteverdi's use of Dante in his landmark opera *Orfeo* was a direct result of the poet's association with the *seconda prattica* and the musical innovations in the madrigals of the composer's predecessors. I begin by exploring Dante's musical legacy among late sixteenth and early seventeenth-century composers—Luzzaschi and Marenzio (who actually set some of Dante's texts), Gesualdo (whom Alessandro Guarini compared to Dante because of the very harshness of his style) and Cipriano di Rore (who, as Martha Feldman argues, had a Dantean theme in mind for his first book of madrigals). Nearly all the composers named by Monteverdi were stylistically associated with Dante by their contemporaries, whether in a positive or negative light. These composers, who, as I will argue, chose Dantean themes because of the poet's contemporary association with harsh sounds, were the very same ones named by Monteverdi in his discussion of the *seconda prattica*, one of the main features of which is its acceptance of harsh sonorities for the purpose of text-setting. I then demonstrate how in *Orfeo*, following in the footsteps of Rore, Luzzaschi, and Marenzio, Monteverdi created an example of Dantean style on a grand scale, with allusions and quotations (beyond the oft-cited "lasciate ogni speranza") that would have been recognized by his elite audience. Orpheus, who in Monteverdi's opera takes on the role of the Dantean pilgrim, as such becomes the defender of the new musical style.

Brian MacGilvray (Case Western Reserve University)

Shaping the *memento mori*: Froberger's "Méditation faite sur ma mort future"
and Seventeenth-Century *Vanitas* Art

Seventeenth-century still-life paintings often exhibit a formal tension between minute detail—disparate objects, eerily realistic, haphazardly juxtaposed, and symbolically charged—and the totalizing, dramatic effect of linear perspective. The imagery of *vanitas* still-lives invites contemplation of existential boundaries by subverting the linear perspective of time, most evocatively through the technique of anamorphosis, which stretches perspective itself to the breaking point. This technique had interested Kircher, with whom Froberger apprenticed while in Rome. In the *vanitas* anamorphosis, the formal relationship of the whole to its parts exists in parallel to and is deepened by the "formal" relationship of the artist-as-subject to the unknowable hereafter. Similarly, *vanitas* poetry has been found to express a "cyclic conception of creation and decay, becoming and evanescence" (Claudia Benthien), but it is also performative: "Death is actually already there, and the reader witnesses, by speaking the verses, his own death, as it were, up to the final throes of death" (Ferdinand van Ingen).

Froberger's contribution to this tradition, the *Méditation faite sur ma mort future*, is performative like a poem yet mute like a painting. It belongs to a wordless genre, the tombeau, that evolved from eponymous memorials in verse and from

the Renaissance *déploration*. Analysis of the earlier *Tombeau* for Blancrocher illuminates Froberger's musical evolution via two contrasting yet paradoxically kindred perspectives on death, past and future.

Alongside what Rebecca Cypess describes as the performer's capacity to "[suspend] time to allow for concentrated meditation and removal from worldly considerations," we may also consider the music's capacity to inhabit a rhetorical stance, as expressed through harmony and form. Lacking the aid of words, Froberger calls attention to form with an unorthodox harmonic framework that both emerges from and transcends the surface content in a manner reminiscent of anamorphic paintings, which themselves require a participatory response from the viewer. In the *Tombeau* for Blancrocher, Froberger used the historical event of death, communicated via tone painting, as a formalizing principle: temporal life as enclosed form, disrupted. The *Méditation*, like all *vanitas* art, seeks instead to capture the essence of the future as *fait accompli*.

Saturday, 3:40–5:15 p.m.

SESSION 7: SINGERS

Wendy Heller (Princeton University), chair

Antonia Banducci (University of Denver)

Louis Dumesnil: Lully's Problematic Hero

Scholars grapple with interpreting symbolic relationships between King Louis XIV and the heroes in Jean-Baptiste Lully's *tragédies en musique*. The operas' prologues overtly praise the King (albeit without mentioning his name). And occasionally the dedication to the King in the published scores—as those for *Persée* and for *Amadis*—makes the connection explicit. At the same time, Lully's contemporaries and modern scholars have pointed out the particularly problematic nature of Lully's and his librettist Philippe Quinault's eponymous heroes in three of their late operas: *Persée* shares the limelight with five other more musically—if not always dramatically—significant characters; *Phaëton* embodies an overly ambitious "anti-hero"; and *Amadis* loves too much. Descriptions of Lully's last hero, *Armide's* beloved *Renaud*, range from "one-dimensional" to "non-existent."

Focusing primarily on Quinault's libretti, modern scholarship has proposed various ways to answer this conundrum. For example, Quinault scholar Buford Norman has observed that in the later libretti "Quinault calls attention to the fact that heroes are not perfect and that the dream of combining love and glory is difficult to realize"; these operas thus represent "a move away from direct allegorical representation of Louis XIV toward more indirect types of representation that give more importance to him as a person rather than as royal essence."

To bring a new perspective to this discussion, I will shift the focus from Quinault's libretti to the stage and to Louis Dumesnil, the star *haute-contre* in Lully's Académie royale de musique troupe, who premiered *Persée*, *Phaëton*, *Amadis*, and *Renaud*. I will argue that Dumesnil's limited musical abilities—as contemporary documents describe—contributed to the oddly diminished musico-dramatic identity of these roles. Why then, we must ask, did Lully keep him in the troupe? The answer appears to lie in Dumesnil's stage persona; according to all accounts, he physically embodied the hero. "Tall, dark and handsome," he had a "magnificent" and "noble" on-stage presence with "a voice that carried through the theater." Thus, I suggest that Louis XIV—in the course of a performance—indeed saw himself reflected in Dumesnil's heroic persona, a theatrical phenomenon that trumped the role's musico-dramatic inconsistencies.

Tracy Cowart, mezzo-soprano (Case Western Reserve University)

Richard Kolb, theorbo and archlute (Case Western Reserve University)

LECTURE RECITAL

A *Virtuosa* Sings: Arias and Cantatas by Antonio Francesco Tenaglia

Although vocal chamber music composed for the Roman elite is the largest surviving repertoire of the middle decades of the seventeenth century, it has so far barely been touched by performers. This lecture-recital will examine issues involved in performing and hearing that repertoire today. Drawing on methodologies developed by Susanne Cusick and Elizabeth Le Guin, we will discuss ways in which gesture, deportment, and sound production can add to our

understanding of certain repertoires. Amy Brosius's recent dissertation describes the complex social network in which female Roman singers negotiated their careers and lives, focusing in particular on one of the most highly regarded singers of the age, Leonora Baroni. No specific musical works that she sang have been identified, but our performance will feature music by a composer whose music she would have known and was very likely to have performed, Antonio Francesco Tenaglia.

Most of the arias and cantatas performed by Leonora and other *virtuose* were settings of poetry written by male patrons to display their literary skill and "wit," usually treating topics related to love. The singer acted as a medium personifying the imagination and fantasies of the author, and by extension those of her mostly male audience. In the act of embodying male fantasies about love, a female singer had to balance the needs of convincing representation with her own reputation. The effectiveness of her performance depended on its power to stimulate feelings of love, but the extent to which she allowed her performance to suggest the possibility of personal availability had a direct impact on her position in society and the patronage on which her livelihood depended. For singers such as Leonora, who maintained the position of gentlewomen, the balance was particularly delicate, especially when performing texts that could be construed as lascivious. The sounds she produced and every other aspect of her physical deportment had to be skillfully managed, while contending with the demands of virtuosic singing and rhetorical projection. Our presentation will consider how features of the poetry and the demands of virtuosic singing interacted with singers' handling of social conventions in performance and self-presentation.

Sunday, 9:00–10:20 a.m.

SESSION 8: THE ART OF ACCOMPANIMENT

Catherine Gordon-Seifert (Providence College), chair

Candace Bailey (North Carolina Central University)

Composition, Through Bass, Lessons, and the Meaning
behind Playing a Keyboard Instrument in Restoration England

The terms "through bass" and "lessons" appear on numerous English publications from the late seventeenth century; however, their meaning has not been considered in a broader context of what keyboard players were expected to be able to do. This paper will first establish that the primary role of a keyboard player was to accompany. Locke makes this clear in *Melothesia* (1673) when he states that his purpose is for the "Ingenious Practical Student" to attain his "desired end" of accompanying either voices or instruments, and several other writers support this statement. Moreover, pedagogical texts also use through-bass concepts when describing composition. Through bass does, after all, require the keyboard player to compose while playing. I will explore the relationship between these two ideas, through bass and composition instruction, because they contain within them a tangible understanding of the expectations for keyboard players of all types.

Moreover, through bass and composition link together through another contemporary term: lesson. As early as *My Lady Nevells Book*, we find "lesson" paired with "voluntary," which suggests some action of creation since the art of voluntary is always described as an improvisatory practice. So, too, is through bass. In *Melothesia*, a clearly didactic text, Locke provides first the rules on playing a through bass and follows them with exemplary lessons. Many of these lessons existed elsewhere in versions for a medium other than solo keyboard, and as such they originated as melodies to be accompanied. The 1697 *Harpsichord Master* instructs keyboard players how to play a keyboard instrument and provides some ayres and song tunes to use, and the editor encourages the player to have a treble violin play along as well.

Playing the printed lessons can be interpreted as accompanying because the texture frequently implies melodic line with continuo. The idea of solo performance was unfamiliar, and descriptions of the most famous harpsichordists do not relate information about solo playing--only accompanying. This paper will demonstrate that such lessons provided examples for how one might accompany and were not necessarily something one played in a solo performance.

Thérèse de Goede (Conservatorium van Amsterdam)

Written-Out Accompaniments of the Earliest Florentine Monodies:

For Dilettantes or Experts?

When John Walter Hill discussed a number of written-out accompaniments for the earliest Florentine monodies (1983), and expressed how fortunate it is that these accompaniments have survived, he was sharply criticized by Robert Spencer, who wrote that Hill should have been less respectful of the manuscript sources because they were probably intended for players unsure of their ability to improvise; whereas, according to Spencer, Hill implied that these sources represent the practice of the composers themselves. Spencer's critique, prompted by the simple and unelaborated nature of these realizations, is completely in line with the manner of basso continuo realization (thought to represent historical performance practice) that has been the fashion since the revival of early music in the 1970s. Since then, many scholars and performers have accepted without question a textural quality in continuo playing that goes far beyond what is shown in most treatises and written-out accompaniments. Indeed, the early notated lute accompaniments in particular are viewed as lacking any "grace and intent," and therefore they "can hardly be taken as indicative of the most desirable type of accompaniment of the time" (Nutti 2007).

A careful examination of the earliest sources, in particular Vincenzo Galilei's writings, reveals, however, that this simplicity was prescribed and pursued, even to such a degree that the continuo player was asked "to play as one requires of a schoolboy; that is, unornamented, in correct time, and neatly all the parts" (Zenobi, ca. 1600). For Galilei, to whom Hill attributed some of these lute accompaniments, an accompaniment could not be simple enough, in order to bring out the text of a song clearly and with expression. In my paper I will show how Galilei developed his view of the accompaniment of solo song, and how his ideas in turn influenced contemporary composers and their successors.

Sunday, 10:40 a.m.–12:00 noon

SESSION 9: REVERBERATIONS OF MUSIC

Jonathan Glixon (University of Kentucky), chair

Hendrik Schulze (University of North Texas)

Publishing Music to Make a Point: How Monteverdi "Claudioed"
the Mouths of His Detractors in His Mass and Vespers of 1610

Recently, Tim Carter has drawn attention to several laudatory poems printed in documents relevant to the Monteverdi–Artusi controversy, demonstrating how these could inform our understanding of the unspoken contexts of the debate. In a similar approach, this presentation will build upon Monteverdi's remarks in the dedicatory letter to Pope Paul V, as printed in the 1610 publication of his *Missa In illo tempore* and *Vespers of the Blessed Virgin*. As the composer declares, he is seeking for his detractors' mouths to be "Claudioed" ("claudantur" = lat., "shut") by the very music in the collection. This rather confident-sounding remark goes significantly beyond the usual laudatory language found in dedicatory letters. It indicates Monteverdi's serious intent for his Mass and Vespers to be read as his final word in the debate with Artusi.

A closer look at the music in the collection will demonstrate Monteverdi's strategy for arguing his position. Containing music in the old and the new styles, it speaks to Monteverdi's great proficiency in both, and thus his mastery as a musician. However, movements such as the *Magnificat septem vocibus* suggest not only that the new style was developed out of the old (thus being its logical successor), but also that liturgical music ideally should synthesize both, and that indeed such a synthesis is possible.

This paper will present musical analysis as well as a close reading of the source. It will also show how divergences in the musical text between the *partitura* represented in the Bassus Generalis part and the individual parts actually serve Monteverdi's argument, and how the collection may be at least partially organized according to dialectical considerations. Interpreting the Monteverdi Mass and Vespers in such a way is not intended to supplant the established readings of this music, but rather to add a new aspect to our understanding of these works, one that can inform our debates of liturgical context and practical use.

Stewart Carter (Wake Forest University)

Between Faith and Reason: Galileo, Mengoli, and the Science of Musical Sound

Galileo Galilei's *Discorse e dimostrazioni matematiche* (1638) laid the groundwork for the science of musical acoustics. One of its most significant concepts is the "Coincidence Theory of Consonance," whereby two pulses of sound are judged as pleasurable—hence consonant—if they coincide frequently as they strike the eardrum, in patterns corresponding to simple harmonic ratios. Dissonant sounds, conversely, force the eardrum to "bend itself in two different ways, in submission to the ever disagreeing percussion."

One of Galileo's leading adherents of the next generation was Pietro Mengoli, who promoted Galileo's theories as a professor of mechanics and mathematics at the University of Bologna. In 1660, however, Mengoli took holy orders and was appointed prior at the Church of Santa Maria Maddalena. Suddenly this erstwhile champion of Galileo and the new natural sciences felt compelled to defend the Church against the Galilean heresy. In his *Speculationi di musica* (1670), Mengoli challenged the Coincidence Theory, claiming that the perceived interval between two tones corresponds to the difference in the frequency with which each strikes the eardrum, but only in alternation, never coinciding. Moreover, the perception of musical intervals is due not merely to the mechanics of physical sensation, but is judged by the soul, which stores these sensations and abstracts them. In this last assertion, Mengoli was bowing not only to the Church, but also to the authority of earlier theorists, such as Artusi.

Mengoli's theories raise quite a few questions—as do Galileo's, for that matter. Yet Mengoli too was a pioneer. He was one of the earliest writers to apply logarithms extensively to the study of musical sound and one of the earliest to describe clearly a form of equal temperament. My paper sheds new light on the development of the science of acoustics, showing how Mengoli, like many of his contemporaries, found himself caught between rapid advances in the natural sciences and his reliance on faith, not only in the Christian Church, but also in traditional authority.

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