

Program

Conference registration will be available at the opening reception as well as at morning coffee in the Columbus Museum of Art. The book exhibit will be found at the museum, starting on Friday morning.

THURSDAY, MARCH 21

1:30–3:30 p.m.

Meeting of the Governing Board

Sheraton Columbus Hotel at Capitol Square, Director's Boardroom

3:30–5:00 p.m.

Meeting of the *Web Library* Editorial Board

Sheraton Columbus Hotel at Capitol Square, Director's Boardroom

5:00–7:00 p.m.

OPENING RECEPTION (light supper fare)

Hosted by the School of Music

John W. Galbreath Pavilion, reception level (level 4)

7:00–9:00 p.m.

DANCE WORKSHOP, led by guest artist Sarah Edgar

Amy Guitry (baroque flute), **Sean Ferguson** (theorbo), assisted by **Katherine Borst Jones** (baroque flute)

Sponsored by the School of Music and the Department of Dance

John W. Galbreath Pavilion, basement level, room 1

“A German Dance Lesson,” based on material from I.H.P., *Maître de Danse oder Tanzmeister* (1705), followed by a performance of Anthony L’Abbé’s *Passagalia de Venus & Adonis* (1725), set to the *passacaille* from Henry Desmarest’s *Vénus et Adonis* (1697)

FRIDAY, MARCH 22

8:30–9:00 a.m.

Coffee and pastries

Columbus Museum of Art, Cardinal Health Auditorium

9:00–10:20 a.m.

SESSION 1: IO LA MUSICA SON

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

Columbus Museum of Art, Cardinal Health Auditorium

Jeffrey Kurtzman (Washington University in St. Louis)

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

Joel Schwindt (Brandeis University)

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

Break (10:20–10:40)

10:40 a.m.–12:00 noon

SESSION 2: TEMPERING BODY AND SOUL

Amanda Eubanks Winkler (Syracuse University), chair
Columbus Museum of Art, Cardinal Health Auditorium

Roseen Giles (University of Toronto)

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

Patrick Bonczyk (Michigan State University)

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

12:00 noon–2:00 p.m.

LUNCH AND OPEN BUSINESS MEETING

Columbus Museum of Art, Derby Court

2:00–3:20 p.m.

SESSION 3: WORKING WITH CAVALLI

Ellen Rosand (Yale University), chair
Columbus Museum of Art, Cardinal Health Auditorium

Beth Glixon (University of Kentucky)

Cavalli, Robert Bargrave, and the English *Erismena*

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

Break (3:20–3:40)

3:40–5:00 p.m.

SESSION 4: STAGING AND RE-STAGING EARLY OPERA

Graham Sadler (University of Hull), chair
Columbus Museum of Art, Cardinal Health Auditorium

Deborah Ruhl (The Ohio State University)

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

Mauro Calcagno (Stony Brook University)

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

(Dinner on your own)

8:00 p.m.

CONCERT by the Newberry Consort, directed by Ellen Hargis

Presented by Early Music in Columbus, with SSCM's support

Saint Joseph Cathedral

“Celestial Sirens”: music sung by seventeenth-century cloistered nuns at Italian and Mexican convents, for eight women’s voices, viola da gamba, and organ

SATURDAY, MARCH 23

8:30–9:00 a.m.

Coffee and pastries

Columbus Museum of Art, Cardinal Health Auditorium

9:00 a.m.–12:00 noon

SESSION 5: MUSICA EXEGETICA

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

Columbus Museum of Art, Cardinal Health Auditorium

Patrick Bergin (The Ohio State University)

Biblical Exegesis and Musical Rhetoric in Charpentier’s *In honorem Sancti Ludovici*, H. 365

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

Break (10:20–10:40)

Bryan White (University of Leeds)

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

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

(Lunch on your own)

12:15–1:45 p.m.

Lunch meeting of the *Journal* Editorial Board

Columbus Museum of Art, The Forum

2:00–3:20 p.m.

SESSION 6: MUSICA POETICA

Arne Spohr (Bowling Green State University), chair

Columbus Museum of Art, Cardinal Health Auditorium

Katrin Eggers (Hochschule für Musik, Theater und Medien Hannover)

A musica poetica from Johann Hermann Schein? Investigating a Newly Recovered Manuscript

Brian MacGilvray (Case Western Reserve University)

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

Break (3:20–3:40)

3:40–5:15 p.m.

SESSION 7: SINGERS

Wendy Heller (Princeton University), chair

Columbus Museum of Art, Cardinal Health Auditorium

Antonia Banducci (University of Denver)

Louis Dumesnil: Lully's Problematic Hero

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

6:30–7:30 p.m.

COCKTAILS (cash bar)

Sheraton Columbus Hotel at Capitol Square, Legislative Room

7:30 p.m.

BANQUET

Sheraton Columbus Hotel at Capitol Square, Legislative Room

SUNDAY, MARCH 24

8:30–9:00 a.m.

Coffee and pastries

Columbus Museum of Art, The Forum (*note different location*)

9:00–10:20 a.m.

SESSION 8: THE ART OF ACCOMPANIMENT

Catherine Gordon-Seifert (Providence College), chair

Columbus Museum of Art, The Forum (*note different location*)

Candace Bailey (North Carolina Central University)

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

