Society for Seventeenth-Century Music

31st Annual Conference

20-23 April 2023

Cleveland Museum of Art, Cleveland OH

Hosted by the Department of Music, in partnership with the Baker-Nord Center for the Humanities

Case Western Reserve University

10900 Euclid Avenue Cleveland, OH

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think beyond the possible

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Conference Schedule

All paper sessions will be held in the Lecture Theater of the Cleveland Museum of Art

Thursday, 20 April

1.00 pm–5.00 pm	Registration, lobby, *Courtyard by Marriott, University Circle*
1.30 pm–3.30 pm	Meeting of the SSCM Governing Board, *Courtyard, Meeting Room*
3.30 pm–5.00 pm	Meeting of the WLSCM Editorial Board, *Courtyard, Meeting Room*
5.00 pm –7.00 pm	Opening reception, *Allen Memorial Library*
7.00 pm	**Concert: A Seventeenth-Century Musical Landscape** Jonathan Moyer, David S. Boe Associate Professor and Chair, Organ Department, Oberlin College, performing on the Richards and Fowkes organ, *Church of the Covenant, Euclid Avenue*

Friday, 21 April

8.30 am–12.00 pm	Registration, *Cleveland Museum of Art, Classroom*
8.30 am–5.30 pm	Book Exhibit, *Cleveland Museum of Art, Classroom*
8.30 am–9.00 am	Breakfast, *Cleveland Museum of Art, Classroom and Education Lobby*
9:00 am–11.00 am	**Reconsidering Instrumental Sound** Rebecca Cypess (Rutgers University), Session Chair

Ana Beatriz Mujica (The Graduate Center, City University of New York)
The Othering Sound of a Strummed Guitar: Twelve Songs in Étienne Moulinié's Third Book of Airs (Paris, 1629)

Travis Whaley (Indiana University)
What was "intabulation"?

10.20–10.40 am Coffee break

10.40–11.20 pm Malachai Bandy (Pomona College)
The Tortoise and The Herr: Buxtehude's Viol Consort as Paracelsian Harmonia in Membra Jesu Nostri *(BuxWV 75)*

11.20 am–1.00 pm Lunch (on your own)

1.00 pm–2.30 pm **Ballet, Opera, and Drama**
Barbara Hanning (City College and Graduate Center, City University of New York), Session Chair

Don Fader (University of Alabama)
Lully's "Récit d'Armide": The Successful Failure of the Italian Lamento as French Royal Antithesis

Robert Shay (University of Colorado, Boulder)
Forgotten Dido: Reconsidering the Curious Textual Legacy of Purcell's Dido and Aeneas

2.30 pm–2.45 pm Coffee break

2.45 pm–4.15 pm **Sounding the Other: Austria and Ottomans**
Arne Spohr (Bowling Green State University), Session Chair

Hannah Waterman (Stony Brook University)
Theorizing (Un)natural Melody in Kepler's Harmonice mundi *(1619)*

Linda Pearse (Mount Allison University)
Re-sounding Fear: Habsburg Responses to the Ottoman Other

4.15–7.30 pm Break, Dinner (on your own)

7.30 pm **Concert: "*Rares et diverses muziques*": Women as Patrons, Performers, and Composers in Seventeenth-Century Paris**
Students from the CWRU Historical Performance Practice Program, *Harkness Chapel*

Saturday, 22 April

8.30 am–5.30 pm Book Exhibit, *Cleveland Museum of Art, Classroom*

8.30 am–9.00 am Breakfast, *Cleveland Museum of Art, Classroom and Education Lobby*

9:00 am–10.20 am **Popular and Cultivated Religious Music Across Europe and the New World**
Drew Edward Davies (Northwestern University), Session Chair

Michael Carlson (University of North Carolina, Chapel Hill)
A Book for the Nuns of S. Marta of Milan: Coppini's Contrafacts (1608)

Ireri Chavez-Barcenas (Bowdoin College)
Love Poetry in Eucharistic Villancicos in Seventeenth-Century New Spain

10.20 am–10.40 am Coffee break

10.40 am–12.00 pm Barbara Dietlinger (University of Southern Mississippi)
"O JUBEL UBEL JUBEL": The Catholic Reaction to the Protestant Reformation Jubilees of 1617

Hendrik Schulze (Stella Vorarlberg Hochschule für Musik, Feldkirch, Austria)
Popular Music in Liminal Spaces: The Case of the Oratorio di Chiavenna

12.00 pm–12.45 pm **Lecture-recital**
Addi Liu (Cornell University)
"Manner true artists do not approve of": Reconsidering Violin Bow Holds in 17th-Century Iconography

12.45 pm–1.45 pm SSCM Business Meeting, *classroom*

1.45 pm–3.00 pm Break

3.00 pm–4.20 pm **Music and Discipline of Mind and Body**
Amanda Eubanks Winkler (Syracuse University), Session Chair

Kaylee Ann Feller-Simmons (Indiana University)
"Een Lust-hof is mijn ziel gelijck (My Soul is like a Pleasure Garden)" : Music, Gardens, and Control in the Dutch Republic

Joyce Wei-Jo Chen (Princeton University)
Music and Dance in Zhu Zaiyu's Ceremonial Music: An Ontological Intervention on Early Modern Dance Studies

4:45 pm–6.15 pm **Graduate Student Lightning Round Session**, Christine Getz (University of Iowa), Wendy Heller (Princeton University), Chairs

7.00 pm Banquet, *Linsalata Alumni Center*
Bar open from 6.30 pm

Sunday, 23 April

8.30–9.00 am Breakfast, *Cleveland Museum of Art, Classroom and Education Lobby*

9:00 am–11.00 am **Italian Music in Theory and Practice**
Roseen Giles (Duke University), Session Chair

Stefano Mengozzi (University of Michigan)
Solmization Theory in Post-Humanist Italy

Gregory Barnett (University of Texas)
Modal Design in Monteverdi's Missa "In illo tempore" *(1610)*

Jason Rosenholtz-Witt (Western Kentucky University)
Musical Friendships and Count Marc'Antonio Martinengo's Circle

Abstracts

Friday, 21 April 2023

Reconsidering Instrumental Sound

Rebecca Cypess (Rutgers University), chair

Ana Beatriz Mujica (The Graduate Center, City University of New York)

The Othering Sound of a Strummed Guitar:
Twelve Songs in Étienne Moulinié's Third Book of Airs (Paris, 1629)

The only known printed book of *airs de cour* to include songs accompanied by a 5-course guitar in Early Modern France is Étienne Moulinié's *Troisième livre d'airs de cour mis en tablature de luth et de guitare* (Paris: Pierre Ballard, 1629). Of the 12 songs notated for voice and guitar tablature, 5 are in Italian, 5 in Spanish, and 1 in Gascon. The 28 songs in French are accompanied by the lute except for one, "Souffrez beaux yeux pleins de charmes," a dialogue that, significantly, mocks a Spanish man who tries and fails to seduce a French woman. Conversely, of the songs in foreign languages, only one song is accompanied by the lute, "Dove ne vai crudele." Grounded in the use of the guitar in this book and the connections of these songs to other printed and manuscript sources, I discuss the sound of the 5-course strummed guitar as a signifier of otherness in 17th- century France.

Although studies on 16th and 17th-century guitar in Italian contexts have recently proliferated, the guitar in France has not received the same attention. This is partly due to the limited number of printed sources: after a 1626 guitar tutor by Luis de Briceño and Moulinié's 1629 book of airs, printed books for the guitar were scarce and purely instrumental until the 1670s. Yet, As I will show, the 5-course guitar was increasingly present and used to accompany song in 17th century France. This is suggested by iconography, testimonials, and manuscript sources that have not yet been systematically studied.

I draw from these sources to argue that the guitar served as mediator between oral and written traditions, courtly and popular song, and French and foreign song. Moulinié's book reflects the various practices and cultural associations of the 5-course guitar in Early Modern France. Marking foreignness in some contexts, the strummed guitar was used to accompany French song in others. This paper will place the use of the guitar in France within a connected history with other territories, shedding new light on processes of identity formation and othering, and the mobility of musical practices.

Travis Whaley (Indiana University)

What was "intabulation"?

There are many problems with our view of keyboard music written in Buchstaben tablature ("German organ tablature"), both in published and manuscript collections. Scholars often view Buchstaben tablature as a transcription tool, ignoring original music written in this system. A piece based on a vocal model notated in Buchstaben tablature is almost always called an "intabulation," even though seventeenth-century musicians never used this noun to refer to keyboard music based on vocal models. Keyboard publications labeled "Intavolatura," such as Frescobaldi's *Toccate e partite d'intavolatura di cembalo*, typically contained original works notated on a staff. This suggests that we should approach "intabulate" as a verb and "intabulation" as a process, not as a kind of piece.

Collections of vocal music set in Buchstaben tablature fall into two broad categories: 1) close transcriptions of their models; and 2) heavily colored transformations, often made for pedagogical purposes. Scholarship fails to account for the different ways an organist could make use of the first type. A musician could use their tablature to color the cantus, to improvise and elaborate all the vocal lines in a solo performance, to fill in missing voices in a polyphonic vocal performance,

to replace one of the choirs in a polychoral work, or as a source for the copying of parts for a vocal performance. Focusing solely on the written product—a musical work notated in tablature—risks missing the many uses for which it was intended.

Intabulation is a process, but the result is not an "intabulation."

There has been a strong tendency as well (starting with August Ritter and echoed by Willi Apel) to view intabulated vocal music as inferior to original keyboard works of the seventeenth century. And historians have largely ignored the repertory of music preserved in Buchstaben tablature that was originally notated on a staff.

We need to restore the sixteenth- and seventeenth-century meaning of "intabulation" – and excise its pejorative connotations – if we hope to understand this fundamental aspect of German musicianship and keyboard pedagogy in the seventeenth century, and to grasp the many ways organists used these documents.

Malachai Bandy (Pomona College)

The Tortoise and The Herr:

Buxtehude's Viol Consort as Paracelsian Harmonia in *Membra Jesu Nostri* (BuxWV 75)

Dieterich Buxtehude's *Membra Jesu nostri* (1680) comprises a cycle of seven Passion works, each a meditation on a different body part of Jesus, crucified. Buxtehude appears not to have conceived it for public performance, but rather as a personal statement of faith dedicated to his friend Gustav Düben (ca. 1629-90). The manuscript source—one of few to survive in Buxtehude's hand—also contains an irregularity: only five of his estimated 122 vocal works call for viola da gamba, and this is one of just two to employ full viol-consort texture. Buxtehude relegates this "special" scoring only to the sixth cantata: "Ad Cor" (To [Christ's] Heart). While no source indicates that he played stringed instruments, intriguingly, the 1674 painting containing Buxtehude's only known image depicts him not at the organ, but the viol.

Eva Linfield has written extensively about the seventeenth-century viol consort as steward of the Italian *lamento* style in Bach-era Germany. Isabella van Elferen, meanwhile, demonstrates the thematic centrality of Petrarchan *dolendi voluptas* (pleasant agony) within this repertoire, in which musical-textual paradox symbolizes a Lutheran mystical "ambivalence" conflating life and death, sorrow and joy. These paradoxes recall two viol-related myths: Hermes' invention of the first lyre out of the shell and sinews of a tortoise, and the Orpheus legend, both of which feature eroticized physical dismemberment. The viol itself connects these threads in various capacities, including its Latin name: *chelys*, meaning "lyre," from the Greek word for "tortoise." In iconography, the engraver Senlecque, too, places the viol among psalm quotes, Hermes, and tortoises in Valentine's *Révelation des mystères des teintures essentielles des sept métaux* (1646/1668), confirming in one image the viol's ideological ties to both dismemberment and transfiguration.

Concordances between musical features of "Ad Cor" and these philosophical artifacts necessitate recognition of the viol as a Christian musical icon, sonic embodiment of both Christ's redemptive death and Paracelsian alchemy's "healing spiritual medicine." In rejoining the viol with its rich symbolic history, we uncover a literally "crucial" theological discourse in *Membra Jesu nostri*—one that survives into the eighteenth century, in J. S. Bach's crucifixion scorings in his Passions works.

Ballet, Opera, and Drama

Barbara Hanning (City College and Graduate Center, City University of New York), chair

Don Fader (University of Alabama)

Lully's "Récit d'Armide": The Successful Failure of the Italian Lamento as French Royal Antithesis

The first datable Italian lamento by Lully, "Ah! Rinaldo, e dove sei" from the *Ballet des amours déguisés* (1664), still has much to tell us about how associations between national style, politics, and taste developed under Louis XIV. The young king had supported Italian opera and was "angry" when courtiers opposed it, but this opposition caused him increasing pause, something reflected in the *Mémoires pour l'instruction du Dauphin* (*ca.* 1662), which locates spectacles' political utility in their projection of royal virtue and in that "all our subjects… are delighted to see that we like what they like." The conflicts

between Louis's personal desires and his need to act as king are manifest in the *livret* of *Amours déguisés*, written by the compiler of his notes for the *Mémoires,* Octave de Périgny. Périgny presents Louis's performance as Renaud as a reflection of his self-mastery over "several Armides," a reference to his dutiful separation from Marie Mancini. "Ah! Rinaldo," sung by Armide, invokes antitheses of royal virtue as foils to this self-mastery—indulgence in violent passions and foreign musical artifices—that set the stage for the political and aesthetic dimensions of public royal taste in the rest of Louis's reign.

In creating the "Récit," Lully (and his librettist) faced the problem of how to compose an Italian lament that expressed excessive passion but pleased the court. Their solution was to begin with a long aria whose affective musical techniques and passacaglia bass would evoke the excess associated with Italian opera. What followed, however, was a multi-sectional lament whose style changes to follow Armide's dramatic progression from despair to madness in a way that Lully later adapted in his operas. The success of the "Récit"—despite its function as royal antithesis, its Italian text, and its foreign character—is reflected in numerous manuscript copies and by its inclusion in the pastiche, *Fragments de M. de Lully* (1702), where it was stripped of its political context. Likewise, Lully's continued use of lamento characteristics as lyrical 'emblems' representing "violent" (uncontrolled) passions indicates that the dramatic impact of the "Récit" long outlasted its political function.

Robert Shay (University of Colorado, Boulder)

Forgotten Dido: Reconsidering the Curious Textual Legacy of Purcell's *Dido and Aeneas*

When Henry Purcell's widow, Frances, compiled the songs for the first volume of *Orpheus Britannicus* (1698), she did not indicate the source of the one song from *Dido and Aeneas* the collection included. It is simply "*Ah! ah! ah!* Belinda, a single SONG." Many other songs in the volume advertised their theatrical origins. *Dido*—last performed at a school in the 1680s—was, it seems, largely unknown. In 1700, the opera reemerged, integrated into a production of *Measure for Measure*, and in 1704 it was performed in conjunction with two other plays, likely as an afterpiece. From this activity, two single-sheet prints and three manuscript excerpts survive (all c.1700-05), providing readings of three different songs in all—the scant musical evidence of *Dido*'s early history.

Dido then disappeared until the 1770s, when an early copy surfaced, perhaps the score from 1704, making possible the Academy of Ancient Music's highly altered 1774 revival. At about the same time, three scribes recorded the full measure of the work preserved in the early copy, which eventually went missing again. Their scores, known today as Tenbury, Tatton Park, and Nanki, provide the foundation for the musical text of the opera. Only in the case of Tatton Park do we know the scribe's identity: Philip Hayes, then one of England's most prominent musicians. Tenbury has been given pride of place among the three due to its replication of earlier notational conventions, but a reassessment reveals scribal confusion—its copyist may have been an apprentice tasked with the job. Nanki has been seen as the outlier, partially in line with the Academy version, but evidence indicates it must be the direct forerunner of that version, its scribe clearly an Academy insider. Meanwhile, Hayes's authority in Tatton Park has been undervalued, given the expertise he demonstrated in other copies of Purcell's music. Reconsidered and placed in a new hierarchy, these scores reveal a clearer picture of *Dido*'s early existence, perhaps even providing glimpses of Purcell at work in the 1680s. This approach has informed my new edition of *Dido* (Bärenreiter, 2023).

Sounding the Other: Austria and the Ottomans

Arne Spohr (Bowling Green State University), chair

Hannah Waterman (Stony Brook University)

Theorizing (Un)natural Melody in Kepler's *Harmonice mundi* (1619)

In 1619, Lutheran astronomer and Imperial Mathematician Johannes Kepler issued the culmination of his life's work, the interdisciplinary treatise *Harmonices mundi libri V*. Each of the five books builds on the last, leading from planar

geometry in Book I to astronomy in Book V. Occupying a central position in the treatise, the lengthy third book of *Harmonice mundi* expounds Kepler's theory of music. Although Kepler was not a professional musician, his notion of harmony was central to his understanding of the cosmos and the natural world. As historian Aviva Rothman has recently argued, the concept of harmony also shaped Kepler's beliefs about theology and politics. Furthermore, as Michael Dickreiter, Peter Pesic, and others have highlighted, Kepler's music theory included not only a novel approach to interval theory but also an Aristoxenian insistence on the relevance of musical practice and the experience of listening to speculation, musical and otherwise.

This paper focuses on Chapter XIII of book III of *Harmonice mundi*, titled "What an Orderly and proper Song is, according to nature." In this chapter, Kepler's unsympathetic description and transcription of Islamic prayer, which he overheard in the prayers of a Muslim priest visiting Prague as a member of an Ottoman embassy in 1609, provides the grounds for Kepler to distinguish between the purportedly "unnatural" intervals used by the priest and the "natural" intervals and melodic devices used in Christian musical practice. I link Kepler's characterization of Muslim vocality as "unnatural" to contemporary discourses of monstrous births, phenomena situated on the fringes of the natural world as conceived by natural philosophy. Kepler's own idiosyncratic contribution to this discourse in *De Stella Nova* (1606) and *Glaubensbekenntnis* (1623) strengthens this connection. The revealing trace of cross-cultural encounter which Kepler leaves in *Harmonice mundi* points towards the categories used by Christians to understand their own relative positionality in the natural world. For Kepler, the monstrous, wonderful, and (un)natural were features of a sensorial cosmos that was knowable, mathematizable, and, above all, harmonious.

Linda Pearse (Mount Allison University)

Re-sounding Fear: Habsburg Responses to the Ottoman Other

In the late sixteenth century, the Ottoman empire was a highly organized, multicultural, and artistically rich society that had expanded control over the Mediterranean and central Europe. The presence of the Ottomans deeply affected the European psyche, not only in those European regions dependent on a vibrant trade activity in the Mediterranean (e.g., Venice) but also in those at risk of losing land to Ottoman incursions (e.g., Habsburg Austria). A massive European response, comprising written and musical materials, supported by sonic rituals, points to a deeply felt anxiety. Although scholars have examined Venetian (and other) musical responses to the Ottoman threat, a consideration of those from Habsburg Austria is lacking.

I consider the motet "Percussit Saul mille" (*Orpheus mixtus*, Graz, 1607) by Georg Poss (1594–1633) and mandated ritualistic practices (i.e., bell ringing, prayers), exposing their propagandistic use to stoke support for a future crusade and their resonance with Venetian responses to the Ottoman threat following the Battle of Lepanto (1571). At the same, I problematize this use, challenging its message by showing how accounts of individuals, such as the Polish-born musician, interpreter, and convert Alî Ufukî (Wojciech Bobowski, c. 1610–1675; discussed by Judith Haug 2019) tell another story: that the distinctions between Ottomans and Europeans were not as clear cut as the propagandistic use of this music and these sonic rituals might suggest. In doing so, I draw on the theoretical concept of the *dragoman* (mediators and translators at the Istanbul court; Rothman 2021) as a way of engaging the fluid, imbricated nature of cultural identity, in such a way as to disrupt the separation of 'Ottoman' and 'European' into distinct categories that characterizes much prior music scholarship.

Nuancing this narrative of fear re-contextualizes our understanding of how specific motets and sonic rituals combined to serve propagandistic purposes. This work challenges received narratives of a resounding European victory at the Battle of Lepanto, and more broadly, it decenters narratives focussed on European art music that ignore its global context.

Saturday, 22 April 2023

Popular and Cultivated Religious Music Across Europe and the New World

Drew Edward Davies (Northwestern University), chair

Michael Carlson (University of North Carolina, Chapel Hill)

A Book for the Nuns of S. Marta of Milan: Coppini's Contrafacts (1608)

In 1608 the Milanese priest Aquilino Coppini dedicated his second book of spiritual contrafacts to Bianca Taverna, nun of the Augustinian convent of S. Marta. Coppini replaced the texts of erotically- themed Italian madrigals, mostly by Claudio Monteverdi, with sacred Latin poetry. The dedication places Coppini's sensitivities on the side of S. Marta as they found themselves involved in ongoing frictions with the neighboring convent of S. Orsola, who followed a more austere rule of life. In the early seventeenth century, differences of religious praxis became compounded with S. Marta's territorial expansion, annexing S. Orsola's gardens and beginning a building project which blocked the view of S. Orsola from the street. This caused the nuns of S. Orsola to complain of "the stench creeping over the wall."

The first volume of the popular genre of spiritual contrafacts in Milan, Geronimo Cavaglieri's *Nova metamorfosi* (Milan: Tradate, 1600), was dedicated to the organist of S. Orsola and it provided the nuns spiritual recreation by re-texting well-known five-voiced madrigals to texts largely modeled on standard motet texts. Coppini's contrafacts for S. Marta provided cleverly crafted new texts that highlighted the convent's important role among the nobility in the city, using Monteverdi's music to paraphrase their rule and spiritual tradition as mystics. A close reading of "Praecipitantur et torrente nives"—reworking Monteverdi's setting of Guarini's "O primavera, gioventù dell'anno"—reveals how Coppini supported Taverna by depicting musically her family's church of Santa Maria della Neve. He did so not just by way of the new text, but also by changing Monteverdi's musico-rhetorical structure. As for the two convent's territorial disputes, architectural designs of the two buildings map the performance space(s) where the sacred and the secular intersected, allowing Coppini's contrafact to potentially sound across the walls into S. Orsola. I argue that while S. Marta remained on the margins of the city, the musical activity of its nuns is crucial for understanding the porous borders between sacred and secular artistic expression in early seventeenth-century Italy.

Ireri Chavez-Barcenas (Bowdoin College)

Love Poetry in Eucharistic Villancicos in Seventeenth-Century New Spain

The celebration of the feast of Corpus Christi took on great importance in New Spain at the end of the sixteenth century. Archival documents reveal the effort by civil and ecclesiastical authorities to amplify the festive apparatus in accordance with the demands of the Catholic Church following the Council of Trent. Most notably, the feast required a major economic investment and greater importance was given to the performance of religious dramas, dances, and villancicos. Hispanic cathedrals responded to the new role given to villancicos prescribing their use in the Divine Office and processions. Paradoxically, the texts reveal efforts of both continuity and innovation as they faithfully maintain the traditional Eucharistic language developed in the Middle Ages, while perfectly adopting the modern trends of Spanish lyric poetry.

This paper traces the influence of Spanish love poetry in Eucharistic villancicos in New Spain and focuses specifically on two pieces set to music by Guatemalan composer Gaspar Fernández in Puebla in the early seventeenth century. Direct concordances with Italian and Spanish sources provide a broader perspective of the circulation of the villancico tradition at the transatlantic level. Villancicos for Corpus Christi typically focus on the perception of God's presence in the Eucharist through the senses. The selected pieces however show early configurations of Christ as a lover in the villancico genre, where he is either portrayed as a *galán* (or young suitor) or as the beloved husband. By paying attention to the renewal of the feast of Corpus and the musico-poetic trends for Eucharistic adoration, this paper shows how the language of love is introduced into the Pueblan soundscape. It argues that the amatory tradition offered an additional device

to establish a much more intimate relationship with Christ, resorting to an ideal repertoire of themes, metaphors, rhetorical figures, and musical resources that articulate the suffering caused by the lover's absence or the pleasure of the amorous encounter, which is sometimes formulated in highly erotic terms. It also suggests that the sonorous configuration of the beloved husband acquired a specific meaning in the female convent where some of these songs were performed.

Barbara Dietlinger (University of Southern Mississippi)

"O JUBEL UBEL JUBEL": The Catholic Reaction to the Protestant Reformation Jubilees of 1617

The 1617 centenary of the Protestant Reformation was observed with sermons, academic lectures, plays, broadsheets, medals, and music that showed a high degree of intermediality and offered an endorsement of the Reformation by tracing the Protestant beliefs back to an "ur-past." In this paper, I argue that the Catholic response to the centenary used similar techniques as the Protestant media to commemorate their own "righteous" history and consolidate the Catholic confessional identity. The Catholics used songs, much like Lutherans did, to polemicize Protestant beliefs. These songs often were contrafacts of Lutheran hymns that not only had the effect of ridiculing the Lutheran original but the songs also summarized the content of more extensive polemical treatises in which they were published. The treatises were geared toward a learned readership, while the polemical songs made them accessible to the members of society that could not read. Through their repurposed texts, Catholic songs strove to popularize the notion that Protestant beliefs were "incorrect."

In polemical reprocessing, contrafacts, and commentary, the Catholics expressed their dissatisfaction, anger, and even disgust with the Lutheran celebration of the jubilee in publication. For example, the Catholics polemicized against Lutheran broadsheets, such as *Christo Soteri*, and chorales, e.g., "Erhalt uns Herr bey deinem Wort" (Preserve us, Lord, with your word). The Catholic contrafact "Erhalt uns Herr bey deiner Wurst" (Preserve us, Lord, with your sausage) even lampoons Luther's supposed gluttony. Catholic publications also targeted Lutheran memorabilia, such as Luther's wine glass, by commenting on it in broadsheets, poems, and songs. Like the Protestants in their commemorating efforts, the Catholics made use of the entire spectrum of media to undermine Protestant beliefs. This paper shows that while the Protestants celebrated a seemingly-established set of important religious reforms, the centenary was marked with just as much oppositional musical vigor from the Catholics as ever. Furthermore, by examining examples of Catholic responses to the Protestant Jubilee of 1617, I demonstrate that the Catholics used the same tools as the Protestants to consolidate their congregation members and strengthen their belief.

Hendrik Schulze (Stella Vorarlberg Hochschule für Musik, Feldkirch, Austria)

Popular Music in Liminal Spaces: The Case of the *Oratorio di Chiavenna*

Researching historical popular musics is notoriously difficult. As music historians are largely reliant on written sources, any lack of these usually means that voices from groups that have not left any music in writing are no longer audible. In Europe, this impacts in particular medieval and early modern popular cultures, as literacy was a privilege of higher classes and of inhabitants of larger urban centers. The musics of people that lived on the fringes of, or remotely from, higher society seem to have been irretrievably lost.

It is only by accident, therefore, that we today may hear echoes of the voices of ordinary people. One such rare echo of popular music is preserved in the form of a publication that served a clearly propagandistic purpose, the anonymously published collection *Canzonette spirituali, e morali, che si cantano nell'Oratorio di Chiavena, eretto sotto la protettione di S. Filippo Neri* (Milan: Carlo Francesco Rolla, 1657). Chiavenna is a small alpine municipality about 60 miles north of Milan. Today part of the Italian province of Sondrio, in the seventeenth century it belonged politically to Raetia, or the "Three Leagues," an independent entity formed on the model of the Swiss Confederacy. By the time the *Canzonette spirituali* were published, the region had had suffered a troubled century of religious strife and warfare between Protestants and Catholics, which culminated with the expulsion of Protestants in the southern parts of the region and the subsequent

increase of control over the region by the Diocese of Como. As part of the logistical route supporting Spanish military operations in Germany and the Netherlands, major European powers became involved in the conflict: Spain, Austria, France.

The collection itself echoes popular music from the southern parts of Raetia in several ways. The most obvious is the use of popular tunes, as well as dance types and ostinato bass models. Based on these echoes of popular culture in the collection, it is possible to reconstruct popular song, as well as its uses and meanings. Since the provenience of the source is known, as is the purpose and use of the songs contained, it is possible to link the music to specific groups, or even individuals, thus giving voice to people who otherwise are not represented in the traditional musicological narrative.

Lecture-recital:
"Manner true artists do not approve of": Reconsidering Violin Bows Holds in 17th-Century Iconography"

Addi Liu (Cornell University)

In June 2022, the Arcomelo research group announced a new portrait attribution for Arcangelo Corelli (Bologna, c. 1670, https://bsip.org.uk/ref/bsip3607). With the ring and little fingers elevated, the bow hold of the portrait sitter might appear unorthodox in comparison to that of a classically trained violinist today. Yet a database I have assembled of over 200 paintings of 17th-century bow holds reveals a significant number of what I call the "two-fingers-and-thumb" hold, which corroborates with Johann Jacob Prinner's (1677) observation (and complaint!) regarding violinists, particularly Italians, who held the "bow only between the thumb and the second [i.e. index] finger," in what Prinner deemed a "manner true artists do not approve of." I reflect on the context of this two-fingers-and-thumb hold, which I suggest was a common 17th-century bow hold but gradually eschewed by "true artists" and professionals. I will also address questions of verisimilitude in music iconography, drawing from diverse bow holds depicted in Jan Miense Molaner's (1610–68) twelve paintings, "bad" stock photos of 21st-century models posing with the violin, as well as amateur and professional fiddle players. I suggest rather than outright dismissing 17th-century depictions of bow holds as mere aesthetic renderings, we might profit from considering them as a heuristic for seventeenth-century performance practice.

While historical violinists today have successfully adopted various chin-off postures, historical bow holds have received considerably less attention both on stage and in scholarship. I will share my experiences from using a variation of the two-fingers-and-thumb bow hold on Seicento repertoire on a seventeenth-century model short bow, and perform music circulated in Italian and Dutch anthologies printed in the first half of the 17th century — music that the subject in Gerrit Dou's "Violinist at the Window" (c. 1653, https://bsip.org.uk/ref/bsip3072), likely the painter himself, could have played.

Program

Addi Liu, violin
Peter Bennett, harpsichord

Francesco Rognoni (1570–1626)
"Vestivacolli [Vestiva e colli] del Palestrina" in *Selva de varii passaggi secondo l'uso moderno per cantare & suonare con ogni sorte de stromenti* (Milan: Filippo Lomazzo, 1620)

Johann Schop (1590–1667)
"Nasce la pena mia" in *'t Uitnemend Kabinet, Tweede Deel* (Amsterdam: Paulus Matthysz, 1649)

Dario Castello (1602–31)
"Sonata Seconda a Sopran Solo" in *Sonate concertate in stil moderno, libro secondo* (Venice: Bartolomeo Magni, [1621] 1644)

Music and Discipline of Mind and Body

Amanda Eubanks Winkler (Syracuse University), chair

Kaylee Ann Feller-Simmons (Indiana University)

"Een Lust-hof is mijn ziel gelijck (My Soul is like a Pleasure Garden)" :
Music, Gardens, and Control in the Dutch Republic

The seventeenth-century Dutch Republic was once filled with lavish gardens where rowdy party music and the sweet, amorous duets of courtship often resounded. As it were, music and nature maintained a cultural association with one another, and this union held a precarious position in prominent Dutch thought. The Golden Age of the Netherlands was a time in which music was considered a mystical force that had the potential to take over bodily desires. The natural world, as well, was believed to be a wild, unruly space where civilized members of society might give way to their carnal selves. While these concepts were tantalizing in secular culture, they were undesirable to preachers, moralists, and political figures who held self- discipline and societal control in the highest regard. Thus, to sing a song with lyrics addressing the uncultivated sphere would be tantamount to rebelling against communal norms as promoted by influential leadership.

In the present paper, I argue that seventeenth-century Netherlanders reconciled conflicting attitudes towards music and nature by recontextualizing associated taboos within moralizing culture. In this regard, I draw upon contemporary conduct manuals, city ordinances, and treatises on urban land cultivation to frame the musical representation of gardens in secular Dutch song. Through a selection of case studies, I show that taming nature in the form of a garden served as a metaphor for overcoming the carnal self and doing one's part to uphold an orderly community. Consequently, singing a song with lyrics that endorsed metaphorical gardening was a manifestation of self-restraint within an activity that would otherwise give free rein to unbridled passions. Thus, I argue that when applied to music, garden topoi not only promoted, but also embodied Dutch values of discipline and social order. This critical perspective sheds light on the polyvalent operation of secular song in the Dutch Republic, particularly as a tool for disseminating societal ideals and maintaining control over the population.

Joyce Wei-Jo Chen (Princeton University)

Music and Dance in Zhu Zaiyu's Ceremonial Music:
An Ontological Intervention on Early Modern Dance Studies

Chinese polymath Zhu Zaiyu 朱載堉 (1536 – 1611) is credited as the first person to calculate the correct formula for twelve-tone, equal-tempered tuning system in the 1580s with his 81-row abacus. As a prolific writer and thinker, Zhu published works encompassing mathematics, astronomy, music, as well as dance; he considers that choreography and bodily movements should be integral parts of *ceremonial music*, or *liyue* (禮樂). In order to revive the Confucian tradition of *liyue*, Zhu thoroughly documented dance notations and word-formation diagrams of choreography in his *Yuelü quanshu*《樂律全書》[*Comprehensive treatise on music and music theory*,]. Among Zhu's works, current scholarship has focused primarily on Zhu's mathematical and
musical discoveries but not the dance publications.

This paper will focus on two reconstructed dances by Zhu Zaiyu and revisit the ontological meaning of dance and its instrumentality in the global seventeenth century: dance was an artistic, liturgical, and scientific manifestation on the human body in Ming China. According to the Confucian *liyue* tradition, dance movements demarcate classes of people, symbolize seasons, and facilitate religious prayers. How do dance gestures and music help elevate the spirits during Confucian rituals? Chinese numerology is reflected in dance formation and gestures. Furthermore, how does dance from the *liyue* tradition influence other artistic genres? Chinese operas, such as *Kunqu* 崑 曲, also emerge at the turn of seventeenth century and prescribe meticulous gestures and staging. I argue that there is a correlation between documented dance notations in Zhu's *ceremonial music* and prescribed gestures and movements in Chinese operatic traditions. By studying

these dance reconstructions and Zhu's treatises, I hope to underscore the importance of studying dance from a cross-cultural perspective: it raises questions about the role of dance and broadens our understanding of dance and aesthetics that transcend the context.

Sunday, 23 April 2023

Italian Music in Theory and Practice

Roseen Giles (Duke University), chair

Stefano Mengozzi (University of Michigan)
Solmization Theory in Post-Humanist Italy

The traditional method of sight-singing with the *ut-la* syllables remained a staple of music education in *seicento* Italy, indeed for most of the *settecento* (Barnett 2002, Baragwanath 2020). Continuity in the practice of solmization, however, easily conceals the idiosyncratic understanding of the system that emerges from a historically informed reading of the relevant sources. Especially notable are the conceptual differences separating *seicento* solmization theory from its humanist-inflected counterpart of the previous century, inaugurated by Franchino Gaffurio's *Practica musice* of 1496. Paradoxically, the thoroughly practical destination of most *seicento* treatises resulted in a *de facto* realignment of solmization theory of the time with the pre-humanist tradition of the fourteenth and fifteenth centuries, which sought neither to glorify Guido of Arezzo as a new Pythagoras, nor to describe his gamut as a reworking of the Greater Perfect System of Antiquity.

One notable casualty of this realignment was the almost complete elimination of the term *esacordo* from *seicento* music theory, substituted toward the end of the century by "scala semplice" or "scaletta" (i.e., in Penna 1679). By contrast, the medieval terms *proprietas* and *deductio* maintain a presence in the treatises (i.e., Bononcini 1673, Coferati 1682, Bertalotti 1764). There is also no trace of the now common dualism *cantus durus/cantus mollis*, a product of 16th-century Latin theory that fell by the wayside with the general adoption of the vernacular by late-*cinquecento* theorists.

But the elephant in the room here is the tremendous loss of music-theoretical memory that resulted from the demise of the Latin tradition of music theory. While the *maestri* of the *seicento* were obviously familiar with the mechanics of solmization, their appear clueless when it comes to accounting for the functional relationships among the individual components of the system, often resorting to confusing terminology and contradictory explanations. Thus, solmization theory cannot be taken at face value as reflecting a shared or comfortably "emic" rationalization of diatonic space in *seicento* Italy. Rather, it was arguably a poorly understood, albeit authoritative heritage from the past that theorists struggled to reconcile with their emic understanding of diatonicism.

Gregory Barnett (University Of Texas)
Modal Design in Monteverdi's *Missa "In illo tempore"* (1610)

Scholarship on Monteverdi's music and its relationship with late-Renaissance modal theory has tended to focus on his secular music, rather than the sacred works, and has passed over the *Missa "In illo tempore"* in particular. What has been said about tonal organization in the *Missa* points up its seemingly modern, C-major profile.

This paper argues that the *Missa* bears a detailed and self-conscious modal design, exemplifying not only the precepts of Zarlino's theory, but also a fugal style that was understood as distinctively modal in the early seventeenth-century theory. The discussion of that modal design in this paper centers on Monteverdi's selection of Gombert's motet because of the nature of its motifs and on how Monteverdi treated that material in his crafting of subjects and answers, cadence points, and vocal ranges.

The more immediate aim of this paper is to deepen our understanding of how the *Missa* would have burnished Monteverdi's credentials as a learned composer of sacred music in response to his circumstances in Mantua before 1610. Its farther-reaching purpose is to contextualize early seventeenth-century polyphonic composition as an ongoing response to Renaissance modal theory. That response comprehends the proliferation of individual works with modal designations and cycles representing eight or twelve modes between the late-sixteenth and mid-eighteenth centuries in Catholic Europe. Within that context we can understand how mode in Monteverdi's *Missa* not only served to enhance his reputation, but also set out a modal theory-in-practice of Counter-Reformation polyphony.

Jason Rosenholtz-Witt (Western Kentucky University

Musical Friendships and Count Marc' Antonio Martinengo's Brescian Circle

In 1618, the governing body of Bergamo's Santa Maria Maggiore slashed the musical budget by nearly 60%. Twenty of the twenty-six full-time musicians were fired, and Giovanni Cavaccio, the basilica's maestro di cappella, lost nearly half of his salary. In frustration, Cavaccio put himself back on the job market and was offered a position at the helm of the Brescia Cathedral. He warned his employers he would leave unless his previous salary was immediately reinstated. They acquiesced, and re-hired many of the furloughed musicians, as well. This aggressive negotiation was only possible because of deep-rooted networks and musical friendships Cavaccio had developed decades prior.

Cavaccio's connection to a Brescian musical circle can be linked to the nobleman, patron of the arts, poet, and amateur composer Marc'Antonio Martinengo. In 1588, Martinengo composed a madrigal text and commissioned Antonio Morsolino the task of finding eighteen others to set to music the same verse as part of a friendly competition. The result was *L'amorosa Ero*, published in Brescia by Vincenzo Sabbio. Cavaccio stands out as having no apparent connection directly to the city of Brescia, and his inclusion in the volume is rather perplexing. The goal of this paper is to explain this mystery, utilizing information gleaned from title pages and introductions, connections to other printed collections of music, as well as documents in the Bergamo archives.

The result of this investigation leads to an earlier network of composers, surrounding Orlando di Lasso and his former pupils, Cavaccio among them. Additionally, composers tied to Martinengo's circle show evidence of lasting friendships extending into the seventeenth century. Many of them likely became acquainted with one another at Martinengo's castle of Villachiara, where he hosted gatherings and musical performances led by Brescian composer Lelio Bertani. *L'amorosa Ero* also explains Cavaccio's continued ties to Brescia, the purchase and use of Brescian musical prints for use in Bergamo, lasting friendships with Brescian musicians, and how the composer capitalized on these relationships to further his career.

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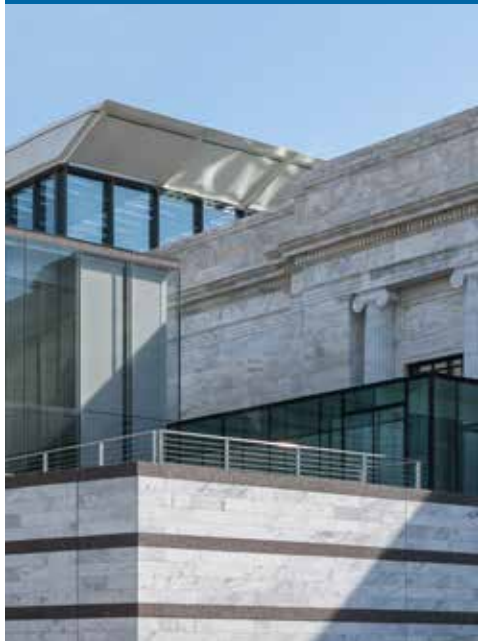

August 2018

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Join the Museum

Members help support exhibitions and programs while enjoying great benefits.

Become a member to receive free admission to ticketed exhibitions as well as discounts on parking and in the store and café.

Museum Store

The museum store offers a variety of art-related products both in the museum and through an online store. Hours match those of the museum.

Join us in preserving art for the future—please do not touch the works of art.

Why? Believe it or not, even the oils from your skin will cause severe lasting damage to artworks over time. Help preserve these masterworks for future generations by using your eyes, ears, minds, and voices—but not your fingers! Thank you.

THE CLEVELAND MUSEUM OF ART

www.ClevelandArt.org
11150 East Boulevard, Cleveland, OH 44106
216-421-7340, 888-CMA-0033

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10:00 a.m.–5:00 p.m.

Wednesday, Friday
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10:00 a.m.–5:00 p.m.

Closed January 1, July 4, Thanksgiving Day, and December 25

Daily tours
Public tours are offered daily. Please visit the atrium desk for more information.

Touch tours for visitors who are blind or partially sighted are available with advance notice. Register at access@clevelandart.org.

Ticket Center
Admission to the permanent collection galleries is free. Special exhibitions, performances, films, and programs may require an admission fee.

Ingalls Library
Tuesday–Friday
10:00 a.m.–5:00 p.m.
Reference desk:
216-707-2530

ArtLens App and help desk
Download the ArtLens App (use with any iOS or Android device) to find yourself anywhere in the museum and to find any work of art on view. For help downloading and using the ArtLens App or to rent a preloaded device, stop by the ArtLens Gallery help desk.

Provenance Café
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Wednesday, Friday
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Provenance Restaurant
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Lounge 11:00 a.m.–4:30 p.m.

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Restrooms and drinking fountains
Located throughout the museum. Please refer to map symbols for locations.

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Unclaimed items are turned in at the coat check in the north lobby (level one). Lost & Found can be reached at 216-707-2275.

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All areas of the museum are accessible to visitors who need to avoid stairs.

Wheelchairs and strollers
A limited supply is available at the coat check in the north lobby (level one).

Wheelchairs have been generously provided by INVACARE Yes, you can.

Backpacks, bags, purses, and umbrellas
Please check all bags, backpacks, briefcases 13 x 17 x 6 inches or larger, umbrellas, and other bulky items. All items are subject to inspection and the museum reserves the right to decide what should be checked. Nothing is permitted to be carried on one's back.

ATM
Our ATMs, located in the north lobby and in the atrium, accept several major brand cards. A transaction fee applies.

Parking garage
Hourly rates apply.
See ticket center for more information, including member discounts.

Vehicle assistance
Notify visitor services at the north lobby information desk.

Food and drinks are not permitted in the galleries.

The CMA is a smoke-free environment.

Outside food and drinks are not permitted.

Photography without a flash
is permitted for noncommercial purposes of objects from the museum's permanent collection. Photography is NOT permitted of works of art on loan, under copyright, or in special exhibitions. Flash photography, tripods, monopods, selfie sticks, and video cameras are also not permitted.

Lower Level

000 Education lobby
001 Exhibition lobby

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- Stairs
- Information
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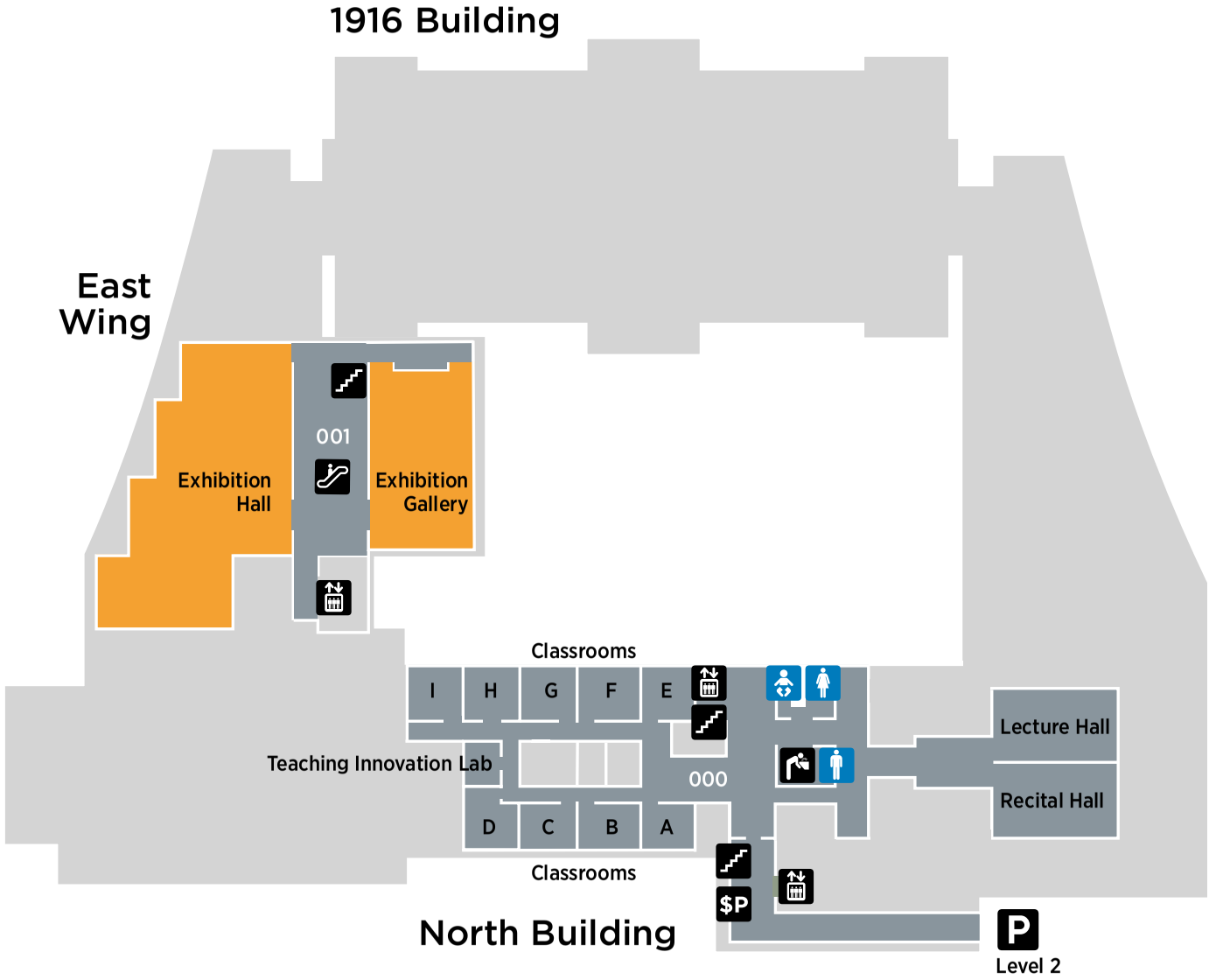

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August 2018

On and Around Campus:
Neighborhoods To Explore

Case Western Reserve University stands as a centerpiece among some of the most exciting and stimulating communities in Cleveland, from University Circle and Uptown—which intertwine with the campus and boast some of the city's most energetic and culturally robust areas—to bustling neighbors like Little Italy, Coventry Village and the Cedar-Fairmount district. Whether you are staying at Case Western Reserve or just visiting, the campus and surrounding neighborhoods offer several cultural, social, retail and dining options. Find out more at **case.edu/visit**.

UNIVERSITY CIRCLE:
THE CULTURAL HUB OF CLEVELAND

Case Western Reserve's campus is in the heart of **University Circle, named the #1 arts district in the country by *USA Today*. Our neighborhood is home to more than 50 of the world's finest cultural, medical, educational and social-service institutions**—all within one square mile. *The Cleveland Museum of Art, Cleveland Orchestra, Cleveland Museum of Natural History, Western Reserve Historical Society's Cleveland History Center* and *Cleveland Botanical Garden* provide not only entertainment, but also academic collaborations that give our students ample opportunities for hands-on training. **Cleveland's health corridor** is also a mainstay of the area, with *Cleveland Clinic, University Hospitals Cleveland Medical Center* and the *Louis Stokes Cleveland VA Medical Center* as important partners with the university's health sciences departments.

But University Circle's offerings don't end with museums and hospitals. You'll find **dining options** from the sandwich shop/live-music venue *Cosmic Dave's Rock Club* to the chic French bistro *L'Albatros*. We also have hangouts like *The Jolly Scholar* and *The Coffee House at University Circle*. The circle's **park-like setting** also gives visitors a chance to enjoy green spaces on the Nord Family Greenway, Wade Oval or the art museum's lagoon. ***universitycircle.org***

Neighborhoods Around Campus

1 UPTOWN

Home to the university's *Barnes & Noble* campus bookstore, the vibrant outdoor gathering space at *Toby's Plaza*, the *Museum of Contemporary Art (MOCA)* and a variety of retail shops and restaurants, **Uptown is one of the city's most vibrant urban residential and commercial districts.** ***uptowncleveland.com***

2 LITTLE ITALY

You don't have to have Italian heritage to enjoy the treasures of Little Italy. Pick your pizza or pasta pleasure at any one of nearly two dozen eateries. Indulge in some retail therapy in one of the area's art galleries and boutiques. **Bask in the neighborhood's unique heritage, which thrives with family-owned businesses** and retains the flavor of its original residents—skilled stone cutters and craftsmen from Italy. Just don't forget to top off your visit with a decadent dessert from one of the authentic Italian bakeries. ***littleitalycle.com***

3 COVENTRY VILLAGE

Just up the hill from campus, Coventry Village is an eclectic block that offers visitors everything from Thai food and milkshakes to vinyl records and book readings. **Coventry has a unique 1960s vibe that makes visitors fall in love with its quirkiness**—and keeps them coming back for more. Search for one-of-a-kind clothing pieces at *Avalon Exchange*. Browse CDs and classic vinyl at *Record Revolution*. Enjoy book clubs and author readings at *Mac's Backs*. Dine on vegetarian delights at *Tommy's*. Or catch a rock show almost any night of the week at the *Grog Shop*. ***coventryvillage.org***

4 CEDAR-FAIRMOUNT

Antiques, food, cocktails, jazz and art, oh my! From phenomenal crêpes and pastries at *Luna Bakery and Cafe* to to customized tacos at Barrio, the Cedar-Fairmount district offers plenty of options. Plus, independent bookstore *Appletree Books*, yoga and pilates studios, salons, groceries and more make Cedar-Fairmount an attractive destination. ***cedarfairmount.org***

5 CEDAR-LEE

Just 2.5 miles east of campus, **the Cedar-Lee commercial district in Cleveland Heights is home to more than 150 businesses**, including neighborhood anchor *Cedar Lee Theatre* where visitors can enjoy art, independent and mainstream cinema, and summer concert and performance venue *Cain Park*. ***cedarlee.org***

6 SHAKER SQUARE

At the intersection of Shaker Boulevard and Rapid Transit rail lines sits **the country's second-oldest shopping district**. Shaker Square, three miles south of campus, offers everything from six screens at *Atlas Cinemas Shaker Square* to the mission-driven French dining experience (the subject of an Oscar-nominated film) at *EDWINS Leadership & Restaurant Institute*.

7 DOWNTOWN

The Case Western Reserve campus is just five miles east of downtown Cleveland, where more entertainment awaits. **Home to professional sports teams** the *Browns, Cavaliers, Guardians (formerly the Indians)* and *Monsters*, downtown also maintains **the legacy of Cleveland's musical roots** with *The Rock and Roll Hall of Fame and Museum* and popular concert venues that host international and local acts. The *Theater District* brings more performances to life, while favorites *East Fourth Street* and the *Warehouse District* offer trendy dining options, bars and a thriving nightlife. ***downtowncleveland.com***

Transportation

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The Circle Link, the campus circulator and other shuttle routes make all of campus, University Circle and Little Italy accessible to students and visitors. Signs are posted at each stop, or check out ***case.edu/visit*** for route maps and travel information.

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The Greater Cleveland RTA offers more than 10 bus routes and the red line rapid to service University Circle —and many of our students can ride for free, using just their CWRU IDs. Use Google Transit to plan your trip on public transportation at ***maps.google.com***

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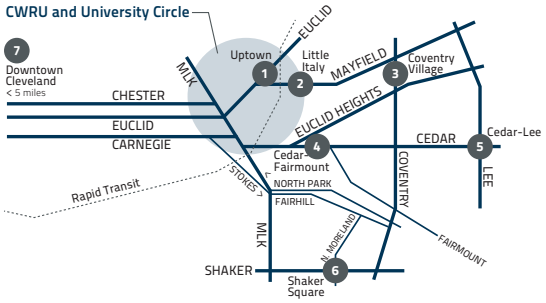

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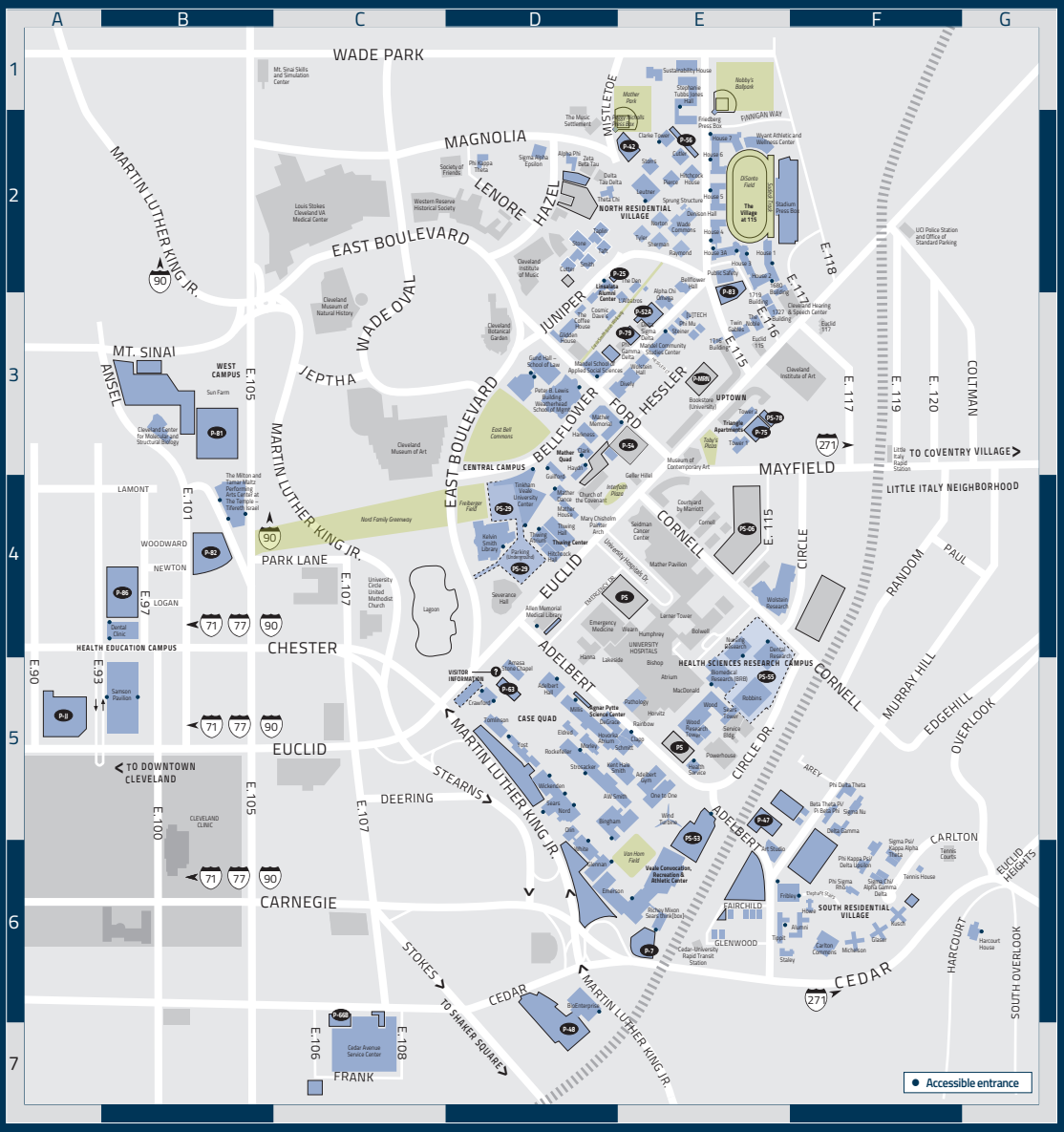

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