

17th Century Music

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

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Vol. 9, no. 2
Spring 2000

Election Results Officers of the Society for Seventeenth-Century Music

Congratulations and thanks to all the nominees who ran in the Society's election of officers this year. The Society depends on the active participation of its members, and this election shows that the organization is indeed healthy and vibrant. With a significant number of members casting ballots, the Society has elected its new officers to three-year terms, to begin on April 27, 2000 and to expire at the beginning of the spring conference in 2003. The new officers are:

In this issue:

News of the Society

- 1 Election Results
- 2 From the President
- 2 From the Secretary
- 4 *Journal for Seventeenth-Century Music*
From the Editor
JSCM Index: Volume 5, number 1
- 5 *17th-Century Music*
From the Editor
- 5 From the Treasurer
- 6 Eighth Annual Conference
Preliminary Program

News from Members

- 7 Recent Publications and Recordings
- 7 Upcoming Events

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News of the Society

From the President

Three years have come and gone quickly, but it is time for the next officers to take over the business of the Society. I know I speak for the rest of the current Board in saying that it has been a pleasure to serve the Society—largely because it is comprised of such fine and interesting scholars. Although any organization has a certain amount of bureaucracy that simply must be handled to keep things running smoothly, our Society keeps this to a minimum and most of the work is substantive. I am pleased to say that we pass the portfolios along to the next team with a good deal of stability: the Society is now sufficiently sound financially to entertain proposals for subventions; the venues for the conferences in 2000 and 2001 are committed, and we are in the planning stage with invitations for the following two years; and the *Journal* has an additional editor. We can all look forward to the new officers being able to set sail immediately with new ideas without having to repair a leaky ship.

The annual Business Meeting of the Society in Kansas City last November provided an opportunity for members to exchange ideas and hear progress reports on plans for the next spring conference at America's Shrine to Music Museum in Vermillion, South Dakota (27-30 April 2000). Those plans are now complete, thanks to the fine work of the Program Committee (Gregory Barnett, Robert Kendrick, Jeffery Kurtzman (chair), and Lois Rosow) and our host, Mary Oleskiewicz. The program and registration materials were sent in hard copy to the entire membership in January, and an e-mail announcement was also made on the SSCM-list. If any member failed to receive the registration form, it can be requested directly from the Mary Oleskiewicz (moleskie@usd.edu). I think you will agree that once again the Program Committee has done a splendid job in creating a series of events that will be stimulating and also take advantage of this extraordinary museum.

The dates for the conference in 2001 are now set. We will meet at Franklin & Marshall College in Lancaster, Pennsylvania on 19-22 April 2001. In the heart of Pennsylvania Dutch country, Lancaster is particularly beautiful in the spring, and the College boasts a new concert hall (which opened just weeks ago to rave reviews). The Program Committee will be appointed by

the new President during the Vermillion meetings and the Call for Papers will be sent out both electronically and in hard copy immediately thereafter.

The electronic world of the Society has undergone a significant change (what doesn't change in this realm?). We have registered a new "domain" name that is our own, as opposed to reflecting the host institution. The new address for all of the pages of the Society and the *Journal* is <http://www.sscm-jscm.org>. The actual location of the server has not changed (<http://www.sscm.harvard.edu>), and so for the present the old address is still functional. The new name, however, allows for flexibility in the future if the Society decides to move to a different server, and also eliminates the perception that the Society is part of a particular institution rather than being an independent organization. We urge you to note the new address and have your own institution or web pages change to it. Issue 5.1 of the *Journal* was published since we reported its status in the last Newsletter, and 6.1 is in active preparation for publication late in the spring. Once again, thanks go to our hard-working Editor, Kerala Snyder, and our new Technical Editor, Margaret Mikulska.

Thank you, dear colleagues, for your warmth and support during my tenure as President of the Society. See you soon in Vermillion!

Bruce Gustafson
B_Gustafson@acad.FandM.edu

From the Secretary

Society for Seventeenth-Century Music Open Business Meeting November 5, 1999, Kansas City 12:00-1:00 PM

I. Minutes

The minutes of the meeting of 10 October 1998 in Boston published in the spring 1999 Newsletter were approved.

II. Treasurer's Report

Jeffery Kite-Powell reported that the SSCM has \$6,234.78 in Treasury, along with a \$8,000 CD that will be rolled

over to May of 2000. The Society has 208 members, all but 36 of which have paid their dues.

III. President's Report

Bruce Gustafson reported on the various actions taken by the Board.

An award for best student paper is in effect for the 2000 conference at Vermillion; this will consist of a waiver of fees and a travel subsidy to the 2001 conference.

The Board will provide a subvention for the Champaign-Urbana conference publication in 2000 on the birth of opera to fund the HTML markup; the proceedings will appear as a special issue of the *JSCM*.

The Board will provide funds for advertisements of the *JSCM* in other, print journals.

The Board has approved a change in administration of the SSCM web site: John Howard will continue as Systems Administrator; Margaret Mikulska will continue as Technical Editor for *JSCM*, and will serve as Site Administrator for the SSCM web site. The SSCM is seeking new domain name. Members are encouraged to get links to *Journal* on their university web pages. Bruce invited suggestions for other improvements to site, and to send their suggestions to Margaret Mikulska or to Bruce.

The Nominating Committee for the next SSCM Board has been appointed and coming to the end of their task. The Committee consists of Barbara Hanning (convener), Beth Glixon, Lex Silbiger, and Paul Walker. The ballots will be mailed on January 15, on March 1 the ballots will be counted, and on April 27 the new Board will take office. Members are invited to recommend candidates to the Nominating Committee. A proposal to amend bylaws to specify the nominating process was discussed but no action was taken.

IV. Schütz Society Report

Charles Brewer announced that the report from Germany will be published in the spring Newsletter. Bruce Gustafson reminded the membership that special interest groups (such as the Schütz Society) are allowed by the SSCM bylaws, and others may be formed.

V. Future Meetings

The next meeting of the SSCM will take place in Vermillion, South Dakota, on April 27-30, 2000. Mary

Oleskiewicz announced that there is a checklist of 16th and 17th century instruments on the web site:

<http://www.usd.edu/smm/>

The Thursday night recital by David Schulenberg will feature a Rudolphi harpsichord, preceded by a candlelit dinner. Bella Donna will perform on Friday night, and on Friday and Saturday morning there will be small tours of instrument collection. Shuttle transportation will provided (for \$15) from Sioux Falls, S.D., or Sioux City, IA.

Jeffery Kurtzman, chair of Program Committee, announced that there were many paper proposals—double the usual number that could be accepted—from a half dozen European countries and the Far East; notification will go out in about a week; a book exhibit will be organized by Jennifer Williams Brown.

The 2001 meeting will take place in Lancaster, PA, on April 19-22, 2001, where Bruce Gustafson will be our host. Franklin and Marshall will have a new concert hall. Lancaster is located in the heart of Pennsylvania Dutch country; nearby is a colonial Anabaptist historic site called "The Ephrata Cloister."

Nothing has yet been planned for the 2002 meeting. Wendy Heller reminded the Board that she had proposed a Princeton/Rutgers meeting in New Jersey.

VI. Newsletter: Anne MacNeil (absent)

It was announced that the Newsletters are in the mail, and should arrive next week.

VII. *Journal*

Kerala Snyder reported that Vol. 5, No. 1 is up on the web now. She introduced Margaret Mikulska, the new Technical Editor for the *Journal*, and encouraged submission of articles—"the first logical choice for submission by SSCM members."

VIII. New Business, Remarks for the good of the Society

Jeffery Kurtzman asked if the Newsletter is posted on the SSCM web site, and whether it was feasible. Bruce Gustafson replied that it was the only thing that one received for one's dues and that therefore it was perhaps wise to leave it as a print publication.

As the SSCM Treasury is sizeable, we might think of ways to further the SSCM and to promote 17th-century scholarship (grant to graduate students, publication subvention).

Bruce reminded members that funds are available to the Program Committee, and that the SSCM is providing funds for publishing conference proceedings.

John Hill announced the Oct. 5-8 opera conference at U. of Ill.; on Friday, Oct. 6, there will be a performance of *Euridice* (Peri and Caccini version), which falls on the same date as in 1600.

Rebecca Harris-Warrick announced the new brochure about the *New Lully Edition.*, to be published by Georg Olms Verlag with funding by Musica Gallica.

Jeffery Kurtzman pointed out that this is the last session by this Board, and a round of applause ensued.

Journal for Seventeenth-Century Music

From the Editor

Please visit the *Journal* at our new address:

sscm-jscm.org/jscm/

The Editor welcomes submissions of articles from the membership, which may be sent to

Kerala J. Snyder
204 Canner Street
New Haven, CT 06511

JSCM Guidelines for Contributors may be found at our new internet address.

Members of SSCM who do not have access to the world-wide web may obtain printed copies of back issues at cost. Please contact the editor for more information.

Kerala J. Snyder
ksyr@uhura.cc.rochester.edu

Index

VOLUME 5 (1999) NUMBER 1

Table of Contents

REVIEWS

Books

JOHN WALTER HILL, *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto*. Oxford: Clarendon Press, 1998. Reviewed by Robert L. Kendrick.

DIETRICH BARTEL, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. Lincoln: University of Nebraska Press, 1997. Reviewed by George J. Buelow.

JOACHIM KREMER, *Joachim Gerstenbüttel (1647-1721) im Spannungsfeld von Oper und Kirche: Ein Beitrag zur Musikgeschichte Hamburgs. Musik der frühen Neuzeit, 1*. Hamburg: von Bockel Verlag, 1997. Reviewed by Frederick K. Gable.

GEOFFREY WEBBER, *North German Church Music in the Age of Buxtehude*. Oxford: Clarendon Press, 1996. Reviewed by David Yearsley.

Musical Editions

ANTONIO BONONCINI, *Complete Sonatas for Violoncello and Basso Continuo*. Edited by Lowell Lindgren. *Recent Researches in the Music of the Baroque Era*, 77. Madison, WI: A-R Editions, Inc., 1996. Reviewed by Gregory Barnett.

BARBARA STROZZI, *Cantate, ariete a una, due, e tre voci, opus 3*. Edited by Gail Archer. *Recent Researches in the Music of the Baroque Era*, 83. Madison: A-R Editions, 1997. Reviewed by John Walter Hill.

SAMUEL CAPRICORNUS, *Geistliche Harmonien III*. Edited by Paul Walker. *Collegium Musicum: Yale University, Series II, volume 13*. Madison: A-R Editions, 1997. Reviewed by Geoffrey Webber.

Solo Compositions for Violin and Viola da Gamba with Basso Continuo from the Collection of Prince-Bishop Carl Liechtenstein-Castelcorn at Kromeriz. Edited by Charles E. Brewer. *Recent Researches in the Music of the Baroque Era*, 82, Madison: A-R Editions, 1997. Reviewed by Peter Wollny.

HENRY ALDRICH, *Selected Anthems and Motet Recompositions*. Edited by Robert Shay. *Recent Researches in the Music of the Baroque Era*, 85. Madison: A-R Editions, 1998. Reviewed by Michael Burden.

ELISABETH-CLAUDE JACQUET DE LA GUERRE, *Céphale et Procris*. Edited by Wanda R. Griffiths. *Recent Researches in the Music of the Baroque Era*, 88. Madison, WI: A-R Editions, 1998. Reviewed by Carl B. Schmidt.

CHARLES (?) HUREL, *Tablature de luth et de théorbe (ca. 1675): Ms PLM 17524 BDG, The Pierpont Morgan Library, New York*. Preface by François Lesure. Geneva: Minkoff, 1996; ELISABETH JACQUET DE LA GUERRE, *Les Pièces de clavessin, premier livre*. Introduction by Carol Bates. Geneva: Minkoff, 1996;

and *Manuscrit Bauyn* (ca. 1690): Paris, Bibliothèque Nationale de France Ms. Rés 674–675. Second Edition. Preface by Davitt Moroney. Geneva: Minkoff, 1998. Reviewed by David Ledbetter.

JEAN (?) DE SAINTE-COLOMBE, *Recueil de pièces de basse de viole en musique et en tablature* (ca. 1690): *Manuscrit de Tournus* (ms M.3, Bibliothèque municipale, Tournus). Introduction and index by François-Pierre Goy. Preface by Henri Lévêque. Geneva: Minkoff, 1998; *Recueil de pièces de viole en musique et en tablature* (1666) (Ms M2.1 T2.17C.Case, Washington: Library of Congress). Introduction and index by Stuart Cheney. Geneva: Minkoff, 1998. Reviewed by Mary Cyr.

Compact Discs

MARC-ANTOINE CHARPENTIER, *Messe pour le Port-Royal*. Michel Chapuis, organ; les Demoiselles de Saint-Cyr; Emmanuel, director. Auvidis/Astrée, 1997. Reviewed by Benjamin Van Wye.

Seventeenth-Century French Harpsichord Music. Edward Parmentier, harpsichord. Wildboar, 1990; *The Bauyn Manuscript: Seventeenth-Century French Harpsichord Music*. Byron Schenkman, harpsichord. Wildboar, 1997; and *Music for the Royal Pleasures: Harpsichord, Lute, and Organ Music in the Salon of Louis XIV*. Linda Burman-Hall, harpsichord and organ; with Catherine Liddell, lute. Wildboar, 1997. Reviewed by Denis Herlin.

BIAGIO MARINI, *Curiose & moderne inventioni. Romanesca*. Harmonia Mundi USA, 1997. Reviewed by Paul Whitehead.

In stil moderno: The Fantastic Style in Seventeenth-Century Italy. Ingrid Matthews, baroque violin; Byron Schenkman, harpsichord. Wildboar, 1995; ANDREA FALCONIERI, *Canzone, Sinfonie, Fantasia, Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte* (Naples, 1650). La Luna: Ingrid Matthews and Scott Metcalfe, violins; Emily Walhout, viola da gamba; Byron Schenkman, harpsichord. Wildboar, 1996; and ELISABETH-CLAUDE JACQUET DE LA GUERRE, *Sonates pour le violon, 1707*. Ingrid Matthews, baroque violin; Byron Schenkman, harpsichord; Margriet Tindemans, viola da gamba. Wildboar, 1996. Reviewed by Linda Maria Koldau.

17th Century Music

From the Editor

17th-Century Music is a multi-lingual newsletter, and the Editor encourages members to submit contributions in their native languages. The Newsletter depends on your submissions. Please send in articles and conference reports, as well as news of publications, recordings, grants, kudos and upcoming events.

It has been a pleasure to serve as Editor of *17th-Century Music* these last three years. A new Editor will be appointed by the President of the Society at the spring meeting in Vermillion. Until that time, communications may be addressed to

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Chapel Hill, NC 27599-3320 USA

Note that the deadline for submissions to the next issue of *17th-Century Music* is 15 August 2000.

Anne MacNeil
MacNeil@email.unc.edu

From the Treasurer

Membership dues for the Society for 17th-Century Music and the American Heinrich Schütz Society are now due for the calendar year 2000. Membership in the SSCM only is \$20 per year. Membership in the American Heinrich Schütz Society automatically includes membership in SSCM but includes in addition a subscription to the *Schütz Jahrbuch* and *Acta Sagittariana*. Cost is \$40 regular membership, \$50 for institutions, \$20 for students and retired. You may make your check payable to either the Society for 17th-Century Music or the American Heinrich Schütz Society. Please consider also making a contribution to help defray the costs associated with the production of our on-line *Journal of 17th-Century Music*.

Foreign Members: The cost of converting checks issued in foreign currency has been raised to \$15.00 per check. If you wish to pay dues in your local currency, simply add \$15.00 to the total amount and calculate the exchange rate accordingly. Please calculate generously

in order to allow for fluctuations in the exchange markets. Thank you!

Jeffery Kite-Powell, Treasurer
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Eighth Annual Conference Society for Seventeenth-Century Music

**America's Shrine to Music Museum
University of South Dakota
Vermillion, SD
27-30 April 2000**

Preliminary Program

Thursday, April 27

9:00-5:00 Registration and Open House (Shrine to Music Museum)

6:15-9:00 Opening Reception (Arne B. Larson Concert Hall)

Candle-lit Dinner, Wine and "Virtuoso 17th-century Music from Italy, Germany, and Iberia," David Schulenberg Harpsichord, with Mary Oleskiewicz, Baroque Flute. This event is limited to the first 64 registrants.

Friday, April 28

8:00-8:45 Continental Breakfast (Jeanne F. Larson Tea Room)

9:00-10:55: Session I (Arne B. Larson Concert Hall)

Far-flung Spanish Topics

Chair: Colleen Reardon (SUNY Binghamton)

William Summers (Dartmouth College), "Distant Echoes of 1492: Villancicos and Canciones in the Celebratory Life of the Cofradia de los Esclavos de Jesu Cristo crucificado, San Juan del Monte Church, Manila"

Colleen Baade (Lincoln, Nebraska), "Spanish Nun Musicians: Early Modern Career Girls?"

Louise K. Stein (University of Michigan), "'Terpsichore's Harp and the Temptation of St. Jerome': Harps, Gender, Hispanic Music and Society"

11:00-12:00 Tours of Museum

Choose one or two of three half-hour tours of 17th-century keyboards with John Koster, 17th-century strings with André P. Larson, and 17th-century winds with Mary Oleskiewicz. The

number of participants on each tour is limited; those interested must register upon arrival for preferred tours and times on Friday and Saturday.

12:15 Lunch (Student Center)

1:30 Mini-Recital (Concert Hall)

Susanne Skyrm (University of South Dakota), grand piano by Manuel Antunes, Lisbon, 1767.

2:00-5:00 Session II (Concert Hall)

Instruments

Chair: Jeffery Kite-Powell (Florida State University)

Mary Oleskiewicz (Shrine to Music Museum), "Reconstructing the Seventeenth-Century Transverse Flute and Its Music"

John Koster (Shrine to Music Museum), "The Harpsichord in Seventeenth-Century France"

Coffee Break (10 minutes)

Edward L. Kottick (University of Iowa), "The Third Way: Seventeenth-Century Harpsichord Building Outside of Italy and Flanders"

David Schulenberg (Shrine to Music Museum), "The Instrument and Its Repertory"

6:15 Dinner (Student Center)

8:00 Concert (Concert Hall)

Folias Festivas by the Bella Donna Baroque Quartet (Cléa Galhano, recorders; Margaret Humphrey, violin; Rebecca Humphrey, violincello; Barbara Weiss, harpsichord), including works by Bertali, Cabanilles, Castello, Falconieri, Marais, Merula, Ortiz, Storace and others.

Saturday, April 29

8:00-8:45 Continental Breakfast (Tea Room)

9:00-11:00 : Session III (Location TBA)

Cleffing, Temperament and Tonal Coherence

Chair: Stephen Bonta (Hamilton College)

Jessie Anne Owens (Brandeis University), "Cleffing in English Music ca. 1575-1650"

Elisabeth Honn (Oberlin College), "Tuning and Temperament in the Works of Marin Mersenne"

Warren Stewart (Stanford University), "Tonal Coherence in North Italian Polyphony, 1610-1650"

Respondent: Michael Dodds (Southern Methodist University)

11:00-12:00 Tours of Museum.

Choose one or two of three half-hour tours of 17th-century keyboards with John Koster, 17th-century strings with André P. Larson, and 17th-century winds with Mary Oleskiewicz.

12:15 p.m. Lunch and Business Meeting (Student Center)

2:00-5:00: Session IV (Location TBA)

Chair: Susan Parisi (University of Illinois at Urbana-Champaign)

English Topics

Candace Bailey (North Carolina Central University), "Unmeasured' Preludes in England?"

Amanda Eubanks Winkler (University of Michigan), "Sexless spirits?: Gender Ideology in Scenes of Magic on the Restoration Stage"

Respondent: Wendy Heller (Princeton University)

Coffee Break (10 minutes)

Sacred Music at Mid-Century and Beyond

Linda Maria Koldau (Universität Bonn), "Giovanni Antonio Rigatti's *Messa e salmi, parte concertati* (1640) and the *Selva morale e spirituale* (1640/41) of Claudio Monteverdi"

Mary E. Frandsen (University of Notre Dame), "The 'Problem' of Sacred Music Between Schütz and Bach"

6:30 Banquet (Student Center)

Sunday, April 30

9:00-12:00 a.m.: Session V (Location TBA)

Instruments and their Use

Chair: Lois Rosow (Ohio State University)

David Dolata (Eastern Washington University), "Meantone Temperaments on the Lute"

Robert A. Green (Northern Illinois University), "Dufaut and the Origins of the Tombeau"

Coffee Break (10 minutes)

Stewart Carter (Wake Forest University), "On Instrumentation in the Early Seventeenth Century: The Case of Christoph Straus"

Stuart Cheney (University of Maryland), "A Newly Discovered Seventeenth-Century Source of French Hunting Horn Signals"

12:00 p.m. Box lunches distributed (eat-in or take-away)

This conference is underwritten in part by the generous support of Margaret Ann Everist, Honorary Trustee, by the USD Office of Research, and by members of *The Stradivari Society*, a fund-raising initiative of the Museum's Board of Trustees, Joseph M. McFadden, Chair.

News from Members

Recent Publications and Recordings

Linda Phyllis Austern. "No Pill's Gonna Cure My Ill': Gender, Erotic Melancholy and Traditions of Musical Healing in the Modern West," in Penelope Gouk, ed., *Musical Healing in Cultural Contexts* (Aldershot: Ashgate Publishing Ltd., 2000).

Claire Fontijn. "Baroque Women 6: Sophie Elisabeth zu Braunschweig und Lüneburg." *Goldberg Early Music Magazine* 8 (1999): 106-9.

_____. *Antonia Bembo, Critical Edition of Per il Natale.* Fayetteville, AR: Clar-Nan Publishers, 1999.

Anne MacNeil. "A Portrait of the Artist as a Young Woman." *Musical Quarterly* 83 (1999): 247-79.

Jennifer Nevile. "Dance and the Garden: Moving and Static Choreography in Renaissance Europe." *Renaissance Quarterly* 52 (1999): 805-36.

Upcoming Events

Madison Early Music Festival July 16-29, 2000

Artistic Director: Paul Rowe
Program Director: Chelcy Bowles
Guest Artists-in-Residence:
The Newberry Consort July 16-23
Cecilia's Circle July 24-29
Guest Historian: Dr. Blake Wilson

The University of Wisconsin-Madison announces its first annual Madison Early Music Festival and Workshop. For two weeks in July, musicians and scholars from around the country will gather on the UW-Madison campus to enjoy, discuss, and perform music before 1750. There will be sessions for everyone from the novice to the expert, and for teachers and performers. The weeks are filled with opportunities to learn and practice instrumental/vocal skills, learn about performance practice through ensemble participation, enjoy lectures and discussions, and share information about music and instruments.

In the summer of 2000, MEMF will focus on music of the 17th century in Germany and Italy in works of Claudio Monteverdi and Heinrich Schütz. Through the study and performance of the works of these two musical giants, participants will learn about general performance practice and appropriate ways to use this music today.

The Madison Early Music Festival faculty consists of distinguished artist-teachers, including former members of the Waverly Consort and the Western Wind Vocal Ensemble, and members of the UW-Madison School of Music faculty. Our guest artists-in-residence present a full concert, teach classes, and coach ensembles. Historical lectures and discussions will be hosted by internationally renowned expert on Renaissance Florence, Dr. Blake Wilson.

MEMF is divided into two separate weeks, with each week filled with classes, group coaching sessions, rehearsals, and concerts. Groups to be coached can be active performing groups or individuals formed into groups prior to the festival that arrive en masse, or groups that will be formed at the festival. Coached groups will work toward Friday evening student performances. Tuesday evening of each week will feature local artists in concert, and guest artists-in-residence will perform on Thursday evenings. Each week culminates in a Saturday night performance of large works for chorus, orchestra and soloists. This summer the featured works will be Monteverdi's *Vespers of 1610* and excerpts from the *Scherzi Musicali*, as well as two major works by Schütz, including the *Musicalisches Exequiem* and the *Historia der Auferstehung Jesu Christi*. All participants are welcome to participate in the Saturday concerts.

Participants may earn one UW-Madison credit or 45 Continuing Education Units for each week of the workshop. DPI Clock Hours (4.5 per week) are available for Wisconsin educators.

This Madison Early Music Festival and Workshop was created to provide an opportunity for musicians, scholars, teachers, and early music enthusiasts to gather and exchange information and ideas about this exciting music. Join us as we celebrate early music on the banks of beautiful Lake Mendota!!

For more information, please check our website:

www.dcs.wisc.edu/lisa/memf

or contact:

Chelcy Bowles

(608) 265-5629

cb3@mail.dcs.wisc.edu

Conference on Baroque Music 9th Biennial Conference

The School of Music at Trinity College Dublin, Ireland, will host the 9th Biennial Conference on Baroque Music from Wednesday 12 July to Sunday 16 July 2000, inclusive. Further information may be obtained by contacting

Dr. Martin Adams
Baroque Music Conference
School of Music
Trinity College
Dublin 2
Ireland

BaroqueMusic@tcd.ie

Göteborg International Organ Academy 4th Biennial Meeting

The Göteborg International Organ Academy will hold its fourth biennial meeting 7-18 August 2000, in celebration of the inauguration of Göteborg University's four-manual North-German organ in Örgryta Nya Kyrka. The main theme of the conference is *The North German Baroque Organ: Construction, Music, Context*. For further information, please write to

Göteborg International Organ Academy
c/o GOArt, Box 200
S-40530 Göteborg
Sweden

The Society for Seventeenth-Century Music is dedicated to the study and performance of 17th-century music and related arts. Dues for the society are \$20.00. To join or for more information, write to Jeffery Kite-Powell, Florida State University School of Music, Tallahassee, Florida 32306-3424; email: jkp@mailers.fsu.edu

ISSN# 1054-6022

17th-Century Music is published by the Society for Seventeenth-Century Music.

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Charles Brewer, Chair,
American Heinrich Schütz Society