

***Society for Seventeenth-Century Music***  
**11<sup>th</sup> Annual Meeting**

Wake Forest University, Winston-Salem, NC, April 3-6, 2003  
 REGISTRATION FORM

**NAME (for your badge)** \_\_\_\_\_

**INSTITUTIONAL AFFILIATION (for badge)** \_\_\_\_\_

**MAILING ADDRESS** \_\_\_\_\_

**PHONE (home)** \_\_\_\_\_ **(office)** \_\_\_\_\_

**E-MAIL** \_\_\_\_\_

	<b>Number</b>	<b>subtotal</b>
<b>1. Registration fee</b> if postmarked by March 8: \$45 regular, \$25 student if postmarked after March 8: \$60 regular, \$30 student		
<b>2. Organ tour</b> with Jack Mitchener, Thursday, April 3, 2:00-5:00, \$5/person		
<b>3. Concert: Red Priest</b> (British Early Music Ensemble), <b>8:00 PM Thursday 3 April</b> – limited seating. All ticket orders postmarked by March 8, \$12; after March 8, \$20 regular / \$15 sr. (60+) or student).		
<b>4. Meal package</b> , \$35/person. Includes the three meals listed below, which may be purchased separately. Does not include Fri. dinner or Sat. banquet.		
<b>a. Dinner buffet, Thursday April 3</b> , \$17/person (includes service charge and wine; vegetarian entree available.)		
<b>b. Lunch buffet, Friday April 4</b> , \$12/person (all- inclusive)		
<b>c. Lunch, Saturday April 5</b> , Old Salem Tavern, \$10/person (all-inclusive). Please check preference: Moravian chicken pie _____ Vegetarian quiche & salad _____		
<b>7. Banquet, Saturday, April 5:</b> please indicate choice below (price incl. service charge, wine, dessert, etc.):		
<b>a. Beef/duck duo</b> , \$36/person		
<b>b. Salmon</b> , \$36/person		
<b>c. Vegetarian</b> (black bean cakes), \$22/person		
<b>TOTAL (amount enclosed)</b>		

**PLEASE NOTE: Your check or money order, payable to Wake Forest University, must accompany this registration form. No credit cards accepted. We cannot guarantee meal reservations received after Mar. 19. Send registration forms to:**

SSCM 2003  
WFU Dept. of Music  
P.O. Box 7345 Reynolda Station  
Winston-Salem, NC 27109

You will receive a receipt when you pick up your registration materials. For further information, contact Stewart Carter, e-mail [carter@wfu.edu](mailto:carter@wfu.edu).

**PROGRAM INFORMATION:** The conference begins Thursday, April 3, with an organ tour at 2:00 PM, dinner buffet at 5:45 PM, pre-concert talk at 7:10 PM, and concert at 8:00 PM. See SSCM's *Newsletter* for details. Information is also posted on the web; go to [www.wfu.edu/music](http://www.wfu.edu/music) and look for the link to SSCM 2003.

**ACCOMMODATIONS:**

A block of rooms has been reserved in the Ramada Plaza Inn, 3050 University Parkway, Winston-Salem, NC 27105 (tel. 336-723-2911). The conference rate is \$85/night, single or double. The Ramada Plaza will provide limited shuttle service to and from Greensboro's Piedmont Triad Airport for their guests (see below), and will also provide limited shuttle service to and from the Scales Fine Arts Center on the Wake Forest campus (about 1.5 miles away).

**GETTING THERE:**

**By air:** The most convenient airport is the Greensboro's Piedmont Triad Airport, between Winston-Salem and Greensboro, NC, about 22 miles from the Wake Forest campus. This airport is served by USAirways, United, American, Delta, Northwest, Continental, and AirTrans. The Ramada Plaza Inn will provide limited shuttle service to and from the airport for their guests. Arrange for shuttle service with the hotel when you make your reservation (tel. 336-723-2911). For those who will rent cars, airfares are sometimes cheaper when flying into Charlotte International (85 miles away) or Raleigh-Durham Airport (100 miles away).

**By rail:** Amtrak serves Greensboro, NC, approx. 25 miles to the east of Winston-Salem. Infrequent "connector" (bus) service is available. For information, contact Amtrak at 1-800-USA-RAIL.

***Directions to the Wake Forest campus via auto:***

**From the east, west, or south**, take I-40 to Business 40 to Exit 2 at the western edge of Winston-Salem. Take Silas Creek Parkway north. Pass through the first stoplight. About 1.8 miles past this light, the road makes a Y. Take the right-hand fork of the Y, proceed through the next stoplight (Reynolda Road) and enter the Wake Forest campus. After entering the campus, take the first left (Allen Easley St.), then the first right, into Parking Lot Q, behind Scales Fine Arts Center. **From the north**, take US 52 to the University Parkway exit (Exit 115) and head south for approx. 2.5 miles. Exit to the right (sign says "Polo Road"). Proceed through the first traffic light (Polo Rd.) and enter the Wake Forest campus. Take the first right (Carroll Weathers Rd.) and then the first left into Parking Lot Q behind Scales Fine Arts Center. The Fine Arts Center is at the opposite (lower) end of the parking lot. For a downloadable map, go to <http://www.wfu.edu/visitors/directions>. **Parking is free**; obtain a parking pass when you register at Wake Forest. Parking pass not necessary on Saturday or Sunday.

***Directions to the Ramada Plaza Inn via auto:***

**From the east, west, or south**, take I-40 to Business 40 to Exit 5C in downtown Winston-Salem. (Follow the signs carefully.) Take Cherry St. north, through the downtown business area. Once through the downtown area, the name of the street changes to University Parkway. Continue north for approx. 2.8 miles (from Business 40). The Ramada Plaza is on your left, just past Lawrence Joel Coliseum (which is on the right). To enter the hotel from northbound University Parkway, you must proceed to the first stoplight past the hotel and make a U-turn. **From the north**, take US 52 to the University Parkway exit (Exit 115) and head south for approx. 3.5 miles. The Ramada Plaza is on your right, approx. one-half mile past the entrance to Wake Forest University.

Society for Seventeenth-Century Music

*Eleventh Annual Conference*

*Wake Forest University  
Winston-Salem, North Carolina  
April 3-6, 2003*

**Preliminary Schedule and Program (subject to change)**

**THURSDAY, APRIL 3**

- 2:00-5:00** **Winston-Salem organ tour, led by Jack Mitchener.**  
Transportation leaves from Ramada Plaza Inn. Make reservations in advance, with registration. Includes: 1) Ardmore United Methodist Church: Noack organ (2 manuals, 24 stops); 2) Salem College: Flentrop (3 manuals, 26 stops); 3) Old Salem, Saal of Single Brothers House: Tannenberg (constructed 1798); 1 manual, 5 stops); 4) North Carolina School of the Arts: Fisk (3 manuals, 35 stops). Participants will have the opportunity to play these organs briefly.
- 5:30-7:45** **Registration.** Scales Fine Arts Center, music wing, 2<sup>nd</sup> floor lobby
- 5:45-7:00** **Buffet dinner.** M208 Scales Fine Arts Center. Reservations must be made in advance, with registration.
- 7:10** **Pre-concert lecture, Eleanor McCrickard.** M306 Scales Fine Arts Center.
- 8:00** **Concert: Red Priest,** British early-music ensemble, Brendle Recital Hall, Scales Fine Arts Center. Limited seating; reserve tickets in advance, with registration.

**FRIDAY, APRIL 4**

- 8:15-9:00** **Editorial Board Meeting, Web Library of Seventeenth-Century Music.** M307 Scales Fine Arts Center.
- 8:30-9:00** **Coffee & pastries.** M208 Scales Fine Arts Center.

**8:30-11:00 Registration.** M208 Scales Fine Arts Center.

**9:00-12:00 Session I Overture: Seventeenth-Century Music Across the Disciplines.** M208 Scales Fine Arts Center

**Chair: Andrew Walkling (State University of New York at Binghamton)**

**Barbara R. Hanning** (The City College and Graduate Center, City University of New York)  
From Saint to Muse: Saint Cecilia in Florence

**Gregory S. Johnston** (University of Toronto)  
Public Mourning and Prohibitions against Music in Seventeenth-Century Germany

**Tushaar Power** (Durham, North Carolina)  
“Subordination to a Higher Order”: Johannes Kepler, Andreas Werckmeister and the Divine Proportion

**Joyce Lindorff** (Temple University)  
Tomás Pereira and the Lu-lu Zhengyi: Trans-cultural Exchange in the Chinese Court

**12:15 Catered Lunch and Informal Business Meeting.** Reynolda Hall, Oak Room.

**2:00-5:15 Session II Musical Rhetoric and Aesthetics.** M208 Scales Fine Arts Center.

**Chair: David Fuller (Professor Emeritus, State University of New York at Buffalo)**

**Jette Barnholdt Hansen** (University of Copenhagen)  
*Stile recitativo* as Adequate Interpretation and Fixed Orality: A Rhetorical Approach to a Musical Style

**Jamie G. Weaver** (University of Oregon)  
“The Persuasive Difference”: Acknowledging Diversity in Rhetorical Approaches

**Jonathan B. Gibson** (Duke University)

“The Cries of Nature in Mourning”: Temporality and Aesthetics in  
Marais’s Elegy for Lully

**Vivian Montgomery** (Case Western Reserve University)

Time Suspended: Unmeasured Prelude Notation as an Aesthetic Emblem  
(Lecture-Recital)

**8:00**      **Concert: Daniel Bolius, *Repraesentatio Harmonica  
Conceptionis & Nativitatis S. Ioannis Baptista (ca. 1620)*.**  
Wake Forest University Concert Choir, directed by Brian Gorelick, with  
guest soloists and instrumentalists. Brendle Recital Hall, Scales Fine Arts  
Center. Admission free.

**9:30**      **(or immediately following the concert)** Reception for SSCM  
members, followed by open rehearsal for Saturday’s Vespers service.  
M208 Scales Fine Arts Center.

### **SATURDAY, APRIL 5**

**8:30-9:00**    **Coffee & pastries, M208 Scales Fine Arts Center**

**9:00-12:45**   **Session III Music in the Theater.** M208 Scales Fine Arts Center.

**Chair: Lois Rosow (Ohio State University)**

**James Leve** (Northern Arizona University)

*Gl’inganni amorosi scoperti in villa* (1696): A Comic Opera in Bolognese  
Dialect

**Hendrik Schulze** (Institut für Musikwissenschaft, Salzburg)

The Figure of Ulysses in Giacomo Badoaro and Claudio Monteverdi’s  
*Il ritorno d’Ulisse in patria* (1640)

**Geoffrey Burgess** (Duke University)

“Un Vestibule éclatant”: The Prologue to Lully and Quinault’s *Atys*

**John S. Powell** (University of Tulsa)

Musical Practices at the Théâtre de Guénégaud and the Comédie-  
Française, after Evidence in the Autograph Manuscripts of  
Charpentier

**Kathryn Lowerre** (Michigan State University)

Making Opera English: John Dennis’s *Rinaldo and Armida* (1698)

- 12:45**      **Transportation to Old Salem Tavern.**
- 1:15**      **Lunch at Old Salem Tavern.** Reservation must be made in advance,  
with registration.
- 1:15**      **Meeting of Editorial Board, *Journal of Seventeenth-Century Music*.** Private Room, Old Salem Tavern.
- 3:00-3:30**    **Guest Lecture.** Moravian Music Foundation.
- Nola Reed Knouse** (The Moravian Music Foundation)  
An Introduction to the Moravian Music Foundation and its Holdings
- 3:35-6:00**    **Session IV **Heinrich Schütz and his Circle.**** Moravian Music  
Foundation.
- Chair: Joshua Rifkin (The Bach Ensemble)**
- Keith Chapin** (Fordham University)  
Human Work with Divine Material: A Work Concept in the Theory of  
Christoph Bernhard
- Eva Linfield** (Colby College)  
Alchemy, Androgyny, and Music: A Rare Fusion in the Seventeenth  
Century
- Wolfram Steude** (Professor Emeritus, Hochschule für Musik “Carl Maria  
von Weber,” Dresden)  
Heinrich Schütz as a Representative of Music in the Art of the “German  
Renaissance”
- 6:30-7:30**    **Vespers in Dresden during the Thirty Years’ War.** Home  
Moravian Church, Old Salem. (All those in attendance are invited to  
participate.)
- 7:40**      **Transportation to Wake Forest**
- 8:00**      **Banquet.** Magnolia Room, Reynolda Hall, Wake Forest campus.  
Reservation must be made in advance, with registration.

***SUNDAY, 6 APRIL***

**8:30-9:00** **Coffee & pastries.** M208 Scales Fine Arts Center.

**9:00-12:00** **Session V Music and the Body: Dance, Madness, and the Grotesque.** M208 Scales Fine Arts Center.

**Chair: Carol Marsh (University of North Carolina, Greensboro).**

**Jennifer Nevile** (University of New South Wales)

Early Seventeenth-Century Dance Figures: “Moving Script” in English and French Court Festivals

**Maria Anne Purciello** (Princeton University)

Dancing Madmen: Comedy and Madness in Venetian *Balli*

**Rose A. Pruiksma** (Bates College)

“Musique Grotesque,” *Ballet de Cour* and Italians in Paris

**Amanda Eubanks Winkler** (Syracuse University)

Rustic Unruliness: The Musical Witch on the Early Modern English Stage