



SOCIETY FOR EIGHTEENTH-CENTURY MUSIC

Tenth Biennial Conference

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University of North Texas

Denton, TX

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Division of Music History, Theory, and Ethnomusicology

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CONFERENCE PROGRAM

UNLESS NOTED, ALL EVENTS TAKE PLACE IN
MUSIC BUILDING, ROOM 230 (CHOIR ROOM)

Friday, October 6

8:15 **Coffee and Registration (Music Building, Room 150)**

8:45 **Welcome**

9:00–10:45 **Panel: “New Perspectives in Metastasio Research”**

Organizer and Moderator:

Nathaniel Mitchell (University of North Carolina at Greensboro)

Panelists:

Anne Desler (University of Edinburgh)

Carlo Lanfossi (Università degli Studi di Milano)

Jessica Peritz (Yale University)

Paul Sherrill (University of Utah)

10:45–11:00 **Break (Coffee and Refreshments in Music Building, Room 150)**

11:00–12:10 **Investigating Sources**

Session Chair: Alison DeSimone (Independent Scholar)

Scot Buzza (University of Kentucky), “The Psalm Texts of San Marco: Theme and Variations”

Don Fader (University of Alabama), “The Cantatas of Philippe II d’Orléans Rediscovered: Rethinking the Early History of the Cantate Française”

12:10–12:25 **General Meeting**

12:25–2:20 **Lunch** (on your own)

2:20–3:30 **Composing Opera**

Session Chair: Julia Doe (Columbia University)

Hedy Law (University of British Columbia),

“Mythologizing Racine: Gluck’s *Iphigénie en Aulide* (1774), le merveilleux, and Euhemerism in the French Enlightenment”

Michael Goetjen (Massachusetts Institute of Technology),

“Between *Idomeneo* and *Tito*: Seria Style in Mozart’s Concert Arias of the 1780s”

3:30–3:50 **Break (Coffee and Refreshments in Music Building, Room 150)**

3:50–4:50 Lecture Recital

Session Chair: Kimary Fick (Oregon State University)

Paula Maust (Peabody Institute of the Johns Hopkins University),
“Pedagogical Strategies in Elizabeth Turner’s c.1756 ‘Six Lessons for the Harpsichord’”

5:00–5:30 Mariachi Performance

Saturday, October 7

8:30–9:00 Coffee and Registration (Music Building, Room 150)

9:00–10:45 Global Identities

Session Chair: Jessica Pertiz (Yale University)

Stewart Carter (Wake Forest University),
“From gongchepu to Western Staff Notation: Joseph-Marie Amiot’s *Divertissements chinois* (1779)”

Matt Darnold (University of North Texas),
“Rameau’s ‘Les sauvages’: Resonances of French Coloniality”

Sam Girling (University of Auckland),
“Gracefulness or Raucousness? The Role of the Tambourine in the Late Eighteenth Century and its Relationship to Female Identity”

10:45–11:00 Break (Coffee and Refreshments in Music Building, Room 251)

11:00–12:10 Haydn Studies

Session Chair: Erick Arenas (San Francisco Conservatory of Music)

Luca Lévi Sala (Manhattan College),
“Haydn’s Symphonies Scored by Clementi.” A New Source of the London Symphonies”

Olga Sanchez (University of Chicago),
“The Hymn as a Musical Topic in Haydn’s Symphonies”

12:10–2:15 Lunch (on your own)

2:15–4:00 Panel: “*Grove Music Online*’s Women, Gender, and Sexuality Project: A Roundtable on (Re)Writing Women and Encyclopedism in Eighteenth-Century Music Research”

Rebecca Cypess pre-recorded video intro (Rutgers University)
Alison DeSimone (University of Missouri-Kansas City)
Julia Doe (Columbia University)
Rebecca Geoffroy-Schwinden (University of North Texas)
Chandler Hall (University of North Texas)
Paula Maust (Johns Hopkins University)
Natasha Roule (Independent Scholar)

4:00–4:30 **Break (Coffee and Refreshments in Music Building, Room 251)**

4:30–5:30 **PLENARY LECTURE**

Session Chair: Drew Edward Davies (Northwestern University)

Neal Zaslaw, “Piano-forte pour la parfaite harmonie, or, How many notes are there in an octave?”
with an Introduction by Evan Cortens (Mount Royal University)

5:30–7:00 **Beer & Wine Light Dinner Reception (Music Building, Spec’s Charitable Courtyard)**

7:00 **Walk to the Murchison Performing Arts Center**

7:30 **Baroque Orchestra & Vox Aquilae Concert: “Music of the Americas” (Murchison Performing Arts Center, Winspear Hall)**

Sunday, October 8

8:30–9:00 **Coffee and Registration (Music Building, Room 150)**

9:00–10:10 **Virtual Session: Notation and Influence**

Session Chair: Drew Edward Davies (Northwestern University)

Aimee Brown (Sydney Conservatorium of Music, The University of Sydney),
“Eighteenth-century French dance for Musicians – A New Notation System”

Sashi Ayyangar (Northwestern University),
“Common Ground: Handel in the Music of His German Contemporaries”

10:15–11:15 **Dissertations-in-Progress**

Session Chair: Laurel Zeiss (Baylor University)

Peter Kohanski (University of North Texas), “‘A Public Monument Ordain’d’: Culture, Politics, and the Circulation of G.F. Handel’s Musical Monuments in the Eighteenth-Century British Empire”

Jeana Melilli (University of Florida), “Unfootnoting Women: Expanding the Historical Narrative of the Eighteenth-Century Trio and Accompanied Sonatas”

11:15–11:25 **Break (Coffee and Refreshments in Music Building, Room 251)**

11:25–12:25 **Panel: “Publishing Advice for Early-Career Scholars”**

Organizer and Moderator: Dianne Goldman (Elmhurst University)

Panelists:

Rebecca Geoffroy-Schwinden (University of North Texas)

Laurel Zeiss (Baylor University)

Steven Zohn (Temple University)

Abstracts

Panel

“New Perspectives on Metastasio Research”

Organizer and Moderator:

Nathaniel Mitchell (University of North Carolina at Greensboro)

Panelists:

Anne Desler (University of Edinburgh)

Carlo Lanfossi (Università degli Studi di Milano)

Jessica Peritz (Yale University)

Paul Sherrill (University of Utah)

2024 marks the tricentennial of *Didone abbandonata*, the seminal opera of perhaps the eighteenth century’s most celebrated and influential librettist, Pietro Metastasio. Responding to this imminent anniversary, this panel gathers an international group of music scholars to rethink the role of Metastasian opera within eighteenth-century Europe and beyond. Following opening remarks by the convenor, the panel begins with a paper that interprets Metastasian opera as “lyric empire,” arguing that the genre stood as both a proxy for the colonial empire that eighteenth-century Italy lacked and a specter of that which it had lost a millennium prior. The second paper situates the beginning of Metastasio’s career against theatrical practices in early eighteenth-century Naples and examines the role of practitioners like the singer-actor-director Nicola Grimaldi in shaping Metastasio’s work. The third presents a comprehensive analysis of 24 Metastasian arias by Marianna Martinez, highlighting the insights that recent music-analytic tools provide into the way composers construct characters and scenarios through their musical decisions. The final paper investigates the material conditions of a 1737 *Didone abbandonata* pasticcio in London while critiquing recent revivals of this opera alongside the modern fantasy that views listening practices as inscribed within genres themselves. Collectively, the panelists bring innovative frameworks and bodies of evidence together to explore new paths in Metastasio research at the intersection of music analysis, performance studies, and cultural history.

Investigating Sources

“The Psalm Texts of San Marco: Theme and Variations”
Scot Buzza (University of Kentucky)

As early as the year 1597, the San Marco Basilica in Venice—then the private chapel of the Doge—used unique Latin translations of prayers and Scripture that differed from the authorized Vulgate texts of the Roman rite. Within the context of San Marco's liturgical practice this was only one facet of a broader expression of Venetian identity, autonomy, and exceptionalism. Previous examination of musical settings of these texts in Venetian choral works of the 17th and 18th centuries has provided important clues to their origins and purpose. However, our current understanding is incomplete and embraces some problematic assertions.

This study examines variations among the San Marco translations of eighteen psalm texts, as published for the ducal chapel in thirteen editions of the Holy Week Offices between 1597 and 1791. It considers their phonology, orthography, and grammar and compares their discrepancies to those in the choral psalm settings of five San Marco composers. It demonstrates that the corpus of San Marco texts changed over the decades of the settecento and ottocento and was thus fluid, not static. It asserts that the translations were rooted in and were perpetuated through an oral tradition to a greater degree than a written one, and that their preservation was likely influenced by the acoustics of the worship space. This, in turn, supports the notion that the value of their inherent expression of Venetian identity lay in their significance to the assembled canons and singers rather than to the assembled worshippers and observers.

“The Cantatas of Philippe II d’Orléans Rediscovered: Rethinking
the Early History of the Cantate Française”
Don Fader (University of Alabama)

The French cantatas by Philippe II d’Orléans, Regent of France (1674-1723), have, until now, been known only through their texts but are preserved in a manuscript in Stuttgart. These works provoke a reorientation of the genre’s development, which has been conceived as an outgrowth of the mythological poems developed by Jean-Baptiste Rousseau set to forms derived from the recitative-aria alternation of Italian cantatas. Most accounts of the genre’s early history point to the first collections by musicians in Philippe’s orbit—including J.-B. Morin, N. Bernier, and J.-B. Stuck—as containing this type of cantata, and they view the genre as gradually migrating toward more flexible French-influenced forms in books by A. Campra, N. Clérambault, and others. However, Philippe’s *cantates* are dominated by unorthodox elements also found frequently in the first *cantates* by his composers, particularly Stuck: pastoral texts, strings of arias, arias with B-sections in contrasting meter and style, and recitative/arioso complexes. These characteristics are also important features of early versions of Morin’s *cantates* and Rousseau’s verse, indicating that the first *cantates* began as experiments with Italian and Italian-inspired pastoral poems whose settings follow a troubled speaker’s changing affects via a flexible musical dramaturgy familiar from French opera. This type of *cantate* should therefore be recognized not only for its central role in the genre’s development but for its continued coexistence as a minority with more standard mythological settings.

Composing Opera

“Mythologizing Racine: Gluck’s *Iphigénie en Aulide* (1774), le merveilleux,
and Euhemerism in the French Enlightenment”
Hedy Law (University of British Columbia)

Although scholars, including Catherine Kintzler and Downing Thomas, have discussed the marvellous (le merveilleux) in French operatic aesthetics, the relationship between this aesthetic concept and euhemerism—the reception of Euhemerus of Messene in eighteenth-century France—is not well understood. I propose in this paper to use euhemerism explained by Chevalier Louis de Jaucourt in his article “mythologie” (1765) published in the *Encyclopédie* as a perspective to revisit the marvellous. Using the tragédie-opéra *Iphigénie en Aulide* (1774), the first French opera Gluck produced for the Paris Opéra, as a case study, I explain how this opera exemplifies euhemerism in the French Enlightenment.

Building upon the work by Thomas Betzwieser and Caterina Barone (2011), I present a comparison between Du Roullet’s libretto of *Iphigénie en Aulide* and Racine’s *Iphigénie*. This comparison shows that Du Roullet reworked Racine’s version of *Iphigénie* by highlighting the supernatural instead of politics. Du Roullet emphasized the priest Calchas as a medium bridging the mortal and the mystical dimensions, a continuity explained by euhemerism as a religious construct. Gluck then represented Calchas’s exclusive access to the supernatural world using advanced compositional techniques—modulations to distant keys—that might come across as unfathomable to audiences. I argue that Gluck mystifies in his music Calchas—alongside the oracle, the altar, the sacrifice, the invisible Diane, and divine signs—and redirects Racine’s politics-focused *Iphigénie* towards a pantheist operatic domain, linking the mortal world with the supernatural while separating the barbarous father from the merciless goddess, human decisions from an inhuman order.

“Between *Idomeneo* and *Tito*: Seria Style in Mozart’s Concert Arias of the 1780s”
Michael Goetjen (Massachusetts Institute of Technology)

In the years following 1781, Mozart attempted unsuccessfully to bring *Idomeneo* to the stage in Vienna. Not until the premiere of *La clemenza di Tito* in 1791 would Mozart return to composing new opera seria for the stage. During this time, however, Mozart also composed numerous concert arias on seria texts. The concert arias are often seen as exercises for the young composer or experiments for the mature composer, privileging the fully staged operatic works that are seen as the full flowering of compositional technique in opera seria. On the surface, this chronology of composing concert arias on seria texts in between *Idomeneo* and *Tito* might suggest that these arias act as a bridge of stylistic development from one opera to the other. A close examination of these arias proves otherwise.

In this paper, I analyze selected concert arias from this period of the 1780s and compare them to arias in *Idomeneo* and *Tito* that use the same formal type and similar compositional techniques such as modal mixture and obbligato instrumental solos. My analysis shows that, whereas the opera arias take a similar approach, the concert arias are much more unusual or surprising in the ways in which they realize these forms and techniques. The unique nature of the concert aria as self-contained and separated from a larger musical and dramatic context allowed Mozart an outlet in the seria genre that is on a separate compositional trajectory, rather than one that draws a direct line from *Idomeneo* to *Tito*. In light of this, I argue that the concert aria may be viewed as a distinct and separate genre rather than one subordinate to fully staged opera.

Lecture Recital

“Pedagogical Strategies in Elizabeth Turner’s c.1756 ‘Six Lessons for the Harpsichord’”
Paula Maust (Peabody Institute of the Johns Hopkins University)

Upon the death of composer and soprano Elizabeth Turner (d.1756), The London Evening Post wrote that her “extraordinary Genius and Abilities in Musick, make her justly lamented by all Lovers of Harmony.” Although her music has heretofore been overlooked in concert programming and contemporary scholarship, Turner was one of the first Englishwomen to publish a substantial collection of music, and she experienced tremendous success in the mid-eighteenth century. Among the 350 subscribers to each of her two books of songs and harpsichord lessons were G.F. Handel and William Boyce. Moreover, her music was printed in various publications for decades after her death.

The only contemporary scholarship focused on Turner dismissively asserts that she “was not a composer of the first rank.”¹ I argue, however, that a closer examination of Turner’s c.1756 Six Lessons for the Harpsichord reveals that the collection makes a significant contribution to English pedagogical works.

Across each multi-movement lesson, Turner masterfully demonstrates a wide variety of harpsichord techniques, including broken chords, hand crossing, tone quality, rapid passagework, and scales. Additionally, the diverse array of genres in the collection illustrates Turner’s clear understanding of the myriad of musical styles a mid-century English harpsichordist would need to master. Through performances of selected movements from Turner’s Lessons, my lecture-recital will showcase Turner’s pedagogical prowess and contextualize her contributions to English pedagogical keyboard literature.

¹ Margaret Yelloly, “The ingenious Miss Turner’: Elizabeth Turner (d.1756), singer, harpsichordist and composer,” *Early Music* 33 no. 1 (Feb. 2005): 65.

Global Identities

“From *gongchepu* to Western Staff Notation: Joseph-Marie Amiot's
Divertissements chinois (1779)”
Stewart Carter (Wake Forest University)

Joseph-Marie Amiot, a French Jesuit missionary resident in Beijing, completed two manuscripts in French on Chinese music that explain the Chinese system of music notation known as *gongchepu*, which employs Chinese characters for pitches and special ideograms for rhythm. My paper demonstrates Amiot's novel system, combining *gongchepu* with Western staff notation.

In his manuscript *De la musique moderne des chinois* (1754), Amiot explains the symbols of *gongchepu* and transcribes into Western staff notation the Chinese “air” *Lieou ye king*, later used by Carl Maria von Weber in his music for Friedrich Schiller's *Turandot* (1809). Amiot's most comprehensive work on *gongchepu*, however, is his *Divertissements chinois* (1779). This manuscript consists of four *cahiers*, the first three devoted to secular works; the fourth, to sacred songs. In each *cahier* the music is presented first in mixed notation, placing *gongchepu* characters representing specific pitches in their appropriate positions on a five-line Western staff, with rhythmic symbols below the barlines. At the end of each *cahier*, every piece is repeated, entirely in *gongchepu* notation.

Amiot's *Divertissements chinois* continues a tradition begun by earlier missionaries in China, some of whom, like Tomás Pereira and Teodorico Pedrini, were accomplished musicians who introduced Western musical instruments and Western music theory to the Qing court. Amiot's hybrid system of music notation reflects the continuing efforts of Jesuit missionaries in China to bridge the gap between Chinese and European culture.

“Rameau's ‘Les sauvages’: Resonances of French Coloniality”
Matt Darnold (University of North Texas)

While Rameau's *Les indes galantes* (1735; 1736) is often discussed in terms of exotic characters and locales, less analysis has been dedicated to what it expresses about the French metropole that produced and consumed it. This work demonstrates how French society positioned itself in relation to coloniality, such as in Olivia Bloechl's discussion of colonial violence contained within its final *entrée*. I argue that this final *entrée* ‘Les sauvages’ is imbued with French views on the Native peoples of the Americas as well as subtextual references to colonial politics at large supported by Rameau's harmonic language.

Relying on French literature, the playwright Louis Fuzelier (1672–1752) created a libretto bringing together contemporaneous sources on Native American sexuality, particularly the Baron de Lahontan's *Nouveaux voyages* (1701–3) and Jean Frédéric Bernard's *Cérémonies et Coutumes* (1727). Rather than providing actual depictions of Native society, these sources reveal the authors' attitudes towards Native peoples or use Native peoples as an imagined ‘natural’ model to critique European values and customs. Fuzelier's characterization of Zima, a Native ‘princess;’ Adario, a Native warrior; Damon, a French officer; and Alvar, a Spanish officer; allow this critique to play out on stage as the three men vie for Zima's love within an idealized forest setting. My analysis of Rameau's use of harmony, especially in Scenes 3 and 4, will demonstrate how the music further reinforces and expresses this same literary critique providing insight into French views on their role in coloniality.

“Gracefulness or Raucousness? The Role of the Tambourine in the
Late Eighteenth Century and its Relationship to Female Identity”
Sam Girling (University of Auckland)

Towards the end of the eighteenth century, composers such as Daniel Steibelt, Muzio Clementi, and Joseph Dale began writing keyboard pieces with tambourine parts, typically waltzes and divertissements that were intended for domestic performance. Furthermore, at least three instruction manuals for tambourine exist from the late 1790s, which contain quasi-virtuosic techniques that highlight the association of the tambourine with dance and place a clear emphasis on the visual spectacle of these works.

This paper traces the development of the tambourine’s role in the eighteenth century, one that saw a shift from its use as a mere prop to represent female gracefulness in artwork, to being treated as a serious part of a girl’s music education. I argue that these pieces with tambourine parts served as a bridging point between passive, recreational drawing-room music and energetic, social, and even slightly flirtatious activity. Works such as Steibelt’s *La Retour du Zephyr* for pianoforte, tambourine, and violin and Dale’s *Grand Sonata* for pianoforte, tambourine, flute, violin, and basso contain a number of choreographic instructions as well as numerous playing techniques including thumb rolls, bass notes, and harmonics, the likes of which did not become common practice in percussion repertory until the early twentieth century.

As such, the tambourine provided an opportunity for women musicians to express themselves in ways that were contrary to contemporary expectations on female social etiquette and therefore reflect the growing calls for a shift in gender values by pioneering writers such as Mary Wollstonecraft and Catherine Macaulay.

Haydn Studies

“Haydn’s Symphonies Scored by Clementi.” A New Source of the London Symphonies”
Luca Lévi Sala (Manhattan College),

Haydn’s twelve London Symphonies were composed between 1791 and 1795 and broadly and regularly performed during the Professional Concerts and the Salomon private series at Hanover Square in London. Arrangements of these symphonies were later published largely for different kinds of musical forces. Adaptations for keyboard, violin and violoncello of the first set of six of them were initially issued by Johan Peter Salomon—entered at Stationers’ Hall in 1796. The second set, entered at Stationers’ Hall registers was to come in 1797 and “printed for M^r Salomon the Proprietor.” Further versions were also reissued around 1800 and republished both by Birchall and Walker around 1800-1802. Likewise, early 1796 the German and Parisian publishers André and Imbault issued the arrangements for trio with an accompaniment for flute. Literature on the topic is extensive.

Only almost twenty years later, between around 1813 and 1816 Clementi & Co. (Clementi, Banger, Collard, Davis & Collard) published the first edition of Muzio Clementi’s adaptations of Haydn’s twelve London Symphonies. On 30 July 1813, the *Morning Post* advertised the first three arrangements of “*Haydn’s Celebrated Symphonies Composed & Performed at M^r Salomon’s [...]*” **for pianoforte, flute, violin and cello**: the first one, the so-called ‘London’ symphony no. 104, alongside the appearance of the nos. 94 and 100, that is “the Surprise Symphony [...] and the Military Symphony [...].”

New evidence about Clementi’s preparation of these works might be revealed by a recently located autograph source, bearing the transcription of the whole set of the full scores of Haydn’s London Symphonies: “Haydn’s | Symphonies | scored by | Clementi” (no RISM, I-BGi, Fondo Piatti-Lochis, PREIS.H1.8764). An extensive and detailed codicological analysis of the two volumes constituting the source reveals interesting new evidence about its genesis, alongside adding further information about Clementi’s autographs, of which very little is known to date.

This source proves also useful in enlightening additional details about Clementi’s interest in studying, performing, and arranging Haydn’s works, adding more information to the extensive literature about the Austrian composer and the history of the performance practice at the early XIX-Century.

“The Hymn as a Musical Topic in Haydn's Symphonies”
Olga Sanchez (University of Chicago)

Scholars regularly describe the opening themes from the slow movements of Haydn’s Symphonies Nos. 75, 87, 88, and 98 as “hymn-like,” even crediting Haydn as the creator of this theme-type (Rosen 1971). This paper focuses on this set of symphonic hymns as a case study to address two issues central to the theory of musical topics: first, the necessity (and difficulty) of properly grounding topics in the musical landscape of their time, and second, how topics interact with one another and with other elements of musical structure to generate a variety of expressive trajectories.

Previous studies on the hymn topic situate its origins in operatic processions of priests (McKee 2007), the Lutheran chorale (Watabe 2015), or homophonic passages of Catholic polyphony (Rumph 2015), but none of these stylistic references accounts for the idiosyncratic features of Haydn’s symphonic hymns, most notably the consistent presence of triple meter. I demonstrate that these themes resemble, rather than church music, the musical style of operatic scenes depicting ritual actions performed by female or supernatural cohorts.

In each of the symphonies mentioned above, Haydn revisits the same theme-type but adapts it to a different formal design (theme and variations, monothematic and bi-thematic sonata form, and sonata-rondo) and highlights diverse meanings generated by the hymn topic through expressive oppositions. Because these movements feature remarkably similar themes but maximally divergent formal layouts and expressive strategies, analyzing them as a group illustrates Haydn’s oft-invoked authorial voice and showcases the interplay between topics and other parameters of composition.

Panel

“Grove Music Online’s Women, Gender, and Sexuality Project: A Roundtable on (Re)Writing Women and Encyclopedism in Eighteenth-Century Music Research”

Rebecca Cypess pre-recorded video intro (Rutgers University)

Alison DeSimone (University of Missouri-Kansas City)

Julia Doe (Columbia University)

Rebecca Geoffroy-Schwinden (University of North Texas)

Chandler Hall (University of North Texas)

Paula Maust (Johns Hopkins University)

Natasha Roule (Independent Scholar)

This roundtable brings together scholars who research women in eighteenth-century music to discuss issues arising from *Grove Music Online’s (GMO)* current Women, Gender, and Sexuality initiative. Panelists includes graduate students, as well as musicologists from various career stages. After an introduction to *GMO’s* revision project, we will discuss the experiences and challenges of selecting and contextualizing information about women for a twenty-first-century music studies tertiary source.

Each panelist will offer a five-minute presentation based on a source or issue in their research. The broad questions to be addressed by presenters include 1) where are accounts of women’s musical contributions not simply additional but rather fundamental to our scholarly understandings; 2) how can we think beyond biographical, stylistic, and generic frames when writing women into music histories; 3) how do we choose language that empowers and validates eighteenth-century women’s musical accomplishments while simultaneously acknowledging their subordinated positions and general lack of access to the kinds of formal educations afforded to boys and men; and 4) how do we evaluate what “counts” as evidence when textual sources are both incomplete and biased?

The brief presentations will be followed by a moderated reverse question-and-answer session, consisting of a collaborative brainstorming session focused on the ways in which women’s musical labor informs our understanding of and approach to researching and teaching the eighteenth century. Audience members will also have the opportunity to ask questions and to make suggestions for potential articles to be included in *GMO’s* revision project.

Notation and Influence

“Eighteenth-century French dance for Musicians – A New Notation System”
Aimee Brown (Sydney Conservatorium of Music, The University of Sydney)

This project combines two innovative methods for improving musicians’ and dancers’ experiences of performing eighteenth-century French dance music: (i) a simplified dance notation system to aid communication of dance to musicians, and (ii) using audio-visual software for objectivity and accuracy in analysing performance. French court musicians of the eighteenth-century had the experience to intuitively play for dancers. Today, as musicians rarely play alongside dancers, this intuition has been lost. Recent studies show that dance knowledge positively influences musical decision-making. To bridge the musician-dancer gap, a new notation system is proposed. Experimentation with the notation involved musicians performing excerpts of music under different conditions: (i) by sight reading, (ii) with the new notation, and (iii) with notation and dancers. Through audio-visual analysis and interviews with participants, it was found that the notation changed musicians’ approaches to articulation, accent, tempo, and ornamentation.

This presentation discusses the results of experiments in which musicians performed *Sarabande pour une Femme* and *La Bourée d’achille*. The notation system is introduced, and how objective data is gathered using the software, *Melodyne 5*, is explained. These data, combined with practitioner experience, show the profound impact the notation has on musical performance and how the musicians’ new approaches link closely to the experiences of playing dance music described in eighteenth-century sources.

“Common Ground: Handel in the Music of His German Contemporaries”
Sashi Ayyangar (Northwestern University)

In the preface to his 1720 *Suites de pièces pour le clavecin*, Handel wrote that he had been “obliged to publish Some of the following lessons because Surreptitious and incorrect copies of them had got abroad.” He was not wrong; Handel’s keyboard works seem to have circulated widely among German composers, in particular, in the first half of the eighteenth century. This dissemination is most vividly evident less in extant manuscript copies of these works than in musical borrowings. The fundamental bass of Bach’s *Goldberg Variations*, for instance, is commonly thought to have been derived from Handel’s chaconne in the same key (HWV 442). The link between this work and Bach has, however, obscured the extent to which it—along with another, closely related Handel chaconne in G major (HWV 435)—became a widespread object of musical fascination among Bach’s and Handel’s lesser-known German peers. The present paper uncovers Handel’s influence in chaconnes by Bach’s second cousin Johann Bernhard and the Ulm organist Conrad Michael Schneider, drawing upon newly discovered instances of musical quotation. The connections between these works reveal a network of German musical creativity unified through a common interest in Handel, but which also produced music of striking originality (Schneider’s chaconne, for instance, is in a quintuple meter). This study further expands our ability to contextualize Bach as a composer subject to the musical trends of his age, and to detect Handel’s abiding popularity among his German contemporaries during his lifetime.

Dissertations-in-Progress

“A Public Monument Ordain’d’: Culture, Politics, and the Circulation of G.F. Handel’s Musical Monuments in the Eighteenth-Century British Empire”
Peter Kohanski (University of North Texas)

This dissertation investigates notions of race, gender, and status in the British Empire through the lens of George Frideric Handel’s (1685–1759) music, which circulated across the globe in the eighteenth century. In London, Handel wrote musical monuments for the British monarchy: commemorative works that indexed imperial power and, later, monumentalized Handel himself. But in colonial settings, Handel’s music became a way for people to negotiate local cultural identities and subject positions in relation to the dominant political entity of their time: empire. Attending to diverse historical perspectives from Dublin to Boston, Kingston, and beyond, I reconstruct the positionality of British Indians, enslaved listeners, and women performers and reveal the priorities of charitable institutions, social clubs, and amateur music societies. In so doing, I not only highlight people previously excluded from Handel scholarship, but inscribe a mutable, decentralized conception of the British Empire. Intertwined with subject positions across the empire, Handel thus becomes a vessel for eighteenth-century cultural ideology instead of a towering, immutable monument to Western classical music.

In this presentation, I outline the dissertation and then focus on two locales, London and Calcutta, where Handel’s music was, respectively, one facet of royal commemorative events that monumentalized the monarchy and a sign of English masculinity. These topics productively raise questions about which I especially seek feedback: my use of monumentality as a guiding frame; my definition and adoption of basic terminology, like cultural identity and subject position; and my method of accessing probable understandings of Handel’s music through colonial identities.

“Unfootnoting Women: Expanding the Historical Narrative of the Eighteenth-Century Trio and Accompanied Sonatas”
Jeana Melilli (University of Florida)

“Unfootnoting Women: Cecilia Macca’s Sacred Music for the Church of Santa Chiara in Noto, Sicily and the Neapolitan Compositional Tradition,” analyzes the musical contributions of the nun Cecilia Macca (c. 1788-1841), student of the Neapolitan composer Paolo Altieri (1745-1820). Her work exemplifies the reach of Eighteenth-Century Neapolitan techniques well into the nineteenth century in the little explored world of Southern Italy. Her twenty extant works, preserved in the collection Il Fondo Altieri in the Biblioteca Comunale in Noto were dismissed by the only scholar to mention her, Alessandro Loreto, as part of the degradation of sacred music at the beginning of the nineteenth century in Italy. I use a gender studies lens to reexamine her work as not only an important addition to the narrative of women’s musical labor in the convents of Italy, but also part of an unexplored cultural world of Sicily, during the reign of Ferdinand II, and the political and ecclesiastical upheavals that occurred prior to the Risorgimento and the Vatican I reforms.

The dissertation contextualizes Macca within the quirky world of Noto, alongside Altieri’s Neapolitan compositional and pedagogical influence. Her works include numerous settings of the Salve Regina, mass settings, many sequences, and two unique sacred duets in a style heavily influenced by Eighteenth Century norms. The performance space of the Church of Santa Chiara represented the intermingling of the power of the nobility and the ecclesiastical world to which Macca and the Benedictine nuns who performed for them were both background and novelty. Her music, likely performed for feast days, can no longer be dismissed.