

**PROGRAM FOR THE SPRING MEETING OF THE  
AMERICAN MUSICOLOGICAL SOCIETY, NEW ENGLAND CHAPTER  
SATURDAY, APRIL 9th, 2005  
COLLEGE OF THE HOLY CROSS  
BROOKS MUSIC CENTER**

**10:00-10:30 -- Morning Refreshments**

**10:30-12:45 -- Morning Session**

**PDF BIO** Benjamin M. **Korstvedt**, Clark University—Haydn's Use of Timpani, Recapitulation, and "Philosophical Listening"

**PDF BIO** Philip **Nauman**, Boston University —Debussy's *Sirènes* and *Les Apaches*

**PDF BIO** Alexander **Rehding**, Harvard University—From *Liedertafel* to *Urfaust*-Rap: Commemorating Goethe in 1849 and 1999

**12:45-2:30 -- LUNCH**

**2:15-3:00 -- Business meeting**

**3:30-4:30 -- Afternoon Session**

**PDF BIO** Claire **Fontijn**, Wellesley College —Bembo's Oblations for Louis XIV: Rebellion, Longing, and Penitence

**PDF BIO** Catherine **Gordon-Seifert**, Providence College—"Precious" Eroticism and Hidden Morality: Salon Culture and French Airs (1640-1660)

**4:30 -- Afternoon Refreshments**

**Presenters**



**Benjamin Korstvedt**



**Philip Nauman**



**Alexander Rehding**



**Claire Fontijn**



**Catherine  
Gordon-Seifert**

**Presenter Bios**

**Benjamin M. Korstvedt** is Assistant Professor and Director of the Music Program at Clark University. My edition of the 1888 version of Bruckner's Fourth Symphony was published last Fall and the world premiere will be in July in Tokyo, Japan. In addition to the Haydn project I am presenting today, I am completing a study of the intersections of metaphor, aesthetics, and musical Gnosticism in the writings of the German philosopher Ernst Bloch.

<http://www.clarku.edu/departments/clarkarts/faculty/korstvedt.cfm>

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**Philip Nauman** — Originally a northern California native, Philip has been in Boston, MA since September 1996. Philip currently is a Ph.D. candidate in Musicology at the Graduate School of Arts & Sciences, [Boston University](#) with a double concentration in music theory and music history. He graduated *summa cum laude* with a Bachelor of Music degree (Violoncello Performance) from the [University of North Carolina at Greensboro](#), and holds a Master of Music degree (Violoncello Performance) from [Butler University](#), Indianapolis. At age 16 Philip began studies in voice and cello performance at [California State University, Sacramento](#). In 1999, under the supervision of Emilio Ros-Fabregas, Philip discovered the identity of seven previously unknown works contained in the c1550 manuscript Barcelona Biblioteca de Catalunya, M. 681. Since shortly after its inception Philip has been both a supporting member and web monkey of the [Sonic Supper](#) project.

<http://people.bu.edu/fil/>

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**Alexander Rehding** — Since his PhD (Cambridge University, 1999), Rehding has held fellowships at Cambridge, UPenn and Princeton; he is a new arrival at Harvard's Music Department this year. His research is located at the intersection between history and theory, concentrating on German music and music theory between the 18th and 21st centuries. Recent publications include *Hugo Riemann and the Birth of Modern Musical Thought* (2003) and the edited volume *Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (2001). In 2001, he was awarded the inaugural Jerome Roche Prize of the Royal Musical Association. At present, he is working on two research projects: a study of musical monumentality in nineteenth-century German music, and a study of acoustics, sound and notation from the eighteenth century to the present day.

<http://www.fas.harvard.edu/~musicdpt/faculty/facbios.html#rehding>

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**Claire Fontijn** is Associate Professor and Chair of the Music Department at Wellesley College, where she offers courses on opera, early music, women's music, and on select composers. Professor Fontijn earned her professional degrees from Oberlin College, The Royal Conservatory of the Hague, and Duke University. Her publications include articles on flute-playing techniques as well as on women musicians. At the International Fanny Mendelssohn Hensel Conference to be held at Florida State University in November 2005, she will present a paper entitled "Bach Reception and the Lutheran Chorale in the Music of Fanny Hensel and Felix Mendelssohn." Her book on the Venetian woman composer/singer Antonia Padoani Bembo is scheduled to be published next year by Oxford University Press.

<http://www.wellesley.edu/Music/fontijn.html>

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**Catherine Gordon-Seifert** is an associate professor at Providence College in Providence, RI. She has received a number of research fellowships, including a French government *bourse*, sponsored by the *Centre de Musique Baroque de Versailles*, and has published several articles on subjects relating to the mid-to-late seventeenth-century French air. Her most recent publications include her work on the pornographic parodies of Jean-Baptiste Lully's operas, which appeared in *Music, Sensation, and Sensuality*, edited by Linda Austern, published by Routledge Press, 2002; gender representation as a basis for stylistic change in French airs composed between 1650 and 1700, just published in *Musical Voices of Early Modern Women: Many-Headed Melodies*, edited by Thomasin LaMay, with Ashgate Press, February, 2005; and an article on devotional airs as religious parodies of serious songs, which will appear in the *Journal of Musicology* this month. She wrote an encyclopedia entry on Michel Lambert for MGG and has served as an adviser for the Broude publication of Elisabeth Jacquet de la Geurre's sacred cantatas, edited by Mary Cyr. Next week, she will be presenting a paper at the Society for Seventeenth Music Conference in Chicago on "Rhetoric and Expression in the Mid-Seventeenth-Century French Airs: A Rationale for Compositional Style and Performance." She is also a harpsichordist and most recently appeared with the Newport Baroque Orchestra in a performance of Bach's double harpsichord concerto in C Major. She is currently writing a book entitled *Music and the Language of Love in the Late Seventeenth-Century French Air*.

<http://www.providence.edu/Music/Faculty+and+Staff/CGordonSeifert.htm>

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