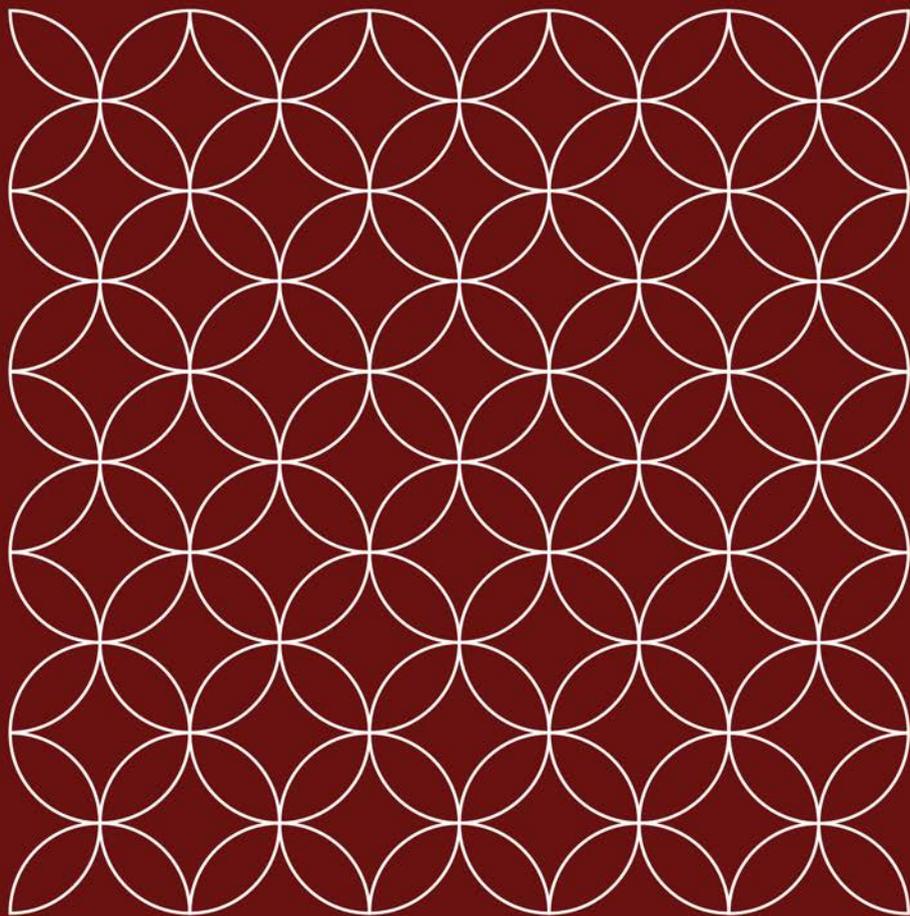


18TH BIENNIAL INTERNATIONAL CONFERENCE ON BAROQUE MUSIC



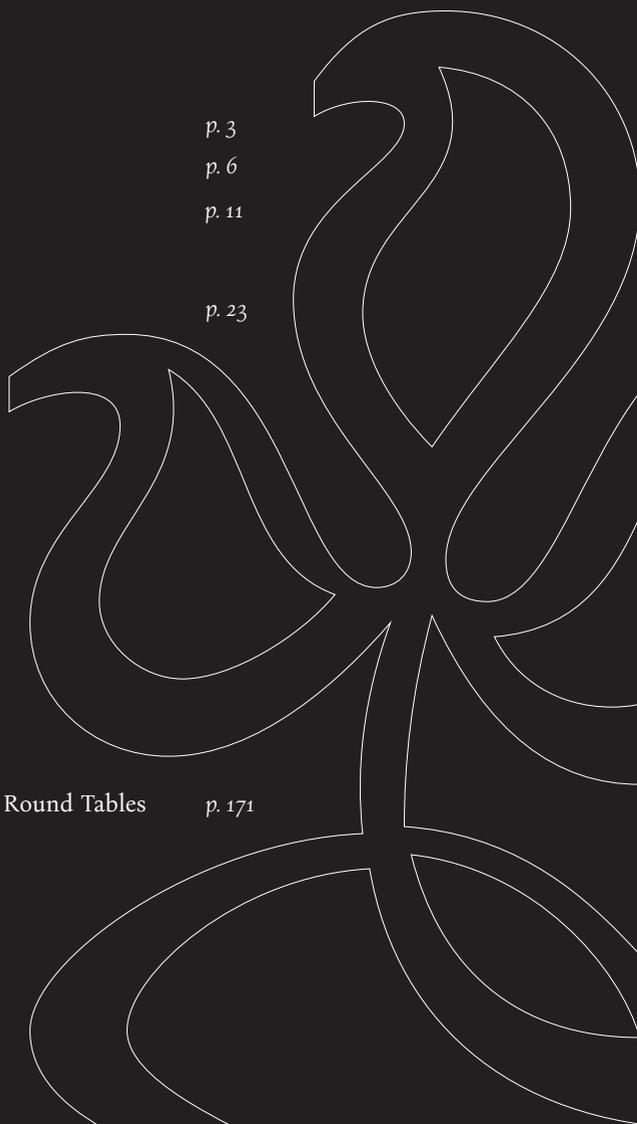
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The Commonplace Art/Nature in 'Der vollkommene Capellmeister' (*'The Perfect Master of Chapel'*), 1739, by Johann Mattheson

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The Lutheran world produced an extensive theoretical and practical *corpus* for musical composition and interpretation. In the seventeenth and eighteenth centuries, authors of what became known as *musica poetica* published manuals whose systematic, theoretical and terminological basis was borrowed from Latin rhetorics and poetics, required readings in all Lutheran schools after their reform in 1528 by Martin Luther and Philipp Melanchthon. In this paper, we show how *Der vollkommene Capellmeister* (1739), by Johann Mattheson, imitates the commonplace which relates art and nature, already present in Latin rhetoric and poetics. We discuss the ideas of nature and art, as well as the relationship between the two concepts in Latin authors, and the use of this commonplace by Johann Mattheson, either from the perspective of the perfect orator or from the conception of nature as a model of art. Thereafter, we discuss the expansion of the concept of nature, so as to include the imitation of *auctoritates* and musical works, and *naturality* as the final purpose of art.