
Message from the President

With this issue of the SECM Newsletter I am delighted to welcome Margaret Butler as Editor. Margaret brings to this position considerable experience and enthusiasm, and I am certain that you will join with me in extending her a warm welcome and wishing her success. The newsletter will be published twice a year, in April and October. If you have announcements or other items of interest for possible inclusion, please contact Margaret via email at butterm@ucis.pitt.edu. I would also like to again express thanks to Paul Corneilson for setting the standard for the newsletter and guiding the inaugural issue from a general idea to its professional realization. Our gratitude is also extended to Thomas Winters for his help with the layout and production of the first issue. I am pleased to report that the next three issues of the newsletter will continue to be funded by the School of Music, West Chester University, West Chester, Pennsylvania. The society gratefully acknowledges the support of Dean Timothy Blair.

The votes are in and I think that it would be both accurate and fair to pronounce our first official session on Friday 1 November 2002 during the annual meeting of the American Musicological Society in Columbus, Ohio a clear success. Although the meeting was held in the evening and conflicted with several other activities, more than 100 people turned out to share in this first gathering of our society. Several people mentioned to me after the session how much they had enjoyed the format and content of the evening, and I continued to receive similar messages through email after returning home from Columbus.

James Webster, Goldwin Smith Professor of Music at Cornell University, delivered an inaugural address entitled "The 'Long' Eighteenth Century in Music History?" Jim's presentation was a carefully reasoned and thought-provoking exploration of the pros and cons of considering the eighteenth century as a music-historical period in its own right. We were then treated to a live performance of a charming intermezzo, *Mosquetta e Grullo*, by Domenico Sarri (1679-1744). The singers, Kathleen and Peter van de Graaff, performed in period costumes and were accompanied by a small instrumental ensemble. They immediately engaged their audience, artfully seducing them into the relaxed mood of an eighteenth-century courtly evening.

For many present, an emotional highpoint in the evening came with the presentation to Eugene K. Wolf of a certificate of recognition for his lifetime achievement in music history and his special contributions to studies in eighteenth-century music. One could see clearly in his expression when his name was announced as the recipient of the award that he was taken completely by surprise. As Gene told me later, he was thrilled and sincerely touched by this honor from his colleagues. This event was to become even more meaningful as Gene's health deteriorated in the following weeks and cancer claimed his life in December. In addition to the formal award and recognition, the Board of Directors also created an informal expression of respect and gratitude for Gene. A leather-bound congratulatory book was passed around as widely as possible so that anyone who wished could sign and express their special thoughts about Gene as teacher, colleague, mentor, or friend. This little book circulated among the members at the meeting and proceeded to travel to other parts of the country before returning to me only a week before Gene's last hospitalization. I was then able to deliver it into the hands of his family just in time for them to read some of the entries to Gene. A tribute to him read by Paul Corneilson at the memorial service in Philadelphia on 7 February, along with a select bibliography of some of Gene's important contributions, appears in this newsletter. It is indeed difficult to say farewell to good friends and respected colleagues. The sadness of Gene's passing was followed all too quickly by that of another of our company, A. Peter Brown in March 2003. Peter was one of the first members of SECM. A separate tribute to Peter appears in this newsletter.

In November 2003, SECM will again meet with the AMS in Houston, Texas. The challenging task of matching or perhaps exceeding the success of the our first gathering is now in the hands of an extremely capable program committee: Bertil van Boer (chair), Paul Corneilson, Suzanne Forsberg, Jane Girdham, Michael McClellan, and Mary Sue Morrow. At the meeting of the Board of Directors on 22 March, Bertil gave a preliminary report from his committee. The decision has been made to retain the same format used in Columbus, with a brief business meeting, a principal speaker, and a

continued on page 4

The SECM Web Site is Launched!

Mark Knoll

The Society for Eighteenth-Century Music is pleased to announce the launching of its web site at <http://www.s18m.org>. The web site is an important means of fostering community within the society, the membership of which is spread over several continents and numerous time zones. The site consists of information about the society, announcements of general interest concerning eighteenth-century music, links to other sites of potential interest to the membership, and an online discussion board that allows the members to interact with each other in a public forum.

The static pages of the site provide information that changes slowly, if at all. This includes things like contact information, how to join the society, links, electronic copies of this newsletter, the society's by-laws, etc. The discussion board, on the other hand, is expected to be a dynamic place where information and opinions are shared with the immediacy of e-mail combined with the kind of give-and-take that is rare outside of scholarly conferences or letters to the editor of journals.

The site was designed to provide a clean, uncluttered interface, to present its content in an organized and intuitive fashion, to adhere to open standards, and to minimize download times for those who might still be described as bandwidth-challenged. To these ends we have eschewed flashy graphics, JavaScript rollovers, animations, and other such accouterments of the "modern" internet. While it is not inconceivable that we might add audio or video files in the future as the society evolves, the decision to do so will be driven by the needs of the membership and not by a desire to increase the site's "gee-whiz" factor.

Please visit the site often and contribute to the discussion board. Suggestions for additions or improvements to the site may be sent to mknoll@steglein.com.

In Memoriam: A. Peter Brown

Mara Parker

It is with much regret that we mark the death of A. Peter Brown on March 9, 2003. He earned his Ph.D. from Northwestern University in 1970, and joined the faculty of the Indiana University School of Music four years later. Peter was the chair of the Musicology department and Professor of Music. His research interests in Joseph Haydn, 18th- and 19th- century Austrian music, and the history of orchestral music placed him at the forefront of his field. During his lifetime, he published more than seventy-five articles and reviews in major musicological venues, as well as several books devoted to Haydn's music. His most current project, *The Symphonic Repertoire*, Volume IV of a planned five-volume set, is due to be published late this spring.

From the Newsletter Editor

Greetings to the members of the Society for Eighteenth-Century Music! I am delighted to serve as the Editor of our new society's newsletter. I invite your contributions for upcoming issues of our newsletter in the following categories:

- news of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.)
- reviews of performances of eighteenth-century music
- reviews of books, editions, or recordings
- conference reports
- annotated discographies (in format given in inaugural issue, October 2002)
- upcoming conferences and meetings
- calls for papers and manuscripts
- research resources
- grant opportunities

Contributions should be submitted as an email attachment (preferably in Microsoft Word) to butlerm@ucis.pitt.edu. The newsletter will be published twice yearly, in October and April. Items must be submitted by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues must be requested within six months of publication.

I look forward to working with all of you to promote our new society, and to receiving your contributions.

Margaret Butler

SECM Officers

Sterling E. Murray, President
Bertil van Boer, Vice-President
Mara Parker, Secretary-Treasurer

Board of Directors

Paul Bryan Bruce Brown Paul Corneilson
Nancy November, student representative

He was highly respected as both a teacher and scholar, and served, perhaps unbeknownst to him, as a mentor to many. He gave willingly of his time and knowledge, and patiently answered seemingly endless questions from his students. A private and reserved person, his dry wit and humor would periodically emerge, delighting all of us who were privileged to work with him. Perhaps his greatest gift to his students was his no-nonsense, straight-forward approach both in his own research and in his treatment of our work.

Peter is survived by his wife Carol and his daughter Heidi. Memorial contributions can be made to the A. Peter Brown Musicology Students' Fund in care of the Office of Development of the Indiana University School of Music (1201 East Third Street, Bloomington, IN 47405).

A Tribute to Eugene K. Wolf (1939–2002)

Paul Cornelson

Gene was a Prince! We were blessed to have known him as a professor and colleague, father and husband, mentor and friend. I first met him almost exactly nineteen years ago in my first year of graduate school at Chapel Hill. It was a happy accident of fate that Gene was invited to be a visiting professor at UNC for a semester. It is humbling to realize that I am now almost the same age he was at that time, and how short a time it seems.

His Friday afternoon seminar was one of the best classes I ever had, and my fellow students and I received an excellent overview of the Mannheim School and source study in eighteenth-century music. At that point, I had little idea about what I wanted to pursue in musicology, and Gene helped me find a direction. Almost everything I have done thus far in the field is indebted, at least in part, to Gene's guidance during the formative years of my career.

Although he was not my official advisor, Gene provided generous assistance and support. He was a great role model for me, always quick to praise positive aspects of my argument, and gentle but resolute in his criticism. In the summer of 1989, while doing research on Mannheim opera manuscripts, I ran into Gene outside the Bavarian State Library in Munich. (As most of you know, this was where he liked to hang out summers before Bar-le-Duc.) Afterward, he treated me to a beer in a pub adjacent to the beautiful gardens behind the old Residenz. I think this was the occasion when the transition from student to colleague began. Eventually, I achieved "yo" status, as when he addressed his email to me in proper Philadelphia fashion: "Yo' Paul."

Gene had a wicked sense of humor, but he took his work seriously. And he never lost the forest for the trees. His approach to musicology is summed up well in the preface to his new book, an excellent primer on the methodology and applications of source study. This short excerpt reveals his modesty and characteristic style:

"In my view, one of the virtues of musicology as it is traditionally conceived is that it encourages us to cross into disciplinary areas we had never expected to visit—and from which we may well gratefully depart as soon as we have solved the relevant problem. . . . In any event, I do not myself regard the kind of highly empirical research depicted in this book as inherently more important than, or somehow superior

to, the manifold other approaches that are now accepted parts of the pluralistic discipline we call musicology. Indeed, I shall be perfectly happy never again to trace another watermark or measure another set of staves!" (*Manuscripts from Mannheim*, p. 13).

In fact, as Gene himself so ably demonstrated over the course of his career, source study can be quite imaginative and creative. He is one of a few who could explain the finer points of rastrology and also discuss theories of style analysis as well as the social context of music. For Gene, there was neither "new" nor "old" musicology, just "whole" musicology.

Gene was also a good role model for me in one other important way. Like him, I have a girl and boy, born about three years apart. (I'm sure this is purely coincidental.) Having a family poses a conflict of interest at times, and it is not always easy to find the right balance between your responsibilities as a husband/father and as a scholar. But Gene knew what was most important in his life, and he was very proud of his children and often bragged about them. He collaborated with Jeannie throughout his career, and in his latest book,

his son John prepared the plates. I hope I can stay as involved with my own wife and children as well as he did.

I always marveled that Gene never let the cancer defeat him. After all the chemo and many operations, he remained in good spirits and rarely complained about any of his nasty treatments. But no matter how terrible a burden this was, Gene chose to live as fully and as long as he could. I know many colleagues who did not realize how sick he was, and we were all surprised how quickly he passed. There is never enough time to say good bye, we love you, we'll miss you.

I definitely believe in the concept of the heavenly host. In Gene's case, they are no doubt having problems deciding whether he should get to play trombone or use his good tenor voice. He pointed out that, except for one note, he could play the entire trombone obbligato in the "Tuba mirum" in Mozart's *Requiem* AND sing the tenor solo entrance. Maybe some of you also heard him demonstrate this.

I only wish there were a few more years to have had with him. But we are grateful for the time we had. I will always remember him with great fondness.

*Now cracks a noble heart. Good night, sweet Prince,
And may flights of angels sing thee to thy rest!*



Eugene K. Wolf, Selected Bibliography

Monographs

The Origins and Early History of the Symphony (forthcoming).

Manuscripts from Mannheim, ca. 1730–1778: A Study in the Methodology of Musical Source Research, Quellen und Studien zur Geschichte der Mannheimer Hofkapelle, 7. Frankfurt: Peter Lang, 2002.

The Symphonies of Johann Stamitz: A Study in the Formation of the Classic Style, with a Thematic Catalogue of the Symphonies and Orchestral Trios. Utrecht: Bohn, Scheltema & Holkema, 1981.

Critical Editions

Ballet Music at the Mannheim Court (with Paul Corneilson, Floyd Grave, et al.). Madison: A-R Editions, 1996– .

The Symphony at Mannheim, The Symphony, 1720–1840, Series C, vol. 3. New York: Garland, 1984.

Antecedents of the Symphony, The Symphony, 1720–1840, Series A, vol. 1. New York: Garland, 1983.

Articles in Journals, Festschrifts, and Reports

“Franz Xaver Richter’s *Six Quartettos* (London, 1768) and the Concept of Chamber Music at Mannheim.” Forthcoming, Schloss Engers Colloquia zur Kammermusik.

“The ‘Concert’ in Munich under Elector Carl Theodor.” In *Mozarts Idomeneo und die Musik in München zur Zeit Karl Theodors*, ed. Theodor Göllner and Stephan Hörner. Munich: Verlag der Bayerischen Akademie der Wissenschaften, 2001. pp. 223–36.

“Driving a Hard Bargain: Johann Stamitz’s Correspondence with Stuttgart (1748).” In *Festschrift Christoph-Hellmut Mahling zum 65. Geburtstag*, ed. Axel Beer, Kristina Pfarr, and Wolfgang Ruf. Tutzing: Hans Schneider, 1997. pp. 1553–70.

“Mannheimer Symphonik um 1777/78 und ihr Einfluß auf Mozarts symphonischen Stil.” In *Mozart und Mannheim: Kongressbericht Mannheim 1991*, ed. Ludwig Finscher, Bärbel Pelker, and Jochen Reutter. Quellen und Studien zur Geschichte der Mannheimer Hofkapelle, 2. Frankfurt: Peter Lang, 1994. pp. 309–30.

“On the Composition of the Mannheim Orchestra, ca. 1740–1778.” *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 113–38.

“The Rediscovered Autograph of Mozart’s Fantasy and Sonata in C Minor, K. 475/457.” *Journal of Musicology* 10 (1992): 3–47.

“The Orchestral Trios, Op. 1, of Johann Stamitz.” In *Music in the Classical Period: Essays in Honor of Barry S. Brook*, ed. Allan W. Atlas. New York: Pendragon Press, 1985. pp. 297–322.

“On the Origins of the Mannheim Symphonic Style.” In *Essays in Musicology in Honor of Otto E. Albrecht*, ed. John Walter Hill. Kassel: Bärenreiter, 1980. pp. 197–239.

President’s message, continued from page 1

musical presentation. Details have not yet been finalized, so if you have ideas or suggestions to share with the committee, please contact Bertil at Bertil.Vanboer@wwu.edu.

The board also decided that we will sponsor our own conference every other year in addition to our annual meetings with the AMS. The following committee has been established for the program and local arrangements for the first independent meeting, in April 2004: Michael Ruhling (chair), Ignace Bossuyt, Paul Bryan, Douglas Lee, Nancy November, Rupert Ridgewell, and Steven Zohn. Although the exact location is still under discussion, consideration is being given to a possible venue in Boston. It is important to

stress that the committee is in the very early stages of its work, with many details yet to be decided. If you have ideas to share with the committee for 2004, please send them to Michael at mergsl@ritvax.rit.edu.

With this issue of the newsletter I would like to extend a very special welcome to our webmaster, Mark Knoll. Over the last few months, Mark has worked diligently to create a very professional, attractive, and user-friendly web site for us, and he has done an excellent job. In addition to information about the society, our site includes links to home pages of publishers, composers, librettists, libraries, events, and other

continued on page 6

Graduate Student News: Our New Conversation Circles

Nancy November

At the end of Spring 1997 I found myself at a rather desperate stage of term-paper writing: trying to shape a thesis from a jumble of ideas. An article by A. Peter Brown (“The Sublime, the Beautiful, and the Ornamental: English Aesthetic Currents in Haydn’s London Symphonies,” in *Studies in Music History*, eds. Otto Biba and David Wyn Jones (London: Thames and Hudson, 1996), 44–71) caught my imagination, however, and I promptly found my way. More importantly though, I felt I had begun a series of conversations with a scholar whose work continues to inspire me in my own research in eighteenth-century aesthetics and instrumental music. Reading and re-reading Brown’s work is, for me, like having a dialogue with someone who continually draws me out, encouraging me to elaborate, expand and question my approach to this music—the works of Haydn and Mozart in particular. My reflections on these “conversations,” on learning with sorrow of Brown’s death, have led me back into the realm of ideas. Chief among these are new prospects and challenges that graduate students and new faculty in music currently face in the field of eighteenth-century studies.

The diversity of approaches that Brown brought to bear on eighteenth-century music—analytical, source-critical, and aesthetic, to name only a few—is one factor that has drawn me to his writings. Indeed, a defining feature of those who are enticed by eighteenth-century studies is, arguably, a love of multiple lenses through which to view a topic. The chapter and national meetings of the American Society for Eighteenth-Century Studies (ASECS) demonstrate this particular enthusiasm. At last year’s national meeting in Colorado Springs, for example, sizable audiences listened with the same rapt attention to a brilliant exposition of the “eighteenth-century organic” by a British scholar of literature, to a moving address by Susan Staves on her role in eighteenth-century women’s studies, and to a fascinating disquisition on hot air balloons. For early-career scholars of eighteenth-century music, this is a hopeful sign: students, colleagues, publishers and employers alike show great interest in interdisciplinary scholarship in general, and to that involving music in particular. Only a short while after the book exhibit opened at that same conference, Thomas Tolley’s recent *Painting the Cannon’s Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn, c.1750 to c.1810* (Ashgate, 2001), featured on display, was fast accumulating back-orders.

For graduate students of eighteenth-century music, the large interdisciplinary and musicological society conferences have provided opportunities to meet and converse informally with our colleagues and leading scholars in the field (a list of upcoming conferences appears below). Yet music has, in the past, featured only marginally in the more formal conversations—the papers and publications—of societies such as ASCES and BSECS, despite the growing participation of scholars from other areas in our own discipline. Meanwhile, within the field of music itself, students and scholars of the eighteenth century have until now lacked formal venues for academic exchange devoted to the era. The SECM and the new journal *Eighteenth-Century Music* will help to fill this gap. For graduate students and new faculty in the field (both musicologists and performers), this is an exciting prospect: it marks the creation of a new and enthusiastic audience for our latest ideas. In turn, by contributing to these venues we will be helping to define and disseminate our own disciplinary profile.

A key issue this raises for scholars near the start of their careers is accessibility. The creation of our new society and the new journal devoted to music of our period asks us to consider how we might make our own work—often highly specialized at this point—intelligible to others who have not read and re-read drafts, and who are unfamiliar with our own discursive quirks and those of our institutions. For my part, this means looking to models of exciting and readable scholarship; Brown’s and Tolley’s work count among these. With such leads we can look forward to some lively musicological conversations on the eighteenth-century—be it longer, shorter, or more variegated—in our two new fora.

continued on following page



Reproduced courtesy of Dayton C. Miller Collection, Music Division, Library of Congress.

Conferences of Interest:

Second Biennial Conference of the Mozart Society of America, "Mozart and the Keyboard Culture of His Time," Cornell University, Ithaca, NY, March 27-30, 2003. <http://www.unlv.edu/mozart/2003conf.html>

International Society for Eighteenth-Century Studies (ISECS) Eleventh Quadrennial Conference, joint with the American Society for Eighteenth-Century Studies (ASECS), UCLA, August 3-10, 2003. <http://www.isecs.ucla.edu>

East-Central American Society for Eighteenth-Century Studies (EC/ASECS) Annual Meeting, University of Pittsburgh, Greensburg PA, October 24, 2003

Canadian Society for Eighteenth-Century Studies (CSECS) Annual Meeting, Vancouver, BC, October 22-25, 2003

North East American Society for Eighteenth-Century Studies (NEASECS) Annual Meeting, Providence College, Providence RI, November, 2003

Midwestern American Society for Eighteenth-Century Studies (MW/ASECS) Annual Meeting, Chicago, IL, November 6-9, 2003

American Musicological Society (AMS) Annual Meeting, Houston TX, November 13-16, 2003. <http://www.sas.upenn.edu/music/ams>

Thirty-fifth Annual Meeting of the American Society for Eighteenth-Century Studies (ASECS), Boston, MA, March 24-28, 2004. For details concerning all ASECS conferences and upcoming chapter meetings see <http://www.press.jhu.edu/associations/asecs> or e-mail asecs@wfu.edu

Dissertations in Progress (or recently completed)

Please send your name, dissertation title, and institution of affiliation to nancy.november@vuw.ac.nz for inclusion in this list (and see News from Our Members, below).

Scholarships/Fellowships for Graduate Students

Please watch this space!

professional societies. The web site can now be viewed at www.s18m.org, although certain elements of it are still under construction. One of the fundamental motivations for our society's founding was to increase the potential for communication among those interested in the study and performance of eighteenth-century music. A special feature of the new site that marks a decided move toward this goal is a discussion board that allows for the exchange of information and opinions. Although anyone can view the exchanges occurring on the discussion board, only SECM members can actually post messages and replies (by entering the password). Mark will soon be communicating with you to provide more information about the web site, along with the password to allow you post messages on the discussion board. He can be reached at mknoll@steglein.com.

At this point, nominations are being accepted for the positions of President, Secretary/Treasurer, and one Director-at-Large. If you wish to place a name in nomination, please be in touch with Mara Parker at mparker@erols.com. Self nominations will also be accepted.

As most of you probably will agree, SECM is long overdue and we have much catching up to do. From my vantage point, however, I believe that we are off to a very strong start. The necessary formal mechanisms for greater communication are now falling into place. We have a fine newsletter and an excellent web site, we have established an informative and entertaining format for our annual gatherings with the AMS, and we have initiated plans for a regular biennial conference where members will be able to engage in discussion, share information, and generally celebrate our mutual enthusiasm for the music of the eighteenth century.

Please encourage your friends and colleagues to get in on the ground floor and join the Society for Eighteenth-Century Music. See you in Houston!

Sterling E. Murray

News from Our Members

Margaret Butler, SECM Newsletter Editor, recently accepted a tenure-track position as Assistant Professor of Musicology, School of Music, University of Alabama. Since 2002 she has served as Associate Director, Center for West European Studies/European Union Center, University of Pittsburgh. She has also been invited to present a paper for The Ohio State University Lectures in Musicology in April 2003, which is entitled "Producing Royal Opera in Italy: Imports and Exports from Naples's Teatro di San Carlo and Turin's Teatro Regio in the Mid-Eighteenth Century."

Jason B. Grant, Ph.D. candidate in historical musicology at the University of Pittsburgh, presented "The Rise of Lyricism and the Decline of Biblical Narration in Georg Philipp Telemann's *Lukaspassion 1764*" at the 2003 Baroque Congress "Passion and Affekt in Early Modern Times." The Congress was part of the 11th annual meeting of the Wolfenbüttel Society for Research on the Baroque, held April 2-5, 2003 at the Herzog August Bibliothek in Wolfenbüttel, Germany. His paper is based on his dissertation (in progress), entitled "The Rise of Lyricism and the Decline of Biblical Narration in the Liturgical Passions of Georg Philipp

continued on following page

The Haydn Society of California Inaugural Conference

Michael Ruhling

The newly formed Haydn Society of California held its inaugural conference over the weekend of March 29–30 at Scripps College in Claremont, California. The Haydn Society of California is the fourteenth such organization worldwide, associated with the International Haydn Society and the Haydn Festspiele. The Society and conference were organized by Michael Deane Lamkin and executive director Jane O'Donnell of Scripps College, and Kathleen Lamkin of the University of LaVerne. Walter Reicher, Intendant of the Haydn Festspiele and Secretary-general of the Haydn Foundation of Eisenstadt, and Don V. Moses, Founding Director of the Classical Music Festival in Eisenstadt, were the special guests of the conference, and Dr. Reicher gave the keynote address.

Dr. Reicher began his entertaining and encouraging address, titled by Haydn's words "Meine Sprache versteht man durch die ganze Welt" ("My language is understood throughout the whole world"), with a projected image of Schloß Esterházy in the sunshine and the words "This is my office. . . ." He then told the sixty-plus people in the audience about all of the performance and research projects currently underway in Eisenstadt. Particularly exciting was his report that, because of the opening of heretofore inaccessible archives, there are over 400 new Haydn and Esterházy documents now in the process of being cataloged. Prudence dictates that conveying in print too many specifics of the findings be held off until their report comes out late this spring, but among the documents are letters to Artaria and lists of musicians present at Esterházy during Haydn's tenure. Dr. Moses's luncheon address "Thanks, Haydn" was heartwarming and inspiring.

News from Our Members, continued from page 6

Telemann." Grant is also the recipient of a William H. Scheide Research Grant from the American Bach Society (www.americanbachsociety.org) in support of research on Bach and figures in his circle. This award supported Grant's research on the concert oratorios of Georg Philipp Telemann, as part of his dissertation research on Telemann's liturgical Passions, at the Deutsche Staatsbibliothek in Berlin. Grant's award is funded through the generosity of William H. Scheide, a scholar of Bach's music, collector of materials connected with him, and patron of research on and performance of his music. Scheide grants support outstanding projects by Ph.D. candidates or scholars in the early stages of their careers. The American Bach Society was founded in 1972 to support the study, performance, and appreciation of the music of Johann Sebastian Bach in the United States and Canada.

The conference included nine formal papers by scholars from all over the U. S., and one from the U.K., covering topics in cultural studies, performance issues and source materials. Other types of presentations included a lecture-demonstration on the clarinets used by Michael and Joseph Haydn, given by Albert R. Rice of the Kenneth G. Fiske Museum of Musical Instruments, and a lecture-performance of Salomon's quintetto arrangement of the "Surprise" Symphony, presented by SECM member Michael Ruhling and the Rochester Institute of Technology Quintet. The last afternoon session was a recital of chamber music, including a piano trio performed by The Gold Coast Trio, six *Vierstimmige Gesänge* sung by Scripps College faculty, and "The Joke" quartet performed by The Euphoria Quartet. Saturday evening's event was a concert of chamber works given by the Con Gioia Early Music Ensemble, based in Claremont. Attendees were also treated to a trip through the Fiske Museum of Musical Instruments. The conference ended with the *Schöpfungsmesse*, which was worked into the Sunday morning service of the Claremont United Church of Christ, Congregational. It was performed by the chorus and orchestra of the church, along with many guests from the conference, all conducted by Michael Deane Lamkin, Artistic Director and Principal Conductor of the Eisenstadt Classical Music Festival and Dean of Faculty at Scripps College. Titles and presenters of the entire conference can be seen at the Haydn Society of California website: <http://haydnsociety.scrippscollege.edu/program.html>

During the two days, the Lamkins and Michael Ruhling discussed the benefits that could arise from a relationship between the Haydn Society of California and the Society for Eighteenth-Century Music. The prospect of a joint conference also came up, and it was suggested as something to consider for 2006. Several of the conference attendees, including Walter Reicher, were given information about SECM.

Marjorie E. Rycroft, Senior Lecturer in Music, University of Glasgow, recently edited the latest volume to be published in the collected edition of *Joseph Haydn Werke*. The volume was launched at an international symposium ('Haydn Bearbeitungen schottischer Volkslieder') organized by the Joseph Haydn Institute, Cologne, in association with the Institute of Musicology of the University of Cologne (21-22 June 2002). Entitled *Volksliedbearbeitungen Nr 151-268 Schottische Lieder für George Thomson (JHW XXXII/3)*, the volume contains 118 Scottish folk song arrangements composed by Haydn between 1800 and 1802 for Edinburgh publisher George Thomson, and is the largest single issue yet produced in the JHW series published by G. Henle Verlag. Dr. Rycroft compiled this *Urtext* edition from original manuscripts and printed sources in association with Dr.

continued on following page

Conference Announcements & Calls for Papers and Performances

The Amherst Early Music Festival will be held July 27–August 3, 2003, at the University of Connecticut at Storrs, and features a program on Historical Dance. The theme of this year's festival is "Music of Iberia and the Low Countries: Medieval, Renaissance, and Baroque." For the 2003 dance workshop, an integral part of the Festival, classes will be offered in Renaissance and Baroque dance and contredanses of the Netherlands and Spain. All levels of dancers are welcome. Faculty include Dorothy Olsson (Director), Kaspar D. Mainz, and Carol G. Marsh. The Festival will include a production of *La Púrpura de la rosa* ("The Blood of The Rose," 1701), believed to be the first opera written in the New World, by Spanish composer Tomás de Torrejón y Velasco (directed by Andrew Lawrence-King). Participants may attend a wide array of concerts, which will include performances by Marion Verbruggen, Ex Umbris, the 20th Anniversary Historical Harp Concert and more. For festival schedule and complete information see: <http://www.amherstearlymusic.org/>

The conference on "Music and Gesture" will be held at the University of East Anglia, UK, 28–31 August 2003 (provisional program and registration form at www.uea.ac.uk/~q519). Gestures play a central role in our lives. We gesture, make gestures, respond to other gestures, read and interpret gestures. We live in a gestural world. Various types of gesture form vital and integral parts of musical activity, including physical, cognitive, psychological, expressive, communicative, emotional, sociological, analytical, and pathological gestures. This conference seeks to explore the ways in which gestures function in and in relation to musical practice, whether performance, listening, composition, or other such activities. Keynote addresses will be given by Nicholas Cook (UK), Jane Davidson (UK), Robert Hatten (US), David Lidov (Canada), Justin London (US), and Alexandra Pierce (US). Special symposia will be convened on the topics of Human-Machine Interaction, Beyond Opera: Gesture in Music Theatre, Allusion and Quotation as Gesture, and Mozart, Beethoven and the Politics of Gesture. Performances will be given by the European Community Meta-Orchestra and by Moving Voices. (Attendees are advised to register by 13 June 2003 to obtain the most economical rate.)

The Department of Music of Rhodes College invites proposals for papers and performances for a **Symposium on the Composers and Compositions of the Berlin Sing-Akademie**, 6–8 November 2003. Founded in 1791 by Carl Friedrich Christian Fasch, the Berlin Sing-Akademie was one of Germany's first bourgeoisie musical institutions. In addition to being responsible for the introduction to the Berlin public of such new works as Mozart's *Requiem* and Mendelssohn's *St. Paul*, it was also important in the development of a renewed interest in the music of Johann Sebastian Bach. In 1829, with Felix Mendelssohn conducting, it gave the first performance since his death of Bach's *St. Matthew Passion*. In 1999 the Sing-Akademie's archive was rediscovered after more than a half century in Kiev, Ukraine, where it had been deposited after its removal from Berlin by the invading Soviet army in 1945.

This symposium will feature scholarly papers and roundtables on composers associated with the Sing-Akademie (including, but not limited to C.F.C. Fasch, members of the Bach family, Carl Friedrich Zelter, Felix Mendelssohn, and Fanny Mendelssohn Hensel) and compositions related to the Sing-Akademie, as well as

performances of compositions by these and other composers. The highlight of the symposium will be the keynote address by Christoph Wolff, Adams University Professor at Harvard University, who identified the Sing-Akademie's archive in Kiev. Professor Wolff's address will be the Rhodes College 2003 Springfield Lecture in Music. A performance of J.S. Bach's *Magnificat* and C.P.E. Bach's *Magnificat* by the Rhodes Singers, Rhodes MasterSingers, soloists, and members of the Memphis Symphony Orchestra will also be featured as part of the symposium.

Abstracts of papers appropriate for the symposium should be sent by mail or (preferably) e-mail to Dr. Tim Watkins (watkinst@rhodes.edu), Department of Music, Rhodes College, 2000 North Parkway, Memphis, TN 38112. Abstracts should be no longer than 300 words and should indicate clearly the scope of research, methodology, and conclusions of the paper, as well as the significance of the conclusions. Paper presentations should last no longer than twenty minutes. Papers dealing with archival research relating to the topic of the symposium are particularly appropriate, although approaches using any scholarly methodology are welcome. Proposals for performances should be sent by mail or (preferably) e-mail to Dr. Tim Sharp (sharp@rhodes.edu), Department of Music, Rhodes College, 2000 North Parkway, Memphis, TN 38112. Proposals should include information on the performing forces including a brief bio as well as the pieces to be performed. Proposals should be no longer than 300 words. No tapes at this time, please. **Deadline for receipt of abstracts and performance proposals is 1 May 2003.**

News from Our Members, continued from page 7

Warwick Edwards and Dr. Kirsteen McCue (all from the University of Glasgow).

To celebrate the publication, Rycroft organised a series of concerts in London, Glasgow and Edinburgh (27-30 November 2002). Funded jointly by the Austrian Cultural Forum and the Universities of Glasgow and Edinburgh, these concerts brought together Scottish and Austrian musicians including Lorna Anderson (soprano), Jamie MacDougall (tenor) and the Haydn Trio Eisenstadt (Harald Kosik, piano; Verena Stourzh, violin; and Hannes Gradwohl, violoncello). The program, which was created and presented by Dr. Rycroft, included some arrangements that Thomson never published and other arrangements that are published for the first time in JHW as Haydn intended and not as Thomson published.

The success of these concerts combined with the warmth of the musical collaboration enjoyed by the Scottish singers and Austrian musicians has resulted in an invitation to repeat the programme on 18 October 2003 in the Haydn'saal of the Esterházy Palace, Eisenstadt as part of the Trio's subscription concert season there. There are also plans to make a series of CD recordings of the Haydn/Thomson songs over the next five years. The remaining Scottish, Welsh and Irish songs that Haydn sent Thomson in 1803-04, many of which are the work of his pupil, Sigismund Neukomm, have been submitted for publication and will appear in JHW XXXII/4.