

17th-Century Music

The Newsletter of the Society for Seventeenth-Century Music

Vol. 23, No. 1, Fall 2013

Y'all Come! SSCM 2014 at Trinity University

BY KIMBERLYN MONTFORD

Trinity University welcomes the Society for Seventeenth-Century Music to San Antonio for its twenty-second annual meeting, to be held 3-6 April 2014.

In 1691, a group of Spanish explorers and missionaries came upon a river and Native American settlement on June 13, the feast day of St. Anthony of Padua, and named the place and river "San Antonio" in his honor. Since then, it has served as a cultural crossroads and meeting place. The sounds, sights, and flavors of Native Americans, Germans, Czechs, African-Americans, Old Mexico, the Wild West, and the Deep South are all apparent in this diverse city landscape.

San Antonio is the seventh largest city in the United States with a population of 1.3 million. The city is home to the River Walk, the Alamo and the San Antonio Missions National Historical Park, Marriage Island, and the Tower of the Americas—all within biking or short driving distance to Trinity. Home of the four-time NBA champion San Antonio Spurs, the San Antonio Stock Show & Rodeo, SeaWorld, and Six Flags Fiesta Texas, San Antonio's five Fortune 500 companies and the South Texas Medical Center, San Antonio is a place to both work and play.

It is also a place to learn. San Antonio hosts over 120,000 students in its 31 higher-education institutions, among them Trinity University. Founded in 1869, Trinity's name reflects its Christian origins, and later, its three locations and the three regional Cumberland Presbyterian governing bodies that supported its institutional organization. For nearly 150 years, the university has been guided by a mission and set of values that place a quality liberal arts and sciences education at its core.

Trinity commenced classes in Tehuacana, Texas, on 23 September 1869, funded by contributions valued at \$30,000 consisting



primarily of underdeveloped land and a few houses. On the first day of classes, five faculty members greeted seven students, but by the end of the school year about 100 students were in attendance. Co-educational from the outset, Trinity students were a lively group who studied hard and still found time for entertainment and relaxation. Student life featured literary societies for discussion and debate, and intercollegiate athletics. Later, the university relocated to Waxahachie in 1902, followed by the move to San Antonio in 1942.

Noted for its red brick buildings, native live oaks, beautiful grounds, and sparkling fountains, Trinity's current campus encompasses 117-acres situated on a hilltop overlooking downtown San Antonio. A stunning campus emerged from the brush and cactus-covered rock quarry, winning national architectural awards for its creative and aesthetic use of space. Today Trinity University is a place of beauty, characterized by rigorous academics, distinguished faculty, superior

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Seventeenth-Century Music is the semi-annual newsletter of the Society for Seventeenth-Century Music. In addition to news of the Society, its members, and conferences, the Newsletter reports on related conferences, musical performances, research resources, and grant opportunities. Please send inquiries or material for consideration to the editor:

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ISSN: 1054-6022

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The Society for Seventeenth-Century Music is a learned society dedicated to the study and performance of music of the seventeenth century.

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President's Message

BY STEWART CARTER



music world is now digital in a big way. I hope that all our members find our new website and our new online features to be

Online elections, online dues payment and payment history, online membership directory, online donations: the society that broke new ground in online publishing in the academic

useful and efficient. I wish to thank Chris Borgmeyer, of Crooked River Design, for helping us streamline our operations. A musician himself, with a spouse who is a musicologist, Chris understood immediately and completely what we needed.

Our 2014 conference will be in San Antonio, Texas, with Kimberlyn Montford and Trinity University as our hosts. Jennifer Williams Brown is Program Chair. I hope all of you will join us April 3–6 in sunny south Texas. Watch for further details on our website! ☞

Bruce Gustafson: An Appreciation

As Chair of the SSCM Nominating Committee, Gregory Barnett delivered the following address at the conferral of honorary membership—the Society's highest honor—on Bruce Gustafson. The presentation took place during the business meeting on March 22, 2013, at the Columbus Museum of Art.

As one of the founding members of SSCM, its second president (1997–2000), and as Reviews Editor and later Editor in Chief of the *Journal of Seventeenth-Century Music*, Bruce has made vital contributions to the life and development of the society. As president, he oversaw the establishment of the student paper prize (now the Alm prize), and he supported collaborations with institutions such as the Musical Instrument Museum in Vermillion, South Dakota, and in his first year post-presidency, hosting the annual meeting at Franklin and Marshall, memorable not only for the high level of scholarly discourse, but also for the excellent food and an excursion to the eighteenth-century Ephrata Cloister, complete with singing in the unique acoustic space of the cloister praying room. As Reviews Editor and then Editor-in-Chief, Bruce has been central to the high scholarly quality of *JSCM*, and to its position as a leader among academic journals—the fully on-line, peer-reviewed, open-access journal. Among his accomplishments in that position was the inclusion of streaming video as part of the journal, something that no other journal was doing at the time—a visionary

step that furthered the potential of online publication. In fact, Bruce's mastery of new technologies and his recognition of the power of these technologies in forwarding work in the digital humanities has not only established *JSCM* as a model for other humanities journals, but also led to the creation of the *JSCM-Instrumenta* series, making a large body of important research tools readily available to researchers around the world. In addition, his tireless work with establishing a relationship with the University of Illinois Press, and then coming up with new solutions when that publisher unexpectedly raised their fees, has been crucial to the success of our journal.

Bruce's scholarly achievements are no less distinguished. His work on French harpsichord music is indispensable to anyone studying the music of seventeenth-century France. His meticulous cataloging of harpsichord sources has revealed connections among repertoires that were previously considered unrelated. In particular, the thematic locater that he created for Lully's works offers an invaluable tool for anyone working on French musical sources of the seventeenth- and early-eighteenth centuries. His recognition of the power of computer databases as research tools, especially as presented in the *JSCM Instrumenta* series, which is the fruit of his visionary work, points the way to future researchers and the ongoing value of such resources, providing a solid foundation upon which

16th Biennial International Conference on Baroque Music: CALL FOR PAPERS

The 16th Biennial International Conference on Baroque Music will be hosted by the University of Music and Dramatic Arts Mozarteum in Salzburg from Wednesday, 9 July to Sunday, 13 July 2014.

The programme committee invites proposals for:

1. Individual papers of 20 minutes in duration (followed by questions and discussion). Speakers will be grouped into sessions of three or four papers in related areas.
2. Lecture-recitals of 25 minutes in duration (with 5 minutes for discussion).
3. Round-table sessions of one and a half hours, including discussion.

The deadline for receipt of abstracts is Friday, 10 January 2014.

The conference language is English (without exception). Proposals in any area of Baroque music are welcome. Moreover, given the location of the venue, we encourage proposals dealing with “Baroque Music in Central Europe” and “Musical Transfers across the Alps.”

Individuals may submit one proposal in the form of an abstract (in English only) of not more than 250 words (for individual papers and lecture-recitals) or not more than 350 words (for round-table sessions). The organizers anticipate that individual papers and some round-table sessions will

be presented in parallel sessions, grouped by subject areas. Those areas will be determined by the nature of the proposals received.

Acceptance of proposals will be at the discretion of the organizers. The abstract should be preceded by information under the following headings:

Name
Institution
Postal address
Phone
Email Address

Abstracts should be emailed to Ao. Univ.-Prof. Dr. Thomas Hochradner (thomas.hochradner@moz.ac.at) with an attachment (MS word file or .rtf format are required). Please back up the attachment with a plain-text version in the main email.

Conference website: <http://www.uni-mozarteum.at/en/kunst/icbm/index.php>.

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☞

WLSCM Announcements

ISSN

The Web Library of Seventeenth-Century Music is pleased to announce that it has been assigned an ISSN number. The number will help us be identified by libraries and researchers, and solidifies the credentials of the Library for promotion and tenure. Our new number may be found at the bottom of every page on our site.

New Editions

We are also happy to report the recent publication of two new editions along with performing parts for an earlier edition. An edition of harpsichord music by Richard Ayleward edited by Andrew Woolley appears as WLSCM No. 27. This edition complements a recent article in JSCM and includes a number of audio examples offering performance alternatives.

Andrew H. Weaver's edition of two large-scale concerted motets by Pietro Verdina (WLSCM No. 28) marks the first time that performing parts have been published simultaneously with the full edited score.

Performing parts have also been published for Don Fader's edition of *Miserere mei, Dei* by Antonio Biffi (WLSCM 15) which also received a performance by Le Parnasse français at the Utrecht Early Music Festival in August 2013.

Submissions

Submissions to the Web Library of Seventeenth-Century Music are welcome at any time. Please visit the website for complete submission information or send an email to info@sscm-wlscm.org. ☞

SSCM 2014, *continued from page 1*

facilities, and some of the most modern and impressive resources in the country.

The Ruth Taylor Fine Arts Center is home to the art and music facilities on campus. The Center is comprised of the Jim and Janet Dicke Art Building, the Campbell and Eloise Smith Music Building, Ruth Taylor Recital Hall, and Stieren Theater, and houses the departments of Music, Art and Art History, and Theatre. Ruth Taylor Recital Hall is a state-of-the-art performance space and is the site of many Music Department recitals and concerts, University lectures, and outside events. The 300-seat hall features a raised stage and Wenger acoustical shells, positioned against a beautiful maple wood backdrop, creating a superb acoustical environment.

The sessions and concert will be held in this facility, and the program promises to be both stimulating and fun. The concert on Friday, 4 April by La Follia Austin Baroque will showcase sonatas and vocal music from the Kroměříž collection. It will be preceded by an old-fashioned Texas barbecue for those who do not wish to go off-campus for dinner between the session and concert.

A block of rooms have been reserved at the historic Gunter Sheraton Hotel, an elegant building (the location of Robert Johnson's recording of such blues masterworks as “Come On In My Kitchen” and “Kind Hearted Woman Blues”) located in the heart of downtown San Antonio near historic attractions like the Alamo, the River Walk, and world class dining and shopping. The Thursday evening opening reception will be at the nearby Acenar restaurant, an innovative contemporary Mexican restaurant known for its fusion Latino fare. Conference attendees might be lured to walk along the river afterwards by the balmy weather of San Antonio, where the average high is 80 degrees in April.

When it comes to the San Antonio or Trinity University, one can be ‘as full of wind as a corn-eating horse’ (for non-Texans, that means rather prone to boasting), but this ‘plug’ will stop here. More information on registration and travel, as well as a link to the hotel's reservation site will be posted on the conference website, which should be up in January. ☞

Letter from Europe

BY MICHAEL KLAPER

Benevoli lettori, If you take a look at the homepage of the *Gesellschaft für Musikforschung* (the German Musicological Society: www.musikforschung.de), you will become aware of certain changes with respect to the past: reports about recently held congresses as well as overviews of the lectures and seminars given at musicological institutes in the German-speaking realm are no longer published in the Society's journal (*Die Musikforschung*) anymore, but only online. Certainly this has to do with the reduction of costs, given that the *Musikforschung* appears solely in print, but at the same time makes easily accessible great parts of the activities of the scientific community. The other change is a matter of content: you need only to make a comparison between the current titles of the courses given by university teachers in Austria, Swiss, and Germany, and that of some years ago in order to become aware of new trends – in fact, new trends in musicological research have arrived in the classroom. The 'classic' subjects of the past – Beethoven's symphonies, for example, or sonata theories – have not entirely disappeared, of course, but are now represented in a lower percentage in comparison with other subjects than before: film music, performance history, gender studies, libretto research, musicals and operettas, and so on are to be found side by side with (in 2013 it is quite obvious) the omnipresent composers Verdi and Wagner. Indeed it seems that the so-called 'performative turn' in musicological research has left its traces in the university curriculum. And apart from the new importance and diffusion of ethnomusicological and popular music studies you can also see that the long existing frontiers between these 'sub-categories' of musicology and the historical discipline in the narrower sense begin to break down: who could have imagined, some ten or twenty years ago, a German professor of musicology in her or his sixties with a firm education in the history of music giving a lecture on the Beatles?

With all this in mind one can say that 17th century music studies are yet firmly established in universities of the German-speaking realm: not only Schütz and/or Monteverdi in Venice or the beginnings

of German opera are represented, but also Lully, and ritual and dance in France under Louis XIII and Louis XIV. In the last semester I was fortunate enough to attract the curiosity of so many students that we could prepare together a critical edition of *L'Orfeo* by Francesco Buti and Luigi Rossi (1647), an edition that I will be able to conclude, I hope, within the next year. As you can easily imagine, we had many lively discussions, above all, about the treatment of the barring in the one manuscript score of the opera that has survived, a barring that is nearly as inconsistent from a modern point of view as the one found in the score of its famous forerunner, *L'Orfeo* by Striggio and Monteverdi. I had also much fun in holding a lecture on the poetics of early Italian opera, in which I analyzed (besides the writings of Doni and the *Corago*) contemporaneous forewords to scores and librettos, taking as my starting point and source of inspiration a new book by Albert Gier dedicated to the *argomento* of the Italian opera libretto of the Baroque: *Werkstattberichte. Theorie und Typologie des Argomento im italienischen Opernlibretto des Barock*, University of Bamberg Press 2012 (freely accessible at: <http://www.opus-bayern.de/uni-bamberg/>). My students, too, were amused by such details as Marco da Gagliano's technical advice on how to create successfully a laurel crown for the singer of Apollo in his 'Ai Lettori' to the score of *La Dafne* (1608) – indeed, a matter of performance practice.

The 'performative turn' which has definitely reached German (and European) musicology now can also be recognized by a look at the congress reports published on the homepage of the *Gesellschaft für Musikforschung*: take, for example, a congress about "Singstimmen. Ästhetik, Geschlecht, Vokalprofil" in Thurnau (17-19 May 2012), or the one about "Gender, Music, Voice" in Vienna (21-23 September 2012) that demonstrate how singing and voice studies (in many cases connected with gender topics) have a firm place in musicological research all over Europe. Especially the literature on castratos has become vast, as I realized when I had the opportunity to speak about castrato singers of the 17th and 18th centuries in connection with a *Ringvorlesung* (a series of lectures by different persons to one and the

same general theme) at our institute in the past winter semester. But there are other matters as well. I shall mention here only the following ones concerning 17th century music and culture: "Musicisti europei a Venezia, Roma e Napoli (1650-1750)" in Rome (19-21 January 2012), a congress that formed part of the project MUSICI, the database of which is now online at: www.musici.eu/database; and the congress "Ottaviano Castelli. Poetica, politica, drammaturgia" in Parma (11-12 May 2013), to which I had been invited, but for several reasons unfortunately could not go.

It is time now to say some words about dissertations in musicology dedicated to (or touching) the 'long 17th century', since I didn't do so in my last Letter. Here, rather 'traditional' themes figure prominently: In 2011 Christopher Christopher (Technische Universität Dresden) completed his dissertation about "Violin Music and Violin Playing in Dresden in the 17th Century"; Hans Schmieders (Ruprecht-Karls-Universität Heidelberg) his dissertation about fingerings for key instruments in the circle of Sweelinck and his pupils; Margret Scharrer (Martin-Luther-Universität Halle-Wittenberg) wrote about the reception of French music theatre at German residences in the late 17th and early 18th centuries; and Philipp Kreyenbühl (Universität Zürich) about French and English oboe schools of the 17th and 18th centuries. In 2012 Michael Zink (Ruprecht-Karls-Universität Heidelberg) completed his dissertation about Italian contrapuntal theory of the second half of the 17th century; and Lea Hinden (Johannes-Gutenberg-Universität Mainz) her dissertation about the cantata texts by Benedetto Pamphili, including a complete edition.

In order to conclude I will briefly mention two recent books that taken together form an interesting pair of scientific studies on the castrato singer. One is by a doctor (a general practitioner), Heinz Baum, who in his *Die Sängerkastraten der Barockzeit* (Stuttgart 2012) wants to prove that the phenomenon was non-existent (and the castrato singer a fiction), since according to him it is entirely unbelievable that in Baroque times castration was widely practiced. The other one is by a historian (a Reader in Early Modern History at

continues on page 5

Don Fader's (University of Alabama) edition of Biffi's *Miserere mei, Dei* (WLSCM vol. 15) was given its premiere performance at the Utrecht Early Music Festival by the ensemble Le Parnasse français, directed by Louis Castelain on 24 August 2013. His parts for this performance are now available on the WLSCM site. Also, his article "Les Ornemens de l'art: Marc-Antoine Charpentier et la tradition du sublime harmonique" will appear in *Le Sublime et musique religieuse de Lalande à Haydn*, ed. Thierry Favier and Sophie Hache, forthcoming, Paris, Garnier. The study was given as a presentation at the conference of the same name at the Université de Poitiers, Oct. 2012. In addition, his article "Music in the Service of the King's Brother: Philippe I d'Orléans (1640-1701) and Court Music Outside Versailles" should appear soon in JSCM 19.

Kelley Harness was a recipient of the University of Minnesota's Arthur "Red" Motley Exemplary Teaching Award for 2012-2013.

Jeff Kurtzman (Washington University in St. Louis) reports that this summer Ashgate's *Variorum Collected Studies* series issued *Approaches to Monteverdi: Aesthetic, Psychological, Analytical and Historical Studies* (Ashgate, 2013). The book contains the following essays:



Letter, continued from page 4
Newcastle University), Helen Berry, who in her biography of Giusto Ferdinando Tenducci (*The Castrato and His Wife*, Oxford 2011) transcribes and discusses for the first time contemporaneous testimonies for the castration of a singer of the 18th century – which shows that indeed happened what Baum wants to deny, and that we are not entirely in lack of documentary evidence in this respect.

VIVETE FELICI! ❧

"Monteverdi and early Baroque aesthetics; the view from Foucault"

"A taxonomic and affective analysis of Monteverdi's *Hor che'l ciel e la terra*"

"A jungian perspective on Monteverdi's late madrigals"

"Intimations of chaos in Monteverdi's *L'Orfeo*"

"The psychic disintegration of a demi-god: conscious and unconscious in Striggio and Monteverdi's *L'Orfeo*"

"What makes Claudio divine? Criteria for analysis of Monteverdi's large-scale concertato style"

"The Mantuan sacred music"

"*Laetatus sum* (1610)"

"A Monteverdi Vespers in 1611 (with Licia Mari)"

"Monteverdi's Mass of Thanksgiving: Da Capo"

"Monteverdi's missing sacred music: evidence and conjectures"

"Collected works of Claudio Monteverdi: the Malipiero and Cremona editions"

In addition, his article "Polyphonic Psalm and Canticle Antiphons for Vespers, Compline and Lauds Published in Italy in the Sixteenth and Seventeenth Centuries," appears in *Barocco Padano 7: Atti del XV Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S. Como, 2012), 581-644.

Robert Shay (University of Missouri) presented a paper, "Manuscript Culture and the Rebuilding of the London Sacred Establishments, 1660-c.1700," at symposia at Western Illinois University and the University of North Carolina-Chapel Hill in spring 2013. In May, he co-directed (with Paul Crabb) a program of seventeenth-century English music at the Cathedral in Avellino, Italy, with performers including faculty and students from the Domenico Cimarosa Conservatory, in Avellino, and the ensembles Laeti Cantores and Mysterium Vocis from Salerno and Naples respectively. The program included what was believed to be the Italian premiere of Giovanni Battista Draghi's Cecilian ode, *From Harmony, From Heav'nly Harmony*.

Janette Tilley was named "Teacher of the Year" at Lehman College.

Andrew H. Weaver has been appointed Acting Assistant Dean of Undergraduate Studies of the Benjamin T. Rome School of Music at The Catholic University of America. ❧



2013 Irene Alm Memorial Prize Winner

At the Society's 2013 annual conference, held at the Columbus Museum of Art in Columbus, Ohio, the Irene Alm Memorial Prize for the best paper by a graduate student was awarded to Patrick Bonczyk (Michigan State University). Patrick's paper, entitled "Temple-Musick: Exploring the Musical Metaphor in George Herbert's *The Temple*", focused on two poems that convey musico-spiritual ideas: "The Temper [I]" recognizes God as the tuner of souls and "Easter" illustrates how musical key and character capture God-worthy praise. ❧

Society for Seventeenth-Century Music Annual Business Meeting

Derby Court, Columbus Museum of Art
Columbus, Ohio
Friday 22 March 2013, 12:30 - 1:35

Minutes

Call to Order and Approval of Minutes (Stewart Carter)

The president convened the meeting at 12:30. The minutes of the Annual Business Meeting on 20 April 2012 were approved as submitted.

Acknowledgements

The president acknowledged and thanked the members of the 2013 program committee: Rebecca Cypess (chair), Jennifer William Brown, Janet Page, and Rose Pruiksma. He also acknowledged and thanked Lois Rosow, who headed local arrangements. Rosow pointed out the list of acknowledgements in the back of the program booklet and especially thanked Richard L. Blatti, the director of the School of Music of The Ohio State University.

Report from the Secretary (Andrew H. Weaver)

The secretary spoke about the new enhancements to the Society's website, including electronic dues payment and an online membership directory. With these new additions, it is now possible for the Society to send emails to the membership via the website, but until we are sure the system is functioning properly, we will continue to also send messages through the SSCM-admin Google Group.

Report from the Treasurer (Christine Getz)

The treasurer presented two reports, one for 2012 (prepared jointly with previous treasurer Susan Lewis Hammond), and one for January to March 2013. The Society is in good financial health, with a current total balance of \$59,817.74. The 2012 report presents a net loss of \$3,354.24, which was fully covered by a deposit in early 2013 of \$3,984.91 from a Canadian Paypal account. The treasurer asked that when members pay dues online to please be sure to pay dues to the SSCM treasurer Paypal account, and not to her personal Paypal account.

People who prefer to pay dues by check can continue to do so.

The Board recently voted to increase dues from \$25 to \$35, effective January 2014, but dues for student members will remain at \$25. The dues increase is motivated primarily by unexpected Paypal fees associated with online dues payment.

Report from the Vice-President (Amanda Eubanks Winkler)

As chair of the Travel Grants Committee, the vice-president announced that two travel grants were awarded from a pool of six applicants; the recipients, Roseen Giles and Nicola Usula, were applauded by the membership. She acknowledged and thanked the other members of the committee: Arne Spohr and Carol Marsh.

As chair of the committee that will serve in an advisory capacity for updates to Grove Music Online articles, the vice-president announced that the committee has been constituted and will be meeting on Saturday morning. Those who were not asked to serve on the committee will likely still be asked to contribute, given the vast scope of the project. Grove Music Online will be listing all members of the committee on their website, and they are giving the Society \$500 per year to be used for graduate student travel, to be disbursed annually as long as the partnership continues.

Report from the Chair of the American Heinrich Schütz Society (Gregory Johnston)

There will be no increase in dues for the coming year, and the SSCM Board recently agreed that the Society will cover AHSS dues for honorary members who are AHSS members at the time of the conferral of honorary membership. The 2013 Heinrich-Schütz-Tage will be held in Venice on 19–22 September, and the 2014 conference will be held in Copenhagen. AHSS members should receive mailings at the end of April or early May. In conclusion, the chair

thanked Frederick Gable for attending the 2012 meeting in Torgau and for reporting on it for the SSCM newsletter, and he encouraged SSCM members to join the AHSS.

Report from the Editor-in-Chief of the *Journal of Seventeenth-Century Music* (Kelley Harness)

The latest issue, volume 15 (Bruce Gustafson's last issue as editor-in-chief), was recently published, and volume 16 should be appearing soon. Volume 17 is scheduled to be published this summer, and volume 18 should be out by the end of the fall. Volumes 19 and 20 will be published in 2014, which will put the journal back on schedule.

Volume 16, as well as an upcoming volume of *JSCM Instrumenta*, will be the final issues for the Journal's technical manager Paul Arroyo. Chris Borgmeyer, who designed the new SSCM website, has been hired as Arroyo's replacement. The editor-in-chief warmly thanked Bruce Gustafson, Beth Glixon (reviews editor), and Mary Paquette-Abt (copy editor). She concluded by urging all members to submit their best work, and to encourage students to submit as well.

Report from the Editor-in-Chief of the *Web Library of Seventeenth-Century Music* (Janette Tilley)

Since November a new edition (no. 26) has been published, a dialogue of St. Francis by Giovanni Francesco Marcorelli, edited by Biancamaria Brumana; the editor-in-chief thanked Margaret Murata for translating the introduction. WLSM 27 and 28 are forthcoming. Work has also been progressing on a new series, *Monuments of Seventeenth-Century Music*, which will present collected editions and large anthologies. Two volumes of MSCM should be online by the November AMS meeting. The editor-in-chief concluded by encouraging submissions and by thanking the editorial board and founding editor Alexander Silbiger for their support.

Report from the Editor of the Newsletter (Allen Scott)

The latest issue (Spring 2013) has been printed, and the editor has copies with him at the conference. Issues will be mailed after the conference to those who do not pick one up from him. All SSCM members were encouraged to submit contributions and story ideas for future issues, and also to inform the editor about any relevant conferences and Calls for Papers. To help ensure on-time issues, submission deadlines have been set: January 15 for the spring, and September 15 for the fall. The editor also requested assistance from the membership in helping to proofread future issues. The editor concluded by asking the membership if the Newsletter should continue including a membership directory and business meeting minutes; after discussion, it was decided to keep printing both.

Report from the Webmaster (Kimberlyn Montford)

After the redesign of the website by Chris Borgmeyer, Kimberlyn Montford took over as webmaster at the beginning of the year. She asked members to contact her if they experience any problems with or have any questions about the website.

Introduction of the Winner of the 2012 Irene Alm Prize

The president congratulated and introduced the winner of last year's Irene Alm Prize, Sara Pecknold, who attended the conference as the Society's guest.

Announcement about Future Conferences

The president announced that plans are in the works for conferences up to 2017. The 2014 conference will be hosted by Trinity University in San Antonio on April 3–6. Local arrangements will be chaired by Kimberlyn Montford, who spoke briefly about the plans. The hotel is still being chosen, but it will most likely be on the Riverwalk. A concert will be given by La Follia Austin Baroque, who will be performing music from the Kroměříž collection, and there may also be an English country dance workshop. The program chair, Jennifer Williams Brown, announced that the program committee especially welcomes submissions relevant to the location, such as music in New Spain.

The Society has been approached by the American Handel Society about the possibility of holding a joint meeting in

2015, to be held in Iowa City on March 26–29. Christine Getz, who would be local arrangements chair, provided details about the proposal, which the Board considered at its most recent meeting. As a member of the Handel Society, Wendy Heller encouraged SSCM members to talk to her about the idea.

The 2016 conference will be held in Miami, hosted by David Dolata, and Catherine Gordon-Seifert has offered to host the 2017 conference in Providence.

Conferral of Honorary Membership

By unanimous approval of the Governing Board, honorary membership was conferred upon Bruce Gustafson, for his "vital contributions to the life and development of the Society." The honor was presented by Gregory Barnett, chair of the nominating committee. The president thanked Barnett and the other members of the nominating committee (Drew Davies and Rose Pruiksma) for their service.

New Business and Announcements from the Floor

The president acknowledged that the Board has received concerns about the inclusivity of the Society and about the cost of our conferences. The Board is giving these concerns serious consideration and is working on how best to address them. The president assured the membership that confidentiality is always maintained when such issues are discussed.

Antonia Banducci congratulated the Board on the new electronic resources available with the redesign of the website.

Barbara Hanning remarked that she is excited about the possible joint meeting with the American Handel Society, and that the Society should be thinking about possible future collaborations, especially with non-music societies, as the Society has always strived to be inter-disciplinary.

Lois Rosow encouraged everyone in attendance to browse the book exhibit, reminding them that the purchase of display copies directly benefits the Society.

Respectfully submitted,

*Andrew H. Weaver, secretary
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Gustafson, *continued from page 2*

others can build. His numerous articles in the *New Grove Dictionary of Music and Musicians* provide readers with essential details garnered from wide-ranging archival research regarding numerous seventeenth-century musicians, and he is always gracious in sharing his encyclopedic knowledge of both the repertory and musicians both in answers to private queries and in the course of questions in response to papers. His current position as the Editor-in-Chief of *Oxford Bibliographies: Music*, an online, annually updated, comprehensive bibliographic project covering all areas of music research, attests both his editorial acumen and his deep engagement with creating accessible and highly functional essential reference tools for doing research in music.

In addition, Bruce has contributed a number of important scholarly editions, not only of seventeenth-century French harpsichord music, but also of theatrical music of the seventeenth century, even venturing into the nineteenth century with an edition in process of an *opéra comique*. Bruce has remained active as a harpsichordist and organist throughout his scholarly career, and his scholarly work is richly informed by his experience as a practicing musician. His editions are scholarly and practical, informative and thorough, offering both musicologists and performers important insight into ways of bringing the music to life.

Unfailingly generous with and supportive of junior scholars as well as of senior colleagues, Bruce Gustafson has embodied the best of the goals of the Society for Seventeenth-Century Music, facilitating communication among individual performers and scholars, making connections beyond the realm of seventeenth-century music, and encouraging and facilitating the dissemination of knowledge through publication and edition-making. Through all of his efforts, Bruce has been a convivial, intellectually stimulating, lively colleague whose scholarly achievements and service to the Society for Seventeenth-Century Music make him more than worthy of Honorary Membership. ☞

17th-Century Music

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How to Join the SSCM

Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the calendar year (2014).

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Membership in the AHSS includes a subscription to the *Acta Sagittariana*, the newsletter of the International Schütz Society, and to the *Schütz-Jahrbuch*.

Dues for individual membership in SSCM only may also be paid in advance and are exempt from any further rise in rates:

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