



NEWSLETTER

SECM Inaugural Conference

Georgetown University
30 April-2 May 2004

Stephen C. Fisher

Our Society's first conference, "Music in 18th-Century Life: Cities, Courts, Churches," took place on the lovely campus of Georgetown University on a fine spring weekend. It was evident from the beginning that the entire event was going to be a success; not only were the individual presentations of unusually high quality, but in a specialized meeting they provided a context for each other that one would not encounter elsewhere, and the concentration of expertise in the audience led to some stimulating formal and informal discussions. The conference drew some fifty participants, not only representing a good many institutions in North America but including several scholars who had come from Britain for the event. Michael Ruhling and the members of the Program Committee, as well as Anthony DelDonna, Alvaro Ribeiro, and their colleagues at Georgetown who hosted the meeting deserve our thanks for making it all possible.

The high quality of the proceedings was evident from the beginning. When has any other scholarly organization placed two papers on the operatic serenata back to back? In the opening session, devoted to opera, Marie-Louise Catsalis discussed the serenatas of Alessandro Scarlatti, while John Rice detailed a contractual dispute involving the singer Giovanni Manzoli and his participation in the premiere of Mozart's *Ascanio in Alba*, thus linking the (to most of us) unfamiliar world of Scarlatti's theatrical music with the fringe of the standard repertory. This illustrates one of the most refreshing aspects of the meeting: the canonical great composers were not absent, but instead appeared in historical context, not as isolated eminences rising from the mist but as the tallest peaks in a range of enormous extent shaped by its own dynamics. The other two papers on the same session continued the pattern: Margaret Butler discussed exoticism in Turinese opera and Daniel Freeman outlined the reactionary political movement among the Bohemian nobility that led to the commissioning of Mozart's *La clemenza di Tito*, showing how poorly our present-day political categories fit the world of the *ancien régime*.

Next came reports on two important projects on major genres of eighteenth-century instrumental music. Mark Knoll outlined Steglein Publishing's *Early String Quartet* project, which will involve not only the publication of a vast body of quartet literature

from the period up to 1830 but also the compilation of an online database for the genre at www.steglein.com. Mary Sue Morrow reported on plans to create a collaborative history of the early symphony by enlisting some twenty scholars to pool their expertise under her and Bathia Churgin's supervision. This volume would fill a gap in A. Peter Brown's *The Symphonic Repertoire*, which was left a torso by Brown's untimely death last year (of five projected volumes, two were published and a third exists in draft, leaving the twentieth century and much of the eighteenth to be covered).

In a session on sacred music the next morning, Jen-yen Chen considered the relationship of late-eighteenth-century church music to ideas of "Classical" style, Harrison Slater presented some new documents concerning Mozart's experiences of church music in Milan, and Janet Page discussed a 1754 devotional book from a Viennese convent.

The next session was devoted to "Italians Abroad." Guido Olivieri detailed the appearance of Italian violin virtuosi in Paris at the beginning of the eighteenth century, which not only represented a triumph for Italian music but showed that the center of French musical life was shifting away from the royal court. Bella Brover-Lubovsky discussed the circumstances that led to the decline in Vivaldi's position and reputation

in the last years of his life and in the period after his death.

Many of the themes in Olivieri's paper returned during the next session, which was entitled "Music in London" but in fact dealt with foreign musicians and their influence in that city. Charles Gower Price discussed the embellished versions of adagio movements by Corelli and others that appeared in London editions early in the century, while Todd Decker discussed the impact of Domenico Scarlatti, which was enormous even though he never visited Britain. Finally, Arthur Searle brought us to the end of the century with a well-documented study of Pleyel's "London" symphonies.

A second round of project reports focused on three individual figures. Paul Corneilson, Managing Editor of *Carl Philipp Emanuel Bach: The Complete Works*, discussed the plans for that



Paul Corneilson, Sheryl K. Murphy-Manley, Philip Olleson, and Alvaro Ribeiro during a project report session

continued on page 12

From the Editor

The SECM newsletter is published twice yearly, in October and April, and includes items of interest to its membership. Submissions in the following categories are encouraged:

- 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 of eighteenth-century music
- conference reports
- dissertations in progress on eighteenth-century music
- upcoming conferences and meetings
- calls for papers and manuscripts
- research resources
- grant opportunities

Contributions should be submitted as an attachment to an e-mail (preferably in Microsoft Word) to Margaret Butler, SECM newsletter editor, at mbutler@music.ua.edu. Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the newsletter must be requested within six months of publication. Annotated discographies (in format given in inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site.



SECM Officers

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

SECM Board of Directors

Bruce Brown, Margaret Butler, Paul Cornelson, Emily
Green, Mark Knoll, Steven Zohn

SECM Honorary Members

Eugene Wolf (2002), Daniel Heartz (2003)

SECM New Members

The Society extends a warm welcome to its newest members: M. Elizabeth Bartlet, Lawrence Bennett, Gloria Eive, Emily Green, Rebecca Harris-Warrick, Karen Hiles, Elisabeth Le Guin, Kathryn Libin, Dennis Monk, Ann van Allen-Russell, and Andrew Willis.



Acknowledgments

The Society wishes to thank Robert T. Stroker, Dean, Boyer College of Music and Dance of Temple University, and Timothy Blair, Dean, College of Visual and Performing Arts, School of Music, West Chester University, West Chester, Pennsylvania for their generous financial support of the SECM newsletter.

SECM 2005 Annual Meeting

The annual meeting of the Society for Eighteenth-Century Music will be held at the American Musicological Society conference in Seattle on Friday evening, 7:00–9:00 p.m. 12 November 2004. The meeting will feature a plenary lecture by Daniel Heartz and a concert by the Western Washington University Faculty String Quartet performing works from Steglein Publishing's new series on the early string quartet. All are invited to attend and participate.



Members' News

Ilias Chrissochoidis has completed his Ph.D. in musicology at Stanford University (see "Recently Completed Dissertations" on page 11 for details). He has been the recipient of the 2004–05 Fletcher Jones Foundation Fellowship of The Huntington Library; the 2004 J. Merrill Knapp Research Fellowship from the American Handel Society; and the Aubrey Williams Research Travel Fund Award from the American Society for Eighteenth-Century Studies. Chrissochoidis has presented papers on 18th-century topics at the 11th Quadrennial Congress of the International Society for Eighteenth-Century Studies, University of California, Los Angeles, 3–9 August 2003; the 33rd annual conference of the British Society for Eighteenth-Century Studies, St. Hugh's College, Oxford, 3–5 January 2004; the joint meeting of the Pacific Southwest and Northern California AMS chapters, University of San Francisco, 1–2 May 2004; and at "Britannia (Re)sounding," the First North American British Music Studies Association Biannual Conference, Oberlin College Conservatory of Music, Oberlin, OH, 18–19 June 2004. A letter of his on Beethoven and Freedom appeared in *The Beethoven Journal* 18 (2003): 58–59.

Edward Green gave a presentation, co-authored with anthropologist Dr. Arnold Perey, at the First International Conference on Interdisciplinary Musicology, held last April at the University of Graz, Austria, under the sponsorship of ESCOM. The presentation was titled "Aesthetic Realism: A New Foundation for Interdisciplinary Musicology." Several instances of eighteenth-century music were included among the analyses that comprised the paper, including Mozart's Flute Concerto in G Major and Haydn's "Prelude" to *The Creation*.

Philip Olleson's book *Samuel Wesley: The Man and his Music* is now available from bookshops and direct from the publishers (www.boydell.co.uk/43830310.htm). He also reports that the Susan Burney Letters project pilot website can now be viewed at www.nottingham.ac.uk/hrc/projects/burney/.

John A. Rice's book *Empress Marie Therese and Music at the Viennese Court* was published in 2003 by Cambridge University Press (see the review by Rupert Ridgewell in this Newsletter). Last February Rice attended Cecilia Bartoli's all-Salieri concert in Carnegie Hall, for which he wrote program notes. His article "Adding Birds to Mozart's 'Sparrow Mass': An Arrangement for Toy Instruments by Paul Wranitzky" will appear in the next issue of the Newsletter of the Mozart Society of America. He has edited a collection of Daniel Heartz's essays, to be published this fall by Pendragon Press under the title *From Garrick to Gluck: Essays on Opera in the Age of Enlightenment*.

Michael Ruhling's edition of Haydn's Symphonies 93, 94, 97 & 98, based on Johann Peter Salomon's scores will be released in October (Edwin Mellen Press). Ruhling conducted a performance of Symphony No. 97 from his edition at the Classical Music Festival in Eisenstadt, Austria in August.

Laurel Zeiss was Baylor University School of Music's nominee for an Excellence in Teaching Award by untenured faculty (2003-04).



New Series from Ashgate Publishing

*Performance in the Long Eighteenth Century:
Theatre, Music, Dance*

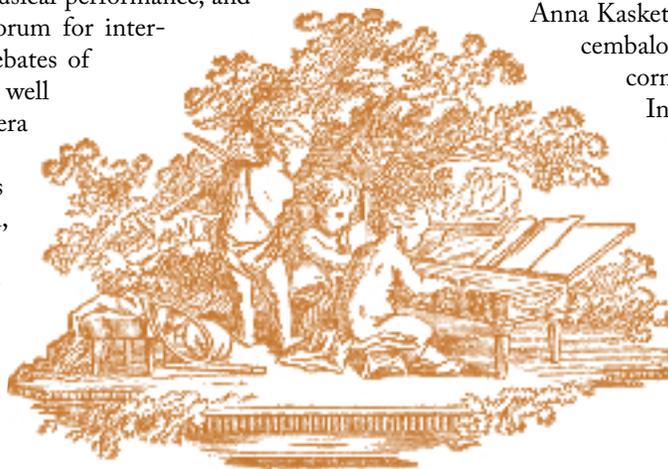
Series Editors: Jane Milling, University of Exeter and Kathryn Lowerre, Michigan State University

Focusing on performance culture during the long eighteenth century, this series offers studies in all types of cultural performance including theatre, opera, dance, musical performance, and popular entertainments. It is a forum for interdisciplinary work, drawing the debates of historians and musicologists as well as literary, dance, theatre and opera scholars into a creative symbiosis.

The editors welcome studies which are concerned with British, European, and early American cultural history. Studies that concern themselves with theoretical questions surrounding acts of performance during this period are also welcome.

This series offers an invigorating venue for histories of theatre, music, dance, and opera, which concentrate on aspects of performance; performers, impresarios, venues, movements, modes of performance.

For proposal submission information contact Kathryn Lowerre at lowerre@msu.edu.



Musica Toscana: News and Activities

Robert Weaver

The annual membership and directors' meeting of Musica Toscana, Inc., took place at the University of Louisville on 22 May 2004. Bob Weaver, the president of the society, reported that in the past year the society had presented exhibits of the two initial publications, John Karr's edition of Florentine Sacred Vocal Music and *Deborah e Sisara* by P. A. Guglielmi, edited by Anthony DeIDonna, Eleonora Negri, and Francesco Ermini Polacci, at meetings of the American Musicological Society in Houston, the Music Library Association in Washington, and SECM, also in Washington. In addition, on December 12, 2003, there was a *presentazione* of *Deborah e Sisara* in Naples, Italy, at which brief papers were read by two Italian musicologists, Paoliovanni Maione and Francesco Cot-

ticelli, following the introduction and presentation by Eleonora Negri.

After the membership meeting in Louisville, a similar presentation of *Deborah e Sisara*, modeled on the Neapolitan session, was held for an invited audience. Jonathan Glixon and Anthony DeIDonna were the presenters. The two brief papers clearly and concisely outlined the history, background, and plot of the sacred *azione*. A performance of selected arias and ensembles by students of Donn Everette Graham at the University of Louisville's School of Music followed the papers. The enthusiasm of the audience for the performance and the lively quality of the music was very warm and gratifying. Many expressed a strong desire to attend a full, staged performance and to take part in a tour to Italy if such a performance should occur.

Announcements were made about the publications to be issued during the next fiscal year. Seven keyboard concertos will be published in two volumes. The first volume contains three concertos: J. Vanhal's Concerto in F per il clavicembalo, due violini, due oboi, due corni, due viola in adagio con basso; and A. Luchesi's Concerto per cembalo, due violini, viola, e violoncello, both edited by Anna Kasket; and C. A. Campione's Concerto per cembalo, con violini, viola, violoncello, e due corni edited and scored by Scott Roberts.

Introductions will be by Paul Bryan, Giorgio Taboga, Ernest Harriss, Jane Johnson, and Robert Weaver. The

second volume will contain four concertos: A. Felici's Concerto in A per cembalo, viola, corni da caccia, e basso; G. Buccioni's Concerto per cembalo con strumenti; G. F. Giuliani's Concerto per cembalo e pieno orchestra strumenti in D, opera II, no. 3; and Gaspero

Sborgi's Concerto per cembalo con più strumenti obbligati. The volume will be

edited by and with an introduction by John Walter Hill. We will also bring out Nikolaus Delius's edition of N. Dothel's No. otto sonate per flauto with his introduction translated into English by Karl-Werner Guempel.

We would like to make a special appeal to members of SECM to join MTI. Your membership dues will be tax deductible, you will receive our free newsletter in July and December, discounts on purchases of MTI publications, and the satisfaction of knowing that your dues will help us to revive Florentine music. Please send \$20 (student-retired), or \$36 (regular membership) to John P. Karr, 3406 Lesway Court, #2, Louisville, KY, 40220, together with your address, telephone, e-mail, and fax numbers.



Discount on Titles from Oxford University Press

Oxford University Press has generously offered a discount to SECM members on selected titles. Please see the list at www.oup.com/us/catalog/general/subject/?view=usa&cp=24003.

Members interested in reviewing any of these or other new books on eighteenth-century topics for the SECM newsletter should contact the newsletter editor at mbutler@music.ua.edu.

Così in Boston and Berlin

Paul Corneilson

Contemporary audiences relate to and appreciate the ambiguities depicted in *Così fan tutte*. I suspect that there might be a correlation between relative popularity of *Così* in the latter half of the 20th century and the high divorce rate in the West. Among other things, *Così* teaches us that there is a very fine line between fidelity and infidelity, lust and love. Though Da Ponte's characters are not married at the beginning of the opera, they are betrothed and determined to be faithful. Part of the problem, of course, is that the couples are mismatched according to operatic convention: how is it that Guglielmo (the buffo) and Fiordiligi (the prima donna) became engaged? And while we can understand Ferrando's attraction to passionate Dorabella, we know from experience that the tenor should be paired with the prima donna—Belmonte and Constanze come immediately to mind as one example of many. Even if the women had not been put to the test, we suspect that Guglielmo and Fiordiligi, and Ferrando and Dorabella, would not have had happy marriages.

At the time Da Ponte wrote the libretto, he was romantically involved with Adriana Ferrarese, who was married to a certain Luigi del Bene. One historian has suggested that the two sopranos who sang Fiordiligi and Dorabella (La Ferrarese and Louise Vileneuve) were sisters in real life. Mozart himself loved two sisters, Aloysia and Constanze Weber. He fell in love with Aloysia in 1778 and hoped to take her to Italy and launch her career as a prima donna. Later, after Aloysia had married the actor Joseph Lange, Mozart married her younger sister, Constanze, and we cannot rule out the possibility that he loved both sisters simultaneously.

Mozart's music emphasizes the characters' feelings, as Stendahl acknowledged in a letter of 1814:

The libretto of *Così fan tutte* would have been ideal for Cimarosa; it was totally unsuited to the genius of Mozart, for whom love was never a laughing matter. Love, for him, was at all times the passion that could



Boston Lyric Opera's *Così fan tutte* by Mozart, April 28–May 11, 2004 at The Shubert Theatre, Boston. Pictured (l–r): Dorabella (mezzo-soprano Jossie Pérez), Don Alfonso (baritone James Maddalena), and Guglielmo (baritone Keith Phares).
Photo: © 2004 Jeffrey Dunn.

make or mar his life. His interpretation revealed only one side of the characters, their tenderness of heart (*Lives of Haydn, Mozart, and Metastasio*, trans. Richard N. Coe [London, 1972], p. 206)

Many critics besides Stendahl have been uncomfortable with the passion and seriousness with which Mozart has treated the farcical story. No doubt the composer was able to draw on his own experience and feelings in creating the conflicting emotions of his characters.

During a week in May, I had the opportunity to see two different productions of *Così fan tutte*, one traditional and the other PoMo. The Boston Lyric Opera's was staged by David Kneuss in period costumes with a conservative mise-en-scène (designed by Michael Yeargan). In the opening scene Ferrando and Guglielmo (John Osborn and Keith Phares) were dressed as soldiers, and Don Alfonso (James Maddalena) appeared to be "an old philosopher," as Da Ponte describes him. The first time Fiordiligi and Dorabella appear together they are painting portraits of their beloved mates. The sopranos (Jennifer Casey Cabot and Jossie Pérez) could have passed for the sisters in Jane Austen's *Sense and Sensibility*.

The Berlin Staatsoper production, directed by Doris Dörrie with sets and costumes by Christian Sedelmayer, was set in the Swingin' Sixties, with Ferrando and Guglielmo (Pavol Breslik and Hanno Müller-Brachmann) dressed in business suits meeting a rather young Don Alfonso (Roman Trekel) at an airport terminal. They later return disguised as hippies, instead of Albanian soldiers. Back home at their split-level ranch, Fiordiligi and Dorabella (Angela Marambio and Katharina Kammerloher) admire recent photographs of their boyfriends. The women are dressed in mini-skirts, and Dorabella's matches the black-and-white herring bone pattern of the sofa.

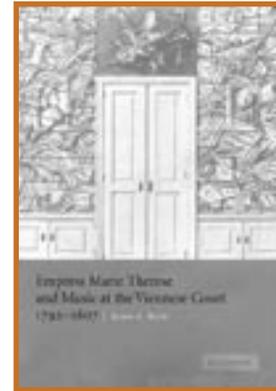
For the premiere in Vienna in 1790, Da Ponte was in effect the director. Indeed, the original libretto includes copious notes regarding the action on stage. For instance, he specifies that Despina serve the sisters chocolate after the men have reported for duty. The Boston production followed the direction to the letter, and the singer (Janna Baty) played the scene like a chocoholic on a binge. In the same scene in Berlin the singer (Adriane Queiroz) nipped from a bottle of Scotch. How does this substitution affect Despina's character? It establishes her as more sophisticated, and perhaps even more hardened than Da Ponte imagined her. But how far can a director depart from the original conception before a character is distorted?

Although the two productions were faithful to Mozart's text, both suffered on occasion from needless stage business in the background. We have all experienced this type of distracting movement, feigned conversation and fake laughing, in productions of operas by Handel, Gluck, and Mozart. It is as though the director wants to create one of the crowd scenes in *La traviata* or *La Bohème*, perhaps afraid that the audience might get bored if it had to focus on two or three characters singing recitative, or listen to a five-minute aria with ritornellos. Or singers are asked to wander around the stage or contort their bodies in some symbolic way that only the director understands. The Berlin production had Dorabella tie up Fiordiligi while the latter sang "Come scoglio"—not a very subtle way to express Fiordiligi's constancy. As she encircled her fellow singer with a rope, Dorabella did not seem to be taking any of it seriously (neither the sentiments nor the gag).

Book Review

Rupert Ridgewell

John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* Cambridge: Cambridge University Press, 2003.



Worst of all is gratuitous diversion, for instance, when a singer is supposed to be alone on stage, pouring out his or her heart, and the director concocts some mindless action. While Fiordiligi was singing “Per pietà” in the Berlin production, a couple of hippies were making out on the sofa behind her. It is logical, maybe even appropriate, for the period in which the production is set, but is anyone hearing the anguish and longing in Mozart’s music when it has to compete visually with public displays of affection? Again, it shows a lack of trust in the singer (unwarranted in this case) and forces the audience to become voyeurs. To be sure, it is all done with a wink and a nudge, and we see this sort of explicit conduct all the time on TV. Maybe updating Mozart’s operas for soap-opera fans is not such a terrible thing, although we can only hope that directors aim higher than the lowest common denominator.

I would be hard pressed to choose one production over the other in terms of performance: the six singers in each company were strong and well balanced. Though my tastes run more to the traditional and historical (I like seeing people in period costumes walking around in Williamsburg), I admit that updating a work like *Così* can be liberating. Indeed, Mozart’s operas, like Shakespeare’s plays, can be adapted to almost any period. If a director decides to go with a modern *mise-en-scène*, it should be done all the way; that is, if Ferrando and Guglielmo are disguised as hippies, then at some point one of them should be smoking a joint (or at least pretending to). The Berlin production (now available on DVD from EuroArts and TDK, with Daniel Barenboim conducting) avoids the obvious and often obnoxious clichés of Eurotrash productions and offers a fresh take on one of Mozart’s most multifaceted operas.

The stage of the rococo theater at Schwetzingen, built 250 years ago and restored after World War II, is thoroughly modern, while the interior of the auditorium retains its original splendor. When I asked a native German why they didn’t retain the wing flats and original machinery, he replied that people do not want to attend theater in a museum (or words to that effect). Perhaps opera audiences in Boston are more open to a museum experience, but in the end what is most important is whether or not the director takes Da Ponte’s text and Mozart’s music seriously.



Staatsoper Unter den Linden's Così fan tutte by Mozart, in repertory at the Staatsoper, Berlin. Pictured (l-r): Guglielmo (Hanno Müller-Brachmann) and Dorabella (Katharina Kammerloher).

Photo: © 2004 Monika Rittershaus.

The musical activities and influence of the Empress Marie Therese, second wife of Habsburg Emperor Franz II and Empress from 1792 until her death in 1807, have been largely neglected in the annals of music history. As John Rice explains in his welcome new monograph, this lacuna owes much to the traditional emphasis on the biographies of individual composers, notably Haydn and Beethoven in this period, and a rather unsophisticated tendency to regard the French Revolution as precipitating an abrupt end to the era of aristocratic patronage. Significant musical patrons are therefore usually defined either by their association with a particular composer or by the power they exerted in the public arena.

It may be argued that Marie Therese does not fulfil either criterion. Although she cultivated Haydn and Beethoven, neither composer was integrated within her inner circle of musicians and composers – the ‘faithful believers’ (*i fedeli credenti*) as she herself styled them. Nor did she wield any overt public influence in her role as wife of the Habsburg Emperor. As Rice explains, her actions must be viewed in the light of the unspoken constraints imposed on women at the time, regardless of status or wealth. Thus her musical enthusiasms were largely played out in the privacy of the imperial palaces of Schönbrunn and Laxenburg, in the company of a select band of musicians and a few family members.

Reconstructing the content of these private concerts is a challenge in itself, and one of the major achievements of the book is the author’s control over a rich vein of mostly untapped archival material scattered in various archives and libraries. This is particularly apparent in the first chapter, which describes the contents of Marie Therese’s music library, itself subsumed within the larger context of the *Kaisersammlung* and now mostly divided between the *Gesellschaft der Musikfreunde* and the *Österreichische Nationalbibliothek*. The survival of the Empress’s personal ‘musical diary’ (transcribed in full in appendix 1) facilitates the identification of performance materials retained in the library and their probable link to particular events.

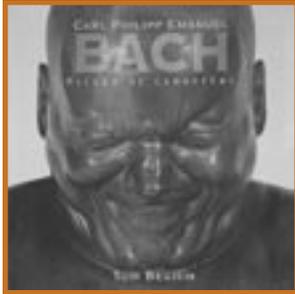
As the author acknowledges, it is unusual to begin a book with a bibliographical study of this nature, but as a library curator I was gripped. A number of (probably unanswerable) questions are posed

continued on page 11

Recent Recordings of Music by C.P.E. Bach

Jason B. Grant

C.P.E. Bach, *Pièces de Caractère*. Tom Beghin, clavichord; Jan van Elsacker, tenor; CD-ROM component includes a pdf file of 25 Hogarth prints to accompany the pieces, Eufoda 1347.



C.P.E. Bach owned an impressive collection of portraits – no fewer than 288 of them. Bach’s interest in portraiture and character sketches led him to compose several musical caricatures of his own. Between 1754 and 1757 he composed more than two dozen character pieces (“characterisirten Stücke”) of people he knew. They were not published all at once in a single collection, but as individual pieces in a number of musical periodicals. Bach’s experiments in musical portraiture are wonderfully realized here in an experimental CD/CD-ROM format, which joins the music with a pdf file of prints by William Hogarth, produced between 1733 and 1758. Tom Beghin has chosen 24 of Bach’s “caricatures” for this compilation, and he suggests that the images be projected while listening to the pieces. As the character pieces themselves blur the lines between music and imagery, the CD-ROM component of this disc is an interesting multi-media experiment.

While I found it delightful to listen to the music and look at the prints, an experience that Beghin has entitled “Concept and Performance,” the disc is a bit unwieldy. I had to load an image from the pdf file, then access the music track separately. After each track, I had to stop the music, access the next pdf image, then find the corresponding music track. I had the patience to listen to only five tracks at a time using this method. It might have been more practical, though likely more expensive, to issue the compilation with the music on its own CD, and the Hogarth on a separate CD-ROM, so that one could let the CD play on one machine, and use the CD-ROM on the computer.

Beghin’s playing is lively and expressive, and the clavichord, the most personal of keyboard instruments, is well suited for the musical depiction of persons and personality types. Beghin exploits the dynamic extremes of his instrument to great effect, though at times the loudest notes are a bit distorted. One of the most enjoyable aspects of Beghin’s playing is his tasteful ornamentation of repeated sections in Bach’s often skeletal musical frameworks.

An added pleasure is the inclusion of the vocal versions of two of the character pieces, “La Sophie,” a *da capo* aria of great longing, and “L’Ernestine I,” a graceful minuet. Both are sung with clarity and heartfelt intensity by Jan van Elsacker.

C.P.E. Bach, *Matthäus-Passion* 1769. [Various vocal soloists], Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, 2 CDs, ORF [Edition Alte Musik] CD 316.



This is an important recording, the first one of a C.P.E. Bach Passion based on sources long thought to be lost. Part of the Berlin Sing-Akademie holdings was carried off to Kiev at the end of World War II. Now back in Berlin, whole repertoires are coming to light both in scholarly editions, concert performances, and recordings.

Bach’s Hamburg Passions are pastiche works, combining arias, *accompagnati* and choruses with biblical narrative and chorales. The borrowed music, including many *turba* choruses and all the chorales, is drawn largely from J.S. Bach’s Matthew Passion, while C.P.E. Bach has transposed several of the chorales to fit the new work. The text, but not the music, of the aria “Wende dich zu meinem Schmerze,” is borrowed from Telemann’s 1764 St. Luke Passion. Ulrich Leisinger’s informative booklet notes, unfortunately, do not provide as many details about the borrowings as I would like. On the whole, C.P.E. Bach’s Passions contain less original music than those of his predecessor Telemann. That Bach treated the 1769 Matthew Passion as an ephemeral work is evident in that he eliminated the narration and combined the interpolations into a separate oratorio suitable for performance outside of any liturgical context.

The Amsterdam Baroque Orchestra & Choir are quite adept and execute Bach’s mercurial lines and gestures with ease and aplomb. The soloists are quite good, too, especially Klaus Mertens’ fine, clear baritone in the role of Jesus (and bass arias) and the dramatic flair that Jörg Dürrmüller lends to the role of the Evangelist and the tenor arias. The chorales take a bit of getting used to; J.S. Bach’s ornate harmonies and passing notes in the context of a late Hamburg Passion sound rather odd compared to the more direct congregational style of the chorales in Telemann’s Passions. Ton Koopman’s conducting is generally good, though his extremes of tempo are a little hard to take. This is especially true in the *turba* choruses, which tend to be far too fast, especially within the context of the much more regulated tempo of the Evangelist’s narration.

One movement is worth noting in particular, the *accompagnato* “Die Allmacht feir’t den Tod.” Bach’s orchestral writing is breathtaking, and the instrumental colors of the horns and timpani are used to great effect. This is a sound world far removed from that of his father and godfather, one that Haydn would later capture on a much larger scale in his own oratorios.

Recent CDs

Tony Gable

Hyacinthe Jadin (?1776-1800), *Piano concertos no. 2 in d, no. 3 in A*, Louis Emmanuel Jadin (1768-1853), *Piano concerto no 4 in d*, Wen-Ying Tseng (pf), I Strumenti, conducted by Gérard Streletski, Forlane 16840 (2003).

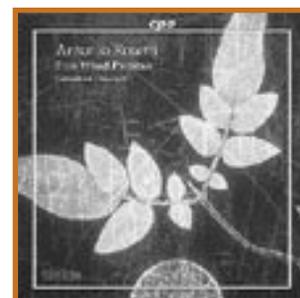


The post-Mozart keyboard concerto of the 1790s is neglected on disc. Concertos by Dussek, Eberl, and Cramer have appeared but more would be welcome. What do we know of Kozeluch's later concertos, like no.17 in C, its opening akin to Beethoven's op.15? Or those of Daniel Steibelt and Joseph Woelfl? Unfortunately the most important French composer of his generation, Méhul, left no concertos. Hyacinthe's three date from the 1790s. Recent research shows that Hyacinthe, dead at 24, shared the fate of Thomas Linley, Arriaga and Pinto, all cut off before their prime. Hyacinthe was certainly more talented than his older brother, Louis Emmanuel, but the latter recognized his sibling's flare and helped publish his works posthumously. His own fourth concerto is contemporaneous with the *Emperor*, Dussek's last, and works by Bomtempo, Danzi, Lessel, etc. and so strictly falls outside the remit of this newsletter. Its overlong, bombastic first movement leads to an imaginative slow movement also in minor, and an exuberant hunting finale. Hyacinthe's D minor concerto (c. 1796) has its moments, particularly the singing adagio. In the opening movement the piano enters with noisy chords, a (London?) fashion common in Dussek and followed by Hummel and Moscheles. However, the A major concerto (c. 1799) has a quite extraordinary piano entry that is an extended slow recitative. The piano writing is more assured. The pastoral finale has a drone reminiscent of Haydn's *Bear* symphony which Jadin must have known well. These are not great works, nor, alas, are they brilliantly performed or recorded. The French might call the orchestra 'green.' There are technical flaws, parasite noises, typos, errors in French (!) and the *Directoire* cover is frankly hideous. But the pianist is a talented advocate of music the catalogue needs, and of a fascinating composer whose sonatas, string trios and quartets are already available. This is a disc worth investigating. The French have been sluggish in discovering their national treasures, but then the English ignore Stephen Storace and scarcely give Wesley his due – compare what the Portuguese have done for Bomtempo.

Antonio Rosetti (c1750-1792): *Concertos for two horns C56Q, C57, C58, Notturmo B27*

Klaus Wallendorf, Sarah Willis horns, Bayerische kammerphil-

harmonie conducted by Johannes Moesus, cpo 999-734-2 (2002). *Five wind partitas B1 B3 B4 B5 B20*, Consortium Classicum, cpo 999 961-2 (2003)



Fortunately the new millenium has been kind to Rosetti, with several excellent recordings. We are indebted to the enthusiasm of Johannes Moesus and the scholarship of Sterling Murray in this regard. Recent recordings include four bassoon concertos on cpo 999 936-2 and the same four on Naxos B.555341, and four flute concertos from the 1770s (C16, C21, C22, C25), all new to the catalogue on Orfeo 095 031A. The Arsatius Consort, continuing to explore abbey libraries, gives us Symphony A10 on Arcusbau AM 0103.3 alongside works by Kozeluch (symphony D1 with a hitherto unknown minor episode in the finale) and Lambert Kraus. However, pushed to choose from the Rosetti cornucopia, I would recommend the two marvelous cpo discs highlighted. The music is delectable, the performances stunning. (Did Consortium Classicum ever make a dull disc?) Here are five partitas, four new to the catalogue, and in two (B5, B20) the flutes give the Harmoniemusik quite a different feel from that, say, by Mozart or Pleyel. But what really links these discs, apart from the music being mainly from Rosetti's golden decade of the 1780s, is the writing for the horns. Featuring spectacular playing from all concerned, with Wallendorf and Willis close to the wire in electrifying pyrotechnic feats, this is a total delight. Murray has convincingly shown that C56Q (attributed to Joseph Haydn) is not 'Q' at all, but glorious, top-notch Rosetti. And the little-known partitas are superb – try the captivating little trio of B4 (1784). One query: why does cpo prioritize Kaul's catalogue numbers when Murray edited the works and his catalogue is the gold-standard?

Leopold Kozeluch (1747-1818): *Moisè in Egitto*, Soloists, Das Kleine Konzert, conducted by Hermann Max cpo 999 948 (2 CDs 2003). *Sinfonia concertante in Eb, Symphony no.7 in A*, soloists, Kurpfalzisches Kammerorchester, RBM 463 076 (1999). *Sinfonia concertante in Eb + F.A.Hoffmeister, Double bass concerto in D*, Soloists, Radio-Sinfonieorchester Frankfurt, conducted by Eliahu Inbal/Othmar Maga (1977, 1978, reissued 2000). *Sinfonia concertante in Eb (+ sinfonias concertante by Abel, Crusell, Danzi, Hoffmeister, Pleyel, Ritter, Schneider, Winter*, Consortium Classicum, ASMF, Iona Brown, cpo 777 009-2 (3 CDs 2003, recording from 1977). *Symphonies no. 5 in g, no. 7 in A, Pianoforte concerto no.7 in D*, Karl-Andreas Kolly (pf), Zürcher Kammerorchester, conducted by Paul Goodwin, Novalis 150 160 (2000).

continued on page 10

International Telemann Conference

Telemann—Der musikalische Maler and Telemann—Kompositionen im Notenarchiv der Sing-Akademie zu Berlin, held in conjunction with the 17th Magdeburger Telemann-Festtage, 10–12 March 2004

Christine Klein and Sebastian Nickel, Halle
(translated by Steven Zohn)

Since its inception, the biennial Magdeburger Telemann-Festtage concert festival and scholarly conference has been informed by the connection between musicology and performance. In keeping with the topical theme of the festival in March 2004, nineteen papers focused on the multifaceted nature of tone-painting in Telemann's works by drawing on related disciplines. Four additional papers were concerned with the Telemann holdings of the music archive belonging to the Sing-Akademie zu Berlin.

In an opening keynote address, Wilhelm Seidel (Neckargemünd) considered the actualization during the course of the eighteenth century of a classical aesthetic of imitation, and raised the crucial question of how particular subjects can be imitated through music. Using the dramatic solo cantata *Ino* as an example, Seidel demonstrated that Telemann musically realized the ancient myth with maximum plasticity, though the composer depicted "reality" not primarily by means of natural imitation, but rather through a poetics of musical expression. In his comparative reflections on English and French aesthetics, with reference to Harris, Avison, Dubos, and Batteux, Wolfgang Ruf (Halle/Saale) pointed out an increasing differentiation between "tone-painting" and "expression" during the late eighteenth century, the result of which was that descriptive tone-painting became aesthetically questionable and was eventually discarded in favor of musical representations of feelings and expressions.

The connection in Telemann's music between key characteristics and the interpretation of affect was elucidated by Wolfgang Auhagen (Halle/Saale). Michael Talbot (Liverpool) commented upon a method of "mimicry" that was not unusual during the late Baroque: imitation of a musical instrument by a "more flexible" one. Telemann's wit, in the form of his parodic and satiric imitations, was described by Steven Zohn (Philadelphia) with reference to the overture-suites. A further group of topics related to the pictorial nature of texts: Bernhard Jahn (Magdeburg) discussed Gottsched's criticism of figurativeness in Hamburg opera libretti; Jürgen Rathje (Hamburg) investigated poetic painting in the music-oriented poems of Brockes, with special reference to the "Irdische Vergnügen in Gott"; and Wolfgang Hirschmann (Erlangen) focused on J. J. Rambach's image-rich libretti to Telemann cantatas and their potential for musical setting. Johann Mattheson's fundamental observations on tone-painting were the subject of a paper by Joachim Kremer (Stuttgart), while Klaus-Peter Koch (Bonn) considered Telemann's tone-painting with reference to "melodic types and their special characteristics." Brit Reipsch (Magdeburg) reconstructed the view of Telemann articulated by the Hamburg literature professor Christoph Daniel Ebeling, whose ambivalent opinion of tone-painting received a one-sided interpretation by posterity. Pointing to writings from the late eighteenth and nineteenth centuries, Christine Klein

(Halle/Saale) examined accusations of excessive tone-painting in Telemann's compositions.

A series of papers considered approaches to problems of musical analysis. Ute Poetzsch-Seban (Magdeburg) reported on numerous instances of affective representation and tone-painting in Telemann's sacred cantatas and passion oratorios. Carsten Lange (Magdeburg) described impressively realistic sound images of natural events and their intellectual background. As pointed out by Peter Schleuning (Oldenburg), Telemann's *Kleine Kantate von Wald und Au* is emblematic of the early bourgeoisie's conception of nature. Also concerned with portrayals of nature was Rashid-Sascha Pegah (Berlin), who compared Telemann's pastoral opera *Pastorelle en musique* with Molière's and Lully's comedy *Les Amants magnifiques*. Erich Tremmel (Augsburg) came to the conclusion that Telemann normally employed an established instrumentarium for "sound-painting." Simon Rettelbach (Frankfurt am Main) explored the use of the trumpet in Telemann's church music, especially the employment of "clarini surdinati." Telemann's translation of Castel's *Beschreibung der Augen-Orgel oder des Augen-Clavicimbels* was the starting point for a deeper scrutiny by Barbara Barthelmes (Berlin) of connections between sound and color.

Ralph-Jürgen Reipsch (Magdeburg) opened the conference's second part with an overview of the Telemann sources in the Berlin Sing-Akademie's archive, which has been open to the public since the end of 2003. Aside from the many vocal works already known to exist in the archive, the Telemann canon has been supplemented by previously unknown instrumental works. According to Christoph Henzel (Berlin), the large amounts of sacred vocal music by Telemann in various private collections is in keeping with the composer's high reputation during and after his lifetime. Uwe Wolf (Leipzig) focused on the borrowing of Telemann's music in C.P.E. Bach's Hamburg passion-pasticci and described appropriations from works by other composers (especially Homilius). Wolf Hobohm (Magdeburg) suggested that C.G. Krause failed to create a stylistically unified work through his arrangement of Telemann's *Der Tod Jesu*, based upon a second version of K.W. Ramler's text. At the end of a stimulating conference, Carsten Lange reflected on the close ties between musicology and performance, thanked all of the participants for their contributions, and promised that the papers would soon be published.



Upcoming Concert: Carolina Baroque

Dale Higbee, Music Director
2004-05 Salisbury Bach & Handel Festival
St. John's Lutheran Church, 200 W. Innes Street, Salisbury, NC
Free admission - Donations gratefully accepted
info@carolinabaroque.org
Concert #1: "Music of Handel and Telemann"
Friday, November 12, 2004, 7:30 p.m.
Featuring sonatas, quartets and suites by Handel & Telemann



Conference Announcements and Calls for Papers

The Mozart Society of America Annual Meeting and Study Session will be held at AMS in Seattle, Friday 12 November 2004 at 12:00 noon. For more information see www.unlv.edu/mozart/.

The East-Central American Society for Eighteenth-Century Studies will meet from 21-24 October 2004 in Cape May, NJ to explore "The Musical Eighteenth Century." For more information see www.udel.edu/flt/faculty/braun/cfpecasescs2004.htm.

The Society for Seventeenth-Century Music will hold its 13th Annual Conference 14-17 April 2005, at Northwestern University in Evanston, Illinois. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome, including those drawing on other fields as they relate to music. Proposal submission deadline is 1 October 2004. For more information see www.arts.uci.edu/sscm/meetsconfs.html.

The American Organ Archives of the Organ Historical Society announces its 2005 Symposium. Exploring "Images of the Organ," the conference will take place 26-28 May 2005. It will be hosted by the Mason Gross School of the Arts of Rutgers, The State University of New Jersey and will be held at the Rutgers campus, New Brunswick, NJ. Dr. Peter Williams will give the keynote address. The American Organ Archives in nearby Princeton, the world's largest collection of books and periodicals on the organ, will have extended visiting hours for several days before and after the symposium. For further information see www.organsociety.org. The Society extends a call for papers to promote new research on the organ and its repertoire. Although the program committee will consider abstracts on any relevant topic, proposals on J.S. Bach's organ music and on the American Romantic organ will be of particular interest. Applicants should email a proposal of not more than 500 words to Professor Antonius Bittmann (Mason Gross School of the Arts, Rutgers, The State University of New Jersey) at AnBittmann@aol.com. The application deadline is 30 November 2004. Applicants will be notified by 31 December 2004.

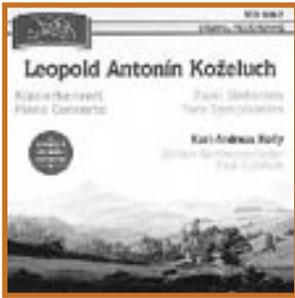
The Fifth Music in Nineteenth-Century Britain Conference will be held in Nottingham, England, 7-10 July 2005. For the preliminary announcement and call for papers, please go to www.nottingham.ac.uk/education/general-information/news/fifth-music-conference.html.

In Memoriam: Janet M. Levy

Bathia Churgin

The field of Classic music has suffered grievous losses in the last two years with the deaths of leading scholars and analysts: Eugene K. Wolf, A. Peter Brown, Edward R. Reilly, and on 16 March 2004 Janet M. Levy, at the age of 65. A gifted teacher, Janet taught at several institutions, including Cornell, City College-CUNY, Rutgers, and the Eastman School of Music. She left a precious legacy in her unusually varied and subtle writings. A student of Leonard Ratner's at Stanford, she wrote a dissertation (1971) on the neglected repertoire of the eighteenth-century *quatuor concertant* that remains the best treatment of the subject. Her pioneering semiotic study, "Texture as a Sign in Classic and Early Romantic Music" (*JAMS* 1982), her book, *Beethoven's Compositional Choices: The Two Versions of Opus 18, No. 1, First Movement* (1982), her daring critique of musicological prejudices in "Covert and Casual Values in Recent Writings About Music" (*JM* 1987), and her last article, "The Power of the Performer: Interpreting Beethoven" (*JM* 2001), represent some of her best work. The perpetual dialogue on musical matters with her husband, the theorist Leonard B. Meyer, enriched and deepened the work of each and embodied a unique partnership in musicology. Janet's memory will be treasured by all who knew her.





How enterprising of the cpo label to ask Hermann Max to record another Viennese oratorio, following Dittersdorf's *Giob* (1786) (cpo 999 790-2). They are filling the gap between Haydn's *Il Ritorno di Tobia* and his German masterpieces. *Moisè* (1787, revised 1790) contains some superb music, superbly performed. The varied score breathes life into the undramatic scenario of Pharaoh releasing the Israelites. Faraone's own music and the quartet to which he contributes have perhaps an inappropriate whiff of Cimarosa. There are Gluckian choruses, coloratura arias, a touching trio and a suitably exciting storm chorus. Max conflates the two versions, even juxtaposing arias for Merime from both, the second a magnificent piece with scena. Like Rosetti, Koželuch is faring well with record companies. There now two discs featuring the excellent symphony in A (Postolka no.7). The equally splendid no. 5 in g has had at least three recordings, and the extraordinary 1798 sinfonia concertante four. 'Extraordinary' in the true sense rather than for its quality – how on earth can the mandoline, trumpet, fortepiano and double bass really combine with a symphony orchestra? Still, even if rather vacuous, it is an engaging work. Performers seem to relish it, for here are three likeable versions, two reissues from the 1970s, one from 1999, all on modern instruments. An Erato LP once used a fortepiano, and coupled the pleasing B-flat concerto for four hands. A modern piano features on Novalis, as on a reissued Vox disc (a modern piano off-set with ancient sound). The cpo 3-disc set, previously five LPs, is a hugely welcome reissue. The

sinfonia concertante as a genre will always have its detractors for lacking the symphony's rigor and cogency, but for those of us who tolerate the discursive and the garrulous a fine sinfonia concertante is a cause for celebration—and cpo gives us 10! Thank you, cpo. It's been a long wait.

Johann Evangelist Brandl (1760-1837): *3 bassoon quintets opp.14, 52/1,2; 3 quintets for strings, piano and bassoon opp.13, 61, 62*, Calamus-Ensemble, Dabringhaus und Grimm MDG 603 1133-2 (2002) MDG 603 1175-2 (2003).



Here's a real find—a much-traveled composer unknown to Grove, capable of some beguiling writing. The piano quintets from the end of the century have given me enormous pleasure—real melodic charm, and the bassoon adds a piercing note of melancholy. I was at times reminded of the brilliant piano octet by Franz Bühler ('Pater Gregorius') also born in 1760 (Consortium Classicum, reissued on CD, Acanta, nla), but these works are in a different league, neither vapid nor flashy. Of the three bassoon quintets only one is pre-1800. All six works are splendidly performed. A spectacular resurrection, urgently recommended, especially volume 2. These discs whet the appetite for Brandl's symphony (1797), his dozen string quintets, and his quartets dedicated to Haydn.

If you have difficulty obtaining any of these CDs you might want to give service@jpc.de a try.



Ad Parnassum: A Journal of Instrumental Music

The third issue of *Ad Parnassum: A Journal of 18th- and 19th-Century Instrumental Music* was published in July 2004. It features articles by James L. Zychowicz, Michele Calella, John Tyrrell, and Federico Maria Sardelli, and reviews by Christian Speck, Robin Stowell, Alban Ramaut, Jane R. Stevens, Andrea Lindmayr-Brandl, Michael Talbot, Françoise Schwab, and Charles B. Fisk. Other items include an editorial by Roberto De Caro, a discussion by Elio Matassi, and a review article by Rudolf Rasch.

Ad Parnassum is published by Ut Orpheus Edizioni. Proposals for articles in English, French, German, Italian and Spanish should be addressed to: Dr. Roberto Illiano, rilliano@adparnassum.org; Dr. Luca Sala, lsala@adparnassum.org; Dr. Massimiliano Sala, msala@muzioclementi.com. Books and editions of new music to be considered for reviews should be addressed to Massimiliano Sala, via Bertesi 10 I-26100, Cremona, Italy. For more information including subscriptions and rates, please see www.adparnassum.org.

Jim Parrott

by the sheer size of the library, likely amounting to somewhere in the region of two thousand items in total, and the frequency of music making at court during Marie Therese's lifetime. There would clearly have been a regular call on the library for performance materials, perhaps even requiring some form of systematic placing system to facilitate the retrieval of individual works, but we know nothing about how it was stored or organized. It is not even clear whether someone was employed to maintain it, or whether Marie Therese herself attended to its administration. As Rice notes, many of the volumes are marked with the initials 'NH,' but the identity of this person is unclear.

The Empress's private concerts focused either on secular or sacred music, but rarely mixed the two. They usually contained a mixture of vocal and instrumental music, with members of the imperial family often taking part as singers or instrumentalists. Rice devotes an entire chapter to musical caprice, which emerges as a vital component of the Empress's personality and one that resulted in some unusual commissions. The most notable example of this is the cantata *Il conte Clò* by Paer, commissioned to celebrate Emperor Franz's birthday and designed to mimic the structure of a typical concert at court, for which Marie Therese herself provided a general outline. There is also an illuminating description of the Haus der Laune, a striking temple-like building integrating diverse architectural styles that the Empress had built in the English park at Laxenburg. The building included a music room complete with musical wallpaper and printed editions literally pasted to the walls, as well as furniture representing musical instruments.

What is striking is the diversity of music performed at Marie Therese's private concerts and the central role she played in commissioning and shaping new works. The latter notably included works by Beethoven, Cherubini, Haydn (the *Te Deum* in C), Paer, Paisiello, and Salieri. Rice also invites speculation that Marie Therese may have been involved in the inception of Beethoven's *Fidelio*, originally intended for performance on the Empress's nameday on 15 October 1805, but the actual level of her involvement remains unknown. The full extent of her influence on music in the public sphere is equally difficult to evaluate, although Rice demonstrates that her private exchanges with composers and librettists often led to public commissions, mainly because of her contact with Baron Braun, manager of the Viennese court theatres from 1794.

The book is finely produced, with generous illustrations and transcriptions of important new documents. It represents a major contribution to knowledge of musical life in Vienna around the turn of the nineteenth century.

The Scholarly Societies Project, www.scholarly-societies.org, was founded in 1994 and is devoted to facilitating access to information about scholarly societies across the world. It currently contains information about over 4,000 scholarly societies.

Of special interest to scholars of the eighteenth century is a subsection of the Project entitled *Repertorium Veterrimarum Societatum Litterariarum* = Inventory of the Oldest Scholarly Societies, which covers scholarly societies that were founded up to the year 1829. This is an area rich in information about societies that were active during the eighteenth century. It is located at www.scholarly-societies.org/history/.

Over 250 of the societies mentioned in this area have associated history pages, which include basic historical information for the society, as well as information on the major journals published by the society, including references to full-text archives of the volumes, where appropriate.

The abbreviations area lists contemporaneous journal-title abbreviations and gives links to the history pages where the corresponding journals are described. This area includes the vast majority of abbreviations used in the pre-eminent index to journal articles of that time period: the *Repertorium Commentationum a Societatibus Litterariis Editarum, Secundum Disciplinarum Ordinem*, compiled by Jeremias David Reuss and published in 16 volumes from 1801 to 1821.



Recently-completed Dissertations

Ilias Chrissochoidis, "Early Reception of Handel's Oratorios, 1732-1784: Narrative – Studies – Documents," Ph.D. dissertation, Stanford University, 2004.

This is the first detailed study of the early reception of Handel's Oratorios in Britain. Structured around theatrical seasons, the Narrative section probes the oratorio's career in London from the premiere of *Esther* to the Handel Commemoration Festival. Exceptional moments during this period become the subject of individual studies, which culminate in a comprehensive account of factors that contributed to the genre's mutation from theatrical entertainment to national heritage. The 870-page collection of documents sets new ground for the study of Handel's oratorios as a major cultural phenomenon.



new edition and some of the pitfalls that come in dealing with the works of a composer who constantly reused his older music. Thanks to the 1999 recovery of the musical archive of the Berlin Sing-Akademie, the necessary musical sources for the edition are available to scholars again for the first time in more than half a century. Sheryl K. Murphy-Manley outlined plans to publish the sacred works (some seventy are known) of Gian Francesco de Majo, a major Italian composer of Haydn's generation. Philip Olleson and Alvaro Ribeiro gave us some tantalizing glimpses of the forthcoming volumes they are editing in the collected correspondence of Charles Burney.

A final session focused on several Northern European centers. Steven Zohn examined the humor in Telemann's orchestral suites,

while Markus Rathey discussed the concept of patriotism put forth in C. P. E. Bach's compositions for the captains of the Hamburg militia. R. Todd Rober introduced us to the symphonies of the Dresden composer Gottlob Harrer, one of the pioneers of the North German symphony in the 1730s. Bertil Van Boer concluded the proceedings with an outline of the rise and fall of the dramatic ballet in Gustavian Stockholm.

The conference also included two concerts, a fortepiano recital by Maria Rose and a program of instrumental and vocal chamber music by Jeanne Fischer, soprano, Mary Oleskiewicz and Steven Zohn, flutes, and David Schulenberg, harpsichord. With such a fine and diverse program, the Society is clearly off to a good start as a scholarly body. Future conferences will have an excellent model to follow; it's already time to start making our plans for the next one in 2006.



David Schulenberg, Jeanne Fischer, Steven Zohn, and Mary Oleskiewicz in performance



Bruce MacIntyre and Jen-yen Chen relax between sessions at one of Georgetown's restaurants



Saturday evening the attendees gathered to socialize and to continue the discussions begun at the sessions



SECM President Sterling Murray (l) gauging reaction to the society's first conference and already planning for the next one



Conference committee chair Michael Rubling enjoying a well-deserved beverage

