Welcome!

Our group has many distinguished members with different interests. And because we come from all stages of careers and different loads of teaching and research, we may not each be able to devote every waking minute to preparing for this seminar. So . . . let me take the Sears approach, where they offer their wares in models described as “Good, Better, Best.”

GOOD:

- Read Part One of the Snyder book, *Music and Memory*.
- Read the three other, more focussed Study Guides.
- Listen to the Mozart and Haydn movements in the “Repertory” section.

BETTER:

- Do all of the above.
- Read the seven articles assigned in Groups 1–3.
- Read the first five chapters of *Music in the Galant Style*.

BEST:

- Do all of the above.
- Read all of Snyder’s book.
- Read all of my book.
- Dig into the twelve sonatas of Anna Bon (in “Repertory”), exploring how they are, in many respects, a series of probes into listeners’ memories. She began her training at age 4 in one of the Venetian orphanages (Ospedale), and wrote these sonatas around age 16–17. As stock utterances in an oral tradition of improvisation and rapid composition, her phrases balance memories of known types with fresh figurations and moods. They balance “invention” with propriety in musical behavior, which was required for courtly presentations to her patroness, the sister of Frederick the Great.