

COMMUNICATIONS



REPORTS

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JONATHAN MALLINSON (University of Oxford) writes:

Its longevity is only less remarkable than the catholicity of its contents and the quality of its editorial and production standards. Truly international, it reflects the values of the old Republic of Letters by welcoming a wide range of critical methodologies. Hats off to *SVEC*, bastion of fine scholarship, and a Pol Roger '28 among academic series.

(David Coward, *Times Literary Supplement*, 13 August 2010)

Now in its fifty-fifth year, *Studies on Voltaire and the Eighteenth Century* (*SVEC*) is one of the leading academic book series for eighteenth-century studies. Its Editorial Board includes scholars with a wide range of specialisms, and the series is present in most major university and research libraries worldwide.

SVEC publishes twelve books a year on all aspects of the long eighteenth century, whatever the discipline, critical methodology or country of focus. Recent volumes include innovative research in cultural and social history, women's studies and the performing arts. The series also welcomes projects that move across traditional categories or boundaries, and reflect the broad networks of international and interdisciplinary exchange at the heart of the eighteenth century. All manuscripts are peer-reviewed.

As General Editor, I would especially welcome proposals for books on eighteenth-century music. Further details on submitting a proposal are found at <http://www.voltaire.ox.ac.uk/www_vf/svec/svec_authors.ssi>, or please contact: <jonathan.mallinson@trinity.ox.ac.uk>.



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LAURENZ LÜTTEKEN (Universität Zürich) writes:

In 2006 Ludwig Finscher was awarded the famous International Balzan prize. For the first time in history the prize was awarded in musicology. He set aside half of the prize money for the publication of an extensively annotated catalogue on the tradition and transmission of the trio sonata from its first appearance around 1650 until the end of the first period of its dissemination, around 1780. The catalogue will constitute a hitherto unwritten basis for the history of the trio sonata, and will be not only a great contribution to musicology but also a stimulus to musical practice. An institutional base was found at the Institute of Musicology at the Universität Zürich, where I am responsible for the project. Two researchers from the university, Nicola Schneider and Gabriela Freiburghaus, are working on the project.

In spite of the elevated aesthetic and social position of the trio sonata in the eighteenth century – it was one of the main genres of instrumental music, spreading through Europe between 1650 and 1780 and being considered the most 'noble' genre of chamber music – the state of research into this type of composition is at the very least unsatisfactory. The genre was not only produced abundantly but composers were also