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 repertories 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

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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.