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YOUTH, CAPTIVITY AND VIRTUE IN THE
EIGHTEENTH-CENTURY *KINDERTRUPPEN* –
ERRATUM

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ADELINE MUELLER <adeline.mueller@new.ox.ac.uk> writes:

During the production process an error was introduced into the spelling of the title of my article published in *Eighteenth-Century Music* 10/1. The title should read 'Youth, Captivity and Virtue in the Eighteenth-Century *Kindertruppen*'.

Reference

Adeline Mueller, 'Youth, Captivity and Virtue in the Eighteenth-Century *Kindertruppen*'. *Eighteenth-Century Music*, 10/1 (2013), 65–91. doi:10.1017/S147857061200036X



CONFERENCES

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CONSUMING MUSIC, COMMODIFYING SOUND, 1750–1850
YALE UNIVERSITY, 5–6 OCTOBER 2012

During the decades surrounding the turn of the nineteenth century, unprecedented developments in the importance of public patronage, the publication and circulation of printed music and the construction and distribution of musical instruments radically altered the musical marketplace. On 5 and 6 October 2012 Emily H. Green and Erin Johnson-Hill (both of Yale University) convened the conference 'Consuming Music, Commodifying Sound, 1750–1850' to investigate these developments from a variety of perspectives. The conference was sponsored by Yale University's Edward J. and Dorothy Clarke Kempf Fund, MacMillan Center, Center for British Art, Whitney Humanities Center and the Departments of Music, History and History of Art.

As Green noted in her opening remarks, the conference was the first ever to be devoted to musical consumerism, a broad subject that the speakers explored using varied approaches and invoking many disciplines beyond the traditional boundaries of musicology, including art history, anthropology and sociology. Indeed, the interdisciplinary nature of the conference was evident from the outset: the speakers in the first session, chaired by Tim Barringer (Yale University), considered the intersection of music and visual cultures. Alan Davison (University of New England) discussed the role of a series of printed portraits of famous musicians published by John Bland in London in the 1790s in developing the public's appreciation for