



NEWSLETTER

ISSUE NO. 20

OCTOBER 2012

Fifth Biennial SECM Conference in Charleston, 13–15 April 2012

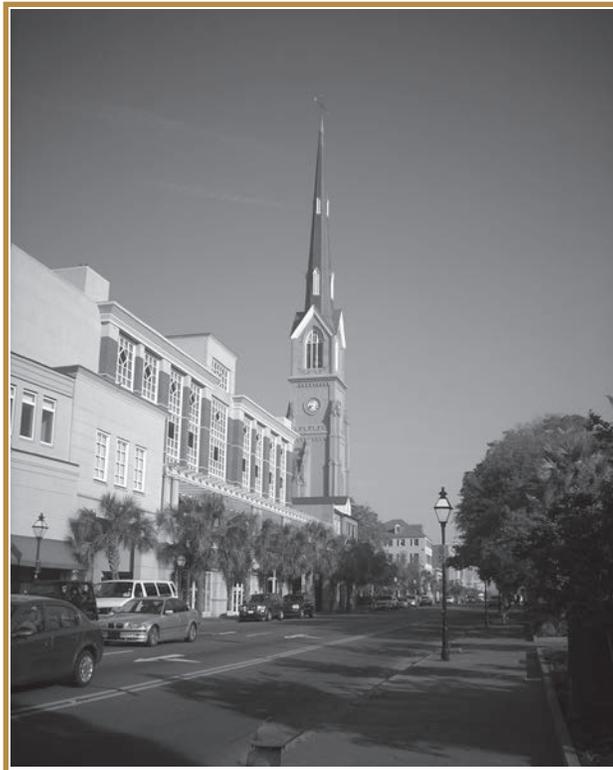
Michael Rubling

A lovely mid-April weekend in Charleston, SC was the fortunate setting for 40 or so who attended the 2012 Society of Eighteenth-Century Music/Haydn Society of North America joint conference, held in the Towell Library of the College of Charleston. SECM's president Janet K. Page and past president Mary Sue Morrow, secretary-treasurer R. Todd Rober, local arrangements coordinator Blake Stevens, and program committee members James MacKay (chair), David Schulenberg, Barbara Reul, Karen Hiles, and Pierpaolo Polzonetti, organized a most informative and memorable event.

Among the many musicology conferences, the SECM and HSNA events stand out for a number of reasons. First of all, they consistently and successfully work fine performances into the schedule. Perhaps the most discussed event of the weekend was a performance by the Eisenstadt Trio—Rebecca Harris, violin; Stephanie Vial, cello; Andrew Willis, fortepiano—at First (Scots) Presbyterian Church, of trios and keyboard sonatas by Haydn, Wagenseil, Alberti, and Platti. While the entire concert was quite fine, Mr. Willis's playing of Haydn's Sonata in G, Hob. XVI: 6 (1766) on a replica of a 1735 Florentine fortepiano was outstanding. Several audience members remarked that the beautiful tone and clarity of line generated such liveliness that it was as if they were hearing the sonata for the first time. Two daytime sessions also focused on performing music. Mark Nabholz gave an overview of his reconstruction of a Süssmayr secular cantata in "Viennese Propaganda During the Napoleonic Period: A Reconstruction of F. X. Süssmayr's Popular *Der Retter in Gefahr* (1796)." Mr. Nabholz pointed out that Süssmayr's pro-Austria, pro-Kaiser, anti-French cantata was very popular during the Napoleonic era in Austria. Following his description and historical background, Mr. Nabholz conducted the Erskine College (Georgia) Choraleers, with soloists from the chorus and Erskine College faculty, in a performance of the piece. Mayron Tsong discussed "Humor in Haydn" by demonstrating several of Haydn's humorous rhetorical devices in the context of piano sonatas, particularly Hob. XVI: 52. Ms. Tsong broke

the devices down into three categories—expectation and surprise, subito, childlike/playful qualities—each containing a number of specific gestures. Perhaps the most interesting and certainly the most personalized category was the last, which included Tsong interpreting gestures representing laughing, hiccupping, tickling, stuttering, and whining.

Secondly, support and encouragement for younger scholars has also become a regular feature of SECM conferences. This year \$2000 in grants were given to presenters who have not yet completed their PhDs. Four students presented papers. John Romey (DMA candidate, Case Western Reserve University) discussed portraits of mid-eighteenth-century cellists and viola da gamba players in C.P.E. Bach's collection in "Symbols of Virtuosity: Portraits of Cellists and Gambists in the Seventeenth and Eighteenth Centuries," drawing from them details of left hand positions, bow and instrument holds, and implications regarding the demise of the viola da gamba. This was an entirely apropos presentation by a student, for *Carl Philipp Emanuel Bach: The Complete Works* generously donated a copy of its new edition of the C.P.E. Bach portrait collection as the raffle prize for the Sterling Murray Student Travel Fund. SECM expresses its gratitude to Paul Corneilson, Mark Knoll, and the rest of the staff of *Carl Philipp Emanuel Bach: The Complete Works* for their kind donation, which raised \$310 for the fund. C.P.E. Bach was also the topic of "The Aesthetics of Performance: C.P.E. Bach and the Philosophy of *Empfindsamkeit*" by Kimary Fick (PhD candidate, University of North Texas). Ms. Fick used descriptions of Bach's playing by Burney, Reichardt, and Cramer, and the writings of Sulzer, to suggest a redefinition of *Empfindsamkeit* based more directly on the perceived state of the performer. Her definition: "*Empfindsamkeit*: a psychological state analogous to trance in which the faculties of reason are suppressed and one is susceptible to the feelings, or *Empfindungen*, aroused by sensations." According to Bach, such a state occurs in playing *fantasie* style, characterized by an avoidance of recycling ideas from other works, and juxtaposing disparate elements. In "Missae in angustii: Liturgy and the Sound of Dynastic Continuity at the Court of Vienna, 1740-1748" Erick Arenas (PhD candi-



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From the Editor

The SECM Newsletter is published twice yearly, in October and April. 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 reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (jasonmasonma@gmail.com). 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 the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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Message from the President

Janet K. Page

Last April I had the pleasure of attending the Society for Eighteenth-Century Music's fifth biennial conference, at which we were joined by the Haydn Society of North America (more on the conference in the lead article on p. 1). The College of Charleston and local arrangements chair Blake Stevens were wonderful hosts, and the setting for the paper sessions, in the College's old library, was lovely. The papers were varied and interesting, and the discussion lively. Several papers included live music, and it was so nice to hear scholarship come to life in this way. A highlight for me—and for others too, I know—was the extraordinarily moving concert of music by Haydn and his contemporaries performed by the Eisenstadt Trio, consisting of Andrew Willis, Rebecca Harris, and Stephanie Vial. Charleston was beautiful, the food was good, and the weather was lovely too. Mary Sue Morrow made the initial conference arrangements, for which she deserves many thanks. The four winners of the Sterling E. Murray Award for Student Travel offer their thanks and observations below.

The Society for Eighteenth-Century Music, the American Bach Society, the Mozart Society of America, and the Haydn Society of North America will hold a joint reception during the 78th annual meeting of the American Musicological Society at the Counting House, at The Historic New Orleans Collection, 533 Royal Street, New Orleans, on Friday, November 2, from 6:00–8:00 p.m. The Counting House, built in the late eighteenth century and renovated in the nineteenth century for use as a bank (hence its name), is in the historic district, a few blocks from the AMS conference hotels. I hope to see you there.

Reports on the Charleston Conference from the Winners of the Sterling E. Murray Award for Student Travel

As a recipient of the 2012 Sterling E. Murray Award for Student Travel to attend the SECM conference in Charleston, South Carolina, I cannot express my gratitude enough to the society. Although, due to an assistantship conflict at my institution, I was not able to stay for the entirety of the conference, my impression of SECM is that it is a wonderful society for young scholars to present their work, network, and receive feedback from more established and experienced scholars. The conference was well organized and flowed smoothly, with a pleasant balance between papers, lecture recitals, and concerts, and the location in Charleston was ideal. Besides the travel award helping to finance my flight to and from the conference and room and board while I was present, I was blown away by the experience of reading my first paper at a national conference. In general, I found the mood of the conference warm and supportive. The question and answer period following my paper was invaluable because of the wonderful and thoughtful feedback from the audience, which prompted many new ideas and directions to take this research. I am still benefitting from my experience at the conference several months afterwards, corresponding with other scholars working on similar areas or research, preparing an audition to teach Viennese violone at a double bass symposium based on a connection I made at the conference, as well as working with an editor to expand my paper into an article for publication in the volume of selected papers from the SECM/HSNA conference. I am excited to continue developing a relationship with the Society for Eighteenth-Century Music and look forward to becoming more involved in the society!

John Romey

I am grateful to the Society for Eighteenth-Century Music for choosing me as a recipient of the Sterling E. Murray Award for Student Travel. This is the first time I had attended this conference, and I found the experience extremely inspiring. I enjoyed hearing the latest research on eighteenth-century music by some of the top scholars in the field. While meeting and speaking with other scholars, I received valuable feedback on my paper, which will help me as I continue with my dissertation research. In addition, I was able to meet with other students of eighteenth-century music, and began forming a network with my peers. This award has made this experience possible, and I look forward to attending conferences in the future.

Kimary Fick

During the 2012 SECM conference, a friend and first-time attendee remarked to me that the event had a "family reunion" quality that one rarely experiences at musicology meetings. This observation encapsulates well the distinctive atmosphere that I have come to appreciate at SECM events. I found the combination of congeniality, humor, and supportive inquisitiveness that marked the proceedings in Charleston to be particularly engaging. To me, it reflected a uniquely warm collegial bond between the members of the Society, along with a high level of mutual respect for their individual efforts to expose the many layers of music history buried beneath the deceptively familiar eighteenth-century terrain. My research has benefitted significantly from the specialized knowledge and wisdom offered to me, as well as questions posed to me, within this forum. New lines of cultural-historical inquiry and broader perspectives on genre and style that I encountered there have helped me to refine my analysis and writing as I complete my dissertation, and have informed my considerations of future research. I thank the SECM most sincerely for the opportunity to participate in such a stimulating conference, and for the honor of doing so with the aid of the new Sterling Murray Award for Student Travel.

Erick Arenas

Walking through the College of Charleston's beautiful campus after the first day of the 2012 SECM conference, I realized that I had made the right decision by choosing an eighteenth-century music topic for my dissertation. All the papers I had heard that day—and would hear throughout the rest of the weekend—were intellectually stimulating and musically rich. Each presenter approached his or her research with a blend of musical analysis and cultural history that reflected my own motivations for entering the field of eighteenth-century music studies: the myriad untold stories of composers, performers, collectors, audiences, and patrons, and the music that connected them.

By far, the best part of the conference was being welcomed into a community of supportive senior scholars and graduate students. As a student at a university where most of my colleagues study twentieth-century music, I felt like I had finally found a network of people with whom I could really discuss my research interests and professional aspirations. It was especially wonderful getting to know the other graduate students, who are all pursuing fascinating projects, and with whom I hope to collaborate in the future. The Sterling E. Murray Award was crucial to my attendance, and I am grateful to all those who generously contributed to the fund. I look forward to the 2014 SECM conference, by which time I will have crossed the great divide from student to professor, allowing me to support the next round of graduate students. Thanks to all, and I look forward to seeing everyone at future conferences.

Alison DeSimone

Drew Edward Davies has been awarded tenure and promoted to Associate Professor at Northwestern University. His editions of works by New Spanish composers Santiago Billoni and Ignacio Jerusalem, including Jerusalem's coronation ode *Al combate*, which is possibly the most substantial surviving eighteenth-century Mexican secular work, have recently been performed and recorded by the Chicago Arts Orchestra.

Anthony DelDonna would like to report the forthcoming publication of his monograph: *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* (Aldershot: Ashgate, October 2012).

Jason B. Grant has been awarded the 2012 William H. Scheide Prize from the American Bach Society for his article "Die Herkunft des Chors 'Triumph! Triumph! Des Herrn Gesalbter sieget' aus dem Oratorium 'Die Auferstehung und Himmelfahrt Jesu' von C. P. E. Bach," *Bach-Jahrbuch* 97 (2011).

Jane Schatkin Hettrick presented a lecture/recital on ancient Christian hymnody at the *Primer Congreso Internacional de Estudios Patrísticos* ("La identidad de Jesús: Unidad y Diversidad en la Época de la Patrística"), held in August 2012 at the Universidad Católica de Cuyo, in San Juan, Argentina. Her review of Charlotte Kroeker's *The Sounds of Our Offerings: Achieving Excellence in Church Music* was published in the June 2012 issue of *The American Organist*.

Beverly Jerold has published the following articles: "Numbers and Tempo: 1630–1800," *Performance Practice Review* 17, no. 1, article 4 (2012); available at: <http://scholarship.claremont.edu/ppr/voll7/iss1/4>. "Johann Philipp Kirnberger versus Friedrich Wilhelm Marpurg: A Reappraisal," *Dutch Journal of Music Theory* 17/2 (2012): 91–108. "Overdotting in Handel's Overtures Reconsidered," *Göttinger Händel-Beiträge* 14 (2012): 229–52. "Hummel's Metronome Marks for Mozart and Beethoven," *The Beethoven Journal* 26/2 (2011): 14–17.

Matteo Magarotto received the Excellence in Teaching Award for graduate assistants from the College-Conservatory of Music, University of Cincinnati, for the spring of 2012. For the summer of 2012 he was also admitted to the Graduate Summer Undergraduate Mentoring program, sponsored by the Graduate School of the University of Cincinnati, where he mentored an undergraduate student in a research project on Mozart's solo keyboard works. They have analyzed almost the entire output, excluding variations and fragments, checking and counting schemata as classified by Robert Gjerdingen, and they are working on a chart system to represent style and stylistic choices (involving schemata) in these works. His review of Stephen Rumph, *Mozart and Enlightenment Semiotics* (University of California Press, 2012) is forthcoming in *Music Research Forum* (2012).

The modern premiere of Franz Xaver Süssmayr's *Der Retter in Gefahr* took place on June 3, 2012 at Providence Presbyterian Church in Vienna, Va. as part of their "Music & Arts at Providence" series. Maestro Terry Stoneberg conducted the 60-voice chorus with professional orchestra and soloists in the cantata's first full performance in over 200 years. Soloists included Linda Kiemel and Jennifer Jellings, sopranos; Shelley Waite, mezzo-soprano; Robert Petillo, tenor; and Rolland Stoneberg, baritone. Portions of the work were presented as part of a lecture-recital at the April 2012 SECM/HSNA conference at the College of Charleston by

editor **Mark Nabholz**, whose reconstruction of the work was the topic of his DMA document (2011) at the University of South Carolina.

John A. Rice is teaching courses on seventeenth- and eighteenth-century music at the University of Michigan during the 2012–13 academic year.

W. Dean Sutcliffe has been elected onto the AMS Council effective from the upcoming meeting in New Orleans.

Since 2010 **Mary Terey-Smith** has recorded three CDs with the Hungarian baroque orchestra Capella Savaria. In the order of publication, the first is *Thomas Arne, Cantatas & Overtures* (contains five overtures [short three-movement pieces] composed for the theatre and four cantatas [with orchestral accompaniment], two for soprano, and two for tenor). Second is *Great Britain Triumphant*, a collection of vocal and orchestral music from the last decade of the eighteenth century in England. It also include three songs (with orchestra) lamenting the death of Marie Antoinette. The remaining pieces, by little known English composers, deal with the Napoleonic wars and various victories by the English navy. The third is yet another CD whose composer is practically unknown (even in today's England): V. Rauzzini, a contemporary of Haydn, was an Italian born singer and composer, who—after short stays in Venice and in Munich—was engaged by the English theatres in London for which he acted both as a singer and a composer. Eventually, he was invited to take over as director of the musical activities in the city of Bath (during this period a frequented summer holiday resort for the aristocracy). According to contemporary newspaper clippings and other material, he was greatly loved both by the musicians and the public. This recording (the first ever of his works) consists of chamber music (violin/fortepiano sonatas, string quartets, and five vocal pieces from various plays and operas). Terey-Smith conducted the orchestra, and edited some of the works with her colleague Paul Rice (Memorial University, St. John's, Newfoundland, Canada). They found the material mostly at the British Library music collection. None of these works have been previously recorded on CD. All these CDs have been accepted for publication by the Centaur label: the first and second are available (see www.centaurrecords.com); the third (Rauzzini) will appear before Christmas.

News from **New Esterházy Quartet**: Despite late Beethoven and early Bartók, three-quarters of the repertoire offered by the New Esterházy Quartet for their upcoming sixth season dates from the eighteenth century. Of course there will be Haydn (including cantatas and a symphony), but also Hoffmeister, Titz, and a Mozart piano concerto. Two new Haydn CDs have been released: a live performance of *The Seven Last Words* with meditations read by Dean Alan Jones of San Francisco's Grace Cathedral, and *Haydn in America*, three quartets performed from eighteenth-century parts preserved in the Moravian Music Foundation Archives. For details, please consult NEQ's website: www.newesterhazy.org.

The Society for Eighteenth-Century Music, The American Bach Society, the Mozart Society of America, and the Haydn Society of North America will hold a joint reception on November 2, 2012, 6–8 pm, at the Counting House, The Historic New Orleans Collection, 533 Royal Street, New Orleans, in conjunction with the AMS meeting in New Orleans. The Counting House dates back to the 1790s, and was used during the 19th century by a banking firm—hence its name (and elegant appearance). It is in the historic district, a few blocks from either of the conference hotels.

Distracted Fragments: J. C. Bach's *Temistocle* in Mannheim

Friday, July 6, 2012, 7:30 p.m., Mannheim National Theater
(Opernhaus)
Evan Cortens

In the latter half of the eighteenth century, Johann Christian Bach was among the most highly acclaimed composers of his generation. Music master from 1763 to Queen Charlotte, wife of George III of Great Britain, his reputation rested largely on his operatic compositions, an art he learned during his formative years in Milan. Unfortunately, this reputation did not last long after his death in 1782, and his works soon fell out of the repertoire, rarely performed even up to the present. Thus, the performance of Bach's *Temistocle* in Mannheim this past summer presented a rare opportunity to hear this work, of which there is still not even a complete recording.

The opera was staged in the context of the biennial Mannheimer Mozartsommer, which aims to “inaugurate new perspectives on Mozart and his time.” The festival emphasizes his connection with the electoral court of Carl Theodor, Count Palatine and Duke of Bavaria. This year, *La clemenza di Tito* was performed at the “ro-coco theater” in the Schwetzingen castle, which retains the appearance—if not the actual mechanics—of an eighteenth-century opera venue. Another opera on classical themes, it pairs well with *Temistocle*, by Mozart's “teacher and model” J. C. Bach.

Premiered on November 5, 1772 at the Mannheim electoral court, and revived the following year, *Temistocle* has not fared well since. The first modern edition, published in 1965 and edited by Edward Downes and H. C. Robbins Landon, was thoroughly inadequate. In his review, Stanley Sadie described the volume as “grossly over-edited and blatantly unfaithful,” saying that it does not “give much idea of J. C. Bach as an operatic composer.” Indeed, a recording by Vladimir Delman and the RAI “A Scarlatti” Orchestra of Naples, which takes this edition as a starting point, makes further inexplicable cuts and substitutions.

In 1988, Ernest Warburton published a facsimile edition of the opera and its libretto, *The Collected Works of Johann Christian Bach*, volumes 7 and 46, respectively. This publication was the first to make the entirety of the opera readily accessible to scholars and performers alike, with a facsimile of Bach's autograph score of Acts 1 and 3 in the Fitzwilliam Museum in Cambridge and a manuscript copy of Act 2, probably by a local Mannheim copyist, in the Universitäts- und Landesbibliothek Darmstadt. I was thus hopeful that the Mannheim performance would present, for the first time, a complete rendition of the work.

This was not to be the case. As shown in Table 1 only half of the arias from the opera were actually performed. Furthermore, Bach's recitatives were also excised, replaced instead with German shouting or video projection of, for instance, stampeding buffalo. And not only was half the opera mercilessly cut, what remained was performed in seemingly random order. Operas from this time, which have a well-deserved reputation for convoluted plots, receive no help from arbitrary reordering. It is true that eighteenth-century musicians were eminently practical, especially in the world of opera, and cuts were the norm rather than the exception. Furthermore, I certainly don't cling to any ahistorical notion of a work

Table 1: Structural Outline of J. C. Bach's *Temistocle* (Mannheim, 1772)

Number (Character)	First line	Key	Order as performed
Sinfonia	Allegro di molto (♩)	D major	2
	Andante (2/4)	G major	
	Presto (2/4)	D major	
Act 1			
1. Aria (Neocle)	“Ch’io spero? Ah, padre amato”	G major	10
2. Aria (Temistocle)	“Fosca nube il sol ricopra”	E♭ major	1
3. Aria (Rossane)	“Basta dir ch’io sono amante”	A major	
4. Aria (Aspasia)	“Chi mai d’iniqua stella”	G minor	
5. Aria (Lisimaco)	“Ch’io parta? Il comando”	E major	4
6. Aria (Serse)	“Contrasto assai più degno”	D major	6
7a. Accomp. (Temistocle)	“Eccoti in altra sorte”		
7b. Aria (Temistocle)	“Non m’alletta quel riso fallace”	B♭ major	8
Act 2			
8. Aria (Sebaste)	“Si scorderà l’amante”	D major	
9. Aria (Serse)	“Del terrenno nel concavo seno”	B♭ major	3
10. Aria (Aspasia)	“E specie di tormento”	E♭ major	
11a. Accomp. (Rossane)	“Rossane, avrai costanza”		
11b. Aria (Rossane)	“Or a’ danni d’un ingrato”	C major	7
12. Aria (Neocle)	“No, quel labbro non parmi verace”	F major	
13. Duetto (Aspasia, Lisimaco)	“Se un regno è picciol vanto”	E major	5
14. Aria (Temistocle)	“Serberò fra’ ceppi ancora”	C major	11
15. Quartetto (Aspasia, Rossane, Neocle, Serse)	“Quel silenzio ... quel sospiro”	E♭ major	9
Act 3			
16. Accomp. (Temistocle)	“O patria! O Atene! O tenerezza”	D major	
17. Aria (Lisimaco)	“A quei sensi di gloria, e d’onore”	E♭ major	
18. Aria (Temistocle)	“Ah, frenate il pianto imbelle”	C minor	13
19. Aria (Neocle)	“Di quella fronte un raggio”	C major	
20a. Accomp. (Aspasia)	“Dunque di me più forte”		
20b. Aria (Aspasia)	“Ah si resti ... Onor mi sgrida”	G major	12
21a. Accomp. (Temistocle)	“Tu, della mia fede, amico”		
21b. Aria (Temistocle)	“Ma di Serse in petto amore”	D major	14
22. Finale	“Ah ferma, O padre amato”	D major	15

concept. That being said, what audiences saw in Mannheim this past summer was not a performance of an opera by J. C. Bach, but rather something assembled to suit the artistic goals of the production team. Not even “excerpts from,” this production was a virtual rewriting of the opera.

The Mannheim orchestra for which Bach wrote *Temistocle* was perhaps the best orchestra in Germany, if not Europe. Indeed Charles Burney, explaining that there are “more solo players, and good composers in this, than perhaps any other orchestra in Europe” goes on to describe it as “an army of generals, equally fit to plan a battle as to fight it.” It is thus no surprise that Bach draws heavily on the varied orchestral palette provided by such an ensemble.

The modern orchestra of the Mannheim Nationaltheater—under the direction of renowned early music conductor Reinhard Goebel, the founder and long-time director of *Musica Antiqua Köln*—proved themselves up to the task. Though there were a couple of rough edges, the solo playing was especially commendable.

Worth singling out are the beautiful obbligato bassoon in *Temistocle*’s “Non m’alletta quel riso fallace” and the oboe solo in Rossane’s “Or a’ danni d’un ingrato.”

* * *

Mozart’s *Idomeneo* was also commissioned by the Elector Palatine—it is thus no surprise to see significant overlap with the original cast of *Temistocle*. The famous tenor Anton Raaff, who would later create the role of *Idomeneo*, also created the title role of Bach’s opera. The sisters-in-law Dorothea and Elisabeth Wendling—married to brother court musicians Johann Baptist and Franz Anton Wendling, respectively—appeared in *Temistocle* as Aspasia and Rossane before creating the roles of *Ilia* and *Electra* eight years later.

The Mozartsummer cast admirably filled the shoes of their eighteenth-century counterparts. The role of the exiled Athenian general *Temistocle* was given a muscular performance by Hungarian tenor Szabolcs Brickner. His son *Neocle*, a role originally filled



Figure 1. Left to right: Netta Or (*Neocle*), Cornelia Ptassek (*Aspasia*) and Iris Kupke (*Rossane*). Photo: Hans Jörg Michel

by a soprano castrato, was here played by Netta Or—often with a large plaster baby’s head over her own (see fig. 1). The Ukrainian countertenor Yuriy Mynenko—performing also as Annio in the Mozartsommer’s *La clemenza di Tito*—excelled as the Athenian ambassador Lisimaco.

Cornelia Ptassek shone as Aspasia, Temistocle’s daughter and lover of Lisimaco: her emotional plea “Ah si resti ... Onor mi sgrida” brought the production to a pause to make way for abundant and richly deserved audience applause. Danish baritone Lars Møller appeared as Temistocle’s adversary, Serse, King of Persia, and German soprano Iris Kupke was cast in the role of Serse’s lover, the princess Rossane. (The role of Sebaste, whose only aria was cut, was eliminated.)

On the other hand, the staging—under the direction of Joachim Schloemer—detracted from the overall enjoyment of the performance. The set was dominated by a large installation that made the space feel cramped and claustrophobic. The singers were forced to make their way along narrow pathways between the orchestra pit and the stage, often on ledges so narrow they had to clip themselves to a railing. Even more disruptive was the addition of a five-man “Schauspielchor”—but rather than sing, this “choir” ran around the stage during the opera, shouting and stomping (see fig. 2).

During one telling moment, Aspasia scrawled “Athen soll in seinem eigenen Blut ersaufen” (“Athens shall drown in its own blood”) across the front of the stage in black paint, during Ros-

sane’s impassioned aria. Since the phrase was spelled out one letter at a time over several minutes, the audience’s focus was on puzzling out what was going to be written, rather than on the music. The black-paint gag made a reappearance during the finale, when the Schauspielchor painted the body of a scantily-clad Temistocle before slowly dragging him up the wall, leaving wet paint trails behind him.

Mine is not a plea for “traditional” or “conservative” staging. Rather, I take the unprovocative position that the staging ought to complement the music, not detract from it. Personally, I might also have wished to see the characters and setting more strongly connected with the costumes and sets. Everyone was clad in gold and the set—staircase and all—did not suggest any particular geographical or temporal context, let alone ancient Persia.

Still, the audience was treated to high quality music by one of the foremost opera composers of the eighteenth century. The orchestra and cast, certainly with no small thanks to Mr. Goebel, gave a praiseworthy performance of a work long absent from the repertoire. But because questionable staging and deplorable editing marred the performance, we still await an opportunity to hear Temistocle as Bach actually wrote it.

Evan Cortens (epc44@cornell.edu) is a doctoral student in musicology at Cornell University working on a dissertation on the sacred cantatas of Christoph Graupner, Kapellmeister in Darmstadt from 1709 to 1760.

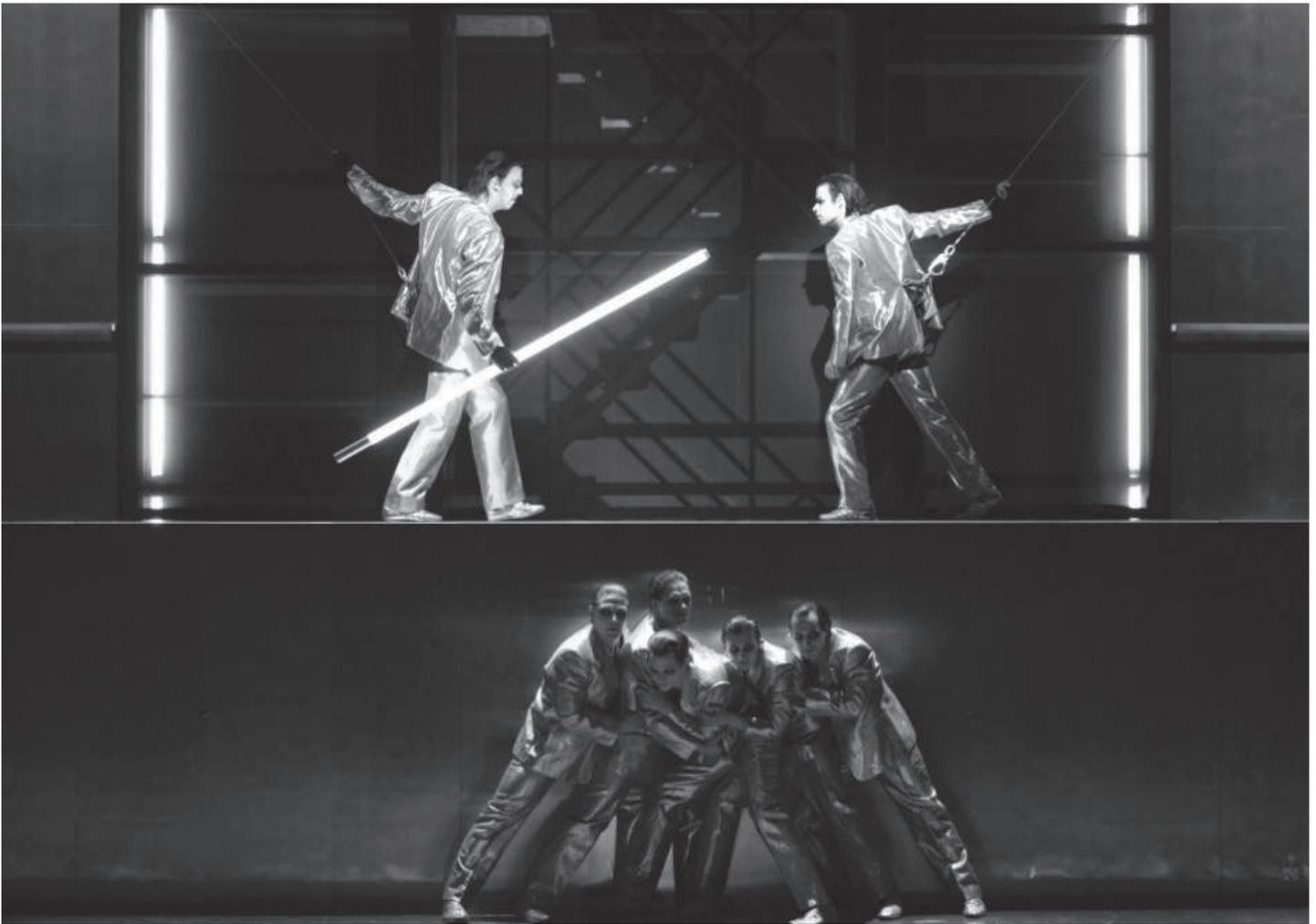


Figure 2. Background: Szabolcs Brickner (*Temistocle*) and Lars Møller (*Serse*); foreground: Schauspielchor. Photo: Hans Jörg Michel

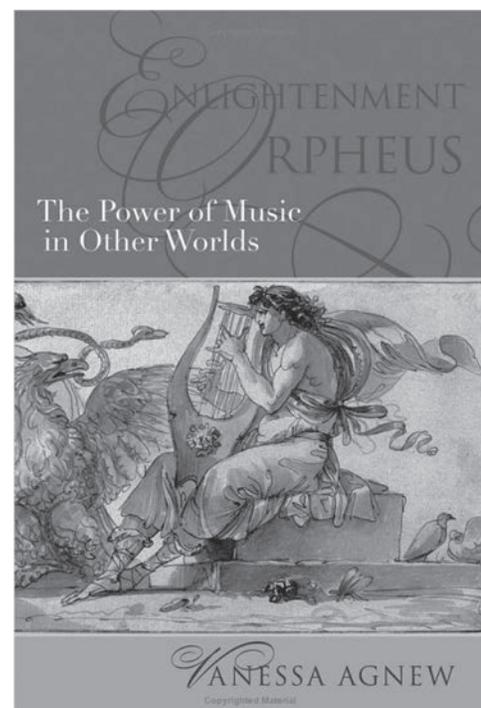


Book Review

Mark Peters

Vanessa Agnew. *Enlightenment Orpheus: The Power of Music in Other Worlds*. Oxford: Oxford University Press, 2008.

Vanessa Agnew's *Enlightenment Orpheus* is an excellent volume which weaves together a variety of interrelated persons, places, and ideas related to music in the late eighteenth century. In it, Agnew (associate professor of German at the University of Michigan) explores the meanings of music and the power of music both within a society and across cultures as she considers "the relationship between Enlightenment travel and evolving musical thought" (p. 6). She deftly discusses the roles claimed for music in establishing, defending, and crossing national boundaries, arguing "that the musical encounter was a critical site for working out some of the new aesthetic ideas" and "that the musical encounter was used to articulate national and imperial imaginaries at moments of domestic tension" (p. 6). *Enlightenment Orpheus* is the first volume in Oxford University Press's series *The New Cultural History of Music*; it was winner of the American Musicological Society's Lewis Lockwood Award and also of the Kenshur Book Prize for 2008, Center for



Eighteenth-Century Studies, Indiana University.

With her focus on music and travel, Agnew adopts the Orpheus myth as a framing story. For Orpheus was both traveler and musician, and “it was his music that rendered travel possible” (p. 11). The book would stand on its own without Orpheus, and indeed the Orpheus analogies at times come across as somewhat forced or at least overdone. But the invocation of Orpheus not only adds interest to the narrative, but also provides a valuable way of understanding the many and diverse, yet interrelated, aspects of Agnew’s account, including:

- * a wide geographic focus, on England, German lands, and Polynesia;
- * two very different trips which originated in 1772: Charles Burney’s musical tour of German lands and Captain James Cook’s second Pacific voyage;
- * a wide range of musics in a wide range of contexts;
- * the consideration of all these things in interdisciplinary perspective, with particular focus on literature (especially travel writing) and the visual arts.

Orpheus, therefore, provides the reader with a touchstone, a way to make sense of all these details and see that—as Agnew convincingly argues—they really are all part of a larger whole. In particular, this is a way of understanding music that does not lie at the core of the historic Western canon, but rather speaks powerfully on the margins of society. For Orpheus is a traveler; he sings to the outcast; and his final downfall comes only at the hands of those who shun the power of his music and conquer through a greater power.

In introducing Orpheus and the importance of the myth for our understanding of music in Enlightenment England and Germany, Agnew particularly emphasizes the actions and power of music on the margins of society. She states (p. 9):

With Orpheus as their emblem, scholars attempted to mediate a new place for serious music in relation to society as a whole. ... As I contend, however, the Orpheus myth is also a discourse of alterity, a story about music’s privileged responsibility vis-à-vis otherness. Orpheus’s listeners—wild animals, trees, rocks, and savage women—exist outside the bounds of society, and his playing represents an effort to draw these listeners into the realm of the social. We can thus see Orpheus as an ethical paradigm for one of our most pressing contemporary concerns: managing the boundaries of the societies in which we live.

Agnew first explores the meanings and intersections of music and travel through a consideration of Charles Burney’s musical travel in the 1770s, particularly his 1772 tour of German lands (Chapter 1, “Argonaut Orpheus”). Burney’s account of the music and musicians he encountered in German lands was generally well received in England, but was harshly attacked by German critics. In particular, Christoph Daniel Ebeling (who had translated Burney’s account of his French and Italian travels and was charged with the translation of the German tour) protested Burney’s account as a misrepresentation of German lands and German music.

Agnew argues that the basis for this dispute lay particularly in differing beliefs about Burney’s task. While Burney sought to ob-

serve and describe every sort of music he could encounter in German lands, his German counterparts instead sought an account that would contribute to the shaping and promotion of German musical culture. Agnew states: “For late eighteenth-century German music scholars, Burney’s journey was conceived as an opportunity to promote German instrumental music over and against Italian vocal music and to forge the German states into something like a musical whole” (p. 44). For the German critics, the power of music and the privileged status of the traveler (Burney) were supposed to promote the important work of nation-building. But Burney, with his focus on the uses and roles of music in German society and his criticism of aspects of German culture and music, did not fulfill these German expectations of his work.

In Chapter 2, “Music’s Empire,” Agnew shifts the focus to a very different experience of music and travel, James Cook’s second voyage to the Pacific (1772–75) and especially the cross-cultural musical encounters in Tahiti and Tonga. While she does describe particular encounters, she spends more time exploring their meanings and receptions, arguing that contemporary accounts of these exchanges “tell us a great deal about how professional, cultural, and national identities were constituted through musical encounters and the responses to these encounters” (pp. 79–80). As Agnew argues, the music the Europeans heard, and particularly its complexity and affect, challenged their beliefs about the others they were encountering and led them to interpret the encounters in such a way as to affirm their original thoughts rather than change them on the basis of new evidence. Agnew returns to Germany to conclude the chapter with a fascinating account of the German reception of Polynesian music in the late eighteenth century (pp. 104–12).

Agnew’s third and final case study of the affects of music and travel in the late eighteenth century is of a very different type. In Chapter 3, “Anti-Orpheus,” she does not describe an instance of music and travel as she does in the first two chapters, but focuses instead on the negative reception in England of the musical traveler in artworks of the period (musical, literary, and visual). Agnew provides a wealth of examples that mock music’s power and the musical traveler, and particularly “those who insisted on [music’s] grave, metonymic status” (p. 124). She argues that such criticism was part of the larger debate not only about music’s power, but also about English national musical identity. For her primary example, Agnew returns to Burney and to the attack on his musical travelogues by John Bicknell (pp. 144–65). Agnew summarizes the debate thus:

On the one side were those like Burney or Herder, who took an affirmative Orphic position and privileged the role of culture in constituting an idea of national belonging. ... On the other side ... was the anti-Orpheus, a self-reflexive gesture found in risible travel writing, plays, poetry, and literature that mocked music, questioned its indexical value, parodied its capacity to act in extra musical ways, and questioned the traveler’s authority over the cultural margins. (pp. 166–67).

In addition to these fascinating accounts of the debates over music and travel and the roles they played in establishing or crossing boundaries, an important underlying element in Agnew’s account is the beginnings of the study of music as a scholarly discipline in the late eighteenth and early nineteenth centuries. Throughout the volume, Agnew describes both the arguments for

musicology as a valid field of inquiry as well as the debates over how the field should be approached. While music scholars were united by the aim of establishing music as a worthy field of study, they were sharply divided over the nature of the field.

Every student of musicology is well aware of the proponents of the side that ultimately won, the Germanic scholars—anticipated by Ebeling, Reichardt, and Forkel’s criticisms of Burney, and later developed by Schiller, Kant, and others: “fact disambiguated from value, art as an alternative to political and social concerns, and music reborn as an autonomous entity” (p. 173). Thus the “objective” and “scientific” approach of much nineteenth-century musicology, with its focus on the “work itself” as separate from its contexts.

But Agnew provides a fascinating account of an alternative approach, though one she believes did not have a chance of dominating music scholarship of the nineteenth century. The alternative is one that focused on cultural contexts, on cross-cultural interactions, on understanding the role of music within a society. And this approach, which Agnew refers to as “proto-ethnomusicological” and “proto-sociological,” was the one undertaken by Burney. He traveled; he listened to every kind of music he could; and he was interested not only in the musical sound but also its contexts and purposes. And while Burney came under sharp criticism in his own time, particularly from German music scholars, we can see him today as forerunner of ethnomusicology and of musicology in general in its present form.

Because of this, I would argue that *Enlightenment Orpheus* is a book that should be read and seriously considered by every musicologist—ethno- or historical, scholars of any time period (not only the eighteenth century) and any geographic region (not only England or Germany). For it tells a bit of who we are, of where we’ve come from, of what we can be. It challenges us, and calls us, to seriously consider “the benefits that come from listening broadly and listening well” (p. 175).



Review

John A. Rice

Carl Philipp Emanuel Bach: The Complete Works, Series VIII, Volume 4. *Carl Philipp Emanuel Bach, Portrait Collection*. I: Catalogue.

II: Plates. Edited by Annette Richards. Appendices edited by Paul Corneilson. Los Altos, CA: The Packard Humanities Institute, 2012

Like Giovanni Battista Martini, Carl Philipp Emanuel Bach collected portraits of musicians. By the time of his death in 1788 he had accumulated 378 portraits and an additional 37 silhouettes. But while Padre Martini’s collection consisted mostly of portraits in oil, Bach’s was dominated by prints, drawings, and pastels. And while Martini’s collection has largely remained intact in Bologna, Bach’s was dispersed after his death.

Fortunately, as Annette Richards has discovered, many of Bach’s portraits ended up in the Staatsbibliothek in Berlin. Working from a catalogue of Bach’s portraits compiled in 1790, Richards has reconstructed the collection by meticulously matching the descriptions of each work in the 1790 inventory with surviving prints and drawings in the Staatsbibliothek and (in cases in which



the Staatsbibliothek owns no matching image) with items in other collections.

As one of several supplemental volumes of *Carl Philipp Emanuel Bach: The Complete Works*, Richards presents here a two-part catalogue of the reconstructed portrait collection. Part 1 consists of an introduction and the catalogue proper, with the portraits in alphabetical order, by the name of the person portrayed as presented in Bach’s estate catalogue. Part 2 presents reproductions of all the portraits that Richards has been able to identify, and in the same order in which they are presented in the catalogue.

The large number of images led to an editorial decision to keep the catalogue entries as short as possible. Each entry begins with the full name of the person portrayed, and the years of his or her birth and death. It reproduces the entry from the 1790 inventory. It describes the portrait concisely—the medium, the dimensions—and presents the text of any inscriptions. It gives the location of the image chosen for reproduction and, if known, the provenance of that image. It ends with bibliographic references, generally limited to previous publications on the image itself, not the person portrayed.

My impression, from a few spot checks, is that the transcriptions of texts from the portraits are very accurate. I noticed only a couple of slips. (The Greek inscription below the portrait of the musico Felice Salimbeni is garbled, and, I think, mistranslated; and the singer’s name (also in Greek) to the left of his image is omitted from the catalogue.) The catalogue generally ignores musical inscriptions, of which there are many in these images.

Some of reproductions are in color; others appear to be black and white, but with a sepia-toned background that approximates

the appearance of old paper. They are consistently crisp and clear. But even this clarity is not enough to make some details visible to the naked eye. The small format of the books (at 16 cm x 25 cm, they are much smaller than the books containing C. P. E. Bach's music) and the wide margins adopted by the editors required them to reduce the size of the larger images so much that some of the details are all but invisible, including several musical inscriptions. I would guess that the music in the magnificent portrait of Maximilian Zeidler ("Capell-Director in Nürnberg," plate no. 372) would be legible if it were reproduced on a larger scale, and so would the music held by the hornist Gottfried Reiche (plate 227).

Bach seems to have been a rather indiscriminate accumulator of portraits, accepting into his collection works with many levels of artistic quality, which portray persons with various levels of musical importance, as well as some persons with hardly any connection to music at all. Most of these persons are men; many are German; and probably a majority of them are Protestant. Among the Italians are quite a few singers, reflecting the importance of Italian opera in Berlin. Noticeably absent from the collection are images of composers for the keyboard whom Bach might have considered rivals: Scarlatti, Rutini, Alberti, Wagenseil, Platti, and Galuppi.

Padre Martini's collection of portraits documents, in part, his close relations with many of Europe's leading musicians. Bach, in contrast, had a smaller, less cosmopolitan circle of musical contacts, but he collected portraits more widely than Martini. Consequently the collection—considered as a whole—has a less intimate connection than Martini's with the man who assembled it.

That, at least, is my initial impression. Richards is "currently completing a separate study of CPEB's portrait collection that presents the critical and biographical information needed to relate the portraits and their subjects to Bach's musical, social, and intellectual world" (catalogue, p. 24). All students of eighteenth-century art and music will be grateful for this catalogue and will eagerly anticipate its sequel.



Gottfried Reiche

Roots of American Musical Life

The 2013 Joint Meeting of The Historical Keyboard Society of North America (HKSNA) and The American Musical Instrument Society (AMIS) Colonial Williamsburg, Williamsburg, Virginia May 30 to June 1, 2013

Colonial Williamsburg will host the second conference of the Historical Keyboard Society of North America (HKSNA), to be held jointly with the American Musical Instrument Society (AMIS), in Williamsburg, Virginia, from May 30 to June 1, 2013. The theme of the conference is "Roots of American Musical Life." The conference will explore the history, repertoire, keyboards, and influences that ventured across boundaries and crossed oceans to form the heritage of music in America.

Colonial Williamsburg is the world's largest living history museum—the restored eighteenth-century capital of Britain's largest, wealthiest, and most populous outpost in the New World.

Sessions will take place in the Museums of Williamsburg, where the exhibit "Changing Keys: Keyboard Instruments for America 1700-1830" will be showing; the Williamsburg Lodge and Conference Center; and other nearby venues. The opening concert will be held at the historic Governor's Palace with period instruments and costume.

The HKSNA Program Committee (Chaired by Angeline Case-Stott, acase@memphis.edu) welcomes proposals for papers, lecture-recitals, and mini-recitals related to the primary theme, as well as proposals outside or peripheral to the theme, including contemporary repertoire and issues for historic keyboard instruments. Participants will be scheduled for half-hour sessions (25 minutes plus 5 minutes for questions and comments).

Please submit HKSNA proposals by *electronic means only*. Include a brief biography and contact information by December 1, 2012. All proposals should include audio-visual and/or instruments required.

For papers, submit a one-page abstract as a Microsoft Word document, and attach the abstract to the e-mail. For mini-recitals and lecture-recitals, submit the complete program information with a representative recording (electronic attachment or internet link only).

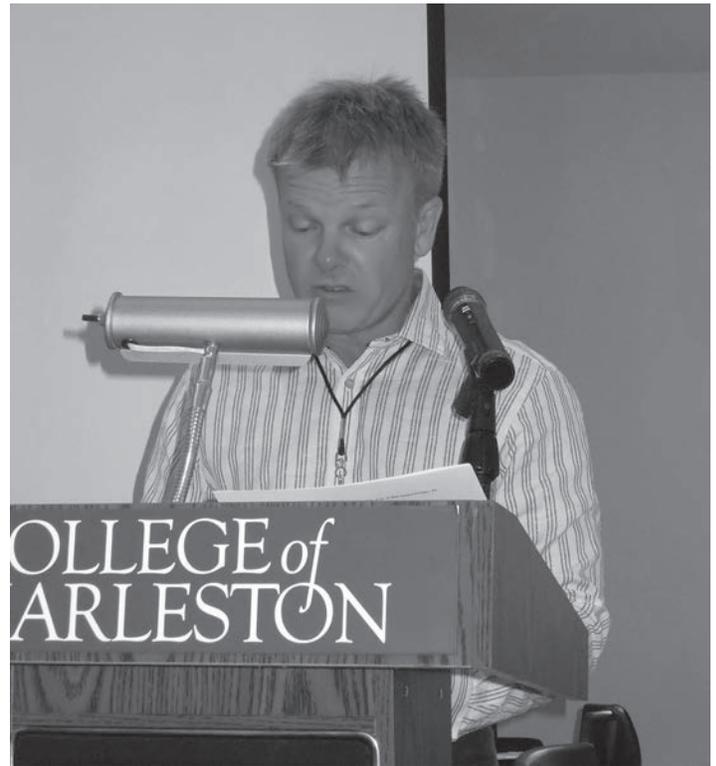
Presenters must register for the conference and pay for travel and expenses. Applicants whose proposals are accepted will be notified by January 15, 2013.

E-mail HKSNA program proposals and questions to: Angeline Case-Stott, HKSNA Program Chair (acase@memphis.edu)

The call for papers by AMIS can be found at <http://www.amis.org/meetings/2013/index/php>.

continued from page 1

date, Stanford University) discussed the continued use of trumpets and timpani, and other “triumphal” characteristics, in the masses of Reutter, Predieri, and Wagenseil composed during the first years of the reign of Maria Theresa, as tools for minimizing the Crisis of Succession perception following the death of Charles VI. Thus, a handful of grand Baroque elements were continued, despite the increase of certain refinements, simplifications, and clarifications generally associated with later eighteenth-century masses. SECM awarded the Student Paper Prize to Dianne Lehmann Goldman (PhD candidate, Northwestern University) for her paper “Adaptation and Authorship in Eighteenth-Century Responsories for Holy Trinity at Mexico City Cathedral.” This was an exceptionally well researched and presented study regarding the changing musical tastes at the Cathedral as seen in adaptations of polyphonic responsory settings, influenced by bequests from wealthy patrons for devotional memorial services. Handouts, musical examples, and visual aids were all very well considered, and Ms. Lehmann Goldman’s argument was clear, direct, and convincing—an exemplary presentation of solid, well-considered archival scholarship. Along with these more traditional research presentations, the conference once again included a dissertation-in-progress advisory session. Alison DeSimone (PhD candidate, University of Michigan) summarized her dissertation “The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Cen-



W. Dean Sutcliffe delivers his paper



Attendees gather outside the Towell Library

tury London,” regarding the career-building processes of female opera singers. Pivotal to her argument was the publicly-perceived rivalry between Italian opera divas Tofts and L’Epine in the first years of the eighteenth century, and how the two seem to have cultivated competing roles on stage that played into this perception, thus actively perpetuating it. Responders Mary Sue Morrow, Dorothea Link, and Sterling Murray each drew attention to various aspects with suggestions of refinement. They were unanimous in their advice to cut down on the amount of material and ideas covered, and to focus on the material related to the Tofts-L’Epine relationship, and the Italian opera stage.

The scholarly presentations covered a wide range of composers, genres, and approaches. Janet Page, Peter Hoyt, and Bonnie Hough Miller all looked into cultural aspects of music based in source studies. In “New Light on Eighteenth-Century Viennese Church Music, From Behind the Convent Wall,” Janet Page traced the decline of solemn church music in Vienna from the reign of Charles VI into the 1780s through an excellent accounting of the music archives and diary records of the Ursuline Convent, and contemporary reports critical of the quality of the nuns’ music. According to the diary records, the Ursuline Convent observed the 1753 ban of trumpets and timpani, beginning a gradual decline in forces and quality up to the reign of Joseph II, when six of the seven Viennese convents—all except St. Ursula—were closed. Peter Hoyt’s “Haydn’s Rowdy Fellows and the Music of English Religious Intolerance” argued that the folk song Haydn heard sung in the streets by “a gang of rowdy fellows” and transcribed in the second London notebook appeared in more modernized versions in English hymnbooks of the eighteenth century. Such tunes were associated with the English Protestant establishment and often used to satirize nonconformist religions such as Roman Catholicism and Calvinism. Mr. Hoyt suggested, therefore, that

Haydn (and a cat or two) was exposed to expressions of English religious fanaticism. Having some of these songs sung by members of the Erskine College Choraleers was a pleasing feature of the presentation. Of local interest was Bonnie Hough Miller's "A Songbook and a Sea Voyage: The Legacy of Louisa Wells Aikman of Charleston." Luisa Wells Aikman was a Charleston loyalist who chronicled her forced exile to England. She mentioned in her memoirs that many of the 109 songs in her personal collection, overviewed by Ms. Hough Miller, were comforting to her on her journey. Sterling Murray also used fine archival research as the basis for a very astute look into the business relationship between Haydn and Prince Kraft Ernst of Oettingen-Wallerstein during the 1780s. "Haydn and Prince Kraft Ernst of Oettingen-Wallerstein: A Study in Admiration, Deception, and Reconciliation" argues that the Prince secured several Haydn works by various means, including directly from Haydn, and was so fascinated by Haydn's music that he often turned a blind eye to the composer's shrewd and sometimes evasive business practices. After confessing "I am a violist" to attendees, Bertil van Boer used source materials and stylistic characteristics to solve a mystery of possible misattribution in "The Case of the Purloined Viola Concertos: A Detective's Saga in Identifying the Authorship of Three Viola Concertos attributed to Pater Romanus Hoffstetter, OSB." Detective van Boer's conclusion was that the three concertos were most likely composed by Joseph Martin Kraus.

Three papers focused on social implications of specific genres. In "Dancing into Battle? Duality of the March in a Gottlob Harrer Sinfonia," R. Todd Rober discussed Harrer's only symphony with trumpets, the product of a request from his patron Count Heinrich von Brühl to create a sinfonia that interweaved a specific march of the Hubertusburg military company. Mr. Rober compared the sinfonia's melodic material to the examples of march calls in Altenburg's trumpet treatise of 1795 to suggest that what was actually in the sinfonia was an ornamental stylized march, not a direct quotation of an actual march, and this has social implications regarding audience and reception. Thierry Favier from the Université de Poitiers also used the march as a social measuring stick in "Retracing the Steps of the March: from the Hymns of the French Revolution to the Songs of the Church," arguing that during the 1770s the march became stylized in France, and as such a tool of sacred music composers for revitalizing the repertoire. By the 1780s such march-based sacred music became symbolic of a unified, spiritual people. Erin Jerome reviewed "Turkish" elements of Calendar's aria "Castagno, castagna" in Haydn's *L'incontro improvviso*, concluding that the aria conveys a multi-layered complex of meaning. "Haydn's *L'incontro improvviso*: Deceitful Dervishes, Greedy Servants, and the Meta-Performance of *Alla Turca* Style" suggests that Calendar is obviously dissembling in singing this aria to Osmin, because the aria's conscious "Turkish-by-way-of-Europe" stylistic characteristics reveal Calendar to be borrowing a musical style he has heard, but fails to understand.

W. Dean Sutcliffe and Michael Baker presented research focused on specific structural aspects. Mr. Sutcliffe's excellent study "The Simplifying Cadence: Concession and Deflation in Later Eighteenth-Century Musical Style" looked at works from primarily chamber genres by several different composers wherein a structural point was approached by a brilliant style or strong buildup, only to be deflated by changes in register, dynamics, and texture at the cadence, thereby easing the building tension at the sec-

tion's end. According to Mr. Sutcliffe, such incongruity reflected Enlightenment societal norms of the management of one's own feelings in the public context. In "Phrase Rhythm and Metrical Design in Werner's *Curious Musical Calendar*," Mr. Baker carefully analyzed the phrase structures of the minuets in this quite interesting Gregor Joseph Werner piece as depicting the number of light vs. dark hours in a given month by virtue of their phrase lengths (e.g., March and September—equinox months—each are made up of two twelve-measure phrases, winter months have longer second phrases, and summer months longer first phrases). As so clearly demonstrated by Mr. Baker, the many techniques Werner used to control these phrases make the piece an excellent study in the various methods of creating even and uneven phrase rhythms. These papers, along with the others, spawned some lively discussions. Indeed, most who attended would probably agree that the ideas presented and ensuing friendly discussions, whether immediately following the papers, during the lovely receptions, or after following Bert van Boer to the best local brew houses and restaurants, were most enlightening and entertaining, always congenial, and left us all happily anticipating the next conference.



Mayron Tsong lectures on "Humor in Haydn"



Acknowledgments

The Society wishes to thank the Rudi E. Scheidt School of Music, University of Memphis, and its Director, Randal Rushing, for generous financial support of the SECM Newsletter.