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# NEWSLETTER

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ISSUE NO. 29

SPRING 2017

## “No archive tells the whole story... Especially in Mexico”

*Dianne Lehmann Goldman*

These were sage words of advice that I heard over and over throughout my dissertation research and writing period from my thesis advisor Drew Edward Davies. He was right, of course, and this tip encouraged me to look for sources in places that may not have seemed logical at first glance. But the full force of that advice came to bear on my research only recently as I have started to put together a project on villancicos and occasional works.

Scholars could be forgiven for being intimidated by Mexico's music archives—many are unorganized at best, uncatalogued at worst, and some have been looted of their most valuable possessions. Few cathedral archives are open to the academic community on a regular basis (Mexico City and Durango are the only ones open at the time of this writing).

However, there is much to be learned about the music from related sources that typically accompanied major sacred and secular festivities in seventeenth- and eighteenth-century Mexico. *Pliegos*, or quarto-sized pamphlets filled with texts, information about the occasion, and woodcut images, were printed and kept separately from the music (which was solely for the use of the Cathedral's musical establishment) and were much sought after by connoisseurs who collected the printings and often bound them into collections of religious tracts and other items. Historians, literary scholars, and musicologists have these collectors to thank for their meticulous preservation of sources that otherwise would have disappeared.

Nevertheless, most *pliegos* were lost during the preceding two centuries as libraries shifted locations and as collectors passed away without donating their archives to an institution. Those left are scattered in different archives and are not catalogued individually, making it almost impossible to figure out which prints are present in any given collection. Still, far more *pliegos* than music survive for a given occasion, such that in many cases these texts preserve the only evidence that music accompanied a service or occasion. In

my opinion, musicologists have the crucial job of matching up the texts in the *pliegos* to the musical works that still survive. This is not an easy task, made more difficult by the fact that the music rarely lists the original occasion or date for which it was composed. If anything, it lists the most recent use for the music and pieces were reused constantly.

Over the past few months, I have identified six such pairs of music and printed text. In every case, the text provides information about both the occasion and the music, information that was absent or unclear from the notated music. I will discuss a select few of these cases here.

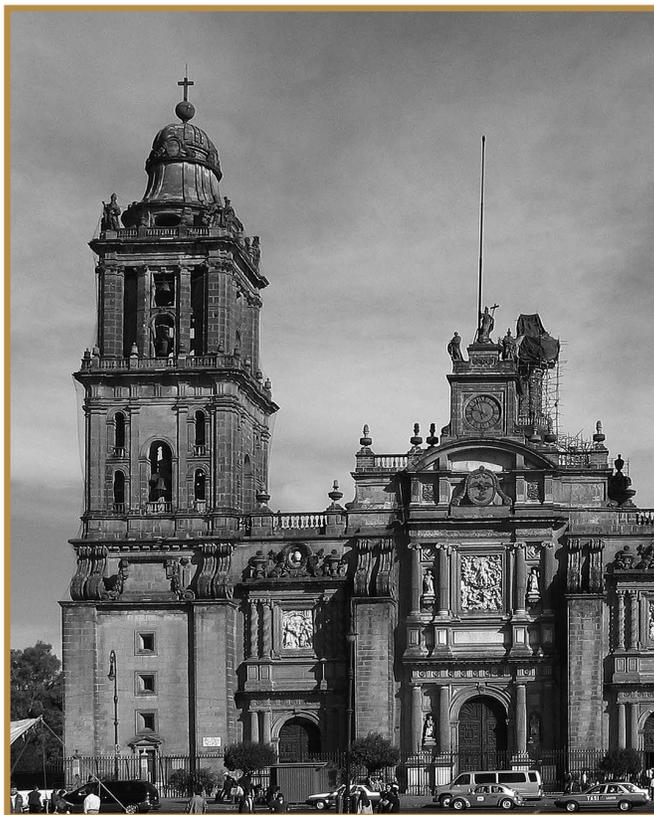
The *pliego* with the texts of the villancicos sung at Mexico City Cathedral during the matins service of the Nativity of the Virgin in 1699 is preserved in the Biblioteca Palafoxiana in Puebla, Mexico as part of a collection of twenty-two, mostly *unica*, *pliegos*. Joseph Luis de Velasco y Arellano, a notary for the cathedral and the office of the Inquisition, wrote the texts; they were set to music by Antonio de Salazar, the current chapel master at Mexico City Cathedral. The manuscript for the first villancico of the set (*Ah, del cielo*) is archived at the cathedral (A0006) and is set for two choirs of three voices each (soprano, alto, and tenor) plus an instrumental bass for each choir for a total of eight lines.

A comparison of the printed page of text with the manuscript page of music and underlay reveals that both sources inform each other and throw in relief what might otherwise have gone unnoticed. The *pliego* appears to show that each of the lines of the *estribillo* was sung by a different voice:

1. *Ah del Cielo* (Oh from the Heavens)
2. *Ah de la Tierra* (Oh from the Earth)
3. *Quien llama* (Who calls)
4. *Quien llama* (Who calls)
5. *Quien suavemente el Cielo penetrá* (Who the Heavens smoothly will penetrate)

In fact, the music reflects this distinction only for the first three lines. The first line is sung by the soprano, the second by the alto, and the third by the tenor. In this case, “Who calls” is understood

*continued on page 11*



*Mexico City Cathedral*

## 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 (alisoncdesimone@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.



### SECM Officers

Sarah Eyerly, President (2015–2017); W. Dean Sutcliffe, Vice-President (2014–16); Tom Cimarusti, Secretary-Treasurer (2015–17)

### SECM Board of Directors

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† Eugene K. Wolf (2002), Daniel Heartz (2003),  
† H. C. Robbins Landon (2004), Malcolm Bilson (2005),  
Bathia Churgin (2009), Sterling E. Murray (2016)



### New Members

Joshua Druckenmiller, Kevin Ngo, Annalise Smith

## President's Message

*Sarah Eyerly*

In November 2016, the SECM celebrated its fifteenth anniversary. To mark this important milestone in the Society's history, I am pleased to announce that the Board of Directors has unanimously approved the granting of an Honorary Membership to the Society's first president and founding member, Sterling Murray. Members of the board wished to honor Sterling especially, not just for his important and significant contributions to the SECM, but also for his lifetime of contributions to the study and performance of eighteenth-century music. Sterling has graciously agreed to give a keynote talk at our upcoming biennial meeting in February 2018, at Mission San Luis in Tallahassee, FL. Please join me in congratulating Sterling on his appointment as our newest honorary member!

I would also like to take this opportunity to reflect on the intentions of the Society's founding members to make the SECM a welcoming community and central advocate for all scholars working on music of the eighteenth century. Therefore, I am pleased to announce that the Society has partnered with the Bach, Haydn, and Mozart societies to form a "Cooperation Committee," comprised of the President and one member from each of the four societies. The committee's first task will be to host a joint reception at AMS 2018 in Rochester. Details on that reception will be published in the fall newsletter. The committee will also be exploring additional avenues of cooperation between our societies, including how we can mutually support our members and especially the significant number of members that are shared between two or more of the four societies.

The SECM board also continues to oversee improvements to our website and accounting system. Mark Knoll and Evan Cortens have just finished the significant and time-consuming task of updating the payment system on the SECM website from PayPal to Stripe. This new system will allow members to more easily renew their memberships online, and make it more efficient for Tom and future SECM treasurers to process those payments. Thank you Mark and Evan!

I would also like to thank Olivia Bloechl and Melanie Lowe for chairing the Society's session at ASECS this year. That session, titled "Rethinking Difference in Eighteenth-Century Music," will highlight the diversity of current musical scholarship on the long eighteenth-century, and will feature papers by Henry Stoll ("Peau Blanche, Masques Noirs: Musical Theatre, Rousseau, and Blackface in Colonial Haiti"), Zoey Cochran ("Can the Subaltern Sing?": Integration and Resistance in Nicola Porpora's Early Drammi per musica"), Scott Sanders ("Zémire's Marvelous Voice: Merveilleux Aesthetics in a Colonial Context") and Deirdre Loughridge ("Rousseau's Singing Savage, Diderot's Human Harpsichord: Listening for (Non)Human Agency in the French Enlightenment"). Thank you Olivia and Melanie!

In conclusion, I encourage members to continue posting news, announcements, and thoughts to our SECM Facebook page, and to contact me with any questions or ideas. Wherever you are, I hope you will take the opportunity to celebrate our first fifteen years, and many more to come!



## News from Members

**Sarah Eyerly** (Musicology, Florida State University) and Rachel Wheeler (Religious Studies, IUPUI) have received an ACLS Collaborative Research Grant for their project, “Songs of the Spirit: the Collaborative Hymnody of the Mohican Moravian Missions.” Their research investigates how Mohican Christians and German-Moravian missionaries developed a Mohican-Moravian hymn tradition in eighteenth-century North America, and offers new insights into music’s function as a site of cultural encounter between European missionaries and native peoples.

**Beverly Jerold**, “Quantz and Agricola: A Literary Collaboration,” *Acta Musicologica* 88, No. 2 (2016): 127–42.

A great deal more than a tutor for flute instruction, Johann Joachim Quantz’s impressively large *Versuch einer Anweisung, die Flöte traversière zu spielen* (1752) deals with music execution in all its forms. According to the flautist Johann George Tromlitz (1791 and 1800), however, it contains errors about the flute that could not have originated with Quantz. In 1800, Johann August Eberhard specified it to be “reliably known” that Quantz used the pen of Johann Friedrich Agricola, who had studied with J. S. Bach for a substantial period. Such a collaboration seems certain. Whereas the Berlin court composer Agricola had all the advantages of an upper-class education and published extensively (usually anonymously), Quantz rose from humble circumstances to court positions, but his autobiography omits any mention of book learning. Members of his class rarely had access to any but the most elementary education, which could not have produced the well-organized, fluent writing in this volume. The present article considers various factors pointing to Agricola as not only a collaborator in Quantz’s book, but also the contributor of many passages that were foreign to Quantz’s experience, such as the detailed knowledge of German schools and universities, vocal matters, and Sebastian Bach’s keyboard fingering. Moreover, parallels exist between Quantz’s book and Agricola’s substantial commentary in his 1757 *Anleitung zur Singkunst* (a translation of P. F. Tosi’s *Opinioni de’ cantori*), which he undertook expressly to raise German vocal standards. A major milestone of the German Enlightenment, Quantz’s book did in fact draw wide attention and was a major catalyst in raising performance standards during the second half of the eighteenth century. By writing under the illustrious name of Quantz, the young Agricola was able to attract a large readership for his reformist views.



## Student Column

*Andrew Salyer (MMus in Musicology, Rice University)*

My master’s thesis is titled “‘Grave, solemn, & fitted to devotion’: Anglican Church Music 1688—1727,” and explores how English church composers around the turn of the eighteenth century engaged with their cultural setting through music. In the early eighteenth century there was a wide-spread religious and cultural objective for a moderate, middle-ground outlook that conscientiously cultivated religious tolerance, in order to avoid the destructiveness of seventeenth-century religious division between Catholics, Anglicans, and Protestant sects like Presbyterians, Congregationalists, and Quakers, collectively called Nonconformists. What I came to realize was that my initial plan of covering mostly London-based composers and anthems over a longer span of the century would have given short shrift to the national response in church music to

this cultural trend, which was concentrated within a period of less than fifty years. On the one hand, narrowing my historical focus helped to reduce the project to a manageable size; but, on the other, it threw into sharp relief how much music there still was for me to explore if I was to reach even a modest level of comprehensiveness.

With my parameters set, and with a scholarship from Rice University, I was fortunate to spend eight weeks in England poring over as much of this music as I could, gaining valuable insight into how major research libraries function (not all are user-friendly, as it turns out). There are two great manuscript collections of this repertory: the Ely manuscripts compiled by James Hawkins kept at the University of Cambridge Library, and the Harley collection compiled by Thomas Tudway, kept at the British Library. The value of these two manuscript collections is that they contain music from composers working beyond London, thereby allowing me to survey how provincial composers engaged with the pervasive national mood of moderation.

My next hurdle was to organize the music contained in the manuscripts I studied, so that it would be accessible to me for quick reference during the writing phase of my project. I can’t say for sure how many hours I spent sifting through the pictures I took of manuscripts as I was putting together a massive spreadsheet that documented every piece I looked at. This leg of the project was mostly busywork, but the benefit was that as I cross-referenced anthems to make sure I accounted for all duplicates, I began to realize which musical settings demanded my attention. Against the backdrop of anthems that were only recorded once, a list of anthems recorded upwards of four or five times emerged. Concluding that the popularity of these particular works was tied to their connections with the sensibilities of the age, I decided that the anthems that existed in multiple manuscripts from across the country would be the music that I would investigate carefully, using the trends and tendencies I found within them to illustrate how English church composers approached the genre of the anthem at the turn of the eighteenth century, and how it was reflective of the national objective of moderation.

I find that there are still many topics waiting to be more fully explored in the study of early eighteenth-century English music, and sacred music seems to be one area that has received particularly little attention. However, I have been pleasantly surprised to see that scholars of English music have recently been turning to the music of the Augustan age as a serious topic of interest. As of now, I know of two recent recordings of the sacred music of Thomas Tudway, one of Croft’s full anthems and organ voluntaries, two books devoted to Queen Anne as a patroness of the arts, one Ph.D. dissertation on the life and works of John Weldon, and another on eighteenth-century Chapel Royal partbooks.<sup>1</sup> For myself, I look forward to expanding on the research I have undertaken at this early stage, and exploring the topics that I have become interested in, but, sadly, have had to put aside. All in all, I am hopeful.

1. The recordings are: Eboracum Baroque, *Music for Wimpole Hall* (2016); Stephen Bullamore, *The Choral Music of Thomas Tudway* (Priory Records, n.d.); and Choir of Sidney Sussex, Cambridge, *William Croft: Burial Service & Anthems* (Obsidian, 2015). The books include: James Anderson Winn, *Queen Anne: Patroness of Arts* (Oxford: University Press, 2014); Cedric D. Reverend III, ed., *Queen Anne and the Arts* (Lewisburg: Bucknell University Press, 2015); Stephen D. Bullamore, “The Sacred Music of John Weldon (1676–1736),” (Ph.D. diss., Bangor University, 2015); and James Hume, “The Chapel Royal Partbooks in Eighteenth-Century England,” (Ph.D. diss., University of Manchester, 2013).

## Masquerade: The Anonymity of the Pasticcio

Bertil van Boer

In early December of 1788 the Swedish Comedy, the private theater and comic opera house in Gustavian Stockholm, produced a short one-act afterpiece to the play *List öfver List* (Deception and More Deception), a play translated by owner, composer, singer, and actor Carl Stenborg from the French comedy *Guerre ouverte, ou Ruse contre Ruse* by Dumaniant (Antoine Jean Bourlin, 1752–1828). This work, entitled *Masqueraden* (*The Masquerade*) by “a distinguished gentleman who has written a work for the theatre,” was the hit of the evening, even though it was not the main work on the boards. Billed as a “comedy intermixed with music,” it turned out to be a most discussed work, even though it was vague just who had written either text or music, making it a peculiar pasticcio.<sup>1</sup>

The work itself dated from a private performance at the court theater at Ulriksdal on August 21, 1783, at which time it was part of the celebrations marking the tenth anniversary of King Gustav III's coup d'état. At the time, Count Axel von Fersen and state councilor Karl von Ekeblad both remarked that they believed the anonymous author was the same as had done the comedy *Tillfälle gör tjufven* (Coincidence Makes the Thief), amateur playwright and director of the Royal Spectacles Gustav Mauritz Armfelt (1757–1814).<sup>2</sup> Armfelt's forays into the world of literature were limited, since he was mainly concerned with administrative duties as a member of Gustav's general military staff and with the cultural establishment, but this did not prevent him from the occasional attempt at tickling his literary muse.<sup>3</sup> In any case, the court production was an occasional piece, and how it came into Stenborg's hands or was chosen for his privately-owned theater is difficult to determine.

That it did, however, is not beyond question, for it may well be that Stenborg, who had originally performed the main role of the Baron Claes, retained it in his possession, probably with the author's permission, and the rights to perform it were as well, given that Armfelt was not in a position to put it on any of the official stages. When the work was revived for performance five years later, it was Stenborg that took charge of mounting it at his small theater at Eriksberg. Since it was not intended to be a major work and was not officially sanctioned, it appears that the usual practice of publishing the complete text was dispensed with, and therefore, none of the dialogue has survived, apart from the few cues contained in the musical portions.

Insofar as the music is concerned, it is unknown what the original court production contained, though it was probably drawn

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1. See Johan Flodmark, *Stenborgska Skådebanorna* (Stockholm: P. A. Norstedt, 1893), 291–292. Translations herein of the Swedish are by the present author.

2. Fersen mentions the work in his memoirs. Ekeblad's comment comes in a letter to his wife dated August 24, 1783 (Stockholm, Rikarkivet).

3. Armfelt sent Princess Sofia Albertina a note the year before in which he claims that his prologue to the translation of Favart's *Soliman II* produced on the Queen's birthday, May 15, 1788, was the only thing written since *Tillfälle*: “The prologue, which I have the honor of sending to you, is by a poor author who has written nothing since *Tillfälle gör Tjufven*.” The implication is that he himself is the “poor author,” though when published the prologue went under the name of Didrik Gabriel Björn, a noted versifier and actor at the Royal Dramatic Theatre. Flodmark opts for Armfelt as the author, but is uncertain. See Flodmark, 292.

from popular tunes of the time, as was the usual practice. By 1788, however, a more professional approach had to be taken. Because it was not the main work of the evening, it was not deemed necessary to commission any of the composers resident in Stockholm to undertake the work, and therefore a collaborative approach was taken. An overture, finale, and a series of ballet movements for the final divertissement needed to be added to the several musical numbers of the opera itself. Stenborg's resident Kapellmeister, opera chorusmaster Johann Christian Friedrich Haeffner, had been released from employment due both to his official duties on the mainstage and his notoriously lax ability to produce music. In his place, Stenborg had hired violinist Johan David Zander (1752–1796), who likewise was overwhelmed with duties at both the public concert series (*Riddarhuskonserter*) and as violinist in the *Hovkapell*. He in turn apparently turned to his colleagues for help, namely woodwind player Johann Friedrich Grenser (c.1758–1795) and violinist Christian Friedrich Müller (1752–1821). Grenser, who was Zander's close friend, had just been involved in a successful production of his ballet *Landsby Mölleren* (*The Country Millers*) and was looking for projects, while Müller, who had the previous year written some of the incidental music to Gustav III's play *Drottning Christina* and the opera *Epilogue till Atys* a few years before, was interested in expanding his opportunities to compose for the stage. The result was that Grenser took charge of the musical arrangements, with Zander participating as his duties allowed, and Müller was tasked with writing the final duet. The result of this collaboration, with much of the music still anonymous, was a production that was far more successful than the main work to which it was appended, holding the stage as part of the standard repertory until the dissolution of Stenborg's theater in 1799. With 45 performances documented, it was certainly one of the most popular works of his stage.<sup>4</sup>

With respect to the text, as noted earlier, the work was unusually not released as a published libretto, which is particularly odd given that all but the least popular works were usually printed. Reasons for this are unclear, though it may well be that, if Armfelt truly was the author, he may have felt that it was not appropriate for the Intendant of the Royal Spectacles to be seen as an author of such a common work. In any case, it was considered to be a Swedish original, though scholar Johan Flodmark discovered that the text bears some affinity to a work by Giuseppe Sarti entitled originally *La double méprise, ou Carlile et Fany* by Jacques-Marie Deschamps (with a Swedish version called *Balen* (*The Ball*) among the papers of Elis Schroederheim). Like *Masqueraden*, it is described as a play *melée des ariettes*, though enough of the former does not exist to make a comparison as a direct translation. As far as can be gleaned from the remaining bits of dialogue and musical texts, the plot seems to be as follows. Baron Claes and his wife Julie argue; she wants to enjoy the masquerade ball season, while he would rather sit at home and drink with friends. She goes out and comes across a lively ball, but as she views the fops and flighty women, she decides that she would rather be at home with her husband. Meanwhile, the Baron gets the idea that he might just give her a bit of her own medicine and dons a mask to go out on his own. He arrives at the same ball, sees all of the women becoming intrigued at his presence, and decides to play the field, not knowing that his wife is also present. A maid, Anna Stina, sees this foppery and

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4. See Fredrik Dahlgren, *Anteckningar om Stockholms Teatrar* (Stockholm: Norstedt, 1866), 265.

wishes she could partake instead of being a servant. As the Baron is enjoying himself, he focuses upon a masked woman who he believes is pretty but reticent, and he begins to court her. A group of Bohemian gypsies enters and their leader, Charlotte, offers to tell his fortune, coming close to revealing the Baron's identity. The time comes to unmask, and to his surprise, he has been making love to his own wife, who is horrified that her supposedly stay-at-home sedentary husband is out on the town accosting other women. In his embarrassment he promises to behave. The opera closes with rejoicing as both enjoy the ball.

The first melody in the opening duet was a paraphrase of the popular song "Gubben Noach" by Carl Michael Bellman (1740–1795), which Grenser used as the contrasting theme in his rather lengthy overture. The other Swedish-derived movements are the second (and only) chorus, which has a refrain paraphrasing the popular song "Gustafs skål" in between three dances probably composed by Grenser. Two folk melodies also provide the foundation for the two vaudevilles, the first a strophic complaint by maid Anna Stina and the second the offer to tell the Baron's fortune by Charlotte, both again arranged by Grenser, with an A minor ballet colophon for the second. Unfortunately, none of the extra verses for these vaudevilles has survived—a note in the score indicates that there were 7 verses for the second—so they remain brief folk interludes. Grenser's other independent work seems to have been a Dance of Bohemians. Two of the movements, Julie's aria "Kärlek, du som gör vår plåga" and the Baron's rondo "Låt mitt hop" are by Michele Mortellari (c.1750–1807), the first arranged by Zander and the second by Grenser. The mincing and seductive minuet aria "Kärlek, nöjen sällan trivas" of the Baron is by Antonio Sacchini (1730–1786) and arranged by Zander, while Julie's final aria "Yra manner ni som våga" is by Giovanni Paisiello (1740–1816). The final duet is by Müller, though he appears to have helped arrange some of the five or six ballet numbers at the end. The authorship of these pieces is unknown.

Apart from Julie's final aria, none of these movements are attributed in the surviving score and fragmentary parts, though information on their authorship has been determined by other scholars such as Flodmark. Indeed, the sole source of the opera (Stockholm, Operansbibliotek Operor M 1) has left the much-used score and parts in a shabby state; of Grenser's overture, only the first violin and viola parts have survived (though a version of the first section of the work was done for a musical flute clock),<sup>5</sup> and the ballet movements show numerous paste-overs, indicating that, like almost all such works of the time, it was subject to continual evolution over the course of its repertory career. Determination of the original order is difficult to ascertain, but it does appear that there were initially only ten numbers in the work, plus the ballet. The state of the score and parts makes it possible to reconstruct everything but the overture; for the Dance of the Bohemians, however, it is clear that some winds were also used, though the entire string scoring has survived intact.

The public reacted extremely positively to *Masqueraden*. The usual critics came from the stiff aristocracy. The Duchess of Södermanland, Hedvig Charlotte, wrote in her diary that she only appreciated one of the characters, a merchant by the stage name of Herr de Babylon, who was based upon the foibles of a local

merchant named Dreyer, and the final ballet.<sup>6</sup> She noted that the remainder was typical public fodder, and quite beneath her. Magnus Jacob Crusenstolpe, in his book on a Moorish diplomat Adolf Ludvig Gustaf Badin-Morianen, noted later in the nineteenth century, when the libretto apparently still survived, that it was a "galamathias of forced wordplay, flat declarations of love, bad jokes, and overblown affections."<sup>7</sup> Even Flodmark found the surviving words of the musical movements "trivial" but noted that Armfelt may have been able to compose some decent Swedish verses.<sup>8</sup>

As a work for the stage, *Masqueraden* may have been a work that lasted beyond its intended time in Gustavian theater life. Certainly, there was no difficulty in doing the pasticcio arrangements of the music, but the fact that it seems to have involved three of the composers in Stockholm in a collaborative effort paid off in the work's popularity. While it may not have lasted beyond the lifetime of Stenborg's Swedish Comedy, it paved the way for further collaborative projects of the same sort that did create copasetic opportunities for composers living in the Stockholm to work together, creating operas that served both the public taste and broader compositional opportunities.

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6. Quoted in Flodmark, 292. The names of the characters do not correspond with any in the surviving music, and therefore one must assume that "Herr von Babylon" was a spoken role.

7. Magnus Jacob Crusenstolpe, *Morianen* (Stockholm: L. J. Hjerta, 1840), II:233.

8. See Flodmark, 293.



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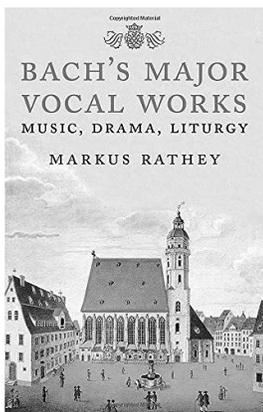
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5. This is recorded on Fluteclocks in the Nydahl Collection Sound-sphere from the Stiftelsen Musikkulturens främjande [www.nydahllcoll.se](http://www.nydahllcoll.se).

## Book Reviews

Markus Rathey. *Bach's Major Vocal Works: Music, Drama, Liturgy*. New Haven, CT: Yale University Press, 2016. 234 pp.

Evan Cortens



Markus Rathey and his work will be well known to readers of this newsletter. In *Bach's Major Vocal Works: Music, Drama, Liturgy*, he brings his considerable experience in Bach studies to bear for the more general reader. Rather than a deep and exhaustive study of this considerable oeuvre, Rathey takes more of a case study approach, singling out a handful of representative and important works through which to introduce the general music lover into a deeper appreciation of Bach's music.

Much of the work in the volume, he tells us, began as pre-concert lectures or program notes for a variety of performing organizations. As such the book need not be read cover to cover, front to back, but rather the interested listener may engage with the relevant chapter on, say, the *St. Matthew Passion* before attending a performance of the work. The targeting of the book for the general audience is clear in several ways: it is affordably priced (\$35), makes use of rather limited endnotes rather than extensive footnotes, and contains a helpful glossary for some important musical terminology. Each chapter is effectively structured as an exploration of the work(s) in question in light of the three topics in the subtitle: music, drama and liturgy.

Chapter two, the first non-introductory chapter, takes up the *Magnificat*, BWV 243 and *Meine Seel' erhebt den Herren*, BWV 10. Rathey notes that while we may see these works mostly in concert today, they were not initially performed there, but rather in the church (8–9). He tells us that Bach conceived the *Magnificat*, BWV 243 with an eye to its overall structure, returning to the opening material at the end, and balancing between “celebratory tutti movements” and “more intimate arias for soloists” (15). The *Magnificat* is viewed as a Song of Mary, as praise by a woman, which is signaled by Bach in various ways; it is not a direct representation but rather an allusion. “Bach paints the two faces of Mary,” says Rathey, “Mary the Mother of Christ who praises God for his deeds and Mary the humble maid who does what God has commanded” (17).

He briefly discusses each movement in the *Magnificat*, pointing out key features in easy to comprehend prose that even the novice listener will readily perceive. He further shows how Bach relied on eighteenth-century gender stereotypes to contrast humility (feminine) with might and strength (masculine). He also uses the gendered contrast between alto and tenor to create “a sacred

love duet that highlights God's mercy as an act and expression of his love” (20).

BWV 10, part of Bach's 1724–25 chorale cantata cycle, is likewise situated in its liturgical context. “The cantatas,” Rathey writes, “are (to a large degree) musical meditations on the readings and the general themes of a Sunday, even before those themes are expounded in the sermon” (27). Rathey demonstrates how the librettos for the cantatas often expanded upon and paraphrased the Gospel text, giving a helpful table for BWV 10/3. The table is given in both German and English, and while the general reader may not understand German, they can still note the similar vocabulary or follow along with a recording. (A similar approach is taken with musical examples: the reader need not understand musical notation, but they can still perceive general density, melodic contour and so on.) He also shows how biblical allusion functions within this cantata in general. In pointing out a number of similarities between Bach's Latin *Magnificat* setting and his German one, Rathey's concern is not just how an eighteenth-century listener might have understood the piece upon first hearing it, but also how a twenty-first-century listener can understand the work in the broader context of Bach's oeuvre.

In the third chapter, Rathey notes that while Bach never wrote an opera, this does not mean he was unfamiliar with the genre; indeed, he suggests that the *Christmas Oratorio*, BWV 248 can be well understood in the larger context of opera. Of its 64 movements, 19 were originally composed for other purposes, many of which were secular *drammi per musica*. Rathey tells the reader that this use of parody technique was hardly “esthetically suspicious” (37) in the eighteenth century, but rather was quite common, used as it was by Handel and Hasse, as well as Bach. (Rathey's dedicated monograph on the *Christmas Oratorio*, the “first major study . . . in English,” according to the website, was published last September by Oxford University Press.)

As most of the movements from the secular cantata *Laßt uns sorgen, laßt uns wachen*, BWV 213 were borrowed for the *Christmas Oratorio*, Rathey takes a brief detour to explain the dramatic arc and musical techniques Bach used in their original version. While Bach's listeners may not have known the secular origins of these movements of the *Christmas Oratorio*, Rathey's exploration of them enriches the experience of modern listeners. Rathey uses the “secular vs. sacred” origins question as the opportunity for a brief explanation of the conflicting views between orthodox Lutherans and Pietists as to the appropriateness of music in the liturgy.

In the fourth chapter, on the *St. John Passion*, BWV 245, Rathey locates the work within the contemporary genre of lay passion meditation. The passion story, he says, is not something to be passively contemplated, but rather must be entered into by the believer; they must subsume themselves in the narrative. Indeed, the Good Friday liturgy as a whole can be seen in this way, combining hymn, sermon, biblical reading and concerted oratorio passion into “a multifaceted interpretation of the events of the passion” (79). From the very first measure of music, the Johannine theology of the passion as a demonstration of Jesus' divine glory is present. This chapter is the most detailed in the book so far, as Rathey moves back and forth throughout the work, providing notated musical excerpts alongside theological commentary as he details the layers of meaning that the listener can glean from the work.

In the fifth chapter, Rathey states that he will situate the *St. Matthew Passion*, BWV 244 as “an intimate love story,” arguing

that it is “far less depressing than it seems” (108). This chapter repeats some bits of background from the previous chapter, but this is perfectly understandable, given the book’s goal of allowing the reader to read one chapter at a time, even out of order. He is careful to note that the work did not owe its conception to Bach alone, but rather that it was “the product of a collaboration between librettist and composer” (111). The structure, then, flows from a tradition dating back to the Middle Ages, combining instrumental music, biblical text, dramatic and reflective interpolations, and congregational hymns. Rathey suggests that this structure can be viewed in three layers: the biblical narration; arias and recitatives representing the individual response; and hymns representing congregational meditation.

Rathey tells us that while today it may seem contradictory to focus alternately on love on the one hand and the “cruel suffering of Christ” on the other, in fact these are “intrinsically intertwined” in the “theological profile” of the passion (117). Right from the first movement, as the believer is exhorted to hear the passion story, the goal is articulated as suffering out of love. This comes to an even finer point in the aria “Aus Liebe will mein Heiland sterben” (no. 49), which leads Rathey to a lengthy quotation from Heinrich Müller that combines images of love from Song of Songs with “Christ’s wounded body” (125–26).

The *Easter and Ascension Oratorios*, BWV 249 and 11 are explored in chapter six through the lens of the Enlightenment debate between seeing and understanding, or in eighteenth-century terms, “between empiricism and rationalism” (139). While these oratorios were not philosophical treatises, they were still conceived in an environment where these issues were hotly debated. While the libretto of the *Christmas Oratorio* had taken a “clear anti-rationalist stance,” (141) these two small oratorios reengage with the question. Rathey explores each of these two oratorios in turn, demonstrating various connections with their secular roots and contemporary theological literature.

In the book’s final chapter devoted to one of Bach’s major works, Rathey frames the *B Minor Mass*, BWV 232 as a kind of Bach’s “greatest hits”: “if Bach is the greatest composer, the *B Minor Mass* would be his greatest work” (167). When he sent the beginnings of the work to the royal court at Dresden, he intended them as a “sample of the best [he] had to offer as a composer of sacred music” (171). As he did in the other chapters, Rathey presents a well-known work in a different light, making connections between the *B Minor Mass* and the world of Dresden opera, showing how some of the mass movements can be seen as love duets. In the course of walking through the piece in order, parallels are drawn as well with court architecture, particularly with that of Versailles.

In concluding the volume, Rathey notes that he has tried to interweave three stories: first, the story of Bach’s major vocal works, second the story of the life of Jesus, and finally “the love story between Christ and humanity, bridegroom and bride” (202). While the book, of course, does not exhaust all there is to be said about these works, let alone all of Bach’s vocal works, it is nevertheless “an invitation to listen, to read the texts carefully, [...] and to marvel at these ‘small works’ of Bach’s ‘science’” (203).

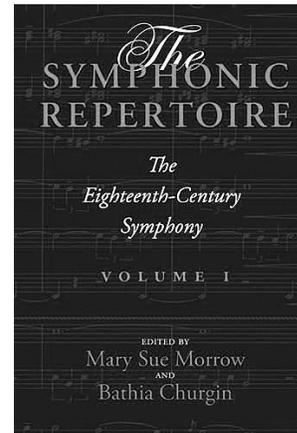
*Bach’s Major Vocal Works* is an important point of musicological engagement with the broader public interested in Bach. Rathey not only gives the curious listener an extensive overview of each of the works under consideration, he “translates” the latest musicological findings for a broader audience. It is important to note

that in writing for a general audience, Rathey does not at all oversimplify his subject; rather he guides the reader patiently through some occasionally dense and thorny issues. While some may not categorize this as “public musicology,” it is deeply concerned with bringing musicology to the public.



Mary Sue Morrow and Bathia Churgin, eds. *The Symphonic Repertoire, Volume I: Eighteenth-Century Symphony*. Bloomington: Indiana University Press, 2012. xvii, 897 pp., CD. \$95.

Kathryn L. Libin



This impressive, thoughtful, and carefully produced volume is the outcome of many years of research and analysis by a large number of scholars. The volume was originally conceived by A. Peter Brown (1943–2003) as the first part of a magisterial series on the history and style of the symphony that would examine the genre from its beginnings through the twentieth century. Brown began with the big guns of the Classical period, publishing in 2002 *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert* (Volume 2). This was followed after his death in 2003 by *The Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvořák, Mahler, and Selected Contemporaries* (Volume 4), and in 2007 by *The European Symphony from ca. 1800 to ca. 1930, Part A: Germany and the Nordic Countries, and Part B: Great Britain, Russia, and France* (Volume 3). Working with Brown’s outline for Volume I—undoubtedly the most challenging and multifarious element in this project—the superb and courageous co-editors Mary Sue Morrow and Bathia Churgin assembled an outstanding team of experts to cooperate on its completion. It should be noted that another important departed scholar, Jan LaRue (1918–2004), also hovers in the background of this project as an active though absent collaborator. His pioneering work in the libraries, archives, attics, and closets of Europe, examining parts for symphonies, collecting names of composers, and recording incipits on index cards, laid the groundwork for a considerable amount of the research that has since unfolded in this area.<sup>1</sup> Moreover, his Guidelines for Style

1. LaRue’s original, enormous “Union Thematic Catalogue of 18th-Century Symphonies” is housed in the Fales Collection of New York University’s Bobst Library. I was one of legions of graduate students who assisted in the labor on this project, and was tasked with helping to transfer data from index cards onto NYU’s mainframe computer in the 1980s. When eventually published as *Catalogue of 18th-Century Symphonies, Volume 1: Thematic Identifier* (Bloomington, IN: Indiana University Press, 1988), the catalogue contained 16,558 incipits and over 1500 composer names.

Analysis provides one of the main analytical frameworks employed by the contributors in their discussions of sonata principles in eighteenth-century symphonies.<sup>2</sup>

The volume opens with a substantial overview by Mary Sue Morrow and then enters the subject via geographical regions, each of which receives a valuable introductory essay. Sections include Italy (introduced by Bathia Churgin), North Germany (Joanna Biermann), South Germany (Sterling Murray), the Austrian Monarchy (Mary Sue Morrow), France (Robert Gjerdingen), Britain (Simon McVeigh), and “the Periphery” (Scandinavia, Russia, Spain, etc., Bertil van Boer). Morrow also summarizes the project in a thoughtful closing chapter. In total twenty-two scholars contributed essays to this volume, pooling such a wealth of knowledge and erudition about so many composers and symphonies that one can hardly imagine how a single author might have achieved this work. Essays on individual composers serve as intriguing case studies within the various regions, and pointedly exclude Mozart, Haydn, and Beethoven (who nonetheless figure largely in the background). These essays include certain composers, such as Sammartini and J. C. Bach, who represent the canon in standard textbooks; as well as lesser-known but respectable composers such as Harrer, Endler, Kraus, and Ordonez. Peter Alexander, Allan Badley, Joanna Biermann, Paul Bryan, Bathia Churgin, Suzanne Forsberg, Marita McClymonds, Sarah Mandel-Yehuda, Jeannette Morgenroth, Mary Sue Morrow, Sterling Murray, Timothy Noonan, Adena Portowitz, René Ramos, Todd Rober, Michael Ruhling, Judith Schwartz, Bertil van Boer, Richard Will, and Jean Wolf contributed the essays, and all of them deserve admiration and applause for their lively engagement with their subjects, and for the coherent accounts that they present of each composer’s piece in this complex historical mosaic.

Mary Sue Morrow’s four-part overview provides an excellent introduction to both the project and the eighteenth-century symphony more generally. She rejects the standard evolutionary arc found in music history textbooks, which extends from Sammartini and Stamitz early in the century through the Big Three at the end, and argues persuasively for a re-orientation of the narrative. Instead of regarding the symphony in this period as “musical chatter,” or background noise, she outlines a broader and more consequential view of the genre, and poses three basic questions as guide: What did eighteenth-century composers do? How did audiences listen to and understand the symphonies they wrote? What constituted symphonic excellence? While the aim of the project is to investigate the general characteristics of works called “symphony,” another is to consider the meanings that these works held for audiences. Morrow offers evidence that listeners already assumed in the eighteenth century that symphonies possessed meaning, and discusses the “quilt of associations”—topics, gestures, and rhetorical devices—that communicated this meaning to them. She situates the symphony in its many milieus, considering the various types of patronage (including ruling courts, private patrons, religious establishments, and public institutions) that supported this genre for various purposes, and highlighting the role of aristocratic individuals in cultivating the symphony.

The symphonists chosen for case studies are a diverse lot, including some, such as Johann Stamitz and the brothers C. P. E.

2. Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970); revised 2nd ed. (Sterling Heights, MI: Harmonie Park Press, 1992); expanded 2nd ed., edited by Marian Green LaRue (Harmonie Park Press, 2011).

and J. C. Bach, who were widely known during their lifetimes, and others who achieved only local recognition but represent both individual accomplishment and the broader musical trends of their regions. Each composer receives a biographical account based on the most current documentary evidence, as well as a discussion of the circumstances of his employment and career. Where possible, the authors provide lists of their symphonies with data such as key and scoring so the reader can obtain an overview of these oeuvres. Typically an author will choose one or two of a composer’s works for closer critique and analysis, and the volume offers extensive and copious musical examples. Given the fact that a still huge percentage of eighteenth-century symphonies remains in parts, unscored and unedited, these generous and handsomely produced musical examples are most welcome. Apart from LaRue’s system of style analysis, which is well suited for examining music (especially sonata practices) of this period, several authors also employ the analytical methods and symbols of Hepokoski and Darcy’s *Elements of Sonata Theory*, which may require a bit of study before one can dive into the musical commentary of those chapters.<sup>3</sup> In the section on France, Robert Gjerdingen and Judith Schwartz investigate the music of LeDuc, Guillemain, and Gossec through the stimulating lens of schemata theory.<sup>4</sup>

Along with the musical examples, a CD supported by the National Endowment for the Humanities adds significant enhancement to this volume. It includes symphonies by Camerloher, Guillemain, Roman, Harrer, Jommelli, Agrell, Ordonez, and Brunetti that are discussed in their associated chapters. Recorded in 2007 by the Bloomington Early Music Festival Orchestra under the direction of Stanley Ritchie, the performances are crisp and stylish, advocating persuasively for the value of this music and the individual voices of its composers. Altogether this volume, with its multiplicity of authors and viewpoints surveying a remarkably broad terrain, serves as a most worthy addition to A. Peter Brown’s symphonic opus and will prove indispensable to more than one constituency. Its impeccable scholarship will make it an important resource for other scholars of the period, while its coherent structure and lively readability will make it accessible to students and enthusiasts. Hopefully it will also inspire new vigor in the pursuit of neglected parts by these and other symphonists, to score up, edit, and perform. The long shadows cast by Mozart and Haydn may have obscured much of the eighteenth-century symphonic repertoire, but this formidable volume illuminates it in all its richness, singularity, and variety.

3. James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006).

4. For a thorough elucidation of schemata, or partimenti, see Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007).



Edward Klorman. *Mozart’s Music of Friends: Social Interplay in the Chamber Works*. Cambridge: Cambridge University Press, 2016. xxxiii, 325 pp., \$120.

John Rice

Inspired by Wagner, who famously called Beethoven’s Seventh Symphony “the apotheosis of the dance,” I would like to call Edward Klorman’s book “the apotheosis of conversation.” Social interaction is apparent in many levels of this delightful and

**MOZART'S MUSIC  
OF FRIENDS**

SOCIAL INTERPLAY IN THE  
CHAMBER WORKS

EDWARD KLORMAN



thought-provoking monograph, a study of “stylized social intercourse as it is encoded in Mozart’s chamber music and animated by the musicians who play it” (xxii).

The conversations that the book embodies start with its origins in what we might call the author’s two personas. Klorman is a professional instrumentalist—a violist who specializes in the performance of chamber music; and he is also a music theorist and professor of music theory. As he writes in his preface: “I was initially drawn to this subject by a dissonance I perceived between my education as a music theorist and my experience performing chamber music as a violist” (xxii). The book as a whole is a conversation between Klorman the violist and Klorman the theorist.

The book falls into two parts. The first, somewhat shorter part (“Historical Perspectives”) lays the foundations for the second part (“Analytical Perspectives”). Part 1 begins with a brief chapter (“The music of friends”) that introduces the idea of late eighteenth-century chamber music as intended primarily for playing in private, for the pleasure of the players themselves. In Chapter 2, “Chamber music and the metaphor of conversation,” Klorman subjects to careful critical scrutiny the oft-expressed idea that string quartets and other kinds of chamber music are musical conversations analogous to the social interactions in eighteenth-century salons and coffee houses. Klorman’s discussion itself constitutes another kind of conversation: an intellectual exchange between him and eighteenth-century theorists, such as Heinrich Christoph Koch and Jérôme-Joseph de Momigny, who characterized chamber music in their writings.

In Chapter 3, “Private, public, and playing in the present tense,” Klorman investigates the performance of chamber music as it evolved during the late eighteenth and early nineteenth centuries. Sight-reading was an important part of the private playing of chamber music; but as the music grew more technically challenging and more appropriate for performance in public, rehearsals and performances became increasingly distinct.

Part 2 begins with a chapter (“Analyzing from within the music: toward a theory of multiple agency”) which constitutes the heart of the book. From a scholarly conversation with Gretchen Wheelock and W. Dean Sutcliffe emerges Klorman’s concept of multiple agency, which he presents in yet another dialogue, this one consisting of an analysis of a passage from Mozart’s String Quartet in G, K. 387 followed by a critique of his own analysis:

This discussion engages certain familiar analytical categories, such as harmony, form, and musical topics, but it describes

musical events as the actions and statements of four separate personas, represented in this case by the individual instrumental parts. The analytical text explicitly treats these parts in anthropomorphic terms, using the pronouns “who” and “he” and describing the parts as possessing both consciousness and volition” (121).

In subsequent discussion Klorman demonstrates persuasively the usefulness of multiple agency as an analytical tool.

In chapter 5 (“Multiple agency and sonata form”) Klorman engages in a dialogue with scholars who have enhanced our understanding of sonata form, including William Caplan, James Hepokoski, Warren Darcy, and Janet Schmalfeldt. His analyses of passages from Mozart’s Sonata for Piano and Violin in E minor, K. 304 and the Piano Quartet in E-flat major, K. 493 show how the theory of multiple agency offers new insights into some particularly intractable aspects of sonata form.

Chapter 6, “Multiple agency and meter,” is the longest in the book; and here again the reader benefits from a lively conversational interaction between the author and previously published work by other scholars, in this case Danuta Mirka’s *Metric Manipulations in Haydn and Mozart* and Fred Lerdahl and Ray Jackendoff’s *A Generative Theory of Tonal Music*. To their insights he brings the perspective of a performer, “shifting the focus toward meter as experienced by the various players within a chamber ensemble” (201).

Chapter 7, “An afternoon at skittles: analysis of the “Kegelstatt” trio, K. 498,” presents a test case for the application of the theory of multiple agency to an entire multi-movement work. Klorman’s brief analysis of the trio is intimately connected to and fully supports his understanding of the work’s historical context and its origins in the circle of Mozart’s friend Gottfried van Jacquin—specifically Gottfried’s sister Franziska and the clarinetist Anton Stadler:

Its setting for the unlikely combination of keyboard, viola, and clarinet—the last an instrument that few if any dilettantes could play—reflects its conception as an occasional piece for these three friends to enjoy together rather than as a commercially viable publication. In this respect, the “Kegelstatt” trio resembles, for example, the comic terzetto “Liebes Mandel, wo ist’s Bandel,” which Mozart composed to sing with his wife and Gottfried van Jacquin. . . . Such scores stand as scripts for a musical/social exchange among a particular group of friends, born of their real-world, non-musical relationships and of their particular social milieu.

With all the different kinds of conversation represented by this book, I was disappointed that one kind of conversation is conspicuously absent: the dialogue between Mozart’s music and that of his contemporaries. Mozart’s chamber music constitutes only a tiny fraction of the chamber music composed and played during the second half of the eighteenth century, and Klorman’s focus on Mozart will leave readers wondering how his music fits into the soundscape as a whole. Does Mozart’s handling of multiple agency differ from that of Leopold Koželuch, Carl von Dittersdorf, or Adalbert Gyrowetz? Graduate students looking for a dissertation topic, take note!

Effectively organized, beautifully written, and informed throughout by extraordinary musical intelligence and sensitivity, *Mozart’s Music of Friends* is a major contribution to our understanding of Mozart’s chamber music and of eighteenth-century music in general.

## Recording Review

Ignaz von Beecke, Piano Concertos (Concerto in F Major, BEEV 108, Concerto in D, BEEV 100, and Andante from Concerto in D [BEEV 102]). Nataša Veljković (piano). Bayerisches Kammerorchester Bad Brückenau, conducted by Johannes Moesus. CPO 777 827-2.

*Sterling Murray*



Thanks to the efforts of both scholars and performers, we continually are learning more about the many composers who plied their trade in the musical world of Haydn and Mozart. Among the more intriguing rediscoveries is Ignaz Franz von Beecke (1733–1803). A soldier by profession, Beecke was also an accomplished musician, skilled as both a keyboardist and composer. His music has since faded into the recesses of history, a regrettable situation that hopefully will change as interest in the yet unexplored music of his time continues to thrive.

The prefix “von” attached to his name notwithstanding, Beecke was born into a working class family in the south German town of Wimpfen im Tal on the Neckar River. He joined the Bavarian Dragon Regiment of Zollern as a young man and saw military action during the Seven Years’ War (1756–1763). In 1759, he was transferred to the Württemberg regiment stationed in Wallerstein. Beecke quickly ingratiated himself with the music loving count of Oettingen-Wallerstein, who appointed him personal adjutant to his eldest son, Kraft Ernst. In addition to serving as mentor for the young count, Beecke functioned as supervisor of the *Hofkapelle*. After the count’s death in 1766, Beecke continued as music intendant. The substantial influence that he exerted on music at the Wallerstein court was decisive in forging the renown its *Hofkapelle* achieved in the 1770s and 1780s.

Beecke’s military obligations never seemed to have occupied much of his time, thus permitting him abundant opportunity to indulge his enthusiasm for performing and composing. Little is known of his training in musical composition. While both Jommelli and Gluck have been suggested as his teachers, no evidence has been uncovered to support these claims. Although his compositions include vocal and instrumental works, it is perhaps not surprising that keyboard music holds a prominent place within his oeuvre. In addition to thirty keyboard sonatas, Beecke is believed to have composed two dozen concertos for piano and orchestra, only fifteen of which have survived. This disc includes three of these works: concertos in F and D major and an Andante from a Concerto in D Major.

In his program notes, Christoph Teichner dates the Concerto in F Major (BEEV 108), based on manuscript parts in the Staatsbibliothek zu Berlin (D-B Mus. Ms. 1230/2), from c.1785 and speculates that it might have been intended for the composer’s visit to the Prussian court in 1791. This is a charming work whose

three-movement format follows the regular pattern of an opening Allegro and concluding rondo framing a lyric slow movement.

The first movement is cast in a well-crafted sonata form. Its extended orchestral passages, close-knit motivic organization, and colorful orchestration are features common to the concertos of other Wallerstein court composers. However, peculiar to Beecke’s music is a sense of theatrical drama, well illustrated in the present work by the composer’s decision to pause abruptly at the end of the opening orchestral ritornello and introduce the piano with a recitative (so marked in the keyboard) before continuing in tempo with the solo episode. Although the soloist is provided with ample opportunity to shine, the movement remains largely free of the empty bravura found in many *concertante* works of this period.

The expressive Andante più tasto adagio that follows is exceptionally lovely. Beecke reduces the orchestra by omitting the horns and the second flute and oboe, allowing the movement to assume some of the intimacy of chamber music. Lyric melodies of the piano melt into a texture entangled with lovely detail of solo flute and oboe exchanges. The result is exquisite and well worth the listening. Nataša Veljković’s delicate touch and consummate sense of graceful line are extremely well suited to Beecke’s special gift for lyric expression evident in this movement. A cheerful rondo that follows without pause quickly dispels the ethereal aura of the Andante, and a lively interchange between piano and orchestra brings the work to a brilliant conclusion.

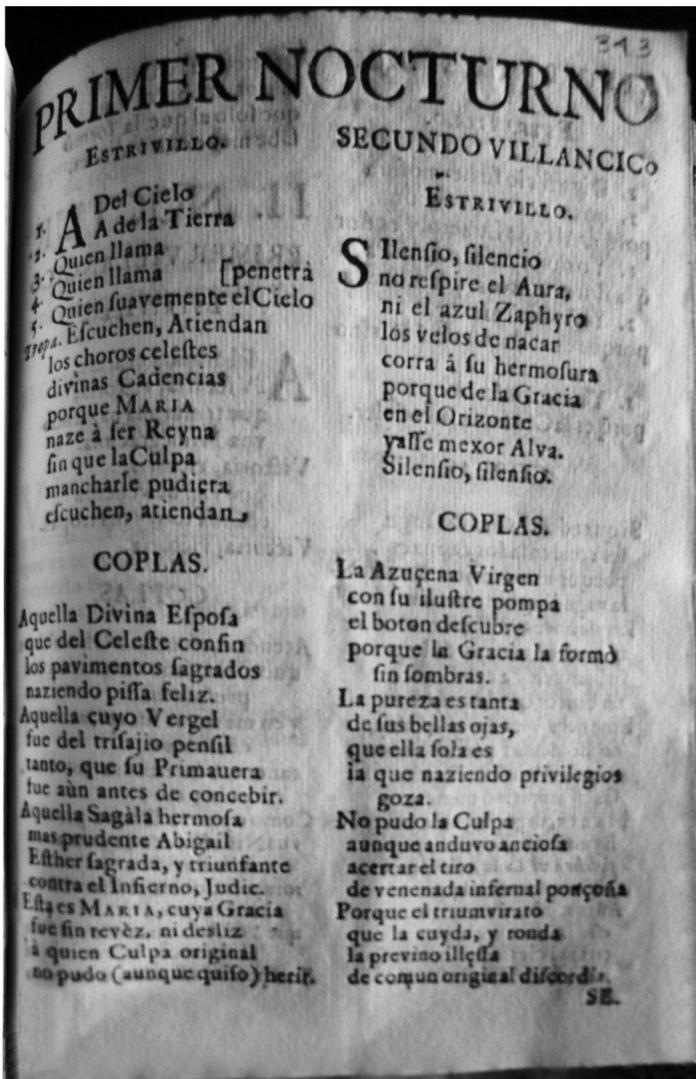
In his Concerto in D Major (BEEV 100) Beecke more fully embraces the world of the theater, conceiving his first two movements as a scena of recitative and aria. The brief Tempo giusto begins with a bright rhythmic theme that darkens and assumes the dramatic character of an accompanied recitative. C. P. E. Bach’s Keyboard Concerto in C Minor of 1753–55 (Wq. 31), which contains a similar use of recitative, may have served as a model for Beecke. The Arioso that follows provides the aria that completes the scene. Its poignant melodies, imaginative deployment of the orchestra (especially the winds), and textural integration evidence a composer of more than modest talent. The concluding rondo, although conventional in structure and character, also offers its moments of surprise.<sup>1</sup>

Both of these concertos make abundant use of the orchestra—not only as an accompanying agent, but also in extended and exposed orchestral passages. The Bavarian Chamber Orchestra, under the expert direction of Johannes Moesus, provides a splendid performance marked by impressive stylistic conviction and nuance.

The program notes give no indication as to why the Andante from a Concerto in D Major (BEEV 102) stands alone. It is possible that this is the only extant movement from this work, but the thematic catalog of Beecke’s works is not yet in print and the lack of documentation in this regard leaves the listener in the dark.

For the past thirty years cpo (Classic Produktion Osnabrück) has provided excellent recordings of music by composers not well represented in the commercial market. The present disc offers no exception to this achievement and is well worth adding to a collection. Judging from the works on this CD, one would be hard pressed to find fault with Christian Friedrich Daniel Schubart’s contention that Beecke’s music is “uncommonly lovely and ingratiating to the ear.”

1. I am indebted to Dr. Austin Glatthorn for pointing out to me that a brief ritornello passage in this movement (at CD track 00:30-49 and 6:18-27) also appears in the overture to the composer’s stage piece *Nina*.



Ex. 1. "Ab del cielo," Biblioteca Palafoxiana MS coll. 31855, f. 343r.  
Photo taken by the author.

to be a question even though no punctuation is included in the text. The other two lines are sung by all three voices without any break between the lines. To a listener without the *pliego*, the line would not have sounded broken and could be understood to mean something slightly different: "Who calls but who the Heavens smoothly will penetrate." The accent which clarifies the tense of the verb in the fifth line is in the *pliego* but not the manuscript underlay.

The *pliego* prefaces the following lines which comprise the rest of the *estribillo* by the word "Tropa" ("Troop"). Salazar does not specifically indicate this anywhere in the manuscript, but instead references it through the addition of the second choir and the martial topic with its triadic harmonies and homophonic movement.

The same collection in the Palafoxiana contains the *pliego* for the villancicos sung at matins for St. Peter at Mexico City Cathedral in 1699. Music for the first piece in this collection, "Al campo, a la batalla" ("To the field, to battle") also survives in the cathedral archive (A0038) and is scored for alto, tenor, and instrumental bass in the first choir; soprano, alto, tenor, and instrumental bass in the second and third choirs; and accompaniment. While it is unclear what instruments would have played the four different untexted bass parts, it is likely that it would have been a combination of

bowed, blown, and plucked bass in addition to organ, based on the roster of musicians employed by the cathedral at that time.

Intriguingly, while the *pliego* is dated 1699, the music manuscript is dated 1713. Salazar was still composing at that time but his eyesight had diminished so dramatically that his student and future chapel master, Manuel de Sumaya, needed to assist him in his duties. This situation likely necessitated the reuse of a villancico from a previous year. The handwriting is not that of a near-blind elderly man but is rather clear and readable, meaning that it was probably Sumaya who recopied the 1699 version and gave the page the date he finished his work.

In the *pliego*, the villancico has an *estribillo* and seven *coplas* while the 1713 manuscript version includes an identical *estribillo* and first two *coplas* but omits the other five. Although there is room on the page for another several verses the text stops at two. It begins to tell the story of Peter's contest with a magician to see which of them could bring a dead body back to life, but does not conclude the story with the 1699 version's moral about humility. That music was reused and repurposed over many years is not a surprise and I have documented this trend in other research including my dissertation and in papers I have given at the meetings of the Society for Eighteenth-Century Music. However, because of the loss of the *pliego* for St. Peter at Mexico City Cathedral in 1713, this particular example of reuse would not have been known without a comparison of the earlier *pliego* to the music manuscript.

My final example comes from the secular world. In November 1756, when Agustín de Ahumada y Villalón entered Mexico City to take the office of viceroy, the city and its cathedral sponsored impressive festivities complete with a triumphal arch, parades and processions, and music. A pamphlet titled *Ojo político, idea cabal, y ajustada copia de principes* documented the celebrations; a copy survives in the Fondo Reservado of the Biblioteca Nacional de México (564 LAF). The first half of the printed *pliego* describes the city's arch and its paintings in honor of the event, while the second half describes the events hosted by the cathedral. During the proceedings the choirboys performed a spoken play with interspersed music. The *pliego* preserves the text under the subheading "Coloquio Con Que Los Infantes Del Coro de la Santa Iglesia Metropolitana dieron la bienvenida al Excmo. Sr. Virrey, en su primera Entrada a dicha Santa Iglesia" ("Coloquio with which the choirboys of the Holy Metropolitan Church welcomed the viceroy, his Excellency the Viceroy, at his first entrance to said church").

Although it is unclear how many performers took part in this play, it is likely that the choirboys played both the spoken and musical parts. The two characters, Entendimiento ("Understanding" or "Wisdom") and Amor ("Love") took turns describing the city's glorious surroundings. Towards the end of the short play, the directions suggest that the characters also sang along with the music being performed.

Ignacio Jerusalem, chapel master of the cathedral since 1750, set the text for the music. The piece survives in the archive (A0559) and although Jerusalem did not give a genre title to it, the piece has been catalogued as a villancico based on Jerusalem's use of the word *coplas* in a written note on the last page of the music. If he, in fact, intended it to be a villancico, it would be one of the latest dated examples preserved, and represents an oddly structured example of the genre.

The piece is set for soprano, alto, tenor, and bass voices with two violins, two horns, and continuo. It appears to be structured in

Ab del Cielo quien llama quien suavemente A Cielo penetra escuchan atiendan //  
 Los Choros celestes // Diosi nra cadenciar //  
 por que Maria nace a ser Rey na nace a ser Rey na sin que la culpa manchar la pudiera //  
 sin que la culpa manchar la pudiera // escuchan escuchan atiendan //  
 Aquella divina esposa diuisa por ra que del celeste confin confin los pascientos regredes racionales pira feliz //  
 Aquella cuios bergel cuios ver gel fue del traxigio por cel tanto que su primavera fue aun antes de nacer //  
 Aquella Tagala hermana sagala hermana mas prudente Abigail Cether regredes y triumphante contra los infames fides //  
 Esta es Maria cuias gracia cuias gra cia fue sin reber ningun dolo (para nra) fuer.

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Ex 2. "Ab del cielo," Antonio de Salazar, Archivo del Cabildo Catedral Metropolitano de México, A0006.  
 Image available at <http://www.musicat.unam.mx/nuevo/estrada/A0006.pdf>.

three parts, the first two sections separated by a double bar. The end of the second section includes a direction to return to the double bar and repeat that section again. The third section is quite short and is separated from the others by a page break, key change, and time signature change. A note written in Jerusalem's handwriting reads "Mr. Don Gabriel Aquilar, I advise you that all the rest of the coplas that follow enter with this same music."

Music opens the play. The text in the *pliego* indicates that the first two sections are to be performed without a break in between the sections. After Wisdom's opening statement, only the first section of the *estribillo* returns before Love interjects for twelve lines. Then the second section is played by itself. Jerusalem reflects this division by separating the *estribillo* into two sections that could stand independently but also be joined when the two were to be played together.

Much later in the play, music returns with four short four-verse stanzas. The manuscript notation only includes underlay for the first of these. However, Jerusalem's note indicates that, like a typical villancico, the following three *coplas* are to be performed to the same music. Because only Jerusalem's score is extant, it is unknown if the other *coplas* were written into the underlay in the voice parts or if the performers read from copies of the *pliego*. Furthermore, Love is mentioned in the verses; without knowing that the piece fits within a play in which Love is a main character, the subtle play

on words would be lost. With this information, the *pliego* gives the text a new context and Love can be viewed as both an abstract concept and as an allegorical figure.

In many of the villancicos performed during cathedral services, the choirboys often performed the highest voices, and it would seem that this Coloquio followed the same tradition. However, the "infantes de coro" mentioned in the *pliego* included more than vocalists; those who studied instruments like violin, horn, and cello were given the same title. Jerusalem's music is relatively simple. His galant instrumental writing features repeated sixteenth notes over slow-moving harmonies and while the alto voice sings short solos, most of his vocal writing is homophonic and doubled in the violins. It is possible, therefore, that the young students of music at the cathedral performed both the spoken, sung, and instrumental parts.

In each of these cases, scholars can come to a more nuanced view of the sources when they consider and compare the holdings of various archives together. This is not an easy task, especially in a field that still lacks some of the basic bibliographic records, although thankfully some of these issues are currently being resolved. It still requires a careful eye to recognize when sources match, and methodical study to recognize where they may diverge. The time spent doing this type of research rewards the scholar and her readers with a deeper understanding of not only the sources themselves but also the context in which they were created.