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# NEWSLETTER

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## Narrative Reprocessing in Telemann's Late Passions

Jason B. Grant

A critical stage in the development of the liturgical Passion in Hamburg took place in the final years of Georg Philipp Telemann's life. In the Passions of 1762 and 1764–67 (the 1763 Passion is lost), Telemann opted not to compose anew the portions based on biblical narrative; instead, he appropriated music from his earlier Passions. The appropriations, most of the time, were not merely copied from the older works, but rather were subjected to a compositional method I call *re-processing*. Depending on the placement and tonal scheme of the interpolated movements based on free poetry, Telemann manipulated and reconfigured the music of the biblical narrative in various ways: he combined several sections of recitative into longer ones, broke up long sections into smaller pieces, and recomposed several of the cadential sections. (The *turba* choruses are always left intact.) By appropriation and reprocessing, he could include the requisite narrative portions of the genre without having to resort to original composition. He could then devote his compositional energies to the chorales, arias, free accompaniati, and choruses. The result is a series of Passions that combine composition and compilation.

While all the extant Passions composed from 1762–67 contain narrative reprocessing to a certain degree, in this article I will briefly discuss the origins of the procedure in the 1762 St. Matthew Passion and its further development in the 1764 St. Luke Passion. In the partially autograph scores of those works we can trace Telemann's reliance on reprocessing as a compositional method, and we can discern elements of his working relationship with his grandson Georg Michael, who served as Telemann's primary copyist in the period under discussion (hereafter, "Telemann" refers to G. P. Telemann, and "Georg Michael" to G. M. Telemann).

Telemann did not suddenly abandon entirely original composition after the 1761 St. John Passion. The transition to appropriation and reprocessing came about under adverse conditions in 1762, when Telemann apparently became quite ill. In the 1762 St. Matthew Passion, Telemann began with newly composed biblical narration, but shifted mid-stream to appropriation and, in one

notable instance, to incipient reprocessing, evidently as a stop-gap measure. The shift is noticeable in terms of style, and it would seem that the score, at least in the appropriated sections, was compiled and assembled in some haste. The hurried approach of 1762 is in stark contrast to the carefully planned approach taken in 1764.

The 1762 St. Matthew Passion survives in a partially autograph score (D-B, Mus. ms. autogr. G. P. Telemann 13). Movements 1–10 are entirely in Telemann's hand, except for the text of no. 9. Beginning with no. 11, all the recitatives and *turba* choruses (except no. 13, partially in Telemann's hand), and several of the interpolated movements are either entirely or mostly in the hand of one or more copyists (possibly taking dictation from Telemann).

The first four sections of recitative—nos. 3, 5, 7, and 9—are all newly composed. Only from no. 11, when the copyist's hand takes over, do we find recitatives which are indeed appropriated from an older work, in this case the 1758 St. Matthew Passion. It is possible that in his illness, Telemann directed his copyist to copy the remaining recitatives from the 1758 Passion as an energy-saving measure. The key difference between the recitatives in the 1762 and 1764 Passions is that in the former—with only one exception—none of the cadences are reprocessed (revised or recomposed) by Telemann; rather they are left unchanged from the 1758 version, resulting in some rather abrupt transitions.

The only time in the 1762 Passion that Telemann altered an appropriation from the 1758 Passion was at the end of the duet of the Two False Witnesses in movement 13. All seventeen measures of this duet are in a copyist's hand and correspond precisely to the 1758 version. Unlike the original version, however, the recitative does not continue after the B-flat-major cadence in the 1762 Passion. In the new version, the duet is followed by an interpolated E-minor arietta. Telemann found it necessary to add a modulation from B-flat major to E minor to avoid a tritone shift. He accomplished this by scrawling out four measures for continuo alone, modulating upward by whole step. This hastily executed transition, while not among the more elegant gestures to flow from



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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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### New Members

Wayne C Petty, Sarah Bushey, Moira Hill,  
Paul Knoke, Erik Paffett

## Message from the President

Janet K. Page

2014 should be a great year for eighteenth-century music, with special events commemorating the anniversaries of the birth of C. P. E. Bach and the death of Jean-Philippe Rameau, two of the most influential composers of the century. Bach will receive considerable attention, with a conference in his honor sponsored by the American Bach Society at Kenyon College (Gambier, OH), May 1–4 (“Johann Sebastian Bach and His Sons”; see the call for papers on p. 5) and a series of events in the six cities where he lived and worked—Weimar, Leipzig, Frankfurt an der Oder, Berlin, Potsdam, and Hamburg (see the announcement on p. 10). There will be a conference at the Bach-Archiv Leipzig March 6–8, coinciding with Bach’s birthdate, March 8. The city of Magdeburg will host the conference “Impulse—Transformationen—Kontraste. Georg Philipp Telemann und Carl Philipp Emanuel Bach,” March 17–18, as part of the 22nd Magdeburger Telemann-Festtage 2014, “Carl Philipp Emanuel Bach und Georg Philipp Telemann. Generationen,” March 14–23. The 250th anniversary of the death of Jean-Philippe Rameau will be commemorated with a series of exhibits and special events in France, including an international conference “Rameau, entre art et science” (March 20–22, CNRS, Bibliothèque nationale de France, Abbaye de Royaumont, Opéra-Comique). There are other musical anniversaries that I hope will receive some attention too: the births (1714) of both Gluck and Calzabigi, along with Niccolò Jommelli, Nikolaus Esterházy, and Anton Raaff, among others.

Other conferences of interest to our members in 2014 include the 16th Biennial Conference on Baroque Music, July 9–13, at the University of Music and Dramatic Arts Mozarteum in Salzburg, and “The Hofkapellmeister in Thuringia around 1700: Symposium in Memory of Philipp Heinrich Erlebach (1657–1714)” in Weimar, October 10–11. Our own 6th biennial conference (February 28–March 2) will again be a collaboration with the Haydn Society of North America (see announcement and call for papers on p. 3). We will meet in Bethlehem, PA, a historic city settled by members of the Moravian Church in 1741 and site of the Moravian Archives, holding records of the Moravian Church in America, Northern Province. I hope to see you all there.



### Members’ News

Michael Burden has been appointed to the editorial board of the new Spanish journal, *Gaceta de Estudios del siglo XVIII, the Gazette of Eighteenth-Century Studies*. Michael’s five-volume collection, *London Opera Observed, 1711–1844*, appeared in April 2013 from Pickering and Chatto. Focusing on rare documents relating to the staging of London opera, it takes as its starting point the topos of the “spy” or “monitor” or “the glass” through which to view the genre, and includes a wide range of documents such as biographical material on performers, commentary by London audiences, proposals for aesthetic and managerial reforms, controversial reviews by high-profile critics, and introductions to the opera texts themselves.

Recently published work by Jane Schatkin Hettrick includes the articles “Hymns, Handle with Care” in *Gottesdienst: The Journal*



of *Lutheran Liturgy* (Christmas 2012) and “*Ueber die Kirchenmusik in Wien: A Critic of Salieri’s Time Decries Operatic Elements in Viennese Church Music*” in *Antonio Salieri (1750–1825) e il teatro musicale a Vienna* (Lucca, Italy, 2012). Her review of Calvin R. Stapert, *Handel’s Messiah: Comfort for God’s People* appeared in *The American Organist* (Dec. 2012).

**Beverly Jerold** has recently published the following articles: “The varied reprise in 18th-century instrumental music,” *The Musical Times* 153/1921 (Winter 2012): 45–61; and “Dilettante and Amateur: Our Evolving Language,” *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 19 (2012): 3–29.

**Johannes Moesus** ([www.johannes-moesus.de](http://www.johannes-moesus.de)), the versatile free-lance German conductor, has been appointed Chief Conductor of the Bavarian Chamber Orchestra ([www.kammerorchester.de](http://www.kammerorchester.de)), resident in northern Bavaria, which so far has been led by guest conductors only. Specializing in orchestral works of the eighteenth and nineteenth centuries, Mr. Moesus is widely known for his discoveries of forgotten classical composers and compositions. His appointment, which lasts for three years, began in January 2012.



*Central Moravian Church (1803–6)  
Bethlehem photos by Sarah Eyerly*



## Announcement of SECM’s Sixth Biennial Conference in 2014

The Society for Eighteenth-Century Music is pleased to announce that their sixth biennial conference will be held in historic Bethlehem, Pennsylvania, from February 28 to March 2, 2014 (see call for papers below). The conference is co-sponsored by the Haydn Society of North America, and will be hosted by Moravian College, with support from Kutztown University. Paper sessions and musical performances will take place in the Brethren’s House, built in 1748 as part of the original Moravian settlement in Bethlehem, and now part of the Moravian College arts campus. Presenters and performers will have access to a Willard Martin harpsichord, a Samuel Green chamber organ, and two Steinway grands.

The Moravian Archives will hold a special session for conference attendees, showcasing items from their extensive collection of eighteenth-century musical manuscripts, including works by Haydn, Graun, and Mozart. Attendees may also attend a “Historic Beer Tasting” in the original brewer’s house located on Bethlehem’s main street, and arrange visits and tours through the Historic Bethlehem Partnership of the various museums in Bethlehem.

Less than one block from the Brethren’s House is the grand Hotel Bethlehem, a restored 1922 building listed in the Historic Hotels of America, where the Society has reserved a block of rooms. Within the same block are numerous shops and restaurants, many of which are in historic buildings from the original eighteenth-century Moravian settlement.

Bethlehem is 85 miles from New York City and 60 miles from Philadelphia, and the Lehigh Valley airport (ABE) has direct flights to Chicago, Atlanta, Detroit, Philadelphia, and Charlotte among others, so is easily accessible from many areas. The Hotel Bethlehem has a complimentary shuttle to the airport, and two bus lines have service to New York City and its airports. Begin to make your plans now to join us!



## Call for Papers

The Society for Eighteenth-Century Music will hold its sixth biennial conference, together with the Haydn Society of North America, at Moravian College in Bethlehem, PA, February 28–March 2, 2014. We welcome proposals for papers and other presentations on any aspect of music in the eighteenth century, and we seek to incorporate a variety of presentation types.

Presentations may be traditional papers of 25 minutes (35-minute slot), work-in-progress presentations of 10 minutes (20-minute slot), panels (45 minutes) or lecture recitals (up to 45 minutes). Preference will be given to those who did not present at the 2012 meeting in Charleston. For the work-in-progress session, preference will be given to students and scholars in the early stages of their careers.

All presenters must be members of SECM or the Haydn Society of North America.

Students are encouraged to apply for the Sterling Murray Award for Student Travel; the application form and further information may be found at [www.secm.org](http://www.secm.org). The application deadline is November 1, 2013. The SECM Student Paper Award will be given to a student member for an outstanding paper presented at the conference.

Your proposal (250 words) must be submitted as an e-mail attachment by September 1, 2013, to the chair of the program committee, Karen Hiles ([karenldr2009@gmail.com](mailto:karenldr2009@gmail.com)). Only one submission per author will be considered. Please provide a cover sheet and proposal in separate documents. The cover sheet should contain your name, e-mail address, phone number, and proposal title. The proposal should contain only the title, abstract, and audio-visual needs. The committee’s decision will be announced by mid October.

Further information is available at [www.secm.org](http://www.secm.org).

## Announcement of the 24th Moravian Music Festival

The twenty-fourth Moravian Music Festival will be held July 14-20, 2013, on the campus of Moravian College and at the Central Moravian Church in Bethlehem, Pennsylvania. Sponsored by the Moravian Music Foundation, the Moravian Music Festivals are held every four years to celebrate Moravian culture and music in the historical setting of the first Moravian settlement in the US.



*Brethren's House (1748)*



*Bell House (1748)*

The Ernst Wilhelm Wolf Easter cantata *Des Lebens Fürsten haben sie getödtet* will be performed in a version that differs slightly from the 1782 score printed by Breitkopf. The version that circulated throughout the various Moravian settlements both in Europe and the US contained an inserted vocal quartet by Johann Gottlieb Naumann, another favorite composer of the Moravians. The “Moravian” version of the Wolf cantata will be published this year as the second volume of the series *Musical Treasures from Moravian Archives* by Steglein Publishing. The first volume, *Hymns to be Sung at the Pianoforte* by Johannes Herbst, edited by Timothy Sharp, appeared last year.

Concerts will include:

- Sunday, 14 July, 7:30 p.m. Festival Opening Lovefeast, Central Moravian Church. Featuring music from the lovefeast ode from which the beloved duet “It Is a Precious Thing” comes
- Monday, 15 July, 7:30 p.m. Organ recital, Rebecca Kleintop Owens, Central Moravian Church. Don't miss hearing this wonderful instrument played by the one who knows it best!
- Tuesday, 16 July, 7:30 p.m. Tim Zimmerman and the King's Brass, Central Moravian Church. A very inspirational program of brass music, including innovative arrangements of hymns, a celebration of faith and music in a worship experience for all ages! Festival registrants admitted free; ticket information for others to be announced later.
- Wednesday, 17 July, 7:30 p.m. Festival Soloists, Chorus and Orchestra, Central Moravian Church. The first modern performance of the Easter Cantata by Ernst Wilhelm Wolf, in its new edition! This beautiful, multi-movement work is truly a celebration of the truth of the Easter message in well-crafted, deeply moving music.
- Thursday, 18 July, 7:30 p.m. Festival Band ConcertbFoy Hall, Moravian College Music Department. This promises to be a delight!
- Friday, 19 July 19, 7:30 p.m. Festival Choir and Orchestra Concert, Central Moravian Church. Featuring several “first modern performances” of works newly edited from the archives!
- Saturday, 20 July, 10:00 a.m. Closing Singstunde and Concert, featuring the Festival Trombone Choir, Handbell Choir, and Chamber Ensembles



*Single Sisters' House (1744)*

Further information about the Moravian Music Festival can be found at <http://www.moravianmusicfestival.org>, while details about *Musical Treasures from Moravian Archives* are available at <http://www.steglein.com>.





## Call for Papers II

The American Bach Society invites paper proposals for its upcoming meeting to be held at Kenyon College (Gambier, Ohio), May 1–4, 2014. The theme of the meeting will be “Johann Sebastian Bach and his Sons.” One of the focal points will be the celebration of the 300th anniversary of Carl Philipp Emanuel Bach’s birth (1714–1788).

Papers focusing on the conference topic will be given preference but submissions on any aspect of Bach studies will be considered.

Proposals (250 words) should be sent as an e-mail attachment by October 1, 2013, to the chair of the program committee: Markus Rathey (markus.rathey@yale.edu). The committee’s decisions will be announced by the middle of November 2013.

See the ABS website, [www.americanbachsociety.org](http://www.americanbachsociety.org), for full details.



## HSNA Newsletter Re-Started

Dear SECM members,

With the help of the RIT Press and Peter Alexander, the Haydn Society of North America has re-started the HSNA Newsletter, but now as an updatable electronic newsletter that works together with our HAYDN online journal, and has RSS feed capabilities. Please go to [haydnjournal.org](http://haydnjournal.org) and click on HSNA Newsletter to read the current content. To submit items to the newsletter’s editor Peter Alexander, send them to [HSNA.Newsletter@rit.edu](mailto:HSNA.Newsletter@rit.edu).

Happy reading. And I look forward to seeing the good work you are all doing appear in our newsletter soon.

Cheers!  
Michael

Michael E. Ruhling  
President, Haydn Society of North America



## Report on the International Rosetti Society Festival 2013

The International Rosetti Society (IRG) celebrated its fourteenth annual Summer Rosetti Festival in Southern Germany’s beautiful region of the Nördlinger Ries north of Augsburg, 5–9 June 2013.

The festival, which featured seven music performances in picturesque castles and churches in the region, was under the artistic direction of the society’s president, Johannes Moesus.

Performances included chamber music for winds by the Trio Château (oboe, clarinet, bassoon) with two sonatas by Rosetti, a divertimento by Mozart, and a trio by Beethoven (5 June, Schloss Amerdingen); chamber music for strings performed by the Stuttgarter Kammersolisten with quartets by Fiala and Rosetti and quintets by Boccherini and Mozart (6 June in the Kaisersaal at the

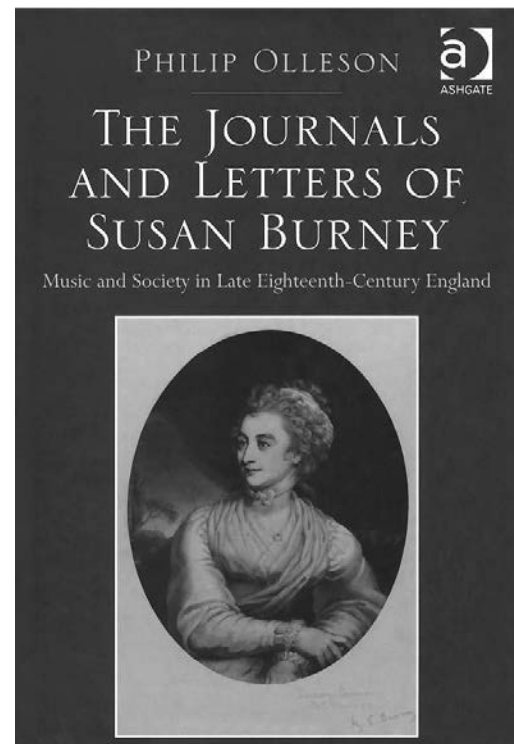
former Cistercian Abbey in Kaisheim); an organ demonstration and short concert by Rosi Seifert on the famous Baumeister organ (7 June at the Cloister Church in Maihingen); sacred music for soloists, choir, and orchestra featuring soprano Agnes Habereeder and tenor Dominik Wortig with the Kammerchor der Universität Augsburg and MozartSolisten Augsburg under the direction of Andreas Becker, performing Rosetti’s Requiem in E-flat Major, Murray H15, and cantatas by Rosetti and Feldmayr (7 June at the Cloister Church in Maihingen); chamber music for piano four-hands played by the Silver-Garburg Piano Duo with sonatas by Mozart and Rosetti as well as Schubert’s F-minor Fantasia and Stravinsky’s *Petrushka* (8 June, Schloss Reimlingen); and chamber music for strings and winds played on period instruments by Compagnia di Punto with works by Amon, Fiala, Mozart, and Rosetti (8 June, Schloss Kapfenburg, Trude-Eipperle-Konzertsaal). The closing orchestral concert on 9 June in Schloss Baldern featured the Bayerisches Kammerorchester under the baton of Johannes Moesus in a program of Rosetti’s Symphony in E-flat Major (Murray A27) and Violin Concerto in D Major (Murray C7), Mysliveček’s Violin Concerto in D Major, and Haydn’s Symphony in E-flat Major (Hob. I:90). The violin soloist for the concertos was Sophia Jaffé. For further information about the IRG, please contact Günther Grünstedel at [gg@rosetti.de](mailto:gg@rosetti.de) or go to [www.rosetti.de](http://www.rosetti.de).



## Book Review

Paul Corneilson

*The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England.* Edited by Philip Olleson. Farnham, England and Burlington, Vt.: Ashgate, 2012. xxi, 334 pp.



Susan Burney's journals and letters have been known and utilized by musicologists for some time, notably by Curtis Price, Judith Milhous, and Robert D. Hume in *Italian Opera in Late Eighteenth-Century London*, vol. 1, *The King's Theatre* (Oxford: Clarendon Press, 1995) and Ian Woodfield in *Salomon and the Burneys: Private Patronage and a Public Career* (Aldershot: Ashgate, 2003); excerpts are given in *Source Readings in Music History*, rev. edition by Leo Treitler with Wye J. Allanbrook (New York: W.W. Norton, 1998), 999–1011. Now, thanks to Philip Olleson, we have her complete journals and letters with copious commentary. Susan came from a literate family—she was the third daughter of Charles Burney and younger sister of the novelist Fanny Burney (to whom most of these letters were written)—and her journals and letters represent a treasure trove of detail regarding public and private music-making in late eighteenth-century England, especially London, from 1779 until her death in 1800. The edition begins with a long biographical introduction to Susan Burney's life (pp. 5–60). Prime among the circles to which she and her family belonged was Hester Thrale's home in Streatham, which included Samuel Johnson, Sir Joshua Reynolds, and other artists, musicians, and writers. And while she was overshadowed by her father and sister Fanny, she proved to be a subtle critic of music and manners she observed.

Here is one example of her observation, in describing a performance of the soprano Franzisca Danzi-Lebrun in a pasticcio opera, *Alessandro nell'Indie*, in November 1779:

Madame Le Brun's songs, except two, I cannot I confess recollect anything of, but I believe their Style was unmarked — for she cannot sing a Cantabile, w<sup>ch</sup> prevents there being much variety in her Airs — but one of the 2 I remember was a *chicherichi* song in the 2<sup>d</sup> Act — A Bravura composed purposely for her w<sup>ch</sup> goes up to the high, & a very displeasing one I think. — Her Husband, who looks a conceited fop, gave the time &c when she sung, & the composition for ought I know might be his — I sh<sup>d</sup> suspect her Rondeau in the last Act at least to be his as it is very French. (p. 89)

In a footnote, Olleson says the aria in act 2 was probably “*Costante a fedele*,” an insertion aria by Bertoni, and the aria in act 3, “*Affretta i passi o cara*,” was written by Mysliveček. Her word “*chicherichi*” (Italian for a bird's cheeping sound) appears frequently in reference to passagework in arias sung by Mme Lebrun, who was married to the oboist Ludwig August Lebrun and who often accompanied her above the treble staff in thirds or sixths.

The Burney family became friends with the visiting star castrato Gasparo Pacchierotti, who asked Susan about Mme Lebrun's voice:

He then ask'd my opinion of her — & shrug'd his shoulders at her *chicherichi* talent — I s<sup>d</sup> Agujari's high notes had pleased me better because they seemed most like a human voice of the two — ‘Yes’ — s<sup>d</sup> he — ‘And I — Agujari had those notes *naturally* — but Mad<sup>e</sup> Le Brun's are from *imitation*, & always in the throat — It does not *please* me to sing so high — but I believe I could. — *More real voice* ... I believe ... *Indeed*.' This was most true, & of course I said all I thought on the Subject — He observed to me that tho' Mad<sup>e</sup> Le Brun was certainly a much better singer than Bernasconi, yet that the *character* of her voice was such that it w<sup>d</sup> unite still worse w<sup>th</sup> his — this indeed I thought before — for Pacchierotti's & Mad<sup>e</sup> Le Brun's voices & styles seem to form an exact contrast to each other. He s<sup>d</sup> ‘twas pity she sh<sup>d</sup> be

so fond of shewing her *flageolet voice*, as she had other Merit — Elle n'est pas reduite a celui la seul enverité—et elle ferait mieux de s'en passer. [In truth, she is not limited to that one alone and she would do better to avoid it]. (p. 99)

The soprano Lucrezia Aguiari had sung in London a couple of seasons earlier, and Andrea Bernasconi was then currently sharing prima donna roles with Lebrun. Such comparisons of singers are rare and therefore invaluable in giving us an impression of their different singing styles.

I could give many other examples of her pithy remarks, but these two will have to suffice. Since her journals and letters were private, Susan employed her own informal system of abbreviations, as is apparent in the above quotations. The editor has chosen to retain her idiosyncratic spelling and orthography, while tacitly regularizing quotes and dashes. He also helpfully supplies English translations of short passages of French and Italian in brackets. I could find little to fault in his commentary, but I might have omitted footnotes which indicate a person mentioned in passing is “not identified.” (Honesty is a virtue, but such notes tend to draw attention away from the more important content.)

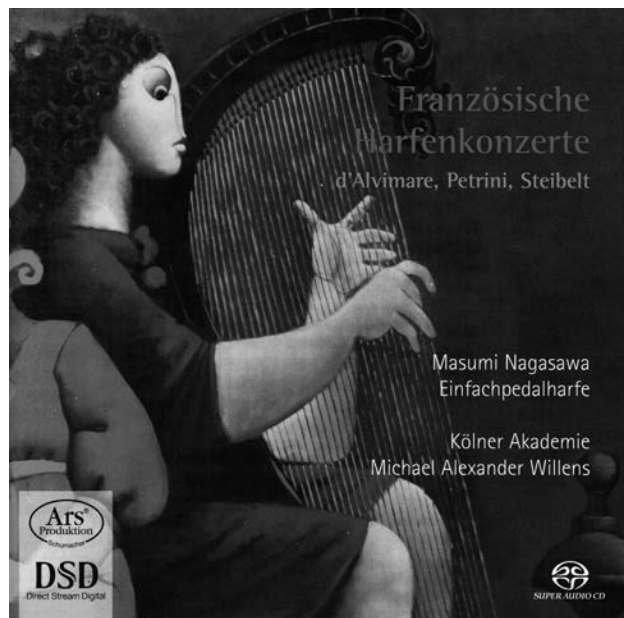
Susan Burney's journals and letters provide an intimate glimpse into musical life in late- eighteenth-century London. Read in tandem with Charles Burney's *General History of Music* and the rest of the Burney family correspondence, especially Alvaro Ribeiro's edition of Charles Burney's letters (Oxford: Clarendon Press, 1991) and various editions of Fanny Burney's diaries and letters, we have an almost daily record of the Burney family's activities, conversations, and thoughts on who they met and what they heard. Susan's opinions and observations are witty and candid, sometimes biting but always balanced. In the end, you'll wish you had a friend like her to accompany you to concerts and dinner parties.



## CD Reviews: Two Offerings by the Kölner Akademie

*Bertil van Boer*

Französische Harfenkonzerte. Masumi Nagasawa, harp. Die Kölner Akademie, conducted by Michael Alexander Willens. Ars Produktion 38 108



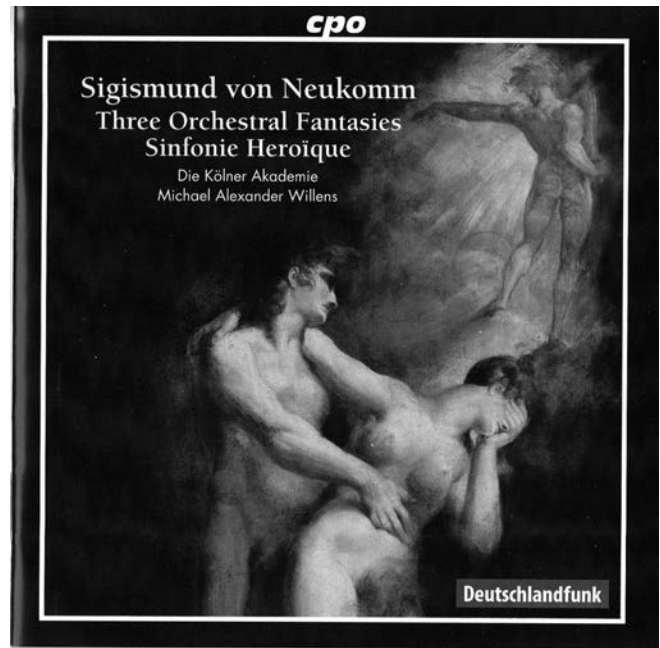
This disc is volume 10 in a series entitled *Forgotten Treasures: Musik auf historischen Instrumenten* produced on a SACD Hybrid disc. There are three harp concertos by people who may or may not even appear in musical lexicons, although the works were both published and performed with some regularity during the late eighteenth and early nineteenth centuries. These are mainly meant for the double action harp invented by Sébastien Érard (1752–1831) about 1810, which caused the instrument to have a clearer, richer tone than the single action harp it replaced. This meant that the music could be more technically difficult and could stand out better compared with the earlier repertory.

The earliest of these works is the op. 26 by Francesco Petrini (1740–1819), an Italian harpist who studied musical composition in Ludwigslust in Germany but migrated to Paris about 1770, as so many did. There he began a career as a teacher, eventually publishing this, his first concerto in 1786. It is a genteel work, with a careful, conventional first movement. The passagework is clearly done by someone familiar with the instrument, and the orchestral accompaniment is often nicely subdued. The mournful second movement is a lament, in which the harp strums an arpeggiated accompaniment, like a sad Orpheus. The final movement is a folk-like melody, with some wonderfully pointed rhythmic punctuations. The second eldest is by the peripatetic composer Daniel Steibelt (1765–1823), one of history's strangest musical figures. A deserter from the Prussian army, he roamed Europe as a self-proclaimed virtuoso, shamelessly touting his own importance. In a musical improvisatory duel with Beethoven, he was soundly defeated, much to his own humiliation. By 1808 he had moved to Russia, where he eventually became director of the opera. He was known for his often extravagant orchestrations (including a piano concerto with two orchestras). His E-flat-major concerto was probably written for Napoleonic Paris and begins with a loud and penetrating horn call. The rest is quite Beethovenian, with small motives developed and sequenced (although Steibelt does have a better sense of lyrical theme at times). The slow movement is a lilting romance, with some lovely decorations in the harp part. The finale is reminiscent of an Austrian Ländler in rondo form, with the main theme stopping frequently for small harp cadenzas. The final work is the latest, composed by the Concert Spirituel's harpist Martin-Pierre d'Alvimare (1772–1839). The powerful work in C minor begins with an emotional introduction that is reminiscent of Cherubini. The harp portions, however, are more lightly accompanied in order not to overshadow the delicacy of the instrument. The slow movement features a lyrical line with obbligato flute and bassoon, while the nervously mincing finale would do credit to the violin concertos of Viotti.

All in all, these are fine works, demonstrating that the harp was an equal solo partner with any other instruments. Harpist Masumi Nagasawa performs the technically challenging parts with grace and dexterity. Her phrasing brings out the special tone of the instrument and its lines, while she often blends back into the accompaniment of the orchestra with ease. The Kölner Akademie is probably one of the premiere period-instrument orchestras of our time, and conductor Willens keeps the tempos generous and moving right along. None of the fast-and-furious pace that seems sometimes to be the case with such ensembles, but instead the tempos are measured and allow for the finer nuances of the orchestral accompaniment to emerge. This is particularly evident in the d'Alvimare concerto, which is as powerful and gripping as any

*Sturm und Drang* piece. This is one disc that needs further exposure, and even if one won't elevate any of the three composers to any pantheon of compositional rediscovery, it is sure to demonstrate that instruments such as the harp were in every way the equals of their more common orchestral counterparts when it came to solo work.

Sigismund von Neukomm. *Orchestral Fantasies*, Op. 9 (NV 26) and NV 41; *Fantasy on Passages from Milton's Paradise Lost* (NV 426); *Sinfonia eroica*, Op. 19. Die Kölner Akademie, conducted by Michael Alexander Willens. cpo



It is often a truism that iconic composers have students who, despite their teacher's best intentions, never achieve the same status in history. The general rule—if there is one—reads that the more famous a figure, the less well-known the pupil. Take, for example, the case of Ignaz Pleyel, about whom it was said that it would be wonderful if he were to replace Joseph Haydn, thus ensuring a legacy of sorts. Pleyel did indeed achieve some considerable stature as a composer, even “competing” with his teacher in London in the 1790s. But from a general historical principle, *tout le monde* knows about Haydn, while I would bet the public at large are largely unfamiliar with Pleyel. In another, it would take some doing to even name a pupil of Wolfgang Amadeus Mozart for most people, and almost all of Johann Sebastian Bach's cohorts of students have been relegated to the small, dusty corners of music history. Many did achieve some success, however, and it is always gratifying to note when their music reappears on our ever-expanding musical horizon.

This is particularly the case of Sigismund von Neukomm (1778–1858), who was trained by some of the best. Like Mozart, he was from Salzburg, trained initially by Michael Haydn, and later sent in 1797 to Joseph Haydn in Vienna to study. There, in a surprising twist, he taught the young Franz Xaver Wolfgang Mozart (that's Junior) before embarking on an international career that took him to the Russian court at St. Petersburg, Berlin (where he became a friend of Carl Friedrich Zelter), Paris, London, and even Brazil. It



was Neukomm who made a splash at the Treaty of Vienna in 1814; it was Neukomm who developed a singular Brazilian national musical style two years later; and it was Neukomm who received no fewer than four honorary musical doctorates, from Dublin to Vienna by the time he passed away in 1858 at the age of 80. If there is one composer who reflected the transition to the Romantic age, Neukomm was the one, and yet, when compared with his contemporaries Beethoven, Schubert, Mendelssohn, and Rossini, all but one of whom he outlived, he is all but unknown among today's audiences.

Here, for the first time, are four large-scale orchestral works, all of which demonstrate that this composer's reputation as an international name was fully justified. Of particular interest to me was his *Eroica*, composed in 1817. It has nothing at all to do with Beethoven, of course, and his concept, written in Rio de Janeiro, reflects more of an Imperial style than a heroic one. The first movement is appropriately bombastic, with forceful brass expostulations, a sudden scherzando secondary theme, and massive orchestral effects. The trio of the second movement sounds positively Mendelssohnian in character, while the playfulness of Haydn lurks in the background of the slow movement as well as the rollicking finale. With good thematic contrasts, nice lyrical lines, and careful orchestration, one might confuse this with Schubert or Mendelssohn, with Beethoven not even on the radar. The B-flat fantasy NV 41 has a theme that slowly evolves from a brief motivic statement, with a nice sequence of dotted rhythms reminiscent of Beethoven. But the *Allegro* that follows tends towards the lyrical development of Schubert. Also of interest is the Fantasy on Milton, where the opening clarinet and flute riffs of Haydn's *Creation* are echoed, an abrupt *piano* timpani roll heralds the fall of man, and the devil is let loose to rising sequences, culminating in dramatic stentorian tones as judgment is pronounced.

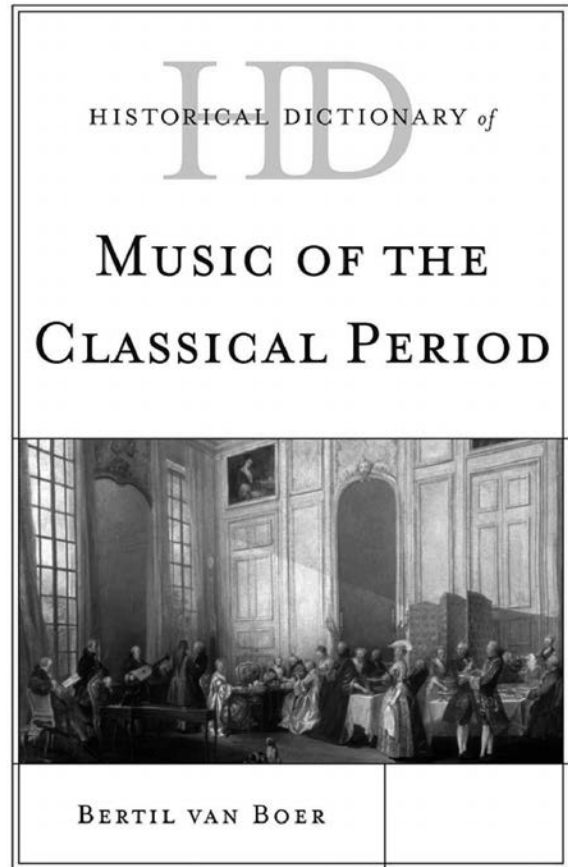
This recording is excellently done by the Kölner Akademie on period instruments. The tempos are carefully varied, the sound crystal clear, and the phrasing precise, allowing for the power of the music to emerge. In short, the recording is excellent, and it should help Neukomm emerge from the shadows as a sort of Anti-Beethoven or powerful Berlioz contemporary (with sometimes equally as progressive an orchestral palette in the Milton Fantasy), rather than one of the Haydns' long-forgotten pupils.



## The SECM Composer and Musician Database

*Bertil van Boer*

For several years—in fact, since virtually the founding of the Society—it has been recognized that there is a huge gap in information on the multitude of composers, musicians, and those involved in the art form during the eighteenth century. Regardless of how one defines the period of time, this set of overlapping historical periods is richly endowed with personages, all of whom served to create one of the most vibrant eras in music. It would seem that every city, every town, every monastery and convent, every court, and every country indulged in music, and given that many musicians traveled and interacted with considerable frequency, it would seem



that the global span of music then would provide a rich resource for our understanding of the art form. It was recognized, however, that the focus has heretofore been largely directed towards the “major” figures of the period, including the iconic trio Wolfgang Amadeus Mozart, Joseph Haydn, and Ludwig van Beethoven of the Classical period and the tetrad of Georg Philipp Telemann, George Frederick Handel (or Georg Friedrich Händel if one prefers), Antonio Vivaldi, and Johann Sebastian Bach of the Baroque. To be sure, much scholarship has been devoted to other matters, mostly on topics of style and genre, as well as other significant figures such as C. P. E. Bach and Christoph Willibald von Gluck. But many of the people with whom these and others interacted during their lifetimes remain short entries in musical lexica, and in the case of those who operated on the periphery of central Europe, their contributions are subject more to local study, often without a more general context. And when it comes to those who performed the music, the names are often relegated to obscure salary lists of the courts and orchestras with whom they performed.

This has not been particularly a deterrent to ongoing scholarship, since the field of eighteenth-century music is a vibrant and growing one, but context and connections within a broader, available historical-biographical framework are much needed in order to provide some continuity for the future. The growth of internet resources, particularly with respect to iconography and generic encyclopedias such as Wikipedia, has opened considerable doors to research. But these sources are often undocumented and extremely variable in terms of their accessibility. For example, the English and German Wikipedia entries for Artemy Vedel (1767–1808), a



Ukrainian composer of the Classical era, are but a few lines in length, hardly enough to gain but the barest of information about this figure, none of it particularly verifiable. If, however, one looks at the Russian and Ukrainian entries, one finds a more substantial entry of many paragraphs, along with a number of resources. Of course, in order to access this, one must not only read these languages, one must also read the script; and there are almost insurmountable limitations to Google Translate, which makes a hash of the entries. What is more, one still needs to have some idea about the people being researched in order to be able to use the online resources.

Some efforts have been made to offset this. Last year, I published the *Historical Dictionary of Music of the Classical Period* with Scarecrow Press, which is intended to be a quick reference tool. Given the scope of the project, however, not every name could be included, and the lack of concordance or instant referencing limits the use to alphabetical searching. Still, it is a beginning. At the annual meeting of the American Musicological Society in San Francisco two years ago, the alpha list developed for this dictionary was repositioned as a database project for SECM, which is intended to rectify the limitations of current access and provide an easily cross-referenced and eventually expandable resource for future scholarship in the music of this period.

Over the past two years, the basic alpha list, the primary access point of the database, has been growing apace, with several thousand names of composers and musicians being added. It is hoped that this will be largely completed in a basic form by the fall of 2013, but since it is expandable, it will be developed as new information and people are identified. Beyond the alpha list, a beta entry file has been created for each person. This file will include further listed entries for biographical details, cities worked in, bibliography, works list, and iconography. These entries are intended to have a gamma level, wherein details (such as access to sources, full-text, biographical details, etc.) will eventually be included.

This is obviously a massive long-term project, and one that cannot be completed by any single individual. It is anticipated that some materials will be sparse, while this will serve as a repository for more extensive research as such develops. There are clear logistical issues that are still in process, not least of which is the eventual mammoth size of such a database, access (SECM members or general), and gatekeeping as information is developed and updated. But it is hoped that this will eventually serve as the single most important repository of information, a veritable cornucopia of materials that will in turn foster new interest and study of the music of this vibrant era. To do this, your help is important. Please forward names of musicians to me at Bertil.Vanboer@wwu.edu and I will see that they are entered into the alpha list.



### Correction

In issue 20 of the Newsletter (October 2012), there was an error in Michael Ruhling's report on the Fifth Biennial SECM Conference. Mark Nabholz is on the faculty of Erskine College in South Carolina (not Georgia).

### Recent and Forthcoming Volumes in *C.P.E. Bach: The Complete Works*

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- Series VIII, Volume 4.2: Portrait Collection II (Plates), edited by Annette Richards



## CPEB:CW Offprints

The Packard Humanities Institute is pleased to announce the new series CPEB:CW Offprints, based on *Carl Philipp Emanuel Bach: The Complete Works*. These conveniently sized paperback study scores (9 1/4" x 7 1/2") present selected works from the edition at bargain prices (\$5 or \$6 each, compared to \$20–30 for each volume in the already inexpensive critical edition). They include brief introductions, and sometimes feature material not found in the critical edition. The following offprints are currently available:

- No. 1. Six Symphonies for Baron van Swieten, Wq 182, edited by Sarah Adams
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- No. 4. Magnificat, Wq 215, edited by Christine Blanken
- No. 5. "Probestücke" Sonatas, Wq 63, edited by David Schulenberg

To purchase any of these volumes, go to [www.amazon.com](http://www.amazon.com) and enter "CPEB:CW" as the search term.



## Six-City Celebration of C. P. E. Bach's 300th Birthday in 2014

The Bach-Archiv Leipzig, via the website [www.cpebach.de](http://www.cpebach.de), makes the following announcement:

On March 8, 2014 we will celebrate the 300th birthday of Carl Philipp Emanuel Bach. The son of Johann Sebastian Bach is one of the most outstanding composers of the eighteenth century.

The six Bach cities of Weimar, Leipzig, Frankfurt (Oder), Berlin, Potsdam, and Hamburg are organizing a varied program for the birthday of Carl Philipp Emanuel Bach in 2014. There will be concerts in many authentic locations, as well as exhibitions, conferences, a multi-faceted framework program, and musical city walks about his life and works.

Visit [www.cpebach.de](http://www.cpebach.de) in August 2013 for detailed information and upcoming events.

Celebrate the 300th birthday of this outstanding composer with us!

*Editor's note: The above announcement, found at <http://www.cpebach.de/en/welcome.html>, was slightly edited for grammar and style. The original announcement in German can be found at <http://www.cpebach.de/de/willkommen.html>. The German-language site also offers a chance to win an exclusive chamber-music concert in the winner's own home, redeemable only in one of the six Bach cities.*



## Recent Titles from Ut Orpheus Edizioni *Luigi Boccherini Opera Omnia*



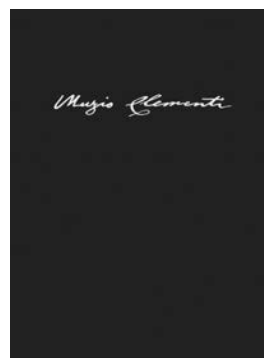
*Clementina. Zarzuela in two acts* (G 540), edited by Miguel Angel Marín, 2013, 468 pp., cloth-bound hard cover, ISMN: 979-0-2153-2070-3, ISBN: 978-88-8109-480-6

## *Francesco Geminiani Opera Omnia*



*Rules for Playing in a True Taste Op. 8* (H. 400); *A Treatise of Good Taste in the Art of Musick* (H. 401), edited by Peter Walls, 2012, 180 pp., cloth-bound hard cover, ISMN: 979-0-2153-1998-1

## *Muzio Clementi Opera Omnia*



*Concerto for Piano and Orchestra* (Op-sn 30), edited by Luca Sala, 2012, 112 pp., cloth-bound hard cover, ISMN: 979-0-2153-1996-7, ISBN: 978-88-8109-477-6



### Call for papers III

The international interdisciplinary conference, **Rameau, entre art et science** invites paper proposals for its conference in Paris, 20–22 March 2014. The conference is sponsored by the Institut de recherche sur le patrimoine musical en France (CNRS, BnF, Mcc), the Bibliothèque nationale de France, the Fondation Royaumont, and the Opéra-Comique, Paris. The program committee consists of Sylvie Bouissou and Graham Sadler, with the collaboration of Solveig Serre and Elizabeth Giuliani.

This interdisciplinary conference, which commemorates the 250th anniversary of Rameau's death, forms part of a series of events in France (including a Rameau exhibition at the Bibliothèque nationale de France, publication of editions and books, concerts, and opera productions) designed to pay homage to one of the greatest composers and theorists in the history of music.

As a true father of interdisciplinarity, Rameau initiated discourse with some of the greatest figures of his day, from D'Alembert to Euler, Estève to Padre Martini, and Rousseau to Wolf, thereby placing music at the heart of European intellectual debate. Following the example of this "savant-musicien", the present conference seeks to present the most up-to-date research on the composer and his legacy, in bringing together a range of disciplines including musicology, literature, theatre studies, aesthetics, historiography and the natural sciences. To ensure maximum intellectual consistency in the proceedings, special emphasis will be placed on the following broad topics :

Rameau at the heart of interdisciplinarity; Source readings; Rameau and issues of music theory; Rameau and his social relationships; Interpreting Rameau; Scenography past and present

The conference will take place at the Bibliothèque nationale de France, the Abbaye de Royaumont and the Opéra-Comique. Papers should be limited to 20 minutes to allow time for discussion. The languages of the conference will be French and English. Publication of the proceedings is envisaged in the series "Études et rencontres" of the École nationale des Chartes. Meals and accommodation for those giving papers will be provided by the conference organization. However, participants will be responsible for funding for their travel to and from Paris.

Please send proposals for communications, including an abstract of about 250 words, by 15 September 2013, to:

Sylvie Bouissou: syl.bouissou@orange.fr



*continued from page 1*

Telemann's quill, managed to solve, at least superficially, the tonal problem present in the new work. (Telemann avoided this problem in the 1766 St. Matthew Passion by reverting to the 1758 version.)

Telemann's appropriation and incipient reprocessing of biblical narration was a stop-gap measure in his 1762 Passion; by 1764 it had become a more developed compositional procedure. In the 1764 St. Luke Passion, Telemann and his grandson used the 1760 St. Luke Passion as the source of the biblical narrative. I have identified six methods of narrative reprocessing in the 1764 Passion: 1) appropriation, whereby a section of narrative is copied without any changes (nos. 11–12); 2) the beginning and/or end of a rec-

itative is in Telemann's hand, and the rest is in Georg Michael's hand, either with changes (nos. 5, 15, 31, 33, 35, 37, 40, 46, and 56) or without (no. 23); 3) Georg Michael has copied a section of narrative, but Telemann went back and made changes by crossing out and rewriting the music according to the context of the interpolations (nos. 7 and 46); 4) the combination of multiple sections, whereby Telemann used reprocessing to avoid clumsy harmonic problems where the movements were joined (nos. 9, 13, 48, and 50); 5) breaking up a single section of 1760 narrative into two new movements in the 1764 Passion, usually with a bit of melodic and/or harmonic reprocessing to make the end of the first new movement and beginning of the second complete and sensible (nos. 59 and 61); and 6) reprocessing in Telemann's hand only.

The 1764 St. Luke Passion survives in a partially autograph score (D-B, Mus. ms. autogr. G. P. Telemann 19) in the hands of G. P. and G. M. Telemann. Two things are clear about the hands in this score: 1) Georg Michael was strictly a copyist, writing out the music that could be reproduced note-for-note from an older work; and 2) all compositional control was in the hands of Telemann. The recitatives and *turba* choruses are borrowed and/or reprocessed from the 1760 St. Luke Passion, which survives as a set of parts (D-B, Mus. ms. 21704), only a few of which are Telemann's original Hamburg parts (most derive from G. M. Telemann's later reuse of the work in Riga). In the 1764 score, Georg Michael copied out the borrowed music, and Telemann edited and reprocessed where necessary. In the discussion below I go through each of the six categories of reprocessing in turn, citing representative examples to illustrate the important aspects of this compositional method.

#### Category 1: Appropriation

Only two movements in the 1764 St. Luke Passion, nos. 11–12, are appropriated without change, from nos. 12–13 of the 1760 St. Luke Passion. Since there is no actual reprocessing in these sections, little comment is necessary, except to note that in the new Passion, these are entirely in the hand of Georg Michael.

#### Category 2: Beginning and/or end changed

Here we begin to see that the compositional reins are ever in the hands of Telemann. The reprocessing in some cases is as simple as a minor melodic change at the beginning of a movement. Number 33 of the 1764 Passion corresponds to no. 32, mm. 5–10, of the 1760 Passion. The initial line of text, "Pilatus sprach zu den Hohenpriestern und zum Volk," mm. 1–3, is in Telemann's hand, with a few minor changes to the vocal line—the contour is smoother than in the original version. Georg Michael's hand takes over in mm. 3–6, though in the continuo line there are strike-outs and corrections in Telemann's hand, mm. 3–4. In the remainder of the movement, the Evangelist's line, underlying harmony, and cadential formula remain unchanged.

Sometimes the end of a movement is reprocessed, both melodically and harmonically. Number 3 of the 1764 Passion derives from no. 5 of the 1760 Passion (the departure of Jesus and his disciples to the Mount of Olives). In the 1760 version, this brief recitative begins in D minor, moving immediately away from the F major of the preceding two movements, and modulates to G minor, in preparation for the following G-minor *cavata*. In the 1764 version the music also begins in D minor, but the vocal and continuo lines are revised so that the music remains in that key instead of modulating to G minor. In the score, Georg Michael left a blank space for the cadence, which Telemann filled in. For the following movement, Telemann interpolated a D-minor chorale.

### Category 3: Georg Philipp Overwrites Georg Michael

Movement 7 of the 1764 Passion, which depicts the beginning of the Agony in the Garden and the appearance of the strengthening angel, is based on movement 5 of the 1760 Passion. In the 1764 score, Georg Michael copied the 1760 version right up to the G-major cadence in m. 8, at the end of Jesus' prayer ("sondern dein Wille geschehe"). Telemann's intervention is evident through the end of the recitative. In the continuo line, he revised the cadence by striking out the low G and replacing it with B a third above, perhaps to heighten the surprise of the angel's apparition in m. 9. The continuo does leap up a sixth to the upper G in m. 9 (not present in the 1760 version), but it now underlies the preparation for the B-minor cadence in m. 10. Though the vocal and continuo lines are largely the same, and the final cadence is in B minor in both Passions, all the changes are in Telemann's hand. Aside from the ones already mentioned, there is a slight rhythmic change on the words "Es erschien" in m. 8, and the cadential F# in m. 10 is now in the upper octave. This latter change is a result of the upper G in the previous measure. The continuo line descends across the barline in a stepwise motion in both Passions: there was no upper G in the 1760 version of m. 9, so the concluding cadence began on the low F#.

### Category 4: Combination of Multiple Sections

The third recitative in the 1764 Passion, no. 9, depicting the remainder of the Agony in the Garden and continuing to the Betrayal scene, combines nos. 7 and 10 from the 1760 Passion. Number 7 of the 1760 version ends with an A-minor cadence, and is followed by two interpolations (an *accompagnato* and an A-minor chorale). Number 10 begins in C major and concludes with a question-cadence on F major (on "Juda! verrätest du des Menschen Sohn mit einem Kuss?"). The question is answered by an F-major aria.

Telemann reprocessed both of these cadences in the 1764 version. The vocal and continuo lines begin with the 1760 music in Georg Michael's hand, then Telemann's hand takes over, revising the cadence from A minor to C major. This new cadence represents the seam between what were originally two separate recitatives. Georg Michael's hand resumes in m. 6, and continues through "Juda!" in m. 19. Telemann's hand takes over for the remainder of the recitative, changing both the vocal and continuo lines. The original F-major question cadence becomes a B-Phrygian cadence. This time the question is followed by a G-major aria.

### Category 5: Break-up of a Single Recitative

Number 59 of the 1760 Passion was split into two separate movements (nos. 59 and 61) in the 1764 version. In number 59 of the 1764 version (= 1760 Passion, no. 59, mm. 1–7), mm. 1–2 are in Telemann's hand, as he had to alter the melody and continuo lines. The 1760 version, preceded by an E-major duet, arrived stepwise at A major (first inversion) in m. 2. The 1764 version, on the other hand, is preceded by a C-major chorale, and the continuo line reaches the first-inversion A-major chord only in m. 3, with an intervening A-minor chord (first inversion) in m. 2. Georg Michael's hand takes over in mm. 3–6 (= 1760), and then Telemann's resumes in m. 7 for the final cadence. In the 1760 version, this was an incomplete G-major cadence (D descending to B in the continuo), a distinct aural signal that the recitative was not yet over. In the 1764 version, an E-minor *accompagnato* is interpolated here, so Telemann changed the incomplete cadence to an authentic G-major cadence.

In no. 61 of the 1764 Passion (= 1760 Passion, no. 59, mm. 8–13), m. 1 is in Telemann's hand. The opening line is "Und Jesus rief, und sprach," which is slightly different from the 1760 version: "Und Jesus rief laut und sprach." Telemann changed the rhythmic contour of the melody to account for the textual change. In both the 1760 and 1764 versions, Telemann set the word "Und" as an anacrusis. The original version posed no problem, as it was merely the upbeat to m. 8. In the new version, instead of writing an empty measure with the anacrusis at the end, Telemann places it at the end of the preceding *accompagnato*, altering the melody slightly. This explains Telemann's correction. Georg Michael had prepared the manuscript in his usual fashion, writing in the time signature, heading, and initial word as though no. 61 were to be separated entirely from the preceding movement. Telemann struck all these preparations out, as the upbeat and other indications are now found at the end of the *accompagnato*. Georg Michael copied the setting of "Vater! ich befehle meinen Geist in deine Hände," mm. 1–4, and Telemann's hand takes over in mm. 4–5 for "Und als er das gesagt, verschied er." The melody here is unaltered, but the harmony is revised and simplified. Instead of the 1760 version's incomplete C-major cadence (G–E in the continuo line) on "Hände," the 1764 version has an authentic cadence in m. 4. C major is sustained until the B-flat-major chord (first inversion) in m. 5, whereas in the older version, the continuo progressed in a downward chromatic fashion from the incomplete cadence (E–E-flat–D).

### Category 6: Telemann's Hand Only

The only recitative in the 1764 Passion that is entirely in Telemann's hand is the very short no. 25 (only two mm.), based on the last measure of the 1760 Passion, no. 26. In the 1764 version, Telemann doubled the length of the original (two mm. instead of one) and slightly revised the melody and continuo lines. Telemann retained the original C-major cadence. In both versions, this recitative is followed by an F-major *turba* chorus.

In conclusion, the foregoing case study of narrative reprocessing illustrates the development of an important aspect of Telemann's late Passions. What began as a stop-gap measure in the 1762 St. Matthew Passion became a bona fide compositional procedure in the 1764 St. Luke Passion. Narrative reprocessing is part of the larger context of Telemann's late working methods that tended toward expediency. This tendency was taken even further by Telemann's successor Carl Philipp Emanuel Bach—as users of the Passion volumes in the latter composer's complete-works edition are well aware—whose Passions consist almost entirely of appropriated and reprocessed music.

*This article is a revised extract from Jason Benjamin Grant, "The Rise of Lyricism and the Decline of Biblical Narration in the Late Liturgical Passions of Georg Philipp Telemann" (Ph.D. diss., University of Pittsburgh, 2005). To access the complete dissertation, go to [http://d-scholarship.pitt.edu/7481/1/grantjb\\_etdPitt2005.pdf](http://d-scholarship.pitt.edu/7481/1/grantjb_etdPitt2005.pdf).*



## Acknowledgments

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