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# NEWSLETTER

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ISSUE NO. 22

OCTOBER 2013

## The Curious Case of Christoph Graupner

*Evan Cortens*

That one can even write about Christoph Graupner (1683–1760) marks a peculiar failure of his project to erase himself from history. Had he been successful, his entire corpus of works—some 1,400 cantatas, over 100 sinfonias, and more—would have been entirely destroyed. In an anonymous biographical notice published in 1781, some twenty years after his death, the author writes that Graupner “had his eccentricities, like all great men; he would not permit a painting of himself to be made, and when they tried to do it without his knowledge after he went blind, he became very angry when he found out; he also demanded that before his death, all his musical works should be burnt, a command which, to the benefit of the musical world, remains unheeded. He would also have forbidden the present biography, if he had known of it, but we believe that we need not give in to the excessive modesty of a man who works for a living.” But not only was his music preserved from destruction in the eighteenth century, it has managed to remain almost entirely in one place until the present day. But this has had negative consequences too, for the very same course of events that kept Graupner’s music together also prevented its circulation and study for the first century and a half following his death.

Johann Mattheson deemed Graupner worthy of inclusion in his *Grundlage einer Ehren-Pforte* (Hamburg, 1740), one of the first biographical dictionaries of musicians. Graupner was born on January 13, 1683 in the small Saxon town of Kirchberg, roughly 13 km south of Zwickau. Though not born to a musical family, he was fortunate to receive instruction from the local cantor Michael Mylius and organist Nikolaus Küster. In 1694 he departed for Reichenbach to follow Küster, and remained there until he was admitted

as a pupil at the Thomasschule in Leipzig, where he studied from 1696 until 1704; he remained in Leipzig for two more years, studying law at the university. During his Leipzig tenure, he received instruction from both Johann Schelle and Johann Kuhnau. He also made the acquaintance of fellow student Johann David Heinichen (1683–1729), who would become Kapellmeister at Dresden and author the important treatise *Der General-Bass in der Composition*. He must also have gotten to know Georg Philipp Telemann (1681–1767), then director of the Collegium Musicum, and only two years his senior.

In 1706, war between Sweden and Saxony forced Graupner to emigrate to Hamburg. This invasion occurred in the context of the Great Northern War; the Swedes beat the Saxons decisively in the Battle of Fraustadt, which took place on February 13, 1706. This led to the Treaty of Altranstädt, signed on October 13, 1706, which forced August the Strong to abdicate the Polish throne. Such was Graupner’s luck, or rather, he says, divine providence, that the day before his arrival in Hamburg, Johann Christian Schiefferdecker vacated his position as accompanist at the opera to depart for Lübeck, where he succeeded Buxtehude as organist. Buxtehude died on May 9, 1707, and the town council chose Schiefferdecker as his successor later that year, on June 23. Kerala Snyder tells us that Schiefferdecker had served as an assistant to Buxtehude during his last year (*Dieterich Buxtehude: Organist*



*Portrait of Landgrave Ernst Ludwig of Hesse-Darmstadt  
by Johann Christian Fiedler (1697–1765)*

*in Lübeck* [Rochester: University of Rochester Press, 2007], 104), which, if taken literally, means that Schiefferdecker may have taken up his new position in Lübeck as early as May 1706, providing us a *terminus post quem* for Graupner’s arrival. In a petition to the town council dated May 4, 1706, Buxtehude said that he had

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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.



### SECM Officers

Janet Page, President (2011–2013); W. Dean Sutcliffe, Vice-President (2012–14); Todd Rober, Secretary-Treasurer (2011–13)

### SECM Board of Directors

Sarah Eyerly (2011–13), Kathryn Libin (2012–14), Guido Olivieri (2012–14), Markus Rathey (2011–2013), Michael E. Ruhling (2012–14)

*ex-officio*

Jason B. Grant, Adam Shoaff, Mark W. Knoll

### SECM Honorary Members

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



### New Members

Danielle Bastone, Elise Bonner, Suzanne Bratt, Lucy E. Carroll,  
Stewart Carter, Katelyn Clark, Julia Doe, Kristina Eckelhoff,  
Andrew Greenwood, Edward Klorman

## A Message from the President

Janet K. Page

Eighteenth-century music is now considered by many students to be “old” music, something with which they are not comfortable, and teaching it successfully is becoming ever more challenging. Not only are there fierce debates about the value of the arts and humanities as subjects of study (something that seems to be affecting students surprisingly little, given that so many are studying music at university), but there is also the startlingly widespread view that the Internet tells you all there is to know. Why bother to learn something if you can just look it up anytime on your phone?

But while it sometimes seems that many students have little interest in what isn't here and now, there are also many who are rising to the challenges of technology and the scholarly riches becoming available. As teachers in the classroom, most of us can't compete with the entertainment of the Internet—and probably shouldn't try—but I think we can try to use it to engage students with the study of music of the past. I've had some fun, for example, with having a class trace the travels of Mozart and other composers with Google Maps. In urging a class to think about the enduring appeal of Handel's music, I compared the famous 1888 Edison recording of *Israel in Egypt* with twenty-first century Hallelujah Chorus flash mobs (all on YouTube), and the students seem to have found this interesting. I try to keep in mind that some important skills are taught very effectively through the study of music: that consistent application to something (i.e., practicing) brings mastery; that critical thinking and the ability to communicate in speech and writing are essential life skills; and that cooperation can help everyone.

With these ideas and challenges in mind, I am planning a session on teaching eighteenth-century music in the twenty-first century, to be held on Friday evening, November 8, 6–7 p.m., in conjunction with the AMS meeting in Pittsburgh. We will have three short presentations, providing us with some new ideas for helping students understand the world of eighteenth-century music, then I hope for some good discussion. I hope to see you there.



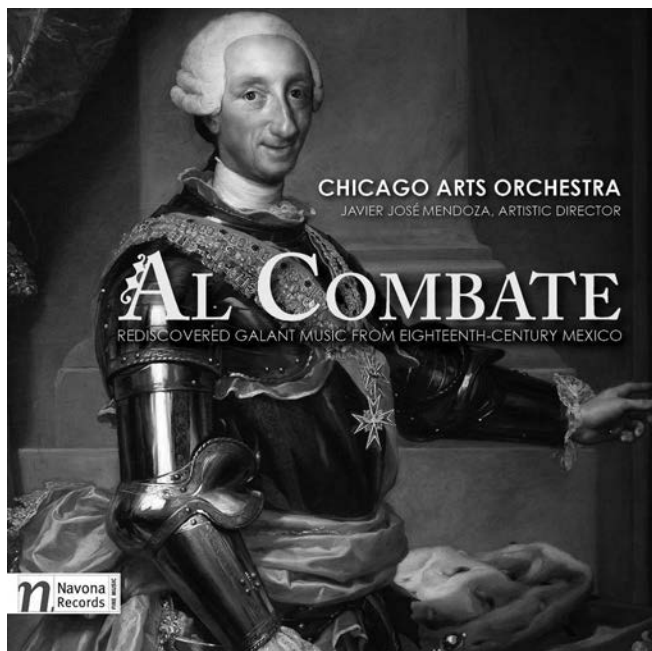
### Members' News

Ruta Bloomfield (Master's College, Santa Clarita, CA) presented a well-received paper at the recent joint conference of the Historical Keyboard Society of North America and the American Musical Instrument Society in Williamsburg, VA. The topic was “The French Connection: Influence of François Couperin on Bernard de Bury.”

During the weekend of August 24–25, Bruce Alan Brown's edition (for the Gluck-Gesamtausgabe) of Gluck's opéra-comique *L'Arbre enchanté* (Versailles, 1775) was used for the North American premiere of the opera at the newly founded Fire Island Opera Festival (Edwin Cahill, director; Bradley Moore, music director). See pp. 6–9 for a full report on the premiere.

Navona Records has released *Al Combate*, a CD of music from eighteenth-century New Spain by composers Ignacio Jerusalem and Santiago Billoni. Performed by the Chicago Arts Orchestra under the direction of Javier Mendoza, the works featured were edited at Northwestern University by Drew Edward Davies and Dianne Lehmann Goldman. The title work, a coronation ode for

King Charles III of Spain, is possibly the most extended secular work surviving from New Spain.



Beverly Jerold has published the article “Kirnberger and Authorship,” *NOTES: Quarterly Journal of the Music Library Association* 69/4 (June 2013): 688–705, which includes information about temperament.

Sterling Murray’s book on the life and music of Antonio Rosetti (ca. 1750–92) will soon be published as part of the Eastman Studies in Music Series by the University of Rochester Press. The release date is February 2014. The title of the book is *The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti*.

R. Todd Rober has been granted promotion to Associate Professor at Kutztown University of Pennsylvania for the 2013–2014 academic year. He teaches the music history survey, music appreciation, world music, a senior seminar, and an African percussion ensemble there. He served as secretary/treasurer for SECM for six years, and is serving on the local arrangements committee for the SECM Bethlehem conference in spring 2014.

#### News from the New Esterházy Quartet

The New Esterházy Quartet opened their seventh season in the San Francisco Bay Area performing on period instruments a program of quartets associated with Friedrich Wilhelm II of Prussia: Haydn’s Op. 50, No. 1; Boccherini’s Op. 41, No. 1; and Mozart’s K. 590. Further programs will feature *Students of Haydn* (with Joseph Eybler’s Op. 1, No. 2 and Beethoven’s Op. 127), *Paris Symphonies* (with quartet arrangements of Haydn’s *La Reine*, Mozart’s *Paris*, and Cherubini’s *Symphony*), *Vienna in the 19th Century* (with Haydn and Schubert’s last quartets and Schoenberg’s 1897 Quartet in D major), and *Vienna in the 17th & 18th Centuries* (with music from Bertali and Schmelzer through early quartets by Haydn). For full details, please consult [www.newesterhazy.org](http://www.newesterhazy.org).

## SECM 2013 Election Results

The results of the recent elections are as follows:

President: Janet K. Page

Secretary-Treasurer: Tom Cimarusti

Board of Directors: Sarah Eyerly, Bertil Van Boer

All will serve two-year terms beginning November 9 with the meeting of the board of directors at the AMS conference in Pittsburgh. Congratulations to those elected and thanks to all who ran.



## Roundup of Publications Received

Aspden, Suzanne. *The Rival Sirens: Performance and Identity on Handel’s Operatic Stage*. Cambridge: Cambridge University Press, 2013. xv, 291 pp.

Barbo, Matjaž. *František Josef Benedikt Dusík: The Biography of an Eighteenth-Century Composer*. *Specula Spectacula* 2. Vienna: Hollitzer Wissenschaftsverlag, 2011. viii, 152 pp.

Boynton, Susan. *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain*. New York: Oxford University Press, 2011. xxii, 208 pp.

*The Cambridge Companion to the Symphony*. Edited by Julian Horton. Cambridge: Cambridge University Press, 2013. xiv, 452 pp.

Cornelison, Paul. *The Autobiography of Ludwig Fischer: Mozart’s First Osmín*. Malden, Mass.: Mozart Society of America, 2011. 127 pp.

*J. S. Bach and The Oratorio Tradition*. Edited by Daniel R. Melamed. *Bach Perspectives*, vol. 8. Urbana, Chicago, and Springfield: University of Illinois Press, 2011. [ix], 152 pp.

Head, Matthew. *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany*. Berkeley: University of California Press, 2013. xxi, 326 pp.

Stinson, Russell. *J. S. Bach at His Royal Instrument: Essays on His Organ Works*. New York: Oxford University Press, 2012. xi, 203 pp.

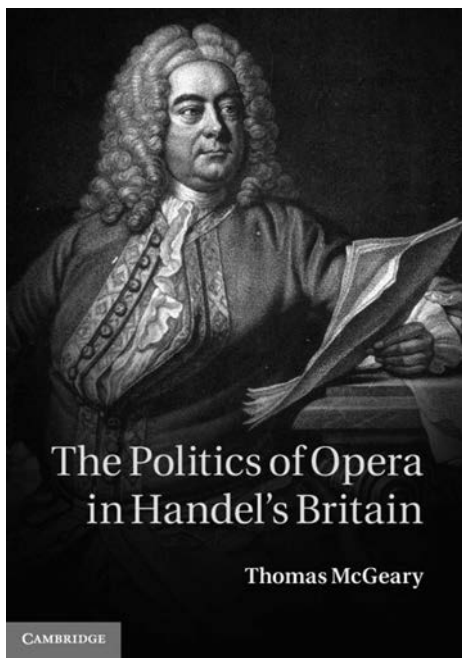
*Editor’s note: If anyone is interested in reviewing any of the volumes listed above, please contact me at [jasonmasonma@gmail.com](mailto:jasonmasonma@gmail.com) to discuss the details, and I will arrange to send a complimentary copy.*



## Book Review

Anne Desler

Thomas McGeary. *The Politics of Opera in Handel's Britain*. New York: Cambridge University Press, 2013. xii, 407 pp.



Were Handel's operas political? Thomas McGeary answers in the affirmative; however, he denies that they were political in the way most scholars have proposed thus far. Pointing out the different context of continental court operas and opera in London, McGeary states in his introductory chapter:

I suggest that there can be no generic expectation that London Italian operas on historical subjects were allegorical or allusive of topical politics, statesmen, or the Royal family. ... When the interpretations offered on the basis of the expectation ... are examined, they fail as convincing, consistent, comprehensive historical readings and are, instead, a reader's application based not in the textual meaning of the libretto but on the general susceptibility of any text to application. The relations claimed to contemporary politics are unsatisfactory; the method is so poorly theorized that multiple or contradictory interpretations are offered for a libretto (such as *Silla* and *Floriodante*); and there are no satisfactory answers to the questions of how the politics of the opera served the interests of the opera's producer or advanced the interest of a partisan faction. If there was a generic expectation about individual Italian operas, it was, I suggest, that the opera stage was not the place to seek application to contemporary partisan politics (pp. 55-56).

The rejection of the political interpretations of Handel operas by numerous experts in the field puts the onus on McGeary to theorize an approach to dealing with the relationship between opera and politics, as well as to provide convincing factual evidence to disprove previous readings of Handel operas on the one hand and support his own analyses on the other. McGeary lays the foundations for his approach in the second chapter, which he

begins by outlining the differences between opera in Hanoverian Britain and continental celebratory court operas and English Restoration operas, suggesting that the demonstrable function as an *instrumentum regni* of the latter two created a generic expectation for a similar function of Italian opera in London. He then proceeds to establish quantitative criteria for assessing whether works were intended and received as political based on the analysis of partisan fiction and plays from the first three decades of the eighteenth century and their contemporary reception. By elucidating the early eighteenth-century understanding of political allegory, by means of both theoretical discussion and examples of reader application from the period, McGeary completes the groundwork for his analysis of contemporary political readings of Italian opera in Hanoverian Britain.

In the following chapters, McGeary argues against commonly held views regarding the political implication of opera and politics, demonstrating that neither was the founding of the Royal Academy of Music influenced by the Whig Schism and the discord between George I and his son, the future George II, nor was the founding of the Opera of the Nobility motivated by political opposition. At the same time, McGeary shows how Italian opera was exploited by the opposition to discredit the ministry of Prime Minister Robert Walpole in that opposition writers framed reports of notable events at Handel's company and later the Opera of the Nobility as political allegories for current events. The rivalry of Cuzzoni and Faustina, for example, became an instrument for criticizing Walpole's foreign politics in the dispute between Britain and Spain over Gibraltar. Furthermore, the audience's dissatisfaction on account of Handel's raising the ticket prices for *Deborah* was used to strengthen opposition against Walpole's plans for replacing import duties with a new excise scheme, and Farinelli's engagement at the Spanish court was utilized for reprimanding the government for failing to protect British trade vessels against Spanish predations. The last two chapters are dedicated to contrasting the manner in which English spoken plays and Italian opera were intended and received as political. The former openly participated in partisan politics through the choice of specific subject matter and careful analogies, giving the audience direct cues to discern the intended meanings. The latter, particularly opera on historical subject matter, drew on period notions of history not as a factual chronology, but as a wealth of examples from which universal principles could be derived, which the audience could use as models for their own behavior or as touchstones in their evaluation of politics.

McGeary's argument is convincing throughout not only because he argues his points with great consistency, but because he documents them meticulously with evidence from an unusually large number of both primary and secondary sources. The appendices—including two that detail the political allegiances and offices of the shareholders of the Royal Academy of Music and the directors of the Opera of the Nobility—notes, and the bibliography (which lists 43 period periodicals) are indicative in this regard.

Altogether, McGeary's *The Politics of Opera in Handel's Britain* is a reminder of the breadth of study required in order to arrive at a differentiated understanding of the significance of cultural artifacts at different points in history, the importance of researching and taking seriously period conceptualizations of the issues in question, and the necessity for discerning the influence of one's own cultural assumptions in dealing with the past.

As a physical object, the book is well presented overall. Mc-

Geary's notes are well worth reading, but with about a page of notes for every three pages of text, the endnote format makes their perusal cumbersome and disrupts the reading process. In chapter 8, occasional spelling mistakes in the Italian quotations slightly mar the otherwise carefully edited volume. In terms of visual presentation, the 400-page volume comes off as somewhat austere, containing a mere five images: four reproductions of libretto title pages and an engraving of Hudson's famous Handel portrait, which is also featured on the book's dust jacket. The inclusion of some of the political engravings, woodcut prints and illustrated broadsides mentioned by McGeary (p. 96), and other relevant materials would have provided the presumably mainly musicologist readership with useful visual reference points, animating the political landscape so vividly described by McGeary (and filling twelve blank pages at the end of the book). In his preface, McGeary has announced a companion study entitled *Opera and Cultural Politics in Britain, 1700–1742*.

*Dr. Anne Desler is a Lecturer in Music and Theatre at the University of Hull (United Kingdom) specializing in eighteenth-century Italian opera seria. Her current research projects focus on the artistic profile and impact of Farinelli and the practice and aesthetics of acting in the drama per musica between c. 1680 and 1750.*



## Handel's *Almira* at the Boston Early Music Festival

Paul Corneilson

The Boston Early Music Festival (BEMF) is one of the oldest, largest, and grandest biennial early music festivals in the world. Since its founding in 1981, the centerpiece of almost every BEMF has been a historical performance of an opera, beginning with Monteverdi's *L'incoronazione di Poppea* (1981; also *L'Orfeo* in 1993 and *Poppea* again in 2009), and running through Rossi (*L'Orfeo*, 1997), Cavalli (*Ercole amante*, 1999), Lully (*Thésée*, 2001, and *Psyché*, 2007), Purcell (*King Arthur*, 1995), Steffani (*Niobe, regina di Tebe*, 2011), Rameau (*Zoroastre*, 1983), Handel (*Teseo*, 1985), to Mozart's *Idomeneo* (1989). They have done three operas written for Hamburg in the first decade or so of the eighteenth century, including Johann Georg Conradi's *Ariadne* (2003), Johann Mattheson's *Boris Goudenow* (2005), and this year Handel's *Almira*, the only work of Handel from Hamburg that survives more-or-less complete. In line with previous festivals, *Almira* received a lavish production with period costumes and sets, designed by Gilbert Blin, stage director and set designer, and Anna Watkins, costume designer and supervisor; a fine baroque orchestra, led by Paul O'Dette and Stephen Stubbs, musical directors, with concertmaster Robert Mealy; an ensemble of baroque dancers prepared by Caroline Copeland and Carlos Fittante, choreographers, and Melinda Sullivan, ballet mistress; and an excellent cast of singers. The performance under review here took place in June 2013 at the Cutler Majestic Theatre at Emerson College in Boston (event URL: <http://www.bemf.org/pages/fest/festOpera.htm>).

The plot of Shakespearean complexity revolves around Almira (see fig. 1), who is about to become Queen of Castile on her 20th birthday. She is secretly in love with Fernando, a foreigner of obscure birth, and is paranoid about the woman she sees as her rival for his love, Princess Edilia, who is actually in love with Osman.



Fig. 1. *Almira* (Ulrike Hofbauer) and cast

(Edilia's first aria, sung while walking in the palace gardens, is much like Serse's "Ombra mai fù" in Handel's late opera of 1738.) Confusion arises when Almira surprises Fernando carving a declaration of love into a tree (à la Ariosto), and although he intends to write "I love you eternally" (Ich liebe dich ewiglich), he only gets part of the way through, with sloppy line breaks:

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which Almira interprets as "I love Edilia" (Ich lieb' Edi...).

More confusion arises in act 2, where Osman challenges Fernando to a duel. Here art imitates life: apparently, while working on his first opera, Handel was challenged to a duel by Mattheson, and the composer was saved either by a brass button or perhaps the manuscript of this opera. (Ellen Harris gives a very entertaining introduction to *Almira*: [http://www.bemf.org/pages/fest/almira\\_video.htm](http://www.bemf.org/pages/fest/almira_video.htm).) Edilia's final aria in act 2 shows the potential that Handel realized throughout his later operatic career.

Act 3 opens with a court ballet in honor of King Raymondo. Fernando depicts Europe, Osman represents Africa, and a counselor Consalvo, Asia. Handel did reuse some of the instrumental music in *Rinaldo* (transformed into the aria "Lascia ch'io pianga"). The court clown Tabarco plays Folly. (The pageant presages the finale of Rossini's *Il viaggio a Reims* (1825), where the guests are entertained by dancing and national anthems of the dignitaries.) Almira, convinced by Consalvo that Fernando is hopelessly in love with Edilia, sentences him to death, and from prison he sends her



Fig. 2. *Edilia* (Amanda Forsythe)

a necklace of rubies inscribed “I belong to Almira.” She visits him secretly and offers to pardon him if he will marry Edilia. But Fernando convinces Almira that he loves only her, and the two lovers sing their duet. Consalvo tells everyone that the ruby necklace belonged to his wife Almira, who put it on her infant son Floraldo, who had been presumed drowned at sea. Finally, it is clear that Fernando is the lost son Floraldo, who can now wed Almira and become King of Castile; Raymondo takes Edilia as his bride, and Osman marries the confidante Bellante.

Naturally, this is a much simplified synopsis of an opera that has more than fifty short arias, most of which are two or three minutes in length. (It still lasted almost four hours with one intermission.) The cast all added tasteful embellishments, whenever there was a da capo. In the title role was Ulrike Hofbauer, who sang well, but her arias are not as varied as those of the *seconda donna*, sung by the local favorite and veteran of BEMF, Amanda Forsythe (see fig. 2). The third woman, Valerie Vinzant as Bellante, has a much smaller role. There were no castrati in the Hamburg opera, and the male roles were sung by tenors and basses: Christian Immler (Consalvo), Zachary Wilder (Osman), Colin Balzer (Fernando), and Tyler Duncan (Raymondo). These are all approximately equal roles (Mattheson would have sung Fernando), and they were balanced though somewhat nondescript. Jason McStoots as the comic Tabarco (see fig. 3) has more character, though in this production, more in his antics than in his singing. It is worth remembering that the opera was written less than a hundred years after Shakespeare, and it was another generation before the mixing of comic charac-

ters was banished from opera seria. It is also a curiosity that Hamburg freely switched between German, Italian, and (in Telemann’s time) French in its operas.

I’ve heard people object to performing opera as a “museum piece,” but BEMF has shown time and again that there is value in reconstructing not only the music on original instruments but also the *mise-en-scène*. I love it, and while I do not object per se to updating early opera, many post-modern productions create a huge dissonance between the music and the staging. (Even ones where characters are not randomly undressing or crawling on the floor.) By selecting for the most part lesser or unknown operas to perform, BEMF also fills in the gaps of opera history. I’ve seen or heard Handel’s later masterpieces (*Giulio Cesare*, *Alcina*, *Serse*, and others) in several productions or recordings, but this was the first time I’ve heard his first opera. (There is a recording available.) I applaud Kathleen Fay and her production team—O’Dette, Stubbs, and Ellen Hargis among others—who bring us these unknown works in historically informed productions.

*This review was originally published on the website of the British Society for Eighteenth-Century Studies (URL: <http://www.bsecs.org.uk/Reviews/ReviewDetails.aspx?id=123&type=1>).*



Fig. 3. *Tabarco* (Jason McStoots, left) and cast



## Gluck's *L'Arbre enchanté* on Fire Island

Bruce Alan Brown

Just about every modern editor of an early opera, ballet, or even instrumental work, harbors the secret hope that the piece will attract not only interest, but also performances. Imagine my excitement, then, when I received an e-mail message out of the blue from a New York-based director, Edwin Cahill, announcing his intention to stage a production of Christoph Gluck's opéra-comique *L'Arbre enchanté*, in its 1775 Versailles version, which I had recently edited for the *Gesamtausgabe* of the composer's works (Abteilung IV, Band 11; Kassel, New York: Bärenreiter, 2009). Cahill's knowledge of the French language and literature, and of eighteenth-century music and culture generally, augured well for a sympathetic interpretation of the work in his production, coming up in just a few months at the inaugural season of the Fire Island Opera Festival (August 23–25). His next communication, a few weeks later, brought an offer of accommodation if I could come back east for the performance, and additional details on his directorial approach. These specifics suggested that the other shoe was now dropping: he was replacing Pierre-Louis Moline's dialogue in French verses (based on Jean-Joseph Vadé's prose and vaudevilles in the original Viennese production of 1759) with contemporary American prose, and changing the setting from a village on the Seine to the venue of the performance: the thoroughly gay vacation and weekend destination of Fire Island Pines. Furthermore, in keeping with the new setting, Cahill was changing the gender of one of the protagonists, so that the action now revolved around a gay love triangle. The production would also feature a "chorus" of dancers costumed as satyrs, representing "the spirit of Fire Island" (which is in fact inhabited by a great many tame deer). A glance at the website for the festival (<http://www.fireislandopera.org>), which also featured a seaside recital of opera excerpts and Lee Hoiby's *Bon Appétit!* (a one-act operatic version of a Julia Child cooking lesson), revealed that publicity for *Arbre* was clearly being aimed at the local demographic. Cahill assured me, though, that the music and its French text would be essentially untouched, and that they were taking the emotions of the piece—tender as well as sarcastic—at face value. What he told me of the rest of the creative team was likewise encouraging: the designer, the Marfa (Texas)/New York-based artist Charles Mary Kubricht, had done installations for the High Line in lower Manhattan, among other notable projects, and the music director, Bradley Moore, was an assistant conductor at the Metropolitan Opera and a frequent accompanist of Renée Fleming and Susan Graham; the singers were mostly recent graduates of Juilliard, Bard, Yale, and comparable institutions. In view of the fact that I would be in New York around that time in any case (for a Mozart Society of America symposium at Lincoln Center), it seemed worthwhile to trek out to Fire Island to see what Cahill and company had made of Gluck's comic opera.

The history of *L'Arbre enchanté* prior to Gluck was one of constant adaptation, so a new take on the plot was hardly without precedent. Across some six centuries the story had incarnations as French *fabliau*, Latin comedy, Italian *novella* (in Boccaccio's *Decameron*), French verse tale (*La Fontaine*), and vaudeville comedy (Vadé's 1752 version, *Le Poirier*, for the Parisian Foire Saint-Laurent). In the process, it had both acquired and shed various subsidiary characters, and lost most of its initial misogyny. When I arrived on Fire Island, just in time for a run-through of the pro-

duction in the Pavilion, the main nightclub in the Pines, I found that Cahill had preserved many specific traits of the opera's characters, even while changing others. Whereas in Gluck's original the young *fermier* Lubin had disguised himself as the simpleton Pierrot to gain access to his beloved Claudine, in this version the poetic poolboy Lance took on the persona and vocabulary of the yoga instructor Shanti to approach the young singing student Claude; the old miser Monsieur Thomas, tutor and would-be husband of Claudine in the original libretto, here became an avaricious hedge-fund manager, while Claude was said to be his "protégé." Most amusingly of all, the fisherman Blaise, who in the French text had spoken in *poissard* (Parisian fishmonger's) dialect, changed sex and became the Long Island lesbian Blaze, whose verbal mannerisms and vocabulary were every bit as salty and local as in the original libretto. (To be precise, Blaise's character was split between Blaze and the boatman Barry, whose baritone voice was needed for the final *chœur*.) Finally, Claudine's saucy younger sister Lucette became Claude's little brother Luke. Any confusion all this gender-bending might have caused was mitigated by the simplicity of the opera's main action: Claud(in)e asks her/his tutor/sugar daddy for some fruit from the pear tree in the garden; Thomas sends Lubin/Lance to pick some pears, and while up in the tree he pretends to see Thomas down below making love to his pupil/protégé; the dumbfounded Thomas denies having done any such thing, and insists on climbing the tree himself in order to experience its magical effects, whereupon the young lovers actually do make out, much to his amusement. When Thomas climbs up for another look, they remove the ladder and make their escape.

For this production, Kubricht constructed a magic tree (see fig. 1) from debris salvaged from Fire Island after Superstorm



Fig. 1. *The three Satyrs and Charles Mary Kubricht's magic tree* (director Edwin Cahill, in the sunglasses, looks on)

Sandy; it grew (so to speak) out of a stretch of boardwalk, of the sort that substitutes for roads on the island. The satyrs even mimed the storm during the overture, though this piece was less apt for such a purpose than Gluck's actual storm music in his overture to *Iphigénie en Tauride*. To convey the sense of the French sung texts and ease the transitions between them and the reworked dialogue, the singers deployed a storyboard of iPhone-style emoji (see fig. 2) and placards with witty, succinct subtitles; the satyrs (expertly choreographed by Yuval Boim) contributed greatly to the communicative power of the show both during and between numbers, with lusty encouragement of the principals, and numerous delicate illustrative touches (such as their evocations of the island's butterflies). Gluck's music came off well, even with just one-to-a-part strings plus winds (due to space restrictions). Moore took some of the more sentimental numbers quite slowly, but without allowing tension to slacken. Lubin/Lance's *air en rondeau* "Du jeune objet que j'adore," sung to Claude (Matthew Morris; see fig. 3) as he assumed the same Saint Sebastian posture as had the nude model on the poster for this production, was particularly effective; everyone who heard Chad Johnson's heartfelt performance of this piece was predicting that it would go viral. His and Matthew Morris's passionately sung love duet "Est-il un plus cruel martyre?" similarly held the audience rapt, with its poignant touches of minor coloration and intertwining vocal lines. The musical *grotesquerie* of the comic numbers in Gluck's score would have probably found greater appreciation with a francophone audience, but the final solo air, Blaise/Blaze's "Toujours par fillette franche," was enlivened by the active participation in its staging by flautist Jessica Han and by the expert whistling of Satyr 2 Katie Melby (in Gluck's evocation of

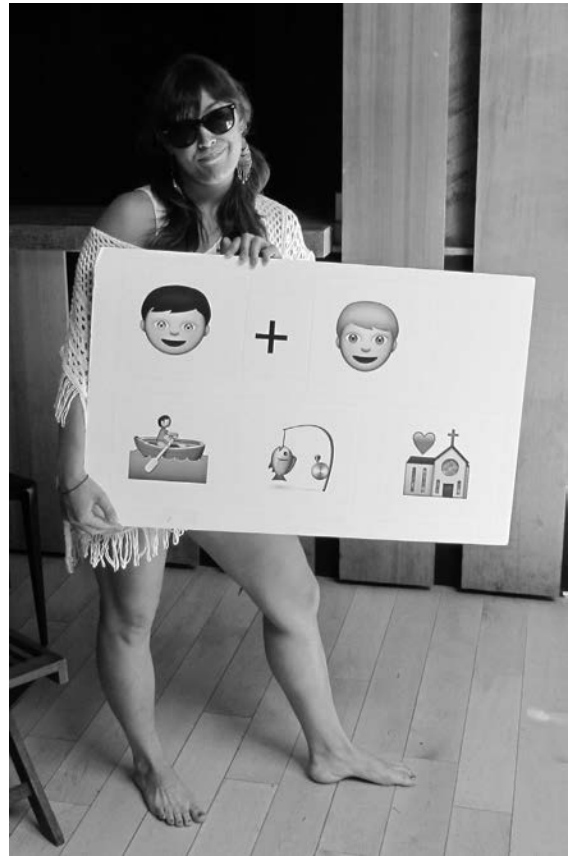


Fig. 2. Blaze (Yiselle Blum) with the storyboard for the opera



Fig. 3. Lance (Chad Johnson, left) sings to Claude (Matthew Morris, right)

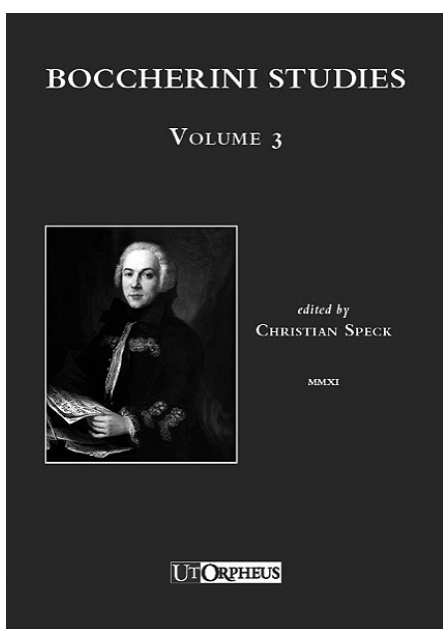


the birdsong mentioned in the text), as well as by the captivating singing of Yiselle Blum.

The audience's positive reception of this production has encouraged its creators to explore the possibility of bringing this production to New York City, and perhaps other venues as well. I would hope that there is room in the world for more historically oriented productions as well, but this highly imaginative modern staging tailored to the audience at Fire Island made a good case for this age-old story of young love's triumph over age and greed, and for Gluck's music.



## *Boccherini Studies* from Ut Orpheus Edizioni



In addition to the dearth of scholarly editions of Boccherini's music, there is a correspondingly large gap in the music-historical and musicological studies dedicated to the composer. Having access to a reliable score—for study and/or performance—is only one aspect of the process of forming an adequate assessment of the composer. Equally essential, if we wish to reach a full understanding of the composer and his period, is also to consider what has been lost. As a result, the Centro Studi Opera omnia Luigi Boccherini-Onlus has decided to facilitate an ongoing account of the international debate on the subject. The Boccherini Studies will carefully monitor the results of scholars' research and will also provide updates on the state of the sources.

Currently available volumes of Boccherini Studies (go to <http://www.utorpheus.com/series.php?code=bs>; free shipping on orders over €59.00):

Volume 1 (BS 1), edited by Christian Speck, 2007, 348 pp., cloth-bound hard cover with jacket, ISBN: 978-88-8109-461-5; contains essays by Cesare Fertonani, Elisa Grossato, Germán Lab-

rador, Elisabeth Le Guin, Miguel Ángel Marín, Christian Orth, Mara Parker, Rudolf Rasch, and W. Dean Sutcliffe; price: €79.95

Volume 2 (BS 2), edited by Christian Speck, 2009, 236 pp., cloth-bound hard cover with jacket, ISBN: 978-88-8109-465-3; contains essays by Germán Labrador, Isabel Lozano, Fulvia Morabito, Rudolf Rasch, and Christian Speck; price: €119.00

Volume 3 (BS 3), edited by Christian Speck, 2011, 296 pp., paperback, ISBN: 978-88-8109-475-2; contains essays by Remigio Coli, Loukia Drosopoulou, Elisa Grossato, Fulvia Morabito, Christian Orth, and Christian Speck; price: €55.95

Volumes 4 and 5 are forthcoming.



## Call for Student Papers

Midwest Graduate Music Consortium  
2014 Graduate Student Conference  
April 11–12, 2014  
University of Wisconsin-Madison, School of Music  
<https://sites.google.com/site/mgmc2014/>

The 18th annual meeting of the Midwest Graduate Music Consortium (MGMC) will be held at the University of Wisconsin-Madison on April 11–12, 2014. Tamara Levitz (UCLA) will serve as the keynote speaker. MGMC is a joint venture organized by graduate students from Northwestern University, the University of Chicago, and the University of Wisconsin-Madison that encourages the presentation of original research and the composition of new music by graduate and advanced undergraduate students.

We welcome abstracts written by graduate and advanced undergraduate students pertaining to musicology, ethnomusicology, music analysis, cognition, theory, pedagogy, performance, composition, education, and all other music-related subjects. Please submit abstracts electronically, either as a PDF or Word document attachment, to Kelly Hiser at [mgmc2014conference@gmail.com](mailto:mgmc2014conference@gmail.com). Abstracts should not exceed 350 words and must be received by Friday, January 3, 2014 at 5PM central time. Each applicant must submit their abstract in an attachment that contains the title of their presentation but does not contain their name, email address, affiliation, or other identifying features. The email accompanying this abstract should include the applicant's name, affiliation, email address, and phone number and should also list the technological aids needed for the proposed presentation. Each applicant may submit up to two abstracts, but only one will be accepted for presentation.

Proposals will be evaluated anonymously, and applicants will be informed of the evaluation committee's decision by Tuesday, February 3, 2014. We will select proposals based on originality, clarity, and appropriateness for oral presentation. Selected presentations will be limited to twenty-minute talks, followed by ten additional minutes for questions and comments.

For further information about MGMC please consult our website, <https://sites.google.com/site/mgmc2014/>, or email Kelly Hiser at [mgmc2014conference@gmail.com](mailto:mgmc2014conference@gmail.com).

## C. P. E. Bach 2014 News

*A Letter from the C. P. E. Bach \*1714 City Network Team*

Dear friends of C.P.E. Bach,

The festival website “C. P. E. Bach—300th Anniversary,” in honor of the most famous Bach son, is now available in English. At [www.cpebach.de/en](http://www.cpebach.de/en), international guests and visitors can now immerse themselves in the life and work of this outstanding composer.

In addition to a biography, the “People and Places” link (in the drop-down menu under “About C. P. E. Bach”) offers much useful information about the most important places where Bach lived and worked, and about the people he knew. Following the “Life in the 18th Century” link will take you to an insightful outline of the overall historical and cultural context, and under the “Reception” link is a report on the impact of C. P. E. Bach’s music by the musicologist Prof. Dr. Dorothea Schröder.

To experience the composer not only with the eyes but also with the ears, follow the “Audio Samples” link: here you will find a selection of recordings by various performers of the works of Bach, which will give you a first impression of the variety of his output.

Finally, be sure to visit the “Calendar” link (in the drop-down menu under “Anniversary Year 2014”) to keep track of the approximately 200 events scheduled to take place in Hamburg, Potsdam, Berlin, Frankfurt (Oder), Leipzig, Weimar, and other German cities.

Sincerely,  
your C. P. E. Bach \*1714 City Network Team

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

Series I, Volume 7: Variations, edited by Ulrich Leisinger (forthcoming)

Series III, Volume 11: Keyboard Sonatinas from Prints: Original and Revised Versions, edited by Stephen C. Fisher, containing Wq 106, 101, 107, 104, 108, and 105

Series V, Volume 3.4: Einführungsmusiken IV, edited by Reginald L. Sanders, containing H 821h, 821i, and 821k

### *CPEB:CW Offprints*

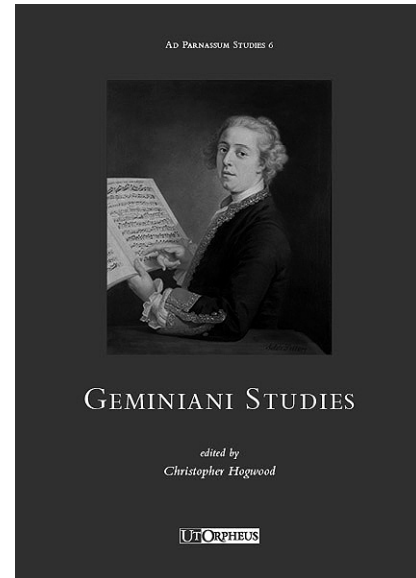
The Packard Humanities Institute continues to publish volumes in the series CPEB:CW Offprints, based on *Carl Philipp Emanuel Bach: The Complete Works*. These conveniently sized paperback study scores (9¼” x 7½”) present selected works from the edition at bargain prices (\$5 or \$6 each, compared to \$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. To purchase any of these offprint volumes, go to [www.amazon.com](http://www.amazon.com) and enter “CPEB:CW” as the search term. The following offprints are newly published:

No. 6. Oboe Concerto in E-flat Major, Wq 165, edited by Janet K. Page, and Keyboard Concerto in E-flat Major, Wq 40, edited by Arnfried Edler

No. 7. *Dank-Hymne der Freundschaft*, H 824e, edited by Ulrich Leisinger with Paul Corneilson

No. 8. *Orchester-Sinfonien mit zwölf obligaten Stimmen*, Wq 183, edited by David Kidger

## *Geminiani Studies from Ut Orpheus Edizioni*



Ad Parnassum Studies 6; edited by Christopher Hogwood, 2013, 524 pp., paperback, ISBN: 978-88-8109-479-0; contains essays by Gregory Barnett, Barra Boydell, Enrico Careri, Cheryll Duncan, Christopher Hogwood, Peter Holman, Clare Hornsby, Mark Kroll, Sandra Mangsen, Andrew Pink, Rudolf Rasch, Robin Stowell, Michael Talbot, Wiebke Thormählen, Peter Walls, and Neal Zaslaw; price: €119.00

Sixteen essays by international scholars celebrate the 250th anniversary of Francesco Geminiani (1687–1762), star pupil of Corelli and composer, performer, and teacher in Paris, London, and Dublin, who for many years was ranked as the equal of Handel.

His compositions moved far beyond Corelli’s model (to include theatre music, sonatas for cello, and keyboard works), and later in his life he supported his aesthetic style with treatises on violin and guitar playing, good taste, accompaniment, and composition. He published all his output in the most elegant style via engravers and music sellers in Paris, Amsterdam, and London, and constantly revised and rewrote earlier works in new and often expanded formats. This legacy is analyzed and placed in context within the various national styles current in Europe, and the enormous influence of his treatise *The Art of Playing on the Violin* is positioned in a continuum which extends to Ivan Galamian.

Outside music, these studies examine the effect of Freemasonry on Geminiani’s career, and his frequent recourse to law to defend his rights. On his own admission, Geminiani preferred dealing in fine art to playing the violin—a claim always derided by earlier writers, but in fact easily defended by newly available evidence of his highly successful sales.

The reception of Geminiani’s music is also re-assessed and his apparent decline in public favor is explained; many new sources contradict the accepted and dismissive opinions of Charles Burney and John Hawkins, and the supportive enthusiasm of his main British advocate, Charles Avison, is given its rightful position. Questions of present-day performance values are also contrasted with Geminiani’s philosophy, and many leads presented for the future investigation of this enigmatic but individual genius.

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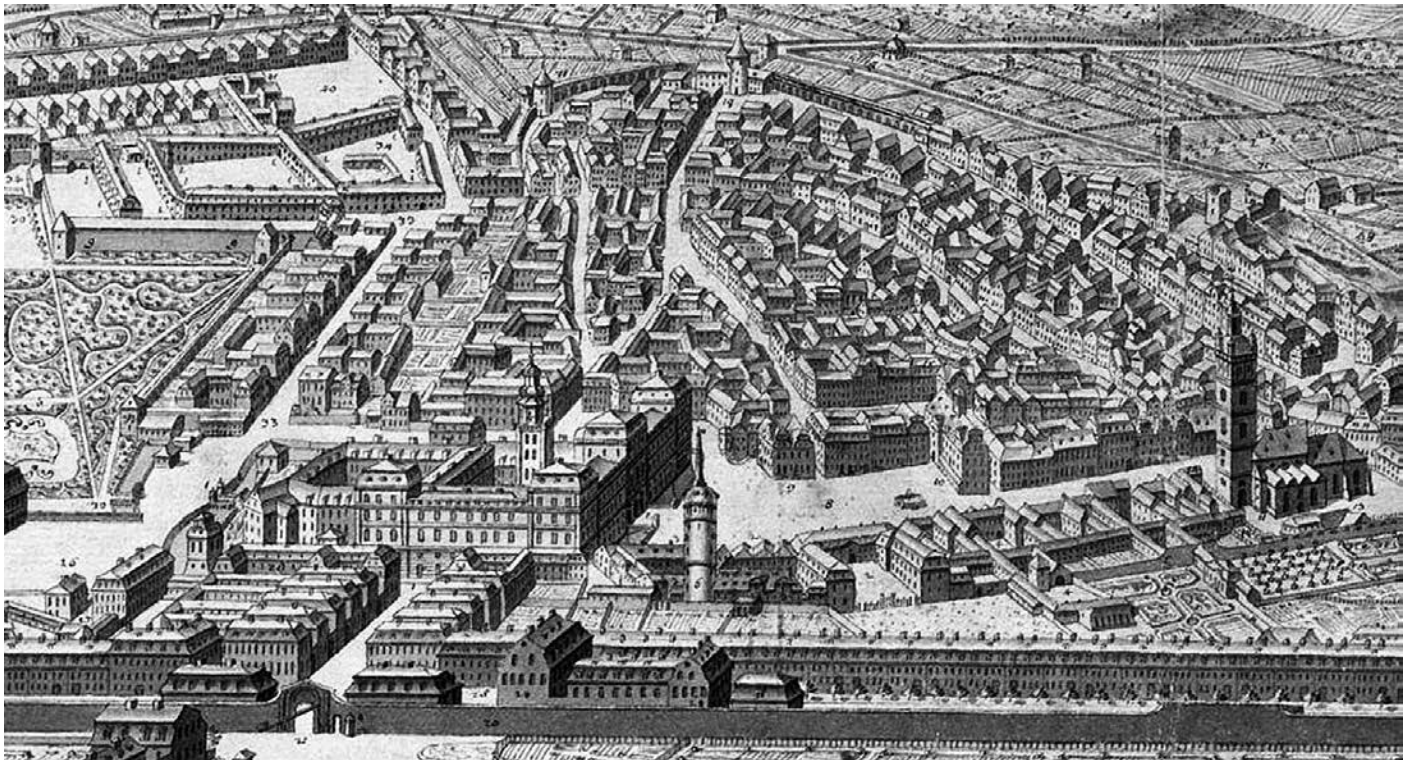
a capable *subjectum*, who was qualified to succeed him, and was willing to marry his daughter, as was the custom, and Schiefferdecker has long been identified as this *subjectum*. Thus it appears very likely that Graupner had arrived in Hamburg as early as May, and though he remained there only three years, he composed five operas, collaborating with Reinhard Keiser on at least three more. It was here that Ernst Ludwig, Landgrave of Hesse-Darmstadt, invited him to take up a position at the court of Darmstadt (see fig. 1) after hearing him play in his capacity as harpsichordist at the opera. He became Vice-Kapellmeister in 1709, and succeeded Kapellmeister Wolfgang Carl Briegel upon his death in 1712. This is a point worthy of emphasis: Ernst Ludwig hired an opera composer primarily to write church music.

In these early years, Graupner had a well-funded ensemble at his disposal, and was able to devote significant time to opera composition, alongside his work on cantatas (see fig. 2) and instrumental music. However, in 1719, this ideal situation began to deteriorate. Financial pressures forced reductions in the size of the ensemble, and obliged those remaining to secure secondary employment; these changes also led Graupner to cease operatic composition. Matters came to a head in 1722, leading to the best-known event in his career. After the death of Johann Kuhnau (1660–1722), the post of Thomaskantor in Leipzig became vacant. Though Bach would go on to take the position, he had not been the town council's first choice. Telemann was the initial selection, but he withdrew from consideration after receiving a salary increase in Hamburg. This cleared the way for Graupner, the council's second choice. But he was unable to secure release from his employment at Darmstadt, and was offered an increase in salary and benefits—combined with a guarantee that his salary would receive priority payment—leading him to withdraw from consideration. That he

would be ranked by his contemporaries among the top composers in Germany at the time speaks to his considerable talent and reputation. So far as is known, he did not attempt to leave Darmstadt again. Graupner gives few details about his final decades in his letter to Mattheson—written in May of 1740—except to say that he is extraordinarily busy. He says: “I am so overburdened by my employment, that I can hardly do anything else but must always ensure that my compositions are finished in time for a given Sunday or feast day, though other matters keep intervening.” In the early 1750s, Graupner, by then in his late sixties, went blind—cantata composition ceased entirely after 1754—and he died six years later.

In their recently published thematic catalogue of Graupner's instrumental works (*Christoph Graupner: thematisches Verzeichnis der musikalischen Werke: Graupner-Werke-Verzeichnis, GWV: Instrumentalwerke* [Stuttgart: Carus, 2005]), Oswald Bill and Christoph Großpietsch give a detailed summary of the transmission of Graupner's music. After Graupner's death, the position of Darmstadt court Kapellmeister fell to Johann Samuel Endler. Unlike the instrumental music, the cantatas were seen as valuable for reuse in the court chapel, a purpose for which Endler evidently continued to use them. It appears that the manuscripts themselves were in the possession of Graupner's children, and that Endler had to borrow the materials from them.

However, sensing the value of this music, the heirs, who did not have any use themselves for this considerable quantity of music, sought to sell it to the Landgrave Ludwig VIII, the son of the man who initially hired Graupner. When this suggestion was put to the Landgrave, however, his response was less than positive: why should he, who had already paid Graupner a salary for the last fifty years, need to pay more for the music that he wrote during his tenure? Indeed the Landgrave seemed almost baffled that the heirs would even think to ask for compensation—his personal involvement ended here, and aides handled all further correspondence.



*Fig. 1. Detail of a 1775 “prospect” of Darmstadt, showing the Schloß and town square*

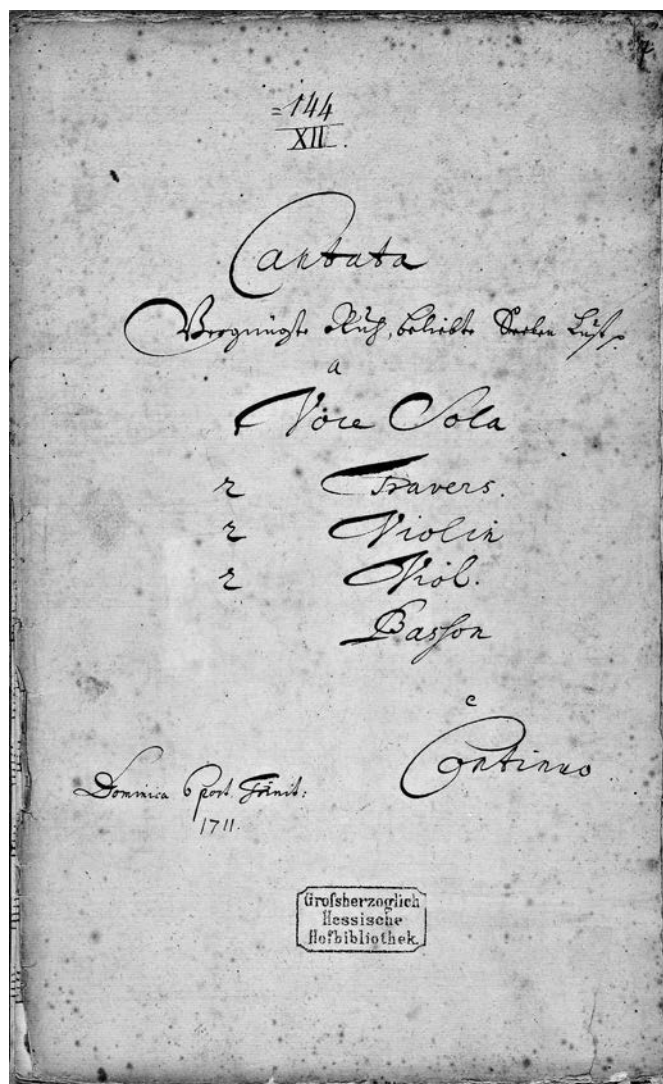


Fig. 2. Title page of Graupner's *Vergnügte Ruh, beliebte Seelenlust*, GWV 1147/11 (D-DS, Mus. ms. 419/12; persistent URL: <http://tudigit.ulb.tu-darmstadt.de/show/Mus-MS-419-12/0018>)

In 1766, the heirs wrote again to the court, and this time enclosed a series of supporting materials, including a letter of support by the Gotha Kapellmeister Georg Anton Benda (1722–95). After laying out criteria to determine whether or not the works belong to the court or to the composer's heirs—including whether ownership was contractually specified—Benda ultimately sided with the latter. One might argue that this document is part of the gradual development of the concept of intellectual property: the works are not mere occasional accompaniments, whose value dissipates after their initial performance, but rather they are the products of a creative mind, and they naturally belong to their creator, unless otherwise reassigned.

This latest missive was evidently enough to convince the Landgrave's advisors to offer 400 florins to the heirs, but this was dismissed by the Landgrave as being far too high. When Ludwig VIII died in 1768, the matter remained unresolved, and when his son, Ludwig IX, took the throne, the court musical establishment was changed so extensively that there was no longer any need of cantatas. As the descendants themselves gradually passed away, the music was slowly consolidated into the possession of Graupner's niece Maria Luise Köhler (née Wachter).

By the second decade of the nineteenth century, the value of the music had clearly changed in the eyes of its possessors, and, for that matter, in the eyes of its potential purchaser, Grand Duke Ludwig I (formerly known as Landgrave Ludwig X). Rather than being marketed for their utility value—their potential use in the court chapel—the heirs saw them as a cultural treasure for the territory, and appealed to the art- and music-loving duke on these terms. In a letter from March 1819, they refer to Graupner as a “famous composer” whose music is “particularly suitable for the collection of his royal highness.” (As had the first generation of heirs, this generation also tugged at the duke's heartstrings, describing in detail their financial straits.) At last, this argument seems to have resonated: the duke purchased the music from Graupner's heirs for the equivalent of 275 florins—almost half the amount contemplated some fifty years earlier.

The music was entered into the court library's nineteenth-century catalogues, but so far as is known, the music was unused, and simply sat in storage, unperformed and unstudied. The fire-bombing of Darmstadt on September 11, 1944 was enormously destructive: virtually the entire city, including the Residenzschloß, the site of the court library, was destroyed. Yet the music survived, having been evacuated to a safe storage location, outside the city, the previous year. When it returned to the city, after the war, it was now the instrumental music that was thought to be more valuable than the cantatas—the latter were simply tied into bundles, grouped together by annual cycle. Not until the 1970s, over two hundred years since Graupner's death, were they properly repackaged, and this is how they remain today. In a real boon for scholars, the Technische Universität-Darmstadt is digitizing its entire musical holdings; many of the cantatas are already online (URL: <http://www.ulb.tu-darmstadt.de/spezialabteilungen/musikabteilung/christophgraupner/graupner.de.jsp>). How far we have come from the locked cabinet of the 1760s.

Today, there is something of a Graupner renaissance underway. Several recent recordings, most notably by Genviève Soly, Florian Heyerick, and Hermann Max, have featured his music. Likewise, in the last ten years or so, several dozen of his instrumental and vocal compositions have been published for the first time. There has been a commensurate increase in scholarly focus as well, led by, among others, Oswald Bill, Ursula Kramer, Christoph Großpietsch, and Joanna Cobb Biermann. Admittedly, we are unlikely to see the complete publication or recording of his enormous oeuvre, but any work to bring to light the life and music of this fascinating and important figure in eighteenth-century music history is to be commended.

*Evan Cortens is a doctoral candidate at Cornell University and is currently completing a dissertation on the sacred cantatas of Christoph Graupner. His edition of Johann Samuel Schroeter's Six Keyboard Concertos, op. 3 was recently published by A-R Editions.*



## Acknowledgments

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