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# NEWSLETTER

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ISSUE NO. 23

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## C. P. E. Bach's Passion for Songs and Songs for Passions

*Moira Leanne Hill*

Songs were a lifelong interest for Carl Philipp Emanuel Bach. They represent one of the central genres in his oeuvre. With an output of over three hundred strophic, semi-strophic, and through-composed cantata-like songs, Bach secured his position as one of the most prominent Lied composers in the eighteenth century. Moreover, when we consider he wrote these works over the course of his entire career, the extent of his fascination with this genre becomes clear. He published four major song collections: one in 1758 based on sacred poetry of Christian Fürchtegott Gellert, one in 1774 based on the artful German-language Psalm translations of Johann Andreas Cramer, and two on the sacred poetry of the popular Hamburg pastor Christoph Christian Sturm, appearing in 1780 and 1781.

Bach integrated reworked versions of his songs for solo voice and keyboard accompaniment into other vocal genres like his cantatas and Passions, where they most frequently take the form of settings for four-part chorus with orchestral accompaniment. His earliest such arrangement dates back to 1771, when he presented a reworking of his Gellert song "Mein Heiland, meine Zuversicht!" within the framework of a cantata for the tenth Sunday after Trinity. But the production of annual Passion settings for Hamburg's five main churches proved to be the greatest impetus for creating such pieces. Of the thirty-one song arrangements he produced during his lifetime, twenty-one different ones appear in his Passions, and nineteen of these were written specifically for this genre, where they were used as meditative or moralistic interpolations into the biblical narrative account of Christ's death.

Most of Bach's song arrangements appear in the Passions for the

years 1781 through 1786, with three to five included per setting. Before this time Bach had overwhelmingly relied on borrowing interpolations like *accompagnati*, arias, duets, and choruses from his contemporaries Gottfried August Homilius and Georg Anton Benda, as well as from his father and his father's contemporary Gottfried Heinrich Stölzel. Exactly what caused Bach to shift from borrowing interpolations from other composers to making his own by arranging his songs is not entirely clear. By that time he had used almost all the movements from his stash of four Homilius Passions, which provided the greatest wealth of material for roughly the first half of Bach's twenty-one liturgical Passions. This still does not answer why he specifically turned to the song arrangements.

One clue to understanding the changing nature of Bach's contribution to the Passions in 1781 may lie in the timing of this shift. After all, this date coincides with the appearance of his two Sturm song publications. Did Bach include the song arrangements to attract public interest in his new publications? After all, more arrangements in the Passions came from these two collections than from the Gellert or Cramer song books; indeed in 1782 and 1786 they are the only source for this interpolation type. Furthermore, as Nicholas E. Taylor explores in his forthcoming dissertation, Bach's godfather Georg Philipp Telemann had done something similar with his published cantatas, timing performances to coincide with the appearance of his two most

recent song publications. Such an explanation for Bach's Passions is certainly tantalizing, if ultimately unprovable.

The inclusion of song arrangements greatly impacted the overall sound of the Passions. For one, it dramatically increased the number of choruses appearing within the biblical narrative; prior to the shift toward using song arrangements, choral movements typically appeared at the beginning or conclusion of these works, but rarely



*Detail of frontispiece to second edition of C.P.E. Bach's Sturm songs*

*continued on page 10*

## 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

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Bathia Churgin (2009)



## News from Members

The Society for American Music took a side trip from their National Conference on March 7 this year to visit the Ephrata Cloister Historic Site. (The Ephrata Cloister or Ephrata Community was established in 1732 by Johann Conrad Beissel at Ephrata, in what is now Lancaster County, Pennsylvania.) After a brief meeting and tour of the grounds, they met in the eighteenth-century Saal. A dozen members of the Ephrata Cloister Chorus, under the direction of its new director Martin Hinkley, sang transcriptions by Russell Getz and Lucy Carroll. Dr. Carroll (a former PHMC [Pennsylvania Historical & Museum Commission] Scholar in Residence at the site) addressed the group on the many problems of transcribing the original eighteenth-century Ephrata music manuscripts, with special attention to voicing and singing technique. The entire group then read through her transcriptions of portions of the through-composed *Das Lied des Lamms*, *Die Braut des Lamms*, *Singet dem Herrn*, and the strophic hymn *Ich bin eine Rose*. Questions and answers followed.

**Jane Schatkin Hettrick** recently gave three conference papers: “Musical Treatment of the Text *Sub tuum praesidium* in Connection with Marian Worship in Viennese Liturgical Practice,” at the Colloquium Origenianum Undecima, Aarhus, Denmark, August 2013; “Problems in Church Music in Late Eighteenth-Century Vienna and Their Relevance for Catholic Church Musicians Today,” at the Church Music Association of America, St. Paul, Minn., October 2013; and a lecture/recital “Clement of Alexandria’s ‘Hymn to the Saviour,’ a Text that Inspired Five Centuries of Melodies,” at The Church and Theology at the Time of Transformation, Between ‘religio licita’ and ‘religio regalis’ (1700th anniversary of the ‘Edict of Milan’), Lublin, Poland, October 2013. Her review feature entitled “In the Beginning was the Word” evaluating *The Seduction of the Church* (Malcolm C. Doubles) and *The Heresy of Formlessness: The Roman Liturgy and its Enemy* (Martin Mosebach) was published in the October 2013 issue of *The American Organist*. Letters responding to her review continued into the March 2014 issue of TAO.

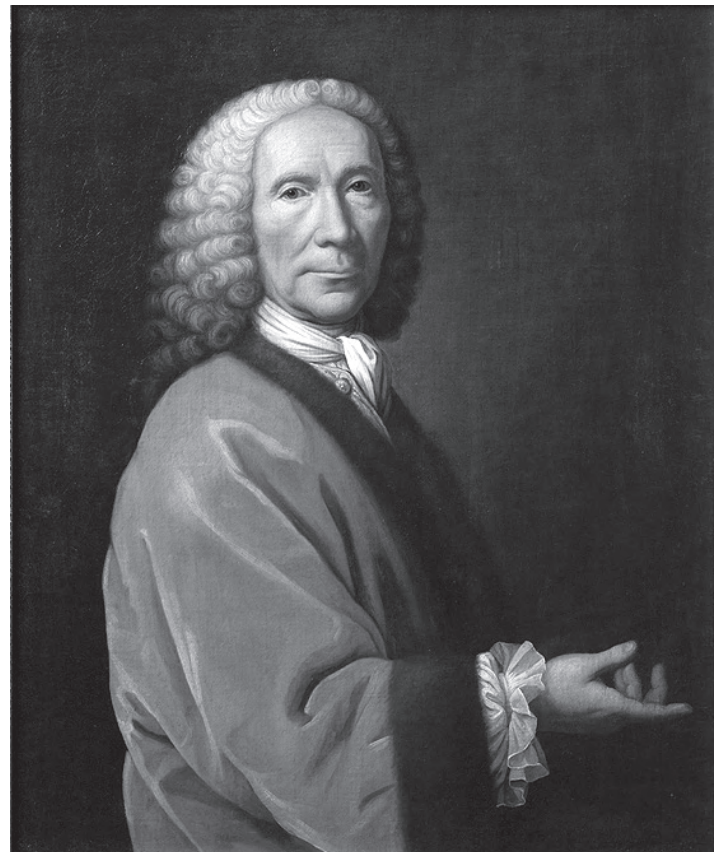
**Daniel Leeson** announces that a portrait of an important Baroque composer has only recently come to light (see below). He recently gave a presentation on the subject at UC Santa Cruz during a meeting of the Northern California Chapter of the AMS. The title of his yet unpublished technical paper on the subject is “An Excellent, Long-lost Portrait of Giovanni Bononcini (1670–1747), Commissioned by the Baillie Family on Friday, March 17, 1724, Gifted to Wolfgang Mozart in London During the Grand Tour, Retained by Leopold Mozart Until His Death in 1787, Attributed to Painter William Aikman (1682–1731), and Sold by a Street Vendor in Bologna in 2003.”

**Guido Olivieri** was part of the scientific committee for the International Conference “Arcomelo 2013,” held in Fusignano (Italy) in November 2013 as part of the events for the tercentenary of Corelli’s death. On that occasion, Olivieri also presented a paper on the Assisi manuscript preserving twelve unedited sonatas attributed to Corelli. The article will be included in the proceedings of the conference (forthcoming in 2014 from Libreria Musicale Italiana). Also in preparation are the critical edition of the sonatas and a recording in collaboration with violinist Enrico Gatti. A study on the eighteenth-century Italian manuscripts of the Harry Ransom Center collections appeared in “Da Napoli a Napoli. Musica e musicologia senza confini” (LIM, 2014) (<http://lim.it/>). He is preparing the entry on the violinist Giovanni Antonio Piani for

the *Dizionario Biografico degli Italiani*, to which, in 2013, he also contributed the entries on the Orgitano family (in collaboration with H. B. Dietz) and G. B. Noferi (<http://www.treccani.it/biografie/>).

Recording sessions were held in Szombathely, Hungary, in early September 2013 for a recording of operatic music by Venanzio Rauzzini (1746–1810). Mozart was so pleased with Rauzzini’s singing following the premiere of the opera, *Lucio Silla*, that he composed the motet *Exultate jubilate* for the singer. Initially moving to London for a single season of Italian operas, Rauzzini made Britain his home for the rest of his life. He continued to sing professionally, directed concerts in both London and Bath, composed prolifically, and was a sought-after voice teacher. He was one of Bath’s musical luminaries between 1777 and 1810. Rauzzini composed six operas that were performed in London, and also contributed to *pasticcio* works. Excerpts from his *Piramo e Tisbe*, *Le ali d’amore*, and *Leroe cinese* were chosen for the recording in editions by **Paul F. Rice** (Professor of Musicology, Memorial University of Newfoundland, St. John’s, NL, Canada). The soloists for the recording are Canadians, Stefanie True and Meredith Hall. The Capella Savaria baroque orchestra was conducted by Mary Térey-Smith.

**Beverly Wilcox** (University of California, Davis) has completed her dissertation, “The Music Libraries of the Concert Spirituel: Canons, Repertoires, and Bricolage in Eighteenth-Century Paris.” It includes an expanded history of the concert series using new sources discovered during her research, and a consideration of the ways that its repertoires (and therefore, its canons) were shaped by the problems of acquiring, copying, storing, and leasing scores and parts. A version of the central chapter on music libraries was recently published in *Revue de musicologie*, vol. 98/2.



## Music, Scholarship, and Fellowship in Bethlehem

John A. Rice

The sixth biennial conference of the Society for Eighteenth-Century Music, with the collaboration of the Haydn Society of North America, took place from February 28 to March 2, 2014 at Moravian College in historic Bethlehem, Pennsylvania.

Established on Christmas Eve, 1741 by Moravian settlers and missionaries, Bethlehem lies in the valley of the Lehigh River, near the eastern edge of Pennsylvania. Although today it may be best known as a former industrial center (the site of the Bethlehem Steel works), to students of eighteenth-century music it brings to mind the extraordinary musical achievements of the *Unitas Fratrum* (United Brethren), more informally known as the Moravians, for whom vocal and instrumental music, secular as well as sacred, was an essential part of daily life. Many of the earliest settlers had received musical training in Europe, and they brought with them to the New World not only musical knowledge but also scores and sets of parts, as well as musical instruments.

The Moravians were (and still are) careful preservers of documents. The Moravian Archives and the Moravian Music Foundation in Bethlehem own one of the largest and most important repositories of eighteenth-century musical sources in the United States. The Moravians have also preserved many of the imposing buildings they constructed in Bethlehem and neighboring settlements; many of these buildings, including the one where our conference took place, are now parts of the campus of Moravian College.

All this made Bethlehem the ideal location for a meeting of SECM. The Society owes a debt of gratitude to Sarah Eyerly, a specialist on Moravian music who is presently at work on a book on the improvised hymnody of the Moravian Church, and who is intimately familiar with Bethlehem and its history (see her article in issue no. 6 of this newsletter [April 2005]: "Singing from the Heart: The Musical Utopias of the Moravian Church"), for handling local arrangements.

Those arrangements took full advantage of the unique historical resources that Bethlehem offers. The conference was preceded on February 27 by a visit to the Moravian Historical Society in Nazareth, about nine miles to the north of Bethlehem. Occupying a handsome building constructed in the early 1740s, the Historical Society is a museum of the history of the Moravians in North America. Its musical treasures include the Antes violin, thought to be the earliest built in the British colonies; an organ made by David Tannenberg, the leading Moravian organ builder, in 1776; and an upright piano that is possibly the first piano made in the New World. On Friday, the first day of the conference, part of the afternoon was devoted to a visit to the Moravian Archives and Moravian Music Foundation in Bethlehem. After a presentation by Gwyneth Michel, assistant director of the Moravian Music Foundation, we admired an extraordinary display of music, both manuscript and printed, that Michel had organized for our benefit. Spread out on two large tables, a cornucopia of eighteenth- and early nineteenth-century musical materials, both scores and sets of parts, reflected the liveliness of Moravian music making and the richness of musical sources preserved in the archive.

At the heart of the Moravian musical experience was hymnody, so it was appropriate that hymns should dominate the music as sung and played during our weekend in Bethlehem. On Friday eve-

ning the Duo Marchand, consisting of Andy Rutherford on cittern and Marcia Young on voice and harp, presented a program entitled "Tune Thy Music to Thy Heart: The Harp and Cittern in Moravian Daily Life." Playing a modern replica of a cittern preserved at the Moravian Historical Society in Nazareth, Rutherford accompanied Young in the performance of hymns that demonstrated the Moravians' practice of marking every part of the day with music. Alternating music and quotations from eighteenth-century Moravian diaries, Young and Rutherford took us from morning prayers ("Guten Morgen, Friede und Gesundheit") to day's end ("Nun ruhen alle Wälder"). On Saturday, the conference's last evening, we experienced Moravian hymnody even more viscerally, participating in a *Singstunde*. Led by Sarah Eyerly, we sang "Allein Gott in der Höh," "Wunderbarer König," "Jesus Christus blick dich an," "Nun bitten wir den heiligen Geist," and other hymns from the Moravian songbook. Martha Schrempel accompanied us on an organ built in the 1790s by Samuel Green in London; Janet Page, president of SECM, pumped the bellows (see figure 1).

Both of these musical events took place in Peter Hall, formerly a chapel in the Single Brethren's House. (This stately structure, built in 1748 as a residence for single men, served as a hospital during the American Revolution and is now the home of the music department of Moravian College). All the paper sessions took place in this same historic venue.

The program committee, consisting of Karen Hiles, Martin Nedbal, and Steven Zohn, achieved a nice balance between the



Figure 1: SECM President Janet Page pumping the bellows of the Samuel Green organ, Peter Hall, Moravian College

first and second halves of the eighteenth century, between vocal and instrumental music, and between sacred and secular. The program was also balanced geographically, with papers focusing on music in Mexico, Portugal, England, France, Austria, Germany, and Russia. (The only unexpected absence was Italy.)

Within a program characterized by geographical variety, two papers on music in Mexico City and St. Petersburg, both based on archival research, represented what might be called geographical extremes. Dianne Lehmann Goldman's paper "Authorship and Intent in the Matins Responsories of Ignacio Jerusalem" presented new research on the Matins that Jerusalem composed for Mexico City Cathedral. Using analysis of handwriting, Goldman demonstrated that Antonio Juanas, chapelmaster at the cathedral at the end of the eighteenth century and the beginning of the nineteenth, was responsible for arranging the works of Jerusalem and other composers in the form in which they exist today. In "Public Opera and the Moscow Orphanage: Theatrical Politics in Late Eighteenth-Century Russia, 1764–1802," Elise Bonner elucidated the complex relationships between public, private, and court institutions involved in the production of opera in eighteenth-century Russia.

If Mexico and Russia were on the periphery, at least as far as this conference was concerned, Paris was at the center of eighteenth-century music. Five papers, a quarter of the total, dealt with music, musical scholarship, and musical institutions in the French capital.

In a paper entitled "The Editor from Hell: Information and Misinformation on Chinese Music in Late Eighteenth-Century France," Stewart Carter analyzed an important eighteenth-century account of Chinese music by Jean-Joseph-Marie Amiot, a French Jesuit priest who lived in Beijing, demonstrating that Pierre-Joseph Roussier, in preparing Amiot's manuscript for publication, aggressively rewrote parts of it. Beverly Wilcox collaborated with the art historian Kim de Beaumont in "What Mozart Saw and What Saint-Aubin Heard: A View of the Concert Spirituel in 1778." Together they shed light on a drawing that Gabriel de Saint-Aubin made of a concert given by the Concert Spirituel around the same time as Mozart wrote his "Paris Symphony." The violinist Jude Ziliak explored the discovery of Bach's music in early nineteenth-century France in a lecture-recital "Baillot and Bach at the Paris Conservatoire," and performed part of the Sonata in B Minor, BWV 1014, as an example of how Baillot might have interpreted Bach's music. But the eighteenth-century violin, the baroque bow, and the modern grand piano that he and his accompanist used in this performance proved an awkward combination.

Two papers expanded our knowledge of French opera. Julia Doe, in "The Counterfeit Italian Operas of Eighteenth-Century France," discussed the subterfuge used by operatic producers in describing certain opéras-comiques (such as Dauvergne's *Les Troqueurs*) as Italian operas that had been translated into French. Devin Burke traced the history of eighteenth-century operatic treatments of the story of Pygmalion in "The Triumph of the Animated Statue on the Eighteenth-Century French Musical Stage." He showed that the opéra-ballet *Le Triomphe des arts* (1700) played an unexpectedly important role in subsequent Pygmalion operas, influencing, among others, Rameau in the composition of *Pygmalion* in 1748. At the end of the conference a committee charged with designating the best paper by a graduate student announced that it had chosen Burke's paper as its winner.

The role that the Haydn Society played in organizing the meet-

ing may have helped to give Haydn a conspicuous place on the program. One of only two sessions devoted to a single composer, on Saturday afternoon, directed sustained attention to Haydn's achievements and reputation. In "Who Laughs Last? The Dancer in Haydn's Concert Minuets," Chantal Frankenbach applied her experience as a dancer as well as a historian to an analysis of the late symphonic minuets that demonstrated their "kinesthetic possibilities." Elizabeth Morgan's paper "Hans Wurst Jumps In: Viennese Comedy in the Keyboard Capriccios of Joseph Haydn" argued that Haydn's experience as a composer for Viennese improvised comedy at the very beginning of his career found expression in his capriccios for keyboard. In a performance of an excerpt from Hob. XVII:4, based on the folksong "Do Bäuren hat d'Katz valor'n," Morgan made a good case for the concept of "the performer as actor." Bryan Proksch brought the Haydn session to a satisfying conclusion with "Haydn's 'Heavily laden Trees' in the Mid-Nineteenth Century," which considered Haydn's changing reputation among music lovers and musicians, with particular emphasis on George Sand's novel *Consuelo* (1842), in which a fictionalized version of Haydn plays a prominent role.

Elizabeth Morgan's idea of "the performer as actor" reminded me of a paper given earlier at the conference, Edward Klorman's "Multiple Agency in Mozart's Chamber Music: Analyzing Sonata Form as Social Interplay." Referring to the first movements of Mozart's Violin Sonata K. 304, Piano Quartet K. 493, and String Quartet K. 387, Klorman demonstrated an analytical method "that views individual instrumental parts as autonomous personas engaged in social intercourse"—a method that, as he persuasively argued, "creates new interpretative possibilities for sonata-form analysis."

With the three hundredth anniversaries of the births of Carl Philipp Emanuel Bach, Christoph Gluck, and Niccolò Jommelli all being celebrated this year, it was not surprising to find these composers represented on the program in Bethlehem.

Gluck and Jommelli found themselves together on the same session. Sarah Bushey gave a paper entitled "Revisiting Revisionism: Horrifying Elements in Jommelli and Verazi's *Fetonte* (Ludwigsburg, 1768)," in which she presented "some of the specific musical features that connoted horror for eighteenth-century audiences," exploring how "Verazi's libretto and Jommelli's music produced shock and awe in audiences." Eric Schneeman, in his paper "Finding Euridice's Voice: Staging Gluck's *Orfeo ed Euridice* in London, Munich, and Berlin," followed the evolution of Gluck's opera as it was revised for performance during the sixty years following its momentous premiere in Vienna. He showed that despite the opera's celebrity, it generally failed to excite applause without the introduction of revisions that, ironically, undercut precisely those qualities of the original opera that made it so important historically.

A session devoted to C. P. E. Bach on Friday afternoon began with Moira Hill's "Unacknowledged Debts: C. H. Graun's *Tod Jesu* and the Origins of C. P. E. Bach's Passion Cantata," which convincingly demonstrated that Graun's celebrated oratorio inspired Bach (who had written relatively little church music during his long career in Berlin) as he composed his Passion Cantata. In "Defining the Self: Carl Philipp Emanuel Bach's Autobiography as an Attempt of Self-Fashioning in the Middle of the 18th Century," Markus Rathey turned from Bach's music to his career and the image he projected to his contemporaries, examining in particular his explanation for never having traveled outside of Germany.

## C.P.E. Bach Conference in Leipzig

Mark W. Knoll

Speakers returned to Lutheran composers two days later. Our conference ended with a session on the Lutheran cantata in which Evan Cortens gave a paper entitled “Mein Herz schwimmt im Blut’ and the Rhetoric of Cantata Composition” and Nicholas Taylor spoke on “Performance History of Georg Philipp Telemann’s *Musicalisches Lob Gottes* (Nuremberg, 1744).”

Cortens compared settings by Christoph Graupner and J. S. Bach of the same text, “Mein Herz schwimmt im Blut,” finding in Bach’s music (1714) “the overriding influence of the Italianate: concerto-esque forms, sonata-like textures,” and in Graupner’s (1712) “intimate and direct expression, a clear rhetoric intended to directly reach the congregation.” Telemann, unlike Bach, published several cycles of cantatas, including the *Musicalisches Lob Gottes*, a set of seventy-two cantatas that Taylor described as “the first published annual cycle of church cantatas to include movements using modern operatic styles, such as da capo arias and recitatives, alongside more traditional types of liturgical music, like chorales and biblical dicta for chorus.” Together these papers enhanced our understanding of the Lutheran cantata as a genre cultivated with success by many composers other than J. S. Bach.

When Moira Hill discussed Graun’s *Der Tod Jesu*, hers was not the first reference to oratorio in the conference. Danielle Kuntz, in her paper “An Answered Prayer but an Unlikely Oratorio: Music for the Birth of a Portuguese Princess,” directed our attention to a work that poses an intriguing generic puzzle. *La preghiera esaudita*, performed in Lisbon to celebrate a royal birth in 1793, is referred to on the title page of the printed libretto as an oratorio, but in structure and function it more closely resembles the secular cantatas performed at the San Carlo Theater in Naples.

Besides Chantal Frankenbach’s paper on Haydn’s symphonic minuets, the symphony received surprisingly little attention in Bethlehem; the only other talk on this genre was Sterling Murray’s “Embracing Fashionable Taste: Evidence of Stylistic Evolution in the Symphonies of William Herschel (1738–1822).” The discoverer of Uranus was also a composer. Murray traced his life in music and surveyed his twenty-four symphonies, mostly written for concerts in the north of England, pointing out salient features of their form and orchestration, and showing how they benefitted from the influence of Johann Stamitz and other Mannheim symphonists.

Among other instrumental genres, the string quartet was the subject of two papers. A session on chamber music on Friday morning began with Adem Birson’s talk “Haydn’s Opp. 9 and 17 (1768–71): The Parallel Minor and Playing with Sonority in the Early String Quartets.” Birson directed our attention to “moments of fixation on a ‘strange sonority,’ momentarily freezing all four voices of the ensemble in a chromatic harmony that disturbs the balance of the progression, threatens the hegemony of the key and lends an expressive, at times even eccentric, character to the tonal drama.” The string quartet returned the next morning, with Mara Parker’s presentation “Music Fit for a King: Boccherini’s Quartets for Friedrich Wilhelm II.” Parker placed the quartets written by Boccherini for the king of Prussia within the context of his quartet output as a whole, arguing that the “unusual movement types, unexpected structures, and innovative uses of repetition” of the Prussian Quartets resulted from the unique circumstances that gave rise to them.

To celebrate the three hundredth anniversary of Carl Philipp Emanuel Bach’s birth, the Bach-Archiv Leipzig, along with the Sächsische Akademie der Wissenschaften zu Leipzig and the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig, hosted a three-day interdisciplinary conference from March 6 to March 8 entitled “Carl Philipp Emanuel Bach im Spannungsfeld zwischen Tradition und Aufbruch.” Enjoying marvelous spring-like weather, the approximately sixty participants attended paper sessions, concerts, and master classes in various venues throughout the Messestadt, although the majority of the conference took place in the Sommersaal of the Bodehaus, the recently restored historical building directly across from St. Thomas Church, that houses both the Bach-Archiv and the Bach-Museum.

The conference opened with words of welcome from the three hosting institutions, followed by a keynote address by Laurenz Lütteken that highlighted some of the musical and professional dichotomies in C.P.E. Bach’s life and career. A two-paper session on Bach’s secular songs followed, featuring Dieter Martin, a specialist in eighteenth-century poetry, as well as Walther Dürr, best known for his work with Schubert’s Lieder. The first day also included the opening of an exhibit at the Bach-Museum entitled “Carl Philipp Emanuel Bach zum 300. Geburtstag,” where Bach’s songs were again featured in fine performances by Gesina Adler. A concert that was broadcast live by MDR (Mitteldeutscher Rundfunk) rounded out the day—pianist Michael Rische, whose recent recordings of concertos and solo keyboard music by Bach make the case for performing C.P.E. Bach’s music on the modern piano, gave energetic performances of the D-minor concerto, Wq 22, with the Kammersymphonie Leipzig, and of the C-major solo concerto, Wq 112/1, that bolstered his case.

The second day began with a session on Bach’s sacred vocal music and the theology of the time, with Christian Senkel, a theologian from Halle, speaking to the theological rationalism of Gellert and Klopstock, and Andres Straßberger, a theologian from Leipzig, discussing nature and religion in texts by Christoph Christian Sturm. Moira Hill addressed the topic of the Lied aesthetic in C.P.E. Bach’s late Passions, Clemens Harasim provided insights into C.P.E. Bach’s little-known motets, and Paul Corneilson spoke on Bach’s “principal singer” in Hamburg, Friedrich Martin Illert.

A brief demonstration between sessions brought the attendees up-to-date with the latest developments in the Bach-Digital project. The database has been updated to include the principal sources for the Bach sons, and the digitization of J.S. Bach sources is being expanded to include copies made by his sons and pupils.

The following session had as its theme C.P.E. Bach’s “Family, Friends, and Relationships with other Artists,” with three of the five speakers coming from the Bach-Archiv in Leipzig. Peter Wollny, the Bach-Archiv’s new director, spoke about the problems encountered by the two eldest J.S. Bach sons in developing their own style; Christine Blanken put her detective skills to use in identifying the recipient of one of C.P.E. Bach’s guest-book entries; and Wolfram Enßlin compared the vocal styles of C.P.E. Bach and Georg Anton Benda. Reimar Lacher, an art historian at the Gleim House in Halberstadt, evaluated C.P.E. Bach’s portrait collection, and Christoph Henzel presented the latest research concerning C.P.E. Bach’s appointment at the court in Berlin. This latter paper



provoked the liveliest discussion of the conference, as attendees attempted to reconcile Bach's statements in his autobiography that he began his association with Prince Frederick in 1738 and accompanied Frederick's first solo as king in 1740 with court records that indicate a professional connection with the court beginning only in 1742.

The evening's activity consisted of a master class featuring Miklós Spányi working with students of the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig. Spányi was a last-minute replacement for Christopher Hogwood, who was unable to attend.

Saturday's single session was devoted to work analysis and philology. Hans-Günter Ottenberg spoke of C.P.E. Bach's late works as a collective *opus summum* that would cement his place in the history of music, very similar to J.S. Bach's efforts in his last years. Laura Buch discussed the source situation and stylistic aspects of C.P.E. Bach's late quartets, Wq 93–95, and Wolfgang Horn offered remarks on the development of C.P.E. Bach's personal keyboard style in the 1740s. Two papers followed on C.P.E. Bach's keyboard concertos: Barbara Wiermann examined Bach's processes of composition and revision processes in the concertos while Ulrich Leisinger looked at their ritornello structure. The final paper of the conference was by Stefan Keym, who explored Bach's use of cyclical forms in his late works.

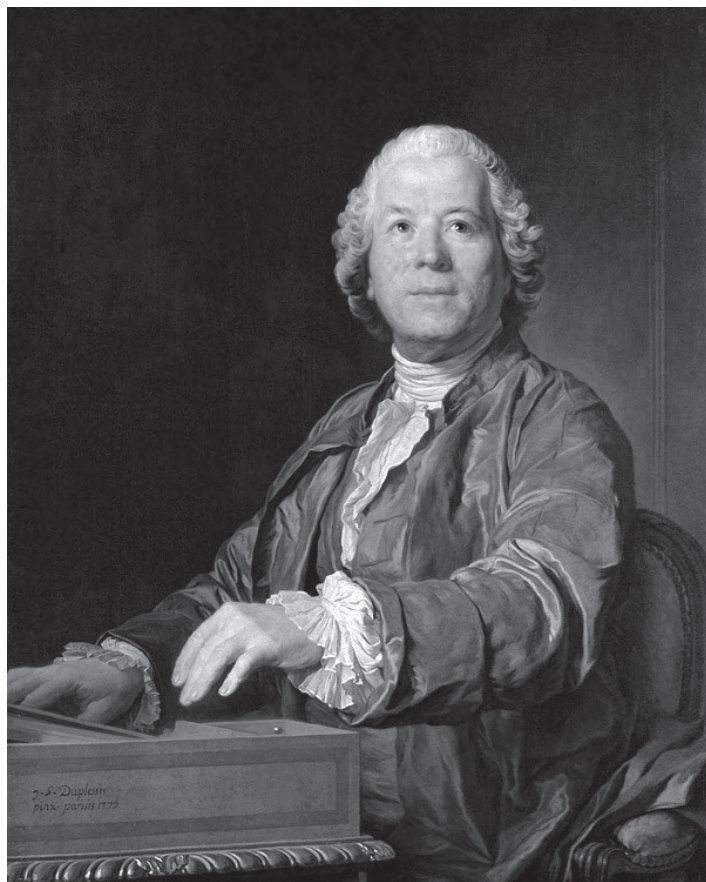
Following concluding remarks by the conference's sponsors, the attendees collectively raised a glass of champagne to C.P.E. Bach, whose three hundredth birthday coincided with the last day of the conference. A performance of C.P.E. Bach's Magnificat and early cantata *Ich bin vergnügt mit meinem Stande* followed at St. Thomas Church as part of the Thomaners' regular "Motette" series of Saturday-afternoon performances. This was followed by the official presentation of the vocal-works catalogue for C.P.E. Bach from the *Bach-Repertorium* project, which has already published single-volume catalogues for C.P.E. Bach's brothers Wilhelm Friedemann and Johann Christoph Friedrich. The complete catalogue for C.P.E. Bach will comprise three volumes, one each for his instrumental works, his vocal works, and his *Notenbibliothek*. The vocal-works catalogue alone weighs in at an impressive 1125 pages, and is published by Carus Verlag in Stuttgart.

The final event in the conference was a concert, again at St. Thomas Church, featuring modern premieres of two of C.P.E. Bach's installation cantatas—for Pastor Willerding, H 821o, and for Pastor Klefeker, H 821b—sandwiched around C.P.E. Bach's arrangement of *Der Gerechte, ob er gleich zu zeitlich stirbt*, H 818, by Johann Christoph Bach (first cousin of C.P.E. Bach's grandfather Johann Ambrosius).

A concert the next day, not officially associated with the conference, provided a satisfying conclusion to a very full weekend of C.P.E. Bach: *Les Amis de Philippe* performed the three flute quartets in the Sommersaal of the Bach-Museum. The performance was very well received, but perhaps of more importance to this observer was the fact that this was one of at least a half dozen professional performances of these works in the first three months of this year on either side of the Atlantic, with multiple recordings of them already or soon to be released. This shows that, at least for these three works, C.P.E. Bach is moving from the fringe toward the center of the canon, and that the efforts of projects like the present conference, the *Bach-Repertorium*, and *Carl Philipp Emanuel Bach: The Complete Works* are having their intended effect.

## International Gluck Conference in October 2014

The international interdisciplinary conference "Gluck and the Map of Eighteenth-Century Music" will be held October 17–19, 2014, at Western Illinois University, Macomb, IL, USA. This interdisciplinary conference, planned to coincide with the tercentenary of the birth of composer Christoph Willibald Gluck (1714–87), aims to re-evaluate the life and work of this pivotal figure in music history from new perspectives. Our common theme will be to explore Gluck's theatrical works (operas and/or ballets) as they reflect the pluralist identity of the itinerant eighteenth-century musician, continuously adapting to changing tastes at the courts of Europe. For such a composer, the fluidity of musical texts—notoriously borrowed, repurposed, or revised—may also reveal a "map" of sorts: one that retains multiple stylistic and aesthetic imprints of time and place. Highlights of our conference will include a keynote speech by Prof. Bruce Alan Brown (University of Southern California) and several concerts, among them a reconstruction of Gluck's fragmentary 1746 opera for London *La caduta de' giganti*.



## International Rosetti Society Festival 2014

The International Rosetti Society (IRG) will celebrate its fifteenth annual Summer Rosetti Festival in Southern Germany's beautiful region of the Nördlinger Ries north of Augsburg, May 28–June 1, 2014. The festival, which will feature six music performances in picturesque castles and churches in the region, is under the artistic direction of the society's president, Johannes Moesus.

Performances will include chamber music for two harps by Silke Aichhorn and Regine Kofler with the Sonata in C Major by Rosetti (Murray D24) plus music by Johann Baptist Krumpholtz, Luigi Boccherini, John Thomas, César Franck, Gabriel Fauré, and Félix Godefroid (May 28, Schloss Amerdingen); chamber music for string quartet played on period instruments by *casalQuartett* with quartets by Rosetti (A major, op. 6/1, Murray D9), Franz Xaver Richter (C major, op. 5/1), Luigi Boccherini (C minor, op. 2/1, G. 159), and Joseph Haydn (G major, op. 76/1, Hob. III:75), and the Adagio and Fugue in C Minor, K. 546, by Wolfgang Amadé Mozart (May 29, Schloss Kapfenburg, Trude-Eipperle-Konzertsaal); chamber music for piano and strings by the *Merlin-Ensemble Wien* with Rosetti's Piano Trio in F Major, Murray D37; W. A. Mozart's Piano Quartet in E-flat Major, K. 493; and Antonin Dvorák's Piano Quintet in A Major, op. 81 (May 30, Kaisersaal at the former Cistercian Abbey in Kaisheim); an "organ matinée" performed by organist Christoph Teichner, mezzo-soprano Vanessa Fasoli, and oboist Anselm Wohlfarth with *Salve-Regina* arias by Rosetti as well as music by Johann Sebastian Bach, Johann Caspar Simon, Johann Wilhelm Hertel, and Johann Melchior Dreyer (May 31, Evangelische Pfarrkirche St. Maria, Nördlingen-Schmähingen); and chamber music for horn and piano by Wilhelm Bruns and Ulrike Payer with concertos by Rosetti and W. A. Mozart, and sonatas by Ludwig van Beethoven and Louis-Emmanuel Jadin (May 31, Schloss Reimlingen). The closing orchestral concert on June 1 in Schloss Baldern will feature the Bayerisches Kammerorchester under the baton of Johannes Moesus in a program of symphonies by Rosetti (Murray A8 in C major and A33 in F major) and violoncello concertos in D major, with soloist Maximilian Hornung, by J. Haydn (Hob. VIIb:2) and Friedrich Hartmann Graf.

For further information about the IRG, please contact Günther Grünsteudel at [gg@rosetti.de](mailto:gg@rosetti.de) or go to [www.rosetti.de](http://www.rosetti.de).



## *The Lottery* by Henry Fielding at Bury Court Opera

Hannah Crawforth

The stupendous success of Henry Fielding's *The Lottery* in eighteenth-century London nearly prevented him from writing *Tom Jones*, the novel for which he is best known. Written in 1732, the ballad opera was the most popular of Fielding's works for the stage, and he looked all set for a dazzling career as a dramatist and librettist. It was only the 1737 Licensing Act (which sought to censor London's plays and suppress certain theatres) that forced the writer to turn his hand to the then emerging form of the novel, in pursuit of other forms of income. It is also possible that the box office sensation caused by *The Lottery* was indirectly responsible for the creation of Handel's *Messiah* when—unable to compete with the enormous popularity of the ballad opera genre—the composer decided to turn his hand to writing oratorios.

In the hands of L'Avventura London and its director, Zak Ozmo, with stage direction by Harry Fehr, *The Lottery* is no curiosity piece, however, but a vibrant and highly entertaining dramatic work in its own right. Incorporating some of the day's most popular tunes from both Italian opera and contemporary folk music, scored by the splendidly named Mr. Seedo, and performed with the custom-

ary vigor of period instrument ensemble L'Avventura's rollicking musicians, the piece zips along and makes readily apparent just why it was such a box office smash when first staged in 1732. The performance under review here took place in March 2014 at Bury Court Opera in Farnham, UK (event URL: <http://burycourtopera.org/events/the-lottery/>).

*The Lottery* is a satirical tale of money-making schemes, deception, social climbing, and romance, all washed down with a heavy dose of cynicism. Centered around the state lottery set up to finance government debt by having Londoners purchase tickets in the hope of an ever elusive cash prize, this production portrays a kind of eighteenth-century Ponzi scheme, in which unscrupulous figures such as Mr. Stocks (Nicholas Merryweather) attempt to cash in on the aspirations of those who flocked to the city in pursuit of a fortune. Chief among them here is one Chloe (Stephanie Corley), a young country woman who believes she will win £10,000 on the lottery and decides to live it up accordingly, taking expensive lodgings, shopping like it is going out of fashion, and turning her nose up at her former love, the country squire Love-more (Stuart Laing), in favor of the fortune hunter Jack Stocks (Steve McCourt), whose pretense that he has a title mirrors her own putting on of airs.

Fielding wrote *The Lottery* as a vehicle for the early modern starlet Kitty Clive, a much-beloved comedienne, singer, and actress who attracted big audiences at the celebrated Drury Lane Theatre. It is fair to say that her modern equivalent, Stephanie Corley, likewise steals the show, in a beguiling performance that charms her audience well before her flirtatious epilogue, delivered with a knowing wink. Corley's voice is delightful and her stage presence compelling; she is as much the star of the show as her eighteenth-century predecessor. Aply supported by a strong cast of singers (whose task is admittedly made rather harder by being asked to act a wide range of accents, some more effective than others), Corley leads us on a merry dance, her ebullience only slightly dulled by the inevitable realization that her big win—which she has already spent—never comes. The lottery turns out to be a fraud on a scale perhaps only Bernie Madoff could have imagined.

Fehr's production makes good use of the beautiful space at Bury Court, having set and costume changes take place in full view of the audience, a witty analogy for the way in which the opera itself shows the workings of the financial schemes that threaten to undo its protagonists. Simple wooden boxes are rearranged to create the London of the play, from the offices of Mr. Stock to his sister's (Ann Marcuson) Pall Mall boarding house, to the Guildhall where the lottery itself is drawn. Our imaginations are assisted in the evocation of these diverse locations by the music, carefully reconstructed from the archives by Ozmo and ballad opera scholar Vanessa Rogers, which transports us to the bustling streets and only slightly more refined private spaces of early modern London.

L'Avventura is an ensemble at the top of its game, its highly talented musicians working beautifully together to make the music sound as fresh as when it was composed. Their light and playful approach shows their supreme confidence and mastery of their material. The woodwind section (Emily Baines, recorder, and Geoff Coates, oboe) provides some additional comedy with their bluesy and saxophone-like wailing at moments of melodramatic sorrow in the score (and some loud sobs into their handkerchiefs as well). Special mention should also go to Natasha Kraemer's cello, which keeps the music fairly rocking along with its lively bass. It is easy to



see why this early modern version of musical theatre was so popular.

*The Lottery* is part of a trio of early modern works offered in the gorgeous surroundings of the barn at Bury Court Opera this spring. The eighteenth-century genre of the ballad opera is alive and well.

*Hannah Crawforth is a lecturer in Early Modern Literature at King's College London, where she is also one of the founding members of the London Shakespeare Centre. Her first book is Etymology and the Invention of English in Early Modern Literature (2013). She has also published articles in a range of journals and edited collections, and is textual editor for the Norton Shakespeare's new edition of The Two Noble Kinsmen. This review was originally published on the website of the British Society for Eighteenth-Century Studies (URL: <http://www.bsecs.org.uk/criticks/ReviewDetails.aspx?id=196&type=1>).*



Scene from the Bury Court Opera's production of *The Lottery*



## Call for Papers

“Pietro Marchitelli, Michele Mascitti,  
and Neapolitan Instrumental Music”

International Conference  
Villa Santa Maria (Chieti), November 24–26, 2014

Objectives of the conference are both to explore the life, works, and influence (in a European perspective) Marchitelli and Mascitti had on Neapolitan instrumental music, and to shed light on other specific figures of the period, and on the circulation of Neapolitan music and musicians. Although preference will be given to papers dealing with these two major topics, the scientific committee also invites proposals concerning other aspects of Neapolitan music, including the relationship between musical patronage and production, reciprocal influences between instrumental and vocal music, instrument making, and aspects of performance practice.

The (anonymous) abstract should include the title of the paper and a text of maximum 250 words, and indicate the topic and/or thesis, the state of research, the principal sources used, and a statement on the relevance and originality of the contribution. In a separate file, please indicate the paper title, first and last name of the author, e-mail address, and provide a short one-page CV.

The abstract and additional file should be sent as an attachment to [arcomelo2013@gmail.com](mailto:arcomelo2013@gmail.com) by May 30, 2014.

The organization will host all presenters for the entire duration of the conference.

We expect a peer-reviewed publication of the proceedings. At the end of the conference presenters will be asked to provide a Word file including the complete text of their paper in the format that will be communicated in detail when the scientific committee has completed the selection of papers. After the conference, pre-

senters will have 60 days for corrections and modifications before we proceed to the editorial work of the proceedings.

Further information at <http://en.grandezzemeraviglie.it/index.php/special-projects/2-non-categorizzato/30-pietro-marchitelli-michele-mascitti-and-neapolitan-instrumental-music.html>.



## UNCG Focus on Piano Literature, July 5–7

The 18th UNCG Focus on Piano Literature, to take place July 5–7 in Greensboro, North Carolina, celebrates the sons of J. S. Bach. Over two and a half days at the University of North Carolina at Greensboro School of Music, Theatre and Dance, *The Brothers Bach: Emanuel, Friedemann, Christian and JCF* will bring together music teachers, performing musicians, music students, members of keyboard faculties, scholars in music and the humanities, and avid listeners interested in the keyboard repertoire for a concentrated encounter with the music of Carl Philipp Emanuel Bach and his brothers Wilhelm Friedemann, Johann Christian, and Johann Christoph Friedrich.

Highlights include a recital by eminent Dutch keyboard artist Jacques Ogg, two lectures on Emanuel Bach's solo and chamber music by Harvard professor Christoph Wolff (renowned author of *J. S. Bach: The Learned Musician*), a lecture recital by David Schulenberg (distinguished author of several books on the Bach family), a performance festival of the solo and chamber music of all four Brothers Bach by UNCG artist faculty and invited guests, a master class with Jacques Ogg, presentations on performance practice in the music of the Bach brothers, the opportunity to hear and try out the many kinds of historical keyboard instruments used by the Bachs, plus an interactive panel discussion, convivial gatherings, and much more!

Full details and registration are available through [performingarts.uncg.edu/focus](http://performingarts.uncg.edu/focus) or by contacting Andrew Willis at [awillis@uncg.edu](mailto:awillis@uncg.edu).

continued from page 1

in the middle. It also increased the number of through-composed and strophic interpolations, as many of the Benda and Homilius borrowings featured strict or modified *da capo* forms. Through this shift, the Passions also came to be populated with movements based on the simpler musical style that characterized contemporary Lieder. Broadly speaking, Bach's songs, like the songs of his contemporaries, feature regular "square" phrases, harmonic rhythm that was slower than was common in the earlier part of the eighteenth century, and lyrical melodies with an abundance of stepwise motion. Since single words and phrases tend not to be repeated and melismas are used sparingly, the text declamation achieves a more natural, speech-like quality.

Of course, we cannot point to a comprehensive Lied style covering all such works by Bach and his contemporaries. Bach's songs alone display considerable diversity, even just the ones that appear in the Passions. These range from the solemn chorale-type song "In Todesängsten hängst du da" to the lyrical "Mein Heiland, wenn mein Geist erfreut" (see figures 2 and 3) to the more daring "Umsonst empört die Hölle sich." His songs also surpassed those of his contemporaries in complexity, a fact that prompted Gellert's backhanded compliment that Bach's Lieder "are beautiful, but too beautiful for a singer who is not musical." Still, within the composer's oeuvre, these pieces represent some of his simplest compositions, and a great many share many of the characteristics described above, such that one can fairly speak of them as adhering to a "Lied style."

**Betrachtung des Todes.** 17

Sanft und etwas langsam.

**Betrachtung des Todes.**

<p><b>M</b>ein Heiland, wenn mein Geist erfreut, Im Glauben auf die Herrlichkeit Des ewigen Erbtheils blühet, Das du für mich bereitet hast: Wie leicht dünkt mir denn jede Last, Die mich hienieden drücket? Dann wird der Eitelkeiten Land Von mir in seinem Werth erkannt, Der Erde Pracht ist mir, wie Nichts, Wenn Anblick jenes ewigen Lichts. Herr Jesu Christ! Mein Herr und Gott! mein Herr und Gott! Des Heil verband ich deinem Tod.</p>	<p>Wenn einst auf deinen Wink mein Geist Des Körpers Banden sich entreißt, Dann führst ihn aus der Höhe: Doch ich, durch deinen mächtigen Stab Weichüht, ins Loderthal hinab Getrost und freudig geh. Die Klarheit jener besseren Welt In meinem süßern Herzen leucht, Und Heiterkeit im Angesicht. Herr Jesu Christ! Mein Herr und Gott! mein Herr und Gott! Dann wird zum Schlummer mir der Tod,</p>	<p>Und wenn mein Geist aus Schächternheit Sich dennoch vor dem Tode scheut, Weil ihn die Sünden trüben; Dann laß mich, Herr, auf deinen Tod Die Hoffnung bauen: es werde Gott Der Sünden nicht gedenken. Der Trost, den du auch mir erwardest, Als du zum Heil der Sünder starbst, Und fühltest, wie dich Gott verließ, Der macht mir das Sterben süß! O Jesu Christ! Mein Herr und Gott! mein Herr und Gott! Wespaß mich nicht in meinem Tod.</p>	<p>Auf kurze Zeit schließt sich zur Ruh Mein thänenvolles Auge zu, Und schlummert in dem Staube; Doch der, der mich zum Grabe ruft, Der ruft mich einst auch aus der Gruft. Ich weiß, an wen ich glaube. Er lebet, und ich werd durch ihn Der Grabesnoth gewiß entlehn. Mein Geist und Leib auf neu vereint Schaun dich dann, großer Menschenfreund. Herr Jesu Christ! Mein Herr und Gott! mein Herr und Gott! Zum Leben machst du mir den Tod.</p>	<p>Du bleibst mein Trost: mich schreckt nicht Der Erde Brand, das Weltgericht, Der Donner der Posauen! Vor deinem Thron werd ich dann sehen, Dich, Richter aller Völker, sehen, Dich sehen und froh erkennen. Auch mir schenktst du dann jenes Heil, Der Auserwählten seltsam Theil. Ich soll, dein Mund schoner es mir zu. Herr Jesu Christ! Mein Herr und Gott! mein Herr und Gott! Stärkt diesen Glauben einst im Tod!</p>
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Sturms geistl. Gesänge, 2te Samml. E

Figure 2: C.P.E. Bach, song "Betrachtung des Todes" from the second Sturm collection Wq 198/15



The arrangements themselves closely follow their respective models, preserving the melody, bass line, ornamentation, and harmonies with only rare exceptions. The instrumental accompaniment, provided by a string orchestra with or without additional wind instruments, follows along *colla parte* with the voice parts or presents an offbeat harmonic realization either with arpeggios or repeated notes. Many song arrangements have short ritornelli added at structurally important points, some thematically related to the song, others not.

The shift brought about by Bach's turn to his own songs in 1781 marks a major aesthetic evolution in the Passions, but it coincides with a broader trend in this genre away from Baroque idioms. Bach's first four Passions appearing between 1769 and 1772, which cycle through the four evangelists in accordance with a long-standing Hamburg tradition, place interpolations dating back to his father's generation alongside those of more modern composers like Benda and Homilius who had absorbed traits of the more fashionable *galant* style. Audiences would have likely thought that these older movements from J.S. Bach and Stölzel sounded dated or old-fashioned. Starting in 1773, Bach relied almost exclusively on interpolations from his own contemporaries until he began including his arrangements of his songs. It is worth noting that many musical characteristics that typify the *galant* style, like singable melodies, regularized phrasing, a more restrained harmonic palate and slower harmonic pacing, are shared with the Lied style. Still, these features tend to be even more pronounced in contemporary Lieder, and thus also in the song arrangements.

The sudden increase in 1781 of song arrangements in Bach's Passions proved to be a harbinger of another major shift in these works, namely, the introduction of newly composed arias and choruses. Whereas no new arias penned by Bach appear in his Passions produced between 1770 and 1782, fifteen appear between 1783 and 1788, and there are four new full or partial choruses in the 1787 and 1788 Passions. Along with the one to two new accompagnati and ariosi Bach had been including since 1777, this makes for a sum of three to five new movements per Passion between 1783 and 1787 and eight for 1788.

A common style grounded in the Lied links the song arrangements with many of the new arias and choruses Bach contributed to his later Passions. To name a few such movements, one could be forgiven for thinking that the bass arias "O Grosses Bild des Menschenfreundes" from 1785, the second part of "Furchtbar blickst du auf ihn nieder" from 1786, and "Wenn ich, o Mittler, Liebe" from 1788 are arranged songs rather than completely new contributions. This also holds true for the new choruses from 1787 and 1788 by virtue of their song-like melodies, homophonic texture, and short orchestral ritornelli. Of course not all texts had affects that lent themselves to a song-like setting, but a significant number of the nineteen new arias and choruses from the late Passions received such a musical treatment.

Did the song arrangements stimulate the production of new arias and choruses in the Passions? Clearly the trend is towards greater creative investment. With this in mind, we might consider the song arrangements a logical intermediary between the early phase of Passion production dominated by borrowing from outside sources and a late phase characterized by original contribution. Neither the development toward song arrangements nor that toward new compositions appears to have been motivated solely by lack of models, and certainly by the early 1780s Bach no longer suf-

fered from the handicap of inexperience in composing sacred vocal music that afflicted him in the early 1770s. Increased confidence and speed of composition certainly enabled the shift toward new compositions in the Passions. Still, this does not explain why Bach found these works increasingly worthy of his time and energy. Perhaps Bach became increasingly discontent with the models from Homilius and Benda that had previously formed the staple for his Passions; his extensive rewritings of Homilius arias borrowed for his final Passion (the 1789 St. Matthew Passion, compiled in late 1788) even as his health was failing might suggest this conclusion. Incidentally, this skillful recomposition transformed the text declamation of these arias from a style typical of the Baroque to one more typical of songs.

Regardless of the underlying motivation for Bach's shifting treatment of this genre, the stylistic affinities between the song arrangements and many new Passion interpolations from the 1780s hint at an unfolding late mature style. Further study of Bach's Hamburg works is needed to uncover the extent to which this trend appears in other genres. The cantatas are obvious candidates for such an investigation. Indeed, a cursory look at the installation cantatas for Pastors Gasie (1785), Schäffer (1785), Berkhan (1787), and Willerding (1787) will turn up several candidates. We need not confine ourselves to vocal works either, as Gudrun Busch has suggested the composer's keyboard works took inspiration from his Lieder as well.

That a musical aesthetic linked to the songs guided Bach's late works follows naturally from the composer's love for the Lied, a love that persisted even to the end of his life. During his final years he published two song collections—the *Neue Lieder-Melodien* (1787) and the *Freymaurer Lieder* (1788)—and began collecting and revising older songs scattered across various publications for a large compilation. The sources for this final project, rediscovered with the rest of the Sing Akademie materials in 1999, show us through their various emendations Bach's efforts to bring these miscellaneous songs in line with his own changing musical preferences and goals.

Around this same time, in late 1787, Bach composed and compiled arguably the most remarkable Passion apart from his first, that is, the St. John Passion of 1788. Every one of this work's non-chorale interpolations is newly composed. Since Bach produced the Passion for the following year, the one pieced together mostly from Homilius borrowings, under such exceptional circumstances, we might consider the 1788 Passion a culmination of Bach's efforts in this genre. Indeed, when we compare the arias and choruses from this work to the composer's contributions to his first Passion, the St. Matthew setting of 1769 that would largely be subsumed in his famous Passion Cantata, the extent to which the composer's style developed over the course of his twenty-year Hamburg tenure and came to encompass elements from the songs becomes clear.



## Acknowledgments

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