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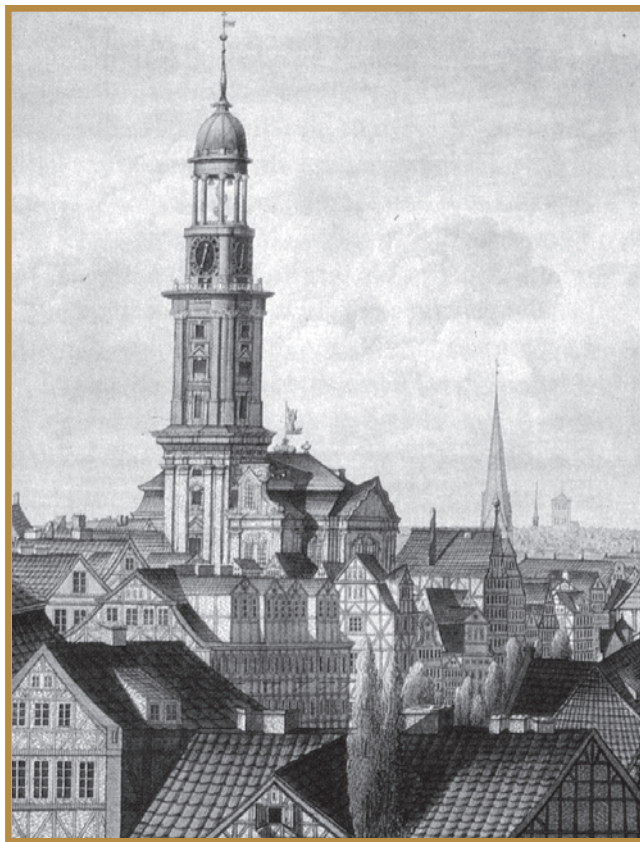
C. P. E. Bach Turns Three Hundred

David Schulenberg

[Editor's note: This article first appeared online on January 19, 2014, at the beginning of C. P. E. Bach's three-hundredth-birthday year, in *The Boston Musical Intelligencer*; URL: www.classical-scene.com/2014/01/19/c-p-e-bach-300/. It is reprinted here, with a few minor adjustments, with the kind permission of the publisher of *The Boston Musical Intelligencer*, Lee Eiseman.]

Musical anniversaries provide a convenient way of recognizing and reflecting on composers who may or may not receive the attention due them at other times. This year is the three hundredth after the birth of two major figures in European music: Christoph Willibald Gluck and Carl Philipp Emanuel Bach. Both German speakers and recognized today as major figures in the period between the Baroque and Classical eras of music history, they otherwise had little in common, personally or musically. C. P. E. Bach's birthday comes first, on March 8, and in anticipation of that it is fitting to consider his life and works and to preview some related musical events coming up in the area.

Today we think of J. S. Bach's sons as fairly minor figures, but during their lifetimes C. P. E. Bach, or Emanuel as I will call him, was far better known than his father. The "Berlin" or "Hamburg" Bach was famous not only for his keyboard playing and for his keyboard sonatas and concertos, but for songs (lieder), chamber music, and, during the latter part of his long career, several oratorios and related works. Although most of these passed into obscurity within a few decades of his death, he continued to be known for his *Essay on the True Manner of Playing Keyboard Instruments*, a two-volume manual that Beethoven and even Brahms studied; today it is an important source of information on historical performance practice. Haydn and Mozart both doubtless read it; they certainly knew Emanuel's music. Mozart performed his Resurrection Cantata (*Die Auferstehung*) at Vienna in 1788; before that, Gluck had directed a performance of *The Israelites in the Desert*.



St. Michael's church in Hamburg

Emanuel's active career was longer than Haydn's; we have dated pieces from as early as 1731, when he was 17, to as late as 1788, the year of his death at 74. In an era when professions were handed down from parent to child, the extended Bach family was the largest and most accomplished musical family in Europe. Six generations provided dozens of towns, cities, churches, and aristocratic courts with organists and composers (and even a few painters), not merely in central and northern Germany but in Sweden, Italy, and England. Johann Sebastian Bach was of course the greatest member of the family, but almost as extraordinary as his own accomplishment is the fact that five

of his sons became significant musicians. Four were composers, and two, born two decades apart, were among the most important European musicians of their respective generations.

Johann Christian Bach, the youngest son, was born only in 1735—three years after Haydn. But Emanuel already belonged to a post-Baroque age today known variously as the *galant*, the *rococo*, or the pre-Classical. I had occasion to write in these pages [<http://www.classical-scene.com/2010/12/09/enigmatic/>] about the oldest Bach son, Wilhelm Friedemann, who wrote some extraordinary music but puzzlingly failed to meet the high expectations that some, at least, have held for him. Four years after Wilhelm Friedemann's birth in Weimar, Carl Philipp Emanuel was born in the same town, which already in 1714 was a significant cultural center. He would prove far more productive and materially far more successful than his older brother.

We know essentially nothing about Emanuel's early childhood. His mother, Maria Barbara Bach, died in 1720, three years after the family had moved to Cöthen. But years later Emanuel would note that her father Johann Michael Bach had been one of the most important of the earlier composers in the family. Emanuel's godfather was also important: Georg Philipp Telemann, from whom he took his second name, was at the time the most prominent and influential German composer of his father's generation.

Although Emanuel reported that his father was his sole teacher, he modeled his style more on Telemann's than that of J. S. Bach.

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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 (alisoncdesimone@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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A Message from the President

Janet K. Page

This past July I attended the sixteenth Biennial International Conference on Baroque Music (ICBM) at the University of Music and Dramatic Arts Mozarteum in Salzburg. The number of papers was, as usual, large (six parallel sessions most of the time—the largest of these conferences so far). There were sessions devoted to Bach, music in England, sacred music, opera crossing the Alps, Graupner and the cantata at the court of Hesse-Darmstadt, music in Spain and the New World, music in Austria, and more. I was especially pleased to hear several younger scholars present papers on music at the Habsburg court in the early eighteenth century. Members of SECM who spoke included Guido Olivieri, Alison DeSimone, Barbara Reul, Thierry Favier, Steven Zohn, Samantha Owens, Danielle Kuntz, Elisa Bonner, and Anita Hardeman. It was very nice to meet young scholars from all over and to reconnect with old friends from near and far away.

We were also treated to some fine concerts, including one featuring the brilliant recorder playing of Dorothee Oberlinger, Head of the Institute for Early Music at the University of Music and Dramatic Arts Mozarteum, and one devoted to “Mozart and the Salzburg Baroque Heritage,” presented by the Collegium Vocale of Salzburg Bachgesellschaft in the beautiful Mülln Parish Church. The Gothic church, its interior renovated in the Baroque, was a lovely setting for the music, although the seats were certainly some of the most uncomfortable I’ve encountered. At the end of the conference, we made an excursion to the Großglockner Hochalpenstraße and saw some spectacular scenery—a fitting end to a conference much concerned with cross-alpine cultural connections.

It is clear that scholarship in eighteenth-century music is thriving, and that musical traditions of the earlier eighteenth century in particular are moving in exciting new directions. (See also the report on the ICBM conference by Ruta Bloomfield on p. 5.)

I am pleased to announce that Alison DeSimone will become editor of the SECM Newsletter beginning with the Spring 2015 issue. Alison is currently Visiting Assistant Professor of Musicology at the College-Conservatory of Music, University of Cincinnati. I am also pleased to announce that Bethany Cencer, PhD candidate at Stony Brook University, will become student representative to the Board of Directors effective 2015. I thank Jason Grant for his fine and devoted work on the Newsletter over the past four years and Adam Shoaff for his helpful contributions as student representative.



News from Members

In July, **Ruta Bloomfield** presented a paper called “The French Connection: Influence of François Couperin on Bernard de Bury” at the sixteenth Biennial International Conference on Baroque Music in Salzburg, Austria (see conference report on p. 5). She also participated in the Delegates’ Concert, performing two movements from the third suite by de Bury. Further travels took her to both Esterházy palaces (Eisenstadt, Austria, and Fertőd, Hungary), Smetana and Dvořák museums in Prague, Czech Republic, and the Bachhaus Museum in Eisenach, Germany.

Bethany Cencer (Stony Brook University) received a Kanner Fellowship in British Studies from the UCLA Center for 17th- &

18th-Century Studies, and a Huntington Library Travel Grant, for her dissertation, “Come Friendly Brothers Let Us Sing’: London Partsong Clubs and Masculinity, 1750–1820.”

On July 28 and 29, **Jason B. Grant** gave two lectures, “Dieterich Buxtehude, Lübeck, and the North German Organ School” and “Representations of the City of Hamburg in the Occasional Choral Works of Carl Philipp Emanuel Bach,” as part of the International Baroque Institute at Longy (IBIL), whose theme was “Essercizii Musici: Music from the Hanseatic Cities of Hamburg & Lübeck,” at the Longy School of Music of Bard College, Cambridge, Massachusetts.

Beverly Jerold has published the following articles: “*Notes inégales*: a definitive new parameter,” *Early Music* 42/2 (2014): 273–89; “The notable significance of C and stroked-C in Bach’s era,” *The Musical Times* 155/1927 (Summer 2014): 85–96; and “Johann Philipp Kirnberger and the Bach Chorale Settings,” *BACH: Journal of the Riemenschneider Bach Institute* 45/1 (2014): 34–43.

Paul Knoke produced a concert by Brighton Symphony Orchestra’s “Rococo Project” on Saturday, June 14, in the Conference Room at Brighton Recreation, 220 Idlewood Road, Rochester, New York. The concert included songs and a sonata for piano by Haydn, a duet for violin and cello by Joseph Reicha, and a piano trio by Johann Franz Xaver Sterkel. The concert was played on period instruments, featuring the inaugural performance of a recently restored pianoforte by Astor, c. 1795.

The Rococo Project is a chamber music ensemble of volunteer musicians from the Brighton Symphony Orchestra. They present modern premieres of lost or forgotten music from the period c. 1750 to c. 1820, in historically informed performances on period instruments. This concert showcased the talents of Jack Spula, pianoforte; Roxanne Skuse, soprano; Elizabeth Page Kinney, violoncello; and Jonathan Allentoff, violin.

On September 25, **Sterling Murray** spoke as part of the Colonial Williamsburg Early Music Festival on “Thomas Arne’s *Thomas and Sally* and Theater Music in Eighteenth-Century America” (Hennage Auditorium, DeWitt Wallace Museum, Colonial Williamsburg).

Bertil van Boer presented several seminars for the Theresia Youth Baroque Orchestra in Rovereto, Italy, in August.



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

It was a real privilege to attend the Society for Eighteenth-Century Music’s biennial meeting in Bethlehem, Pennsylvania, this past February. Without the support of the Society, especially the generous Sterling E. Murray Award for Student Travel, this would not have been possible for me. At that time, I was in my final year of doctoral studies at Cornell University, and was no longer eligible for conference or travel funding. Since I also did not have a stipend, travel to any conference would have been impossible if not for the Society’s grant. My heartfelt thanks as well to all those who contributed to make this award possible.

As for the conference itself, it was incredibly stimulating. Not only was the feedback I received on my paper presentation very valuable, but so was being able to observe all of the other paper

presentations. In particular, the networking, with other graduate students as well as established scholars, has already proved helpful. As someone who studies a lesser-known composer (Christoph Graupner) who worked off the beaten path (Darmstadt, Germany), I am very grateful for the existence of a society dedicated to studying all music during this time.

Again, my sincere thanks to the Society for awarding me the Sterling E. Murray Award for Student Travel to allow me to attend the conference, and for accepting my paper.

Evan Cortens

The 2014 meeting in Bethlehem, Pennsylvania, was my first experience at a SECM conference. I was welcomed warmly by its members and found myself overjoyed by being surrounded by fellow eighteenth-century music scholars and enthusiasts. I would like to express my sincere gratitude to SECM for selecting me for the Sterling E. Murray Award for Student Travel. In all likelihood, I would not have been able to attend the conference without the financial aid it offered. Furthermore, I had never met Dr. Murray, and it was a pleasure to be able to do so. He welcomed me warmly to the society and its meeting. When he asked me what my experience there had been like thus far, I expressed to him that of all the musicology conferences I had attended, this one was the most welcoming and interesting to me, and that the society was the most committed to encouraging graduate student research of any I had encountered. Receiving the award was an honor, and meeting the man after whom it was named was indeed a special privilege. I look forward to becoming more involved with the society, and will be presenting my dissertation research at SECM’s “dissertations-in-progress” session at the national AMS meeting in Milwaukee in November. It will be wonderful to see SECM members there once again.

Sarah Bushey



Obituary: Christopher Hogwood

Annette Richards

It is with great sadness that we mourn the loss of SECM member Christopher Hogwood, who passed away on September 24, 2014. He was a performer and a scholar, a doer, and a thinker. Throughout his career he combined the pursuit of artistic excellence with research, experimentation, and original thought. His pioneering work wrought profound changes to our understanding of music of the past, and transformed the music industry today. His contribution reached beyond music to the history of instruments and technology, to English and German cultural studies, to connections between music and the visual arts, and to the politics of music in society and in education. Mr. Hogwood was a dedicated communicator, who, while working with the greatest performers and musical experts of his time, was generously interested in the amateur music lover and concert-goer. At the same time, he was deeply committed to young people and to students—he was a teacher and scholar as much as he was a musician.

Christopher Hogwood was best known as a leading figure in the Early Music movement. One of the early advocates of the use of old instruments, or historically accurate copies, for the performance of music composed before 1800, he was one of the pioneer explorers of the then-exotic territory of historically informed per-



formance. As a keyboard player, he urged the re-discovery of historical construction techniques for harpsichords and clavichords—a project still ongoing and now with enormous international scholarly momentum, that involves scientific inquiry into historic materials, processes of decay, conservation and restoration methods and philosophies, as well as into technologies and handcraft techniques of earlier periods. Eager to try out his ideas in practice, Mr. Hogwood established his own ensemble of like-minded musicians, the Early Music Consort of London, and later the groundbreaking and internationally acclaimed Academy of Ancient Music, which he directed until 2006.

A musician whose powerful interpretive talent was matched by a charismatic personality, Mr. Hogwood did not limit himself to “period” instruments. He was in demand the world over as a conductor, and had guest residencies and directorships at, among others, the Saint Paul Chamber Orchestra in Minnesota (1987–92, 1992–98), the Basel Kammerorchester in Switzerland (2000–2006), the Orquesta Ciudad de Granada, Spain (2001–4), and at the prestigious Handel and Haydn Society in Boston (1986–2001). As artistic advisor he worked for the Australian Chamber Orchestra (1989–93), the Mozart Summer Festival of the National Symphony Orchestra, USA (1993–2001), and the Beethoven Academie, Antwerp, Belgium (1998–2002).

Many of his activities, both in a hands-on capacity and in an advisory one, were dedicated to making things change: to promoting new ideas, even when dealing with music and thought from the past—indeed, he made the old come to life in important new ways. His association with many arts organizations was never accidental or peripheral, but carefully reflected his own interests and passions; he was a very active supporter of his chosen causes, whose sheer diversity reflected the breadth of Mr. Hogwood’s intellectual reach. These include the Terezin Chamber Music Foundation in Boston, London’s Research Centre for the History and Analysis of Recorded Music, and the New York Experimental Glass Workshop. Perhaps more obviously in line with his professional activities as a performer was his involvement with the new *C. P. E. Bach: The Complete Works* edition, whose distinguished editorial board he chaired. But there too, there was no sitting back and taking the glory: Mr. Hogwood was actively involved, editing his own volumes (the “Kenner und Liebhaber” Collections, vols. I/4.1–4.2), and participating in the organization of the edition and its editorial policies (a mammoth project, which will result in around 115 volumes of music by C. P. E. Bach, much of it appearing in print for the first time ever, and most of it being made accessible to

performers and audiences—in print and online—for the first time since the later eighteenth century).

An Honorary Professor at the University of Cambridge, and an A. D. White Professor at Large at Cornell University, he was closely involved with musical and student life at a number of other institutions. He held doctorates from Keele University and the University of Cambridge, and an honorary doctorate from the University of Zurich; his relationship with Harvard was a long-standing and close one, and he often gave masterclasses and mentored students, including at the International Centre for Clavichord Studies, which he co-directed, at Magnano, Italy.

Christopher Hogwood was also a longtime friend of Cornell, and more recently of the Westfield Center. He worked closely with Professors Neal Zaslaw and Malcolm Bilson for many years, he was the keynote speaker at a conference on C. P. E. Bach at Cornell in 1998, and he was a valuable jury member for the Westfield International Fortepiano competition in 2011. For me personally he was a generous colleague. He was always warm and engaged, and always encouraging about the next project. In spite of an extraordinarily busy schedule of international conducting, recording, and speaking engagements, as well as ongoing scholarly projects of his own, Chris Hogwood always treated our collaborations as if they were as important as his many other simultaneous pursuits, replying immediately to queries, always incisive in his responses and ideas. He brought to our exchanges a comprehensive knowledge not just of music, but also of history, literature, and the visual arts. While he was an excellent speaker and lecturer, he was also an expert in conversation: challenging from the lecture podium and engaging at the dining table.

Christopher Hogwood’s pioneering and constantly developing contribution to musical performance and scholarship was unparalleled. His publications and discography were of the widest range and the highest quality. We will greatly miss this exceptional musician, scholar, and teacher.

A version of this obituary appeared in Westfield, the Newsletter of the Westfield Center for Historical Keyboard Studies, vol. XXV, no. 3 (Summer 2014). Annette Richards is University Organist and Professor of Musicology and Performance at Cornell University, and the Executive Director of the Westfield Center.



Obituary: Mary Térey-Smith

Bertil van Boer

Hungarian-born musicologist and SECM member Mary Térey-Smith, emeritus faculty at Western Washington University, passed away on July 30, 2014. A student of Zoltán Kodály, she studied at the Liszt Academy of Music in Budapest, becoming a conductor in Tatabánya in 1953. She immigrated to the United States in 1956 after the Hungarian Revolution, receiving her PhD in Musicology from Eastman. In 1967 she was appointed to the faculty at Western Washington University in Bellingham, Washington, a position she retained until retirement in 2001. Her main work was on early Classical opera in France, as well as orchestral practice of eighteenth-century music. In 1995 she began an association with the Capella Savaria in Hungary, eventually producing a number of recordings of Rameau and Classical English works for Dorian, Naxos, and other companies. Her latest work included Masses by Gregor Joseph Werner and Vincenzo Rauzzini.

Conference Report: ICBM in Salzburg

Ruta Bloomfield

The sixteenth Biennial International Conference on Baroque Music (ICBM) took place in Salzburg, Austria, July 9–13, 2014. Since its inception in the 1980s, this conference has established itself as one of the largest and most important musicological meetings on the academic calendar. This year's meeting attracted close to 250 scholars from all over the world, including Western and Eastern Europe, the United Kingdom, the United States, Canada, Australia, Chile, Israel, Taiwan, and Hong Kong.

The venue was The University Mozarteum, with Dr. Thomas Hochradner serving as Conference Coordinator. Arriving in Salzburg was a homecoming of sorts for me, having spent an undergraduate academic year abroad there, attending both the University of Salzburg and the Mozarteum.

Six parallel strands encompassing sixty-five different thematic lines meant that it was often difficult to decide which presentations to attend. Sessions I attended include the following (some titles shortened):

- “Jacques Duphy’s Use and Incorporation of the Italian Style in His *Second Livre de pièces de clavecin*” (Lysiane Boulva)
- “French Harpsichord *doubles* and Creativity in the 17th-Century Keyboard Tradition” (David Chung)
- “The French Connection: Influence of François Couperin on Bernard de Bury” (Ruta Bloomfield)
- “How to Enhance the Continuo Accompaniment of an Air by Our Choice of Harmony and Ornament” (Thérèse de Goede)
- “Expressive Engagement and Emotional Distance in Productions of Bach’s *Matthäus-Passion*” (Uri Golomb)
- “A Misunderstood Notation in Baroque France” (Shirley Thompson)
- “Hidden Forms of Inversion Inside the Contrapunctus ‘in stylo francese’ of *The Art of Fugue* of J. S. Bach” (Konstantinos Alevizos)
- “A Dorian Middleground Schema in Bach’s Minor-Key Fugue Expositions” (Michael Baker)
- “Arcangelo Corelli in 18th-Century American Musical Culture” (Gregory Barnett)
- “What’s Really Crooked and Straight in ‘Ev’ry Valley?’” (Fred Fehleisen)
- “Moses Mendelssohn on the Sublime in Music and Poetry” (Yaël Sela-Teichler)
- “French Music and Musicians during the English Restoration” (John S. Powell)
- “A Re-Examination of the Instrumental Music by José de Nebra” (Luis Antonio González Marín)
- “Musical Sources of Domenico Scarlatti in the Music Archive of the Cathedrals of Zaragoza” (Celestino Yáñez Navarro)
- “Heinrich Biber, Instrumental Music, and the Liturgy” (Kimberly Beck)
- “Vincenzo Galilei and the Well-Tempered Lute” (Žak Ozmo)
- “Morality, German Cultural Identity, and Telemann’s *Faithful Music Master*” (Steven Zohn)
- “Images of Bach as Reflected in 20th-Century Compositions” (Yulia Kreinin)
- “Credit, Debt, and Economic Survival in the Electoral Saxon Hofkapelle of Heinrich Schütz” (Gregory Johnston)

- “Dazzling Divas of Dresden: Selected Solo Repertoire of Singers Associated with the Dresden Augustan Court in the Mid-18th Century” (Patricia Corbin)
- “A Romantic Approach towards J. S. Bach’s Chaconne by Felix Mendelssohn and Robert Schumann” (Hildrun Haberl)
- “Distinguishing between Passacaglia and Ciaccona in the Organ Works of Dietrich Buxtehude” (Vincent P. Benitez)
- “Ringing Down the Curtain” (Rebecca Harris-Warrick)
- “Exemplars from Johann Mattheson’s *Grosse General-Bass-Schule*” (Lawrence Molinaro)
- “The Story of Dame Nellie Melba’s 1907 Recording” (Graydon Beeks)

Participants enjoyed three outstanding concerts. Lecturers of the Institute for Early Music at University Mozarteum joined forces for a concert called “Viaggio musicale.” Mülln Parish church was the site for music with the theme of “Mozart and the Salzburg Baroque Heritage”. The final “Delegates’ Concert” featured performances by various presenters.

A selection of music-related tours enhanced the conference. Choices included “Traces of Music in Salzburg,” “Stiftung Mozarteum: The Autographs’ Vault,” “The Organs in Salzburg Metropolitan Church,” and “DomQuartier,” the newly opened complex of the archbishop’s palace.

The conference experience was crowned by the conference dinner held in the Festung Hohensalzburg, the spectacular medieval fortress looming over the city. Delegates were treated to a gourmet meal, early music entertainment, great company, and spectacular views.

Meeting participants from all over the world was certainly an additional highlight of the trip. At least four of us traveled on to Vienna directly afterwards, as I bumped into colleagues on the train, in the Kunsthistorisches Museum, and at St. Stephen’s Cathedral.

The seventeenth Biennial ICBM will be hosted by Canterbury Christ Church University, UK, in 2016.



Ruta Bloomfield performing *de Bury* at the Delegates’ Concert

Georg Philipp Telemann and Carl Philipp Emanuel Bach: A Conference in Magdeburg

Nicholas E. Taylor

This year marks the three hundredth anniversary of the birth of Carl Philipp Emanuel Bach (1714–88), and many concerts and conferences throughout Europe and North America are celebrating the occasion by focusing on his music. The conference “Impulse—Transformationen—Kontraste. Georg Philipp Telemann und Carl Philipp Emanuel Bach,” held on March 17 and 18 and organized by the Zentrum für Telemann-Pflege und -Forschung in Magdeburg, Germany, concentrated on the wealth of musical and historical connections between Bach and Georg Philipp Telemann (1681–1767), who was Bach’s godfather and predecessor as town music director of Hamburg. Indeed, that Telemann and Bach both worked in Hamburg and held the same job there explains the fundamental starting point for their artistic overlap. But as the nearly thirty presenters showed, Telemann and Bach’s musical connections are enormously broad, complex, and spread across nearly all genres in which they composed.

Several papers on the first day of the conference discussed Hamburg’s cultural, theological, and economic conditions during the middle of the eighteenth century and the ways in which these factors contributed to Telemann’s and Bach’s works composed during their time there. Along these lines, a number of papers focused on the strength of the publishing industry in Hamburg and the important role it played in helping to bolster these composers’ works outside of the Hanseatic city. Others dealt with theological trends of the time (as found in pastors’ sermons) as well as musical representations of the sublime and the influence of the Enlightenment and the ways these new ideas were found in Telemann’s and Bach’s works.

Many presenters at the conference read papers that discussed Bach’s borrowing of music from Telemann’s Passion settings and cantatas. During his tenure as music director in Hamburg, Telemann apparently had little trouble providing two cantatas for every Sunday and feast day of the liturgical calendar and a brand new Passion setting to be performed every year during Lent. But Bach evidently had a harder time keeping up with this busy composing schedule. To fulfill these obligations, Bach drew upon individual movements and sometimes entire works by several composers, including Telemann. Two presenters’ papers on this topic were especially notable. Peter Wollny discussed Bach’s collection of Telemann cantatas (those listed in Bach’s *Nachlaß-Verzeichnis* of 1790) and revealed evidence for Bach’s public performance of works by his predecessor previously unknown to modern-day scholars. Wolfgang Hirschmann described how Bach borrowed several movements from Telemann’s St. John Passion of 1745 (a work that was printed during the composer’s lifetime) for his own St. John Passion of 1772. Although scholarship on Bach’s borrowing from earlier composers has typically viewed his practices with some disdain, Hirschmann advocated in his paper for a different approach to this music that carefully considers the composer’s decisions of what to borrow and how to transform the older material, thus resulting in a musical work in its own right and one that reveals much about the borrower’s own creative process.

Two other especially interesting papers dealt with issues far removed from Telemann’s and Bach’s musical works. Dorothea Schröder provided a detailed look at many of the concert halls in

Hamburg where both Telemann and Bach performed their oratorios and other non-liturgical works. Her presentation included drawings and some photographs of buildings that are no longer standing in Hamburg but were once important musical institutions in the city. Ellen Exner’s paper shed new light on the cultural and social conventions of baptism and the role it played in the lives of members of the Bach family. The fact that Georg Philipp Telemann stood as C. P. E. Bach’s godfather reflected Johann Sebastian and Maria Barbara Bach’s intention for Telemann to serve as a personal and professional model for the newborn from infancy up to adulthood. Exner also discussed C. P. E. Bach’s choice of godfathers for his own children while working at the Berlin court *Kapelle* and demonstrated that Bach evidently envisioned a future for his children that did not include a career in music.

The scholarly conference in Magdeburg (Telemann’s hometown) was a small portion of a much larger event held March 14–23: the twenty-second biennial Magdeburger Telemann-Festtage, “Generationen. Georg Philipp Telemann und Carl Philipp Emanuel Bach,” a concert series that—like the conference—focused on the connections between Telemann and C. P. E. Bach. Both composers (and others) were featured in the twenty or so performances that included multiple Passions, operas, orchestral pieces, and chamber works. Unfortunately, only one performance occurred during the conference: Telemann’s St. John Passion of 1745 (mentioned above). For those only familiar with J. S. Bach’s Passion settings, this work by comparison contains many striking musical moments, including levels of virtuosity found more often in opera than in the church. The musicians who performed the work in Magdeburg captured an uplifting spirit that Telemann and his librettist occasionally brought to this setting of the Passion story. The alto Manja Raschka in particular sang her many demanding arias with incredible ease and drama, reminding us of the close connection of church music and opera in the early and mid-eighteenth century.

The conference was indeed an international affair, with participants traveling from throughout Germany, the United States, and Japan. The topics discussed were equally diverse, demonstrating the many aesthetic aspirations, stylistic characteristics, and practical circumstances that Telemann and Bach shared. In the end, the meeting in Magdeburg confirmed the strength and promising future of both Telemann and Bach studies, and it reaffirmed the need to continue these scholarly efforts to fully understand the important role these two composers played in shaping much of the musical life of the eighteenth century.



Book Reviews

Michael Burden. *Regina Mingotti: Diva and Impresario at the King’s Theatre, London*. RMA Monographs 22. Farnham, Surrey: Ashgate, 2013. xvii, 179 pp.

Paul Cornelson

One still underrepresented aspect of eighteenth-century opera studies is the contribution of singers. In our post-Verdi, post-Wagner age, we tend to forget that people in Handel’s and Mozart’s day attended opera mainly to hear the star singers. While this might still apply to a certain portion of today’s opera audience, we are often distracted by the director’s “vision” in updating (or sometimes



Fig. 1. Pastel of Regina Mingotti by Anton Raphael Mengs

destroying) the classics. But it was absolutely clear, at least through the early nineteenth century, that singers received top billing in the major opera houses, and this was reflected in their pay, which was more often than not considerably higher than the composer's.

Regina Mingotti (1722–1808) could be the icon for women and eighteenth-century music; the lovely pastel by Anton Raphael Mengs (fig. 1) is certainly worthy of a poster. She married the impresario Pietro Mingotti in 1746, probably after singing with his troupe since at least 1743 (her earliest known performance was singing with Mingotti's troupe under her maiden name of Valentini in Hamburg). Later, she sang in Dresden for the double wedding of Maria Antonia Walpurgis to Prince Elector Frederick Christian, and Maria Anna of Saxony to Maximilian Joseph of Bavaria. She performed not in the main opera by Hasse, *La Spartana generosa*, but in an open-air theatre at Schloss Pillnitz in Gluck's *fiesta teatrale, Le nozze d'Ercole e d'Ebe*, in the role of Hercules. This led to her appointment at the Dresden court, where she sang with Faustina Hasse, but eventually Mingotti was let go rather than promoted to prima donna. Next she went to Madrid, where she sang with Farinelli for a couple of seasons, then in September 1754 she arrived in London.

Michael Burden focuses on her four seasons in London, 1754–57 and 1763–64, as a “star” singer, and for one season as manager of the King's Theatre. Burden has found a wealth of documentation for the operas in which Mingotti performed in London (appendix 1), as well as a list of the arias she sang (appendix 2), plus reviews in the London newspapers, letters, and other reports, including Mingotti's two published “Appeals to the Public” (London, 1755; in appendix 4). The latter concerns very public accusations made between Mingotti and Francesco Vanneschi, the impresario who held the lease at the King's Theatre the first two seasons and whom Mingotti replaced with Felice Giardini in 1756–57. But after one season, according to Charles Burney, “the profits to the managers were so far from solid, that they found themselves involved at the end of the season in such difficulties that they were glad to resign their short-lived honours, and shrink into private station” (*General History of Music*, 4:462–63, quoted in Burden, 81). Mingotti apparently stayed on in London and eventually returned to the stage in

1763–64, the year after Anna de Amicis had her success in two operas by J. C. Bach, *Orione* and *Zanaida*. Mingotti eventually went back to Germany (Burney met her and the castrato Gaetano Guadagni in Munich in 1772), and like the creator of Gluck's *Orfeo*, she was compared favorably to the acting style of David Garrick. (Patricia Howard has written a new biography of Guadagni: *The Modern Castrato: Gaetano Guadagni and the Coming of a New Operatic Age*, published by Oxford University Press in 2014.)

Burden's study of music in London complements two others in the list of Royal Musical Association Monographs: *The Impresario's Ten Commandments: Continental Recruitment for Italian Opera in London 1763–74*, by Curtis Price, Judith Milhous, and Robert D. Hume (1992), and *Salomon and the Burneys: Private Patronage and a Public Career*, by Ian Woodfield (2003).



Gerhard and Renate Croll. *Gluck: Sein Leben, seine Musik*. Kassel: Bärenreiter, 2010. 287 pp.

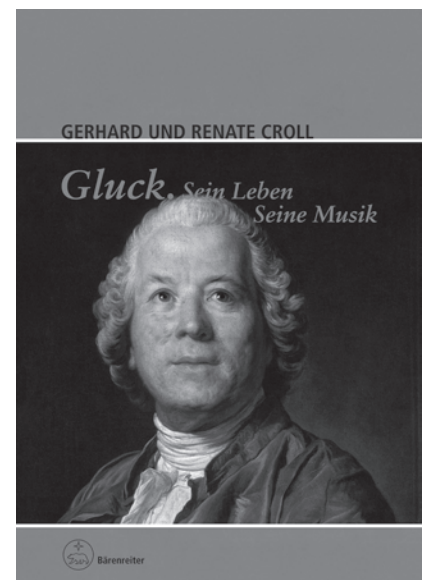
John A. Rice

The three hundredth anniversary of Gluck's birth offers us an opportunity to consider a book that should have attracted more attention when it was published four years ago.

Gerhard Croll has devoted much of his life to research on Gluck. Here, in collaboration with his wife, he has distilled much of that research into a book aimed primarily at a German-reading audience who love opera and are interested in history, but who are not necessarily musicologists or musicians.

The Crolls organize their book in twenty-one short chapters, arranged in chronological order from “Familie und Kindheit: 1714 bis 1730” to “Die letzten Jahre: 1784–1787.” This approach, while somewhat mechanical, has the advantage of allowing the authors to focus their attention more or less equally on every part of Gluck's life and work. The first seven chapters take us up to 1760, when Gluck was forty-six years old and approaching the great period of innovation that produced *Orfeo* and *Alceste*. The second third of the book, chapters 8 to 14, comprises Gluck's activities in Vienna during the 1760s; and the final third, chapters 15 to 21, covers Gluck's years in Paris and his final years in Vienna.

The chronological framework extends to individual chapters as well. Chapter 9 (“Erste Jahre der Reform: 1761 bis 1762”), for example, first introduces the librettist Ranieri de' Calzabigi and the choreographer Gasparo Angiolini and then devotes two pages to the ballet *Don Juan*; one page each to *Le Cadi dupé*, *La Cythère assiégée*, and the pasticcio *Arianna*, and five pages to *Orfeo ed Euridice*. Here, as elsewhere in the book, the Crolls' writing



is clear and concise, exhibiting a deep knowledge of Gluck's life and works.

The book contains no footnotes or endnotes, leaving the authors with no way of giving credit to other scholars who have contributed to our knowledge of Gluck, and leaving readers unable to distinguish between the Crolls' important discoveries and insights and those of other scholars. Readers who find something interesting that they want to explore in more depth have no way of doing so except to go to the bibliography.

From the bibliography ("Ausgewählte Quellen und Literatur") we see that the Crolls have depended largely on the German literature; some English-language scholarship such as Patricia Howard's handbook on *Orfeo* (Cambridge: Cambridge University Press, 1981), Bruce Alan Brown's *Gluck and the French Theatre in Vienna* (Oxford: Clarendon Press, 1991) and Daniel Hertz's *Haydn, Mozart, and the Viennese School, 1740–1780* (New York: Norton, 1995) is missing. But again, in considering these omissions, we need to keep in mind that the readers for whom the Crolls wrote this book are not, for the most part, musicologists with easy access to English scholarship. In reading this book, an American musicologist will get some sense of what German musicologists must feel all too often—and justifiably so—when they encounter books by American scholars who act as if German musicology does not exist.

The book is well illustrated in black-and-white and color, mostly with portraits, including some that have been rarely (if ever) reproduced before. I was particularly intrigued to see a portrait of a woman whom the Crolls identify as the great soprano Caterina Gabrielli, though they present no evidence for this identification. In keeping with the audience for whom this book was conceived, it contains no musical examples, and discussion of the music is correspondingly limited, in most cases, to a paragraph or two about each work.

The front endpapers contain a useful map of Europe showing the many journeys that Gluck, perhaps the most cosmopolitan of eighteenth-century composers, made during his career, and a handy list of all of Gluck's operas and ballets in chronological order, with the year and city of first performance.



New Publication

The Works of Monsieur Noverre Translated from the French: Noverre, His Circle, and the English Lettres sur la Danse, edited by Michael Burden and Jennifer Thorp. Hillsdale, NY: Pendragon Press, 2014. 470 pp. ISBN: 978-1576472156. Hardback \$90.00.

By going into print, the ballet master, dancer, and writer on dance, Jean-Georges Noverre (1727–1810), helped to set the tone for major reforms in theatrical dance and furthered the development of a style of dramatic pantomime-ballet that would become known as *ballet d'action*. His dancing style and his ballets were taken up by some of his pupils, several of whom became leading choreographers in their own right, and thereby increased the impact of Noverre's work during and after his lifetime. His major publication, *Lettres sur la danse*, is a key text that is the primary reason for interest in Noverre today, and its first English translation, *The Works of Monsieur Noverre Translated from the French*, which appeared in 1782, is the focus of this volume. *Lettres sur la danse* was completed in the autumn of 1759, with a publication date

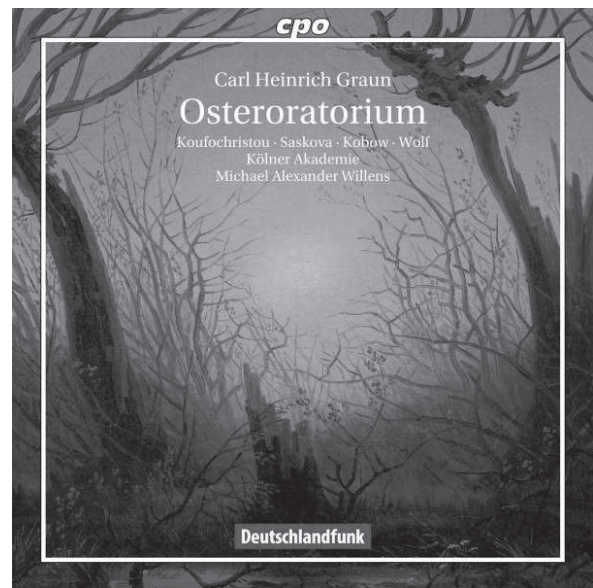
of 1760, and appeared in numerous editions including those of Vienna (1767), Amsterdam (1787), St. Petersburg (1803–4), and Paris (1807). The text, which is presented as near as is possible to its eighteenth-century form, is accompanied by an introduction and commentary, and by eight illustrated essays by dance historians and musicologists—Jennifer Thorp, Samantha Owens, Kathleen Kuzmick Hansell, Adeline Mueller, Edward Nye, Bruce Alan Brown, Michael Burden, Anna Karin Stahle—which shed light on aspects of Noverre's career, and on the development of his theories.



CD Reviews

Bertil van Boer

Carl Heinrich Graun. Osteroratorium: Siehe, es hat überwunden der Löwe. Nina Koufchristou, soprano; Dagmar Saskova, alto; Jan Kobow, tenor; Andreas Wolf, bass; Kölner Akademie conducted by Michael Alexander Willens. CPO 777 794-2.



This disc is yet another in a series of remarkable resurrections of oratorios from the age of musical *Empfindsamkeit* in Germany that have been produced over the last decade by CPO with Hermann Max's Rheinische Kantorei and the Kölner Akademie under the baton of Michael Alexander Willens. Although the genre seems to have been a focal point for Protestant composers of that age, roughly between 1730 and 1780, all too often in music history the discussion is all about the instrumental or chamber music, with vocal works generally limited to opera. That is not to say that composers such as Carl Heinrich Graun or Johann Adolf Hasse were not great opera composers, for they represent the German branch of opera seria fame (and Hasse was even for a time considered Handel's successor as *il caro sassone* in Italy), but the church music tends to be diverted in favor of either Georg Philipp Telemann or Johann Sebastian Bach. Both of these composers have a large number of recordings of their sacred works, with Bach of course having such pieces as the St. Matthew Passion, Christmas Oratorio, or Mass in B Minor attaining the status of musical icons. Moreover, Bach's cantatas have at least (at my count) five complete sets, beginning with the likewise now iconic Harnoncourt/Leonhardt

DGG/Alte Werke set begun in the 1960s. More recently, the focus has shifted to Telemann, with many of his oratorio or oratorio-like works appearing on labels such as CPO. Of course, one thing leads to another, and when one goes down the road of Telemann, then inevitably one begins to broaden one's perspective on this genre, with names such as Johann Heinrich Rolle, Carl Heinrich Graun, and Gottfried August Homilius (among others) soon coming to mind. In the eighteenth century, however, this broader perspective on such works was more commonplace. Graun's oratorio *Der Tod Jesu*, for example, was as ubiquitous a masterwork as could be found, with Johann Adam Hiller noting that it was seminal.

The importance of this Lenten work may have assured Graun's place in German music history, but it should be said that he wrote many such oratorios, beginning probably already during his years in Dresden. Hiller, in fact, cribbing from an early biographical sketch by Johann Agricola, noted several cycles of such pieces, though he reserved his praise for the later Berlin sacred works. Among the early pieces is this Easter Oratorio, which was composed allegedly sometime during the 1720s, either in Dresden or Braunschweig. From the orchestration and style of the work, an even later date might be postulated. To me, it sounds decidedly *empfindsam*, particularly in the choruses, and the mid- to late 1730s might be a better guess, given some of the stylistic similarities with the works that Telemann was writing about the same time. In any case, only one source, originally Silesian, of the complete oratorio exists (in Bonn), although there is another fragment in Gdansk, indicating some dissemination.

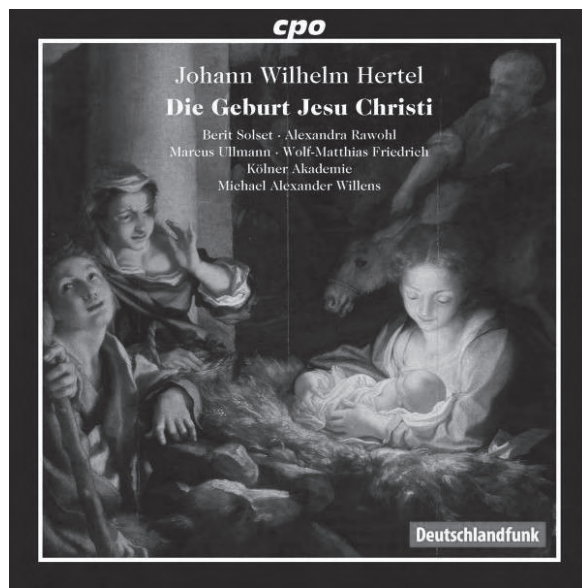
The style of the work is typical of the Protestant oratorios of the period, consisting of four cantatas that are linked topically into four parts. The first is solidly in D major (*pace* Bach's Christmas Oratorio), with a brilliant opening chorus with the festive sound of high trumpets, but with a decidedly modern style. This same powerful sound is found in the final chorale "Erstanden ist der heil'ge Christ." This is in contrast to the opening soft string imitations of the second-part chorus, though within a few bars a more lyrical trumpet line enters until the texture thickens out. The vocal parts weave in and out of each other in a flowing pattern that seems more Bachian than by Graun. The part ends with a minor-key chorale, reminding one that death and sin have serious consequences. The chorus has a limited role in the third part, and in the final section the opening chorus has a weaving contrapuntal line that meanders fitfully. If each of these choruses are replete with bright brass, it is in the arias that Graun demonstrates his softer side. For example, the duet "Ach mein Jesu" from the fourth part has a florid yet pastoral horn pair that complements the soprano and tenor, all in parallel thirds. On the other hand, the soprano aria "O seliger Wandel" requires no less than exquisite virtuosity of the horns, whose parts include sustained trills and some impressive passagework. The stentorian bass aria "Seele, freue ich" in the first part has an equally prominent solo clarino, while other arias, such as "Mein Herz singt dir" for alto in the second section, could have come right out of a Graun opera seria and are thoroughly Italian in style.

Overall, the performance by the bright-sounding Kölner Akademie is excellent. Conductor Willens has a knack for just the right tempo, and the sound clarity allows for all of the parts to emerge crisply and cleanly. Soprano Nina Koufochristou has a soft voice, but although Dagmar Saskova is listed as an alto, her clean and bright tone seems more soprano-like to me in this recording. Both Jan Kobow and particularly bass Andreas Wolf deliver their usual

outstanding performances. In short, this is a disc that one really should have in one's collection. This is just the sort of music that anyone interested in the eighteenth century will enjoy, and here's to Willens and his group continuing to produce this wonderful repertory.



Johann Wilhelm Hertel, Die Geburt Jesu Christi. Berit Solset, soprano; Alexandra Rawohl, soprano; Marcus Ullman, tenor; Wolf-Matthias Friedrich, bass; Kölner Akademie conducted by Michael Alexander Willens. CPO 777 809



Johann Wilhelm Hertel (1727–89) is one of those wonderful contemporaries of C. P. E. Bach who achieved a substantial reputation during his lifetime particularly for his instrumental music, including concertos for trumpet, which have been recorded steadily throughout the years (as well as a nice duo concerto for trumpet and oboe). He also wrote oddities, such as a concerto for eight timpani and orchestra (and yes, this too has been recorded). He was also a prolific composer of sacred music, which became a sort of focus for him in 1756 when his patron, Friedrich II, became Duke of Mecklenburg-Schwerin. Friedrich was a highly religious person, but not a Pietist. Indeed, he enjoyed sacred music, even opening his concerts to "properly dressed" men and women. These were presented at the court of Ludwigslust when the Duke moved there from the city of Mecklenburg around 1769. Friedrich commissioned works from both his in-house composers and others such as Naumann and Reichardt. He also got local poets to write texts, and the result with respect to Hertel was a series of nine huge cantatas, of which this is one.

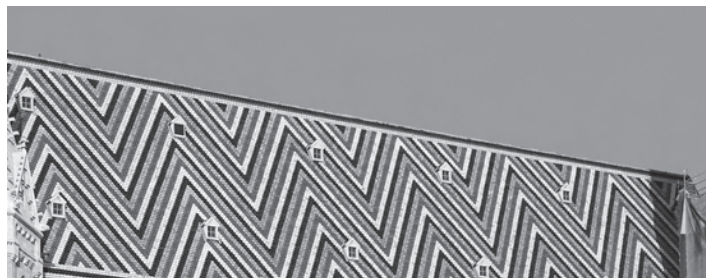
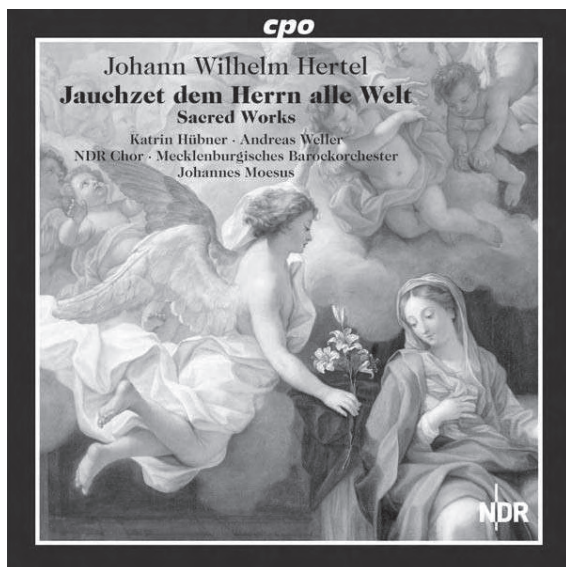
The work is monumental in scope, with twenty-four numbers, and is based upon reflections on the birth of Christ. The connection with Karl Wilhelm Ramler's seminal text, *Die Geburt Jesu*, is obvious. It consists of a number of vivid reflections on Christmas without actually recounting any of the story. It has only voice types, not actual characters, and each reflection is set apart by a chorale tune (though with new text). This is a typical *Empfindsamkeit* procedure, whereby the language is calculated to provide the composer with a maximum possibility to display emotion. Hertel enjoys pairing his instruments with various sentiments. For example, in

the aria “Wie der Quelle,” gentle solos for flute and oboe outline the flowing of a gentle stream, and at the very end a written-out cadenza for all instruments seems to reinforce the bucolic nature of the sentiment. Sometimes it is extremely dramatic, such as the layering of instruments in increasing fanfares in the accompagnato “Siehe, ich verkündige.” The duet “Da prangt der Sieger ohne Heere” might seemingly require a forceful setting of trumpets and timpani, but Hertel makes it reflective with a pair of sopranos accompanied by flutes (and strings, of course). Here one is reminded that Hertel and C. P. E. Bach were close contemporaries. The same can be said for the rushing aria “Freuet seiner” with its bubbling strings and dizzying virtuosity of the soprano. The chorus is used sparingly, with the chorales being done rather conventionally in stately homophony. The exception is the final “Hallelujah” chorus, “Uns ist ein Kind geboren,” which outlines each Biblical verse (taken, of course, out of context with each other) with music that ranges from declamatory to rolling triplets, and there is even a brief paraphrase of a chorale tune that rises stepwise. Finally, the “Lob und Ehre” section concludes the work with a powerful statement by the entire group. Here the powerful brass underpins the description of glory.

As one might expect, Michael Willens and his Kölner Akademie perform this music with style and grace. The two sopranos, Berit Solset and Alexandra Rawohl, are finely matched, clear and precise in their duet (and flexible in their solos). Tenor Marcus Ullmann and bass Wolf-Matthias Friedrich have rich voices that suit this style of music well. They are resonant and yet flexible to handle the intricacies of Hertel’s writing. Willens knows instinctively how to restrain his excellent ensemble and when to let them stride forth with a definitive power. This disc is a must-have for anyone who loves eighteenth-century music. My only wish now is that Willens and his ensemble will record all of the remaining sacred cantatas by Hertel, and then go on to what has to be a rich repertoire heretofore untouched at Ludwigslust.

New CD

Johann Wilhelm Hertel. Jauchzet dem Herrn alle Welt: Sacred Works. Katrin Hübner, soprano; Andreas Wellner, tenor; NDR Chor; Mecklenburgisches Barockorchester; Johannes Moesus, conductor. CPO 777322.



Research Project: Cultural Transfer of Music in Vienna

A new research project, hosted at the University of Music and Performing Arts in Vienna, Austria, started July 1, 2014: “Cultural Transfer of Music in Vienna, 1755–1780: Music Distribution, Transformation of Pieces, Involvement of New Consumers.” Advised by Prof. Martin Eybl, four young scholars are working on the topic for a period of three years.

The concept of cultural transfer was developed in the middle of the 1980s in Germany and France. Originally focused on processes of cultural exchange between these two countries in the eighteenth and nineteenth centuries, it has been expanded, comprising transfers between religious denominations, social levels, regions, and cities, before 1700 and after 1900. It is the aim of the current project to record the distribution and transformation of music in and from Vienna in the era of Empress Maria Theresa. The project is focused on those kinds of transfer that reflect new political, social, or economic developments: the political alliance of Austria and France, the awakening interest for German literature, the increasing activity of the so-called “Second Society” (middle class) in literary, visual, and performing arts, along with the corresponding emergence of concert life and the music market.

The study focuses on four key aspects that are both complementary and interrelated: (1) From Court Chapel to Kärntner-Theater: the changing social background of the oratorio; (2) Monasteries as clients in Vienna’s music manuscript market; (3) Instrumental music from Vienna printed in Paris; (4) *Opéra comique* in Vienna, 1765–1780. Each of these aspects deals with different kinds of transfer: social transfer between high-ranking courtly society and the middle class, regional transfer between the center of Austria and the periphery, profit-oriented commercial transfer on an informal level, and international transfer between two European metropolises initiated at a high political level. The key aspects of the investigations focus on strategies and participants of cultural transfer, the kind and extent of transformations, motivations, continuity as well as resistance, and the limits of transfer. All four key aspects of the project are based on musical manuscripts or prints as primary sources. The systematic study of copyists and watermarks is basic research, the results of which will be accessible online and supply a bibliographic foundation: “Copyists and papers in opera scores, 1766–1776.”

Staff: Julia Ackermann, Christiane Hornbachner, Marko Motnik, Sarah Schulmeister

Cooperation partner: Austrian National Library, Music Collection (Thomas Leibnitz)

Funding: FWF Austrian Science Fund

Contact: eybl@mdw.ac.at; ackermann@mdw.ac.at; (*Opéra comique*); hornbachner@mdw.ac.at (monasteries); motnik@mdw.ac.at (oratorio); schulmeister-s@mdw.ac.at (Paris prints)

His father must have encouraged him in this respect, knowing that his own music was increasingly outmoded due to its reliance on counterpoint. Nevertheless, as a student at Leipzig, where the family moved in 1723, Emanuel absorbed his father's mastery of expressive chromatic harmony and modulation, as well as his sensitive treatment of German poetry in both sacred and secular music. These things would all be important in his own works, although from this early period we have only a few keyboard pieces and chamber sonatas, one concerto, and a recently discovered church cantata.

By the age of 20, when he left home for university studies at Frankfurt-on-the-Oder, Emanuel was a fully-fledged professional musician. At Frankfurt, while pursuing a program in law, he directed a *collegium musicum*, thereby coming to the attention of members of the Prussian aristocracy (many of whom studied there as well). By 1741 he was named chamber musician to the newly crowned King Frederick II, known as "the Great." As a member of Frederick's court at Berlin and Potsdam, Emanuel merged his already distinctive style with that of his older colleagues: Quantz, the Graun brothers, and King Frederick himself, who was an accomplished flute player and probably the best amateur composer who has also happened to be a head of state. Emanuel served him until 1767, accompanying him in his famous palace concerts and participating in numerous other musical events in Berlin, which only during this period became a major European capital, politically as well as culturally.

At Berlin Bach made his name as a composer and player of instrumental music. Yet in 1768 he left for Hamburg, the great seaport city on Germany's northwest coast. There he spent his last twenty years as cantor and director of music in the city's churches, succeeding his godfather Telemann in those positions. Like Telemann—and also like Handel, born in Halle and active in not-so-distant London until 1759—Emanuel also offered oratorios and other large vocal works in numerous public concerts. Sometimes, again like Handel, he played keyboard concertos before or between the acts. Today we think of Emanuel as primarily a composer of instrumental music, yet for much of his career he was probably best known for his songs and sacred works. His father had been chiefly a composer of vocal music, and it is possible that Emanuel saw himself this way as well. After all, his career roughly paralleled his father's, taking him from a position at a secular court to that of a city music director responsible for church music.

Emanuel's works number roughly a thousand. Some three hundred of these are for keyboard instruments: harpsichord, clavichord, fortepiano, and even organ (though unlike his father he left very little for the latter instrument). About half of these compositions are sonatas, but he also left many smaller pieces. These include character pieces that serve as musical portraits of his Berlin acquaintances (and possibly himself), as well as teaching pieces published in conjunction with his *Essay*. Not all these compositions are equally impressive; some were unabashedly commercial in purpose. But players have always singled out the twelve relatively early sonatas dedicated to King Frederick of Prussia and Duke Carl Eugen of Württemberg—the "Prussian" and "Württemberg" Sonatas, respectively—as well as eighteen sonatas published late in life in six collections "*für Kenner und Liebhaber*"—experts as well as amateurs, as Emanuel put it on the title page. Those collections also included a number of rondos and fantasias that are as remarkable for their

witty harmonic and rhythmic surprises as for their sometimes profound expression. The same combination of humor and expressivity occurs in dozens of other less well-known pieces, many of them unpublished during Emanuel's own life and still rarely played.

Instrumentalists are often surprised to learn that songs for voice and keyboard make up the second most numerous category of Emanuel's compositions. He was, however, the leading figure in the history of the eighteenth-century German lied, a friend of major poets whose works he set to music throughout his career. Particularly beautiful, if unfashionable today, are his fifty-four settings composed in a sudden creative outburst in 1758 on texts by Christian Fürchtegott Gellert, whose sacred verses also inspired Quantz, Haydn, and even Beethoven. Later, at Hamburg, he produced annual passion oratorios and other service music. Yet the work that he considered his real masterpiece was the Resurrection Cantata, an oratorio-size setting of a poem by Ramler that had been previously composed by Telemann, among others.

Throughout his life Emanuel also wrote and performed works for various instrumental ensembles. These furnished repertory for concerts both public and private, during a time when something like the modern concert tradition was emerging in the major cities of Europe. Fifty-two concertos for his own instrument, the keyboard, are most important among these. But there are also versions of some of these concertos for flute, oboe, and cello, and he left as well several dozen sonatas for either one or two treble instruments plus basso continuo. Many of the trio sonatas allow alternative instrumentation; thus, in the metaphorical debate depicted in the famous Program Trio, the two characters "Melancholicus" and "Sanguineus" can be represented either by two violins or by one violin and a keyboard player (who also plays the bass line).

Inevitably, C. P. E. Bach will receive the most extensive recognition this year in his native Germany. Notable events are scheduled to take place in Weimar and in the four cities where he spent his career. Here in Boston, the major performing institutions seem to have taken little notice of him (or of Gluck). Yet Boston, or more precisely Cambridge, is second only to Berlin as a center of research and study relating to the composer. Since 2005, the Packard Humanities Institute has been issuing a new edition of the composer's collected works. With offices in Cambridge, the edition is affiliated with Harvard University, whose libraries contain a remarkable number of eighteenth-century books, images, and musical manuscripts relevant to Emanuel Bach (disclosure: I have contributed to three volumes published in the edition, and an article of mine on C. P. E. Bach is in the current issue of the *Harvard Library Bulletin*).

Those curious about Emanuel Bach will want to visit the Houghton Library and the Loeb Music Library at Harvard, both of which are currently displaying exhibitions of items relating to the composer. These will remain on view through April 5 [<http://hcl.harvard.edu/info/exhibitions/index.cfm>]. Highlights of the Houghton exhibit include the widely reproduced engraved portrait of the composer by Johann Heinrich Lips, seen here in its original state as an illustration in a curious volume of *Physiognomic Fragments* by Johann Caspar Lavater. There is also a manuscript score of a cantata by W. F. Bach that Emanuel performed at Hamburg, as well as a recently re-discovered letter written by Emanuel to the artist Adam Friedrich Oeser, who taught Emanuel's son before the latter's early death (this letter, from Yale, is one of the few non-Harvard items in the show).

At the Music Library, one can see the first edition of Emanuel's *Heilig* for double chorus and orchestra, a masterpiece of eighteenth-century music printing on huge sheets showing twenty-eight staves per page, as well as original editions of the *Essay* and the accompanying keyboard pieces. Recorded music piped into the Houghton Library's Edison and Newman Room did not seem to be identified anywhere, but while I was there it included works whose first editions were on display at the two locations, including the *Heilig* and the *Sinfonia* for strings in E minor that the composer Hasse declared the best he had ever heard.

Many of these items are available online, at imslp.org and on the Music Library's own website. But seeing them in sometimes blurry electronic scans provides little sense of the physical texture or many details of the actual objects. Anyone curious about how a reliable modern edition of music is created will, moreover, want to study the display in the Loeb Music Library. This details the production process for several different types of composition that have already appeared in the new edition.

A search for upcoming local performances of C. P. E. Bach's music thus far reveals surprisingly little, but doubtless more will be announced. At least one has already taken place this year: last Thursday, as part of an opening reception for the exhibition at Harvard's Houghton Library, soprano Amanda Forsythe and Harvard University organist Edward Jones gave a short recital of Emanuel's songs (lieder). These were sung with exceptionally pure intonation and elegant phrasing. But what really impressed me was the strong characterization and drama that Forsythe infused into even a seemingly light song such as "Die Küsse" (The kisses). The miniature cantata "Selma" became a completely developed operatic scena; Emanuel also wrote an orchestral version, but Jones's accompaniment (on harpsichord) was sufficiently colorful and impeccably played.

February 1 and 2 will see performances by A Far Cry of Emanuel's *Sinfonia* in B-flat for strings, W. 182/2. (Emanuel's works are most often identified by "W" numbers from the thematic catalog published in 1905 by Alfred Wotquenne; "H" numbers from a 1989 listing by E. Eugene Helm are usually reserved for works missed by Wotquenne.) This *sinfonia* is from a set of six such works composed in 1773; the one in B-flat is arguably the least unconventional of the bunch. It is therefore disappointing that this same work, and not, for example, the extraordinary B-Minor *Sinfonia*, will be repeated April 4 and 6 by the Handel and Haydn Society's Period Instrument Orchestra.



Mezzo-soprano Pamela Dellal will sing a selection of Emanuel's songs and cantatas on February 25 at Boston Conservatory. She will be joined on that occasion by Peter Sykes, playing Emanuel's favorite keyboard instrument, the clavichord. Sykes just happens to be president of the Boston Clavichord Society, which will be sponsoring a number of C. P. E. Bach-related works this year, listed at <http://www.bostonclavichord.org/upcoming-recitals/> (disclosure no. 2: I am the Society's vice-president).

The last weekend in March will see several Emanuel Bach events in Cambridge. On March 28 the Harvard University Choir and Baroque Chamber Orchestra will present the composer's oratorio *The Israelites in the Desert*, preceded that afternoon by a symposium featuring Christopher Hogwood and the work's most recent editor, Reginald Sanders, among others (details at <http://www.music.fas.harvard.edu/calendar.html>). The following evening, at the Friends Meeting House, Sykes will be joined by Dana Maiben in a concert featuring Emanuel's remarkable B-Minor Violin Sonata (W. 76), among other works. The same program will continue with mezzo-soprano Julia Cavallaro performing songs of Emanuel Bach with fortepianist Sylvia Berry.

Emanuel's music can be baffling when first heard, especially if one expects to hear anything like that of his father—or like that of his younger contemporaries Haydn and Mozart. His best known works, including some of those programmed on the above-mentioned concerts, are by turns witty and passionate, virtuosic and tender. But those who make an effort to get to know more of his music will find that, as his English contemporary Charles Burney wrote of his clavichord playing, "he possesses every style; though he chiefly confines himself to the expressive."

David Schulenberg's book The Music of Carl Philipp Emanuel Bach is published by the University of Rochester Press. He has also written books on the music of W. F. Bach and the keyboard music of J. S. Bach, as well as the textbook Music of the Baroque. A performer on harpsichord, clavichord, and fortepiano, he teaches at Wagner College and at The Juilliard School, both in New York City; his website is at <http://faculty.wagner.edu/david-schulenberg/>.



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