



1769. Fischer's period of activity coincided with the death of the Emperor Franz I, the coronation of Joseph II and his second marriage, and the end of the Seven Years War, all of which required extensive musical commemoration. A cantata transmitted anonymously but likely to be by Fischer shows three levels of textual emendation, two of which correspond to the end of the war and Joseph II's wedding. My own contribution (Jeanne Swack, University of Wisconsin-Madison), 'A Tale of Two Hamburgs: Christians, Jews and the 1730 Kapitänsmusik of Georg Philipp Telemann', took as its starting-point the performance on 31 August 1730 of the annual *Kapitänsmusik* in Hamburg. I linked the two-part celebration (a church service featuring an oratorio and a festive banquet with an elaborate serenata) with an anti-Jewish riot launched by Hamburg's Christian populace. Instigated by coordinated anti-Jewish sermons at the five principal Lutheran churches eleven days earlier, the riot was only completely contained the day before the *Kapitänsmusik* performance. That Hamburg's mayor had sent the militia to protect the Jews must have lent a sense of irony to the celebratory meal.

Finally, in her paper on the bicentenary celebrations of Luther's Reformation in several German states, 'Die Zweihundertjahrfeier der Reformation Martin Luthers in Frankfurt, Sachsen-Eisenach und Hessen-Darmstadt', Beate Sorg (Mainz) addressed a puzzle concerning music for the two hundredth anniversary of the Reformation in October 1717. Christoph Graupner, Kapellmeister at the Darmstadt court, composed a large and festive work for the occasion, *Jauchze dem Herrn, alle Welt*, and Telemann composed a large-scale oratorio in nearby Frankfurt, the lost *Die Stadt Gottes Zion*, *rvwvdeest*. Since at that time Telemann was composer in absentia ('vom Haus aus') to his former employer, the Duke of Saxe-Eisenach, it is possible that he also wrote a commemorative work for the Eisenach court. Sorg's recent discovery in Darmstadt of an account of the Eisenach celebration provides conclusive evidence that Telemann composed music for three days of church services.

JEANNE SWACK  
 jswack@wisc.edu



*Eighteenth-Century Music* © Cambridge University Press, 2018  
 doi:10.1017/S1478570618000222

GEORG PHILIPP TELEMANN: ENLIGHTENMENT AND POSTMODERN PERSPECTIVES  
 TEMPLE UNIVERSITY, 11–14 OCTOBER 2017

The year 2017 marked the two hundred and fiftieth anniversary of Georg Philipp Telemann's death, and many concerts and conferences commemorated the occasion by focusing on the music of that renowned eighteenth-century composer. One such event, held at Temple University in Philadelphia, and organized by Steven Zohn from that institution, was especially notable for being the first-ever series of papers and concerts dedicated to the composer in the English-speaking world. The four-day programme featured twenty papers, five concerts and an interdisciplinary 'talk show', all of which reflected the vibrant and diverse state of present-day Telemann research.

In many ways, the conference reflected and solidified the decades-long surge in scholarship on the composer. One need only look to Jeanne Swack's article and annotated bibliography 'Telemann Research since 1975', published in 1992 (*Acta Musicologica* 64/2, 139–164), to gauge the seismic shift in our understanding and appreciation of the composer over the last quarter-century. In that piece, Swack lamented that 'One of the most puzzling aspects of the current state of Telemann research is the almost total lack of interest in the subject on the part of English-speaking scholars' (141). She also noted that 'It is the sacred cantatas that are the most in need of specialized studies' (143). Those who attended the recent conference



would hardly have believed that those earlier complaints once held true. Indeed, of the twenty papers, twelve were by scholars living and working in the United States or United Kingdom, and about the same number of papers focused on sacred vocal works, particularly the cantatas.

Telemann maintained a busy schedule composing cantatas and Passion settings throughout his prolific career, and the papers presented in Philadelphia aptly covered the composer's rich contributions to the genre. Steven Zohn described Telemann's relationship to and use of older musical styles in the cantatas of his late Frankfurt period (1717–1721) as the composer's attempt to fashion himself as an enlightened Modern, while also using a seventeenth-century idiom to underscore the theological message of particular librettos. Daniel R. Melamed (Indiana University) discussed the long and rich tradition of Passion performances in Hamburg, described in the several surviving librettos and other sources dating back to the mid-seventeenth century, and how Telemann's Passion settings fitted within that context. Markus Rathey's (Yale University) paper compared the theological tone of two of Telemann's cantatas for Christmas, one from the composer's first published collection of cantatas (the *Harmonischer Gottes-Dienst*, 1725–1726) and the other being the late cantata *Die Hirten bei der Krippe zu Bethlehem* (TVWV1:797), from 1759, with a libretto by the Enlightenment poet Karl Wilhelm Ramler. Using these two works, Rathey traced the movement from an earlier emphasis on Lutheran mysticism and a personal, interior relationship between Christ and the believer (as shown through musical topics reminiscent of Pietist songs and operatic love arias) toward a later placement of the human-divine encounter in the natural, pastoral sphere.

The pastoral and Enlightenment-era aesthetic ideals were also discussed in the papers of Bettina Varwig (University of Cambridge; 'Telemann's Subjects'), Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg; 'The Case of Telemann's *Pastorale en musique*'), Joyce Lindorff (Temple University; 'Telemann, Rameau, and Castel's "Enlightenment" Harpsichord') and Andreas Waczkat (Georg-August-Universität Göttingen; 'Telemann's Musical Idyll *Der May*, TVWV 20:40'). A paper by Jeanne Swack (University of Wisconsin–Madison) placed Telemann's 1730 *Kapitänsmusik* (an oratorio-serenata pair celebrating the Hamburg militia) within the context of a series of contemporaneous riots against Hamburg's Jewish population and anti-Jewish sermons delivered by pastor and famed cantata librettist Erdmann Neumeister. Joyce Irwin (Princeton Research Forum) similarly discussed the historical context of Telemann's well-known 1755 oratorio *Donnerode*, a work composed in response to the Lisbon earthquake of the same year.

Papers by Brit Reipsch (Zentrum für Telemann-Pflege und -Forschung, Magdeburg; 'Zu Kirchenmusiken Telemanns auf Texte von Michael Christoph Brandenburg'), Nina Eichholz (Michaeliskloster Hildesheim – Evangelisches Zentrum für Gottesdienst und Kirchenmusik; 'Georg Philipp Telemanns *Stolbergischer Jahrgang* nach Dichtungen von Gottfried Behrndt') and Ralph-Jürgen Reipsch (Zentrum für Telemann-Pflege und -Forschung, Magdeburg; 'Telemanns Jahrgang 1733/34: Methodische Überlegungen zur Identifizierung') each focused on the overarching issues raised by particular annual cycles of cantatas (or *Jahrgänge*) – sets of works, generally by an individual poet, with texts appropriate for every Sunday and feast day of a given year. Those papers, and one by Kota Sato (Tokyo), which tracked Telemann's recitative notation throughout his career, showed the development of Telemann's own approach to these works that were heard under his direction in the cities and courts where he was employed.

Other speakers discussed the vast appeal of Telemann's cantatas and other works for his contemporaries. David Schulenberg (Wagner College) and Ellen Exner (New England Conservatory of Music) offered thoughts on the possibility that compositions by Telemann inspired works by his friend Johann Sebastian Bach. Jason Grant (Packard Humanities Institute) demonstrated many instances in which C. P. E. Bach borrowed Telemann's chorale harmonizations from the latter's published collections *Fast allgemeines Musicalisches Lieder-Buch* (1730) and *Musicalisches Lob Gottes* (1744). Carsten Lange (Zentrum für Telemann-Pflege und -Forschung, Magdeburg) reported on the interest in Hamburg musical culture shown in Lüneburg (a short distance southeast of Hamburg), as demonstrated by the number of buyers of Telemann's published works from that town. My paper (Nicholas Taylor, History Associates, Inc., Washington, D. C.) and that of Michael Maul (Bach-Archiv Leipzig) showed that church musicians throughout German-speaking lands



performed Telemann's cantatas, thus verifying Johann Ernst Bach's 1758 claim that 'one will find few Protestant churches in Germany where Telemann's church cantatas are not performed' ('Seine Kirchensachen haben dahero einen so allgemeinen Beyfall gefunden, daß in Teutschland wenig protestantische Kirchen zu finden seyn werden, wo man nicht die Telemannischen Jahrgänge aufgeführt.' Johann Ernst Bach, Preface to Jacob Adlung, *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758), 14).

Of particular interest was a paper by Tanya Kevorkian (Millersville University) on the recent discovery in 2015 by Marc-Roderick Pfau, owner of a bookshop in Berlin, that movements from Telemann's so-called *Engel-Jahrgang* (published in 1748–1749) were heard during two days of services celebrating the dedication of the new Church of the Holy Trinity in Lancaster, Pennsylvania on 4–5 May 1766. Pfau noticed that a printed sheet now held in the Pennsylvania State University Library contained poetry that matched the libretto of the cycle, and since no other composers are known to have set the text, one may assume that Telemann's work was performed in colonial America. Kevorkian's paper covered a wealth of issues stemming from this historic performance, including the Lutheran and Moravian communities of eighteenth-century Pennsylvania, the availability of instruments to play the music and how exceptional such a service was in Lancaster at the time.

The scholarly conference was held concurrently with a music festival featuring Telemann's music. As noted earlier, this included five concerts and a 'talk show', which were highlights of the event as a whole. The latter, entitled 'The Case for Telemann', was a unique presentation that dealt with one of the most discussed aspects of Telemann historiography and reception: the way in which his reputation has been overshadowed by that of J. S. Bach. With musical illustrations by Philadelphia early-music ensemble *Tempesta di Mare*, the show was hosted by public radio personality Fred Child and featured a diverse panel who discussed various aspects of Telemann's place in music history. Musicologists Wolfgang Hirschmann and Steven Zohn, musician Gwyn Roberts, art historian John Nici and psychologist and fan-culture expert Lynn Zubernis all had their own take on the age-old question 'Why is Bach more famous than Telemann?'

Each evening of the four-day event featured at least one concert. In addition to providing musical illustrations for the above panel, *Tempesta di Mare* also presented two additional all-Telemann concerts, one of chamber music and another of works originally composed for the orchestra at the Dresden court, including movements long thought to be anonymous but of late safely ascribed to Telemann. Another concert, performed by the ensemble *Night Music* and held in the historically preserved, eighteenth-century Powel House, was particularly memorable. In a mix of works by Telemann and others, the programme included a performance of Telemann's *Fantasia for Viola da Gamba in D minor* (TWV40:36), one of twelve such works by the composer that were rediscovered in 2015. In addition, the audience heard an especially wide array of works, including movements from Samuel Scheidt's 1621 volume of *Ludi Musici*, Henry Purcell's *Fantasia in B flat major* (Z736), and Carl Philipp Emanuel Bach's otherworldly *Empfindungen* for violin and keyboard (Wq67).

In the end, though, the performance of Telemann's instrumental music, even in the United States, is far from novel, which made the performances of his vocal music in Philadelphia all the more exciting. Members of *Tempesta di Mare* and mezzo-soprano Meg Bragle performed the cantata *Ei nun, mein liebster Jesu* (TVWV1:432), an aria from which was performed in Lancaster in 1766, as mentioned above. Conference attendees also heard some Telemann pieces for voice and keyboard, including several songs and one of the six *Moralische Cantaten* published by the composer in 1735. The conference was held on the campus of Temple University, whose Concert Choir, conducted by Paul Rardin, and a newly formed baroque orchestra, led by violinist Julie Andrijeski, presented an unforgettable concert that included Telemann's setting of Psalm 72 in the French *grand motet* tradition, *Deus, judicium tuum* (TVWV7:7), which was first performed in Paris as part of the Concert Spirituel public concert series on 25 March 1738. It is perhaps safe to assume that the vast majority of those in the forty-plus student choir were new to the works of Telemann. But their performance was imaginative and expertly executed.

The papers and performances presented in Philadelphia may have eradicated once and for all Swack's earlier grievance that English-speaking scholars (and audiences, for that matter) have little interest in Telemann's music. Simply judging from the diversity of those who participated in the conference, and the



size of the concert audiences, Telemann's music is clearly in a different place than it was a generation ago. With the ever-growing number of specialized studies, modern editions, and stunning performances and sound recordings, scholars and audiences will undoubtedly be able to gain a more complete picture of this important figure in eighteenth-century music.

NICHOLAS TAYLOR

[taylor.nicholas.e@gmail.com](mailto:taylor.nicholas.e@gmail.com)



*Eighteenth-Century Music* © Cambridge University Press, 2018  
doi:10.1017/S1478570618000234

MOZART AND MODERNITY: MOZART SOCIETY OF AMERICA BIENNIAL CONFERENCE  
UNIVERSITY OF WESTERN ONTARIO, 19–21 OCTOBER 2017

The Mozart Society of America met for their seventh biennial conference, organized by Edmund Goehring at the University of Western Ontario, on the theme 'Mozart and Modernity'. On the whole well balanced, the conference offered a variety of perspectives from which to consider the place of Mozart's music in the modern world, including performance practice, theory and analysis, and cultural criticism. The proceedings opened on Thursday afternoon with a keynote address by Robert B. Pippin (University of Chicago), who presented material from his book *The Philosophical Hitchcock: Vertigo and the Anxieties of Unknowingness* (Chicago: University of Chicago Press, 2017). Discussing Hitchcock's film-noir thriller *Vertigo* (1958), Pippin focused his analytical lens on the character development of Judy Barton (Kim Novak), who impersonates the murdered wife of a friend of the main protagonist, John 'Scottie' Ferguson (James Stewart). Though not directly related to Mozart, this address foreshadowed one thread of the conference, and the focus of three individual papers: the use of Mozart's operas in cinema.

The Friday morning session focused on issues of notation as related to performance practice. Kevin Ngo (University of Calgary) argued that urtext editions of Mozart's piano works discourage the kind of improvisatory performance central to eighteenth-century keyboard style. Ngo presented his own prototypes for alternative notation that he felt more appropriately encourage improvisation. Mary Robbins (Austin, Texas) focused on Mozart's expression markings as a basis for the appreciation of his music in the modern critical climate. Suggesting that nuances that are fundamental to the beauty of Mozart's music would be lost on modern critics, Robbins compared allied compositional elements (rhythm, harmony, form and so forth) to modern information systems and data transmission.

The afternoon offered a mix of cultural criticism and musical analysis. João Pedro Cachopo (University of Chicago/Universidade Nova de Lisboa) discussed the role of Mozart reception in the encounter between opera and film by focusing on the 1975 experimental film *Mozart in Love*. Cachopo argued that the sung sequences, mostly of numbers from Mozart's operas, display a contrast between the untrained voices of the actors and the trained voices of professional singers, telling us about the variety of ways in which opera can be reimagined and reappropriated in the age of technological reproduction. James DiNardo (University of Notre Dame) analysed the Kyrie from Mozart's 'Great' Mass in C minor, K427, in light of sonata theory and formal function, theoretical paradigms that are not usually applied to Mozart's sacred vocal music. He problematized theories of classical phrase structure by arguing that the outer sections of the Kyrie more nearly represent an earlier fugal practice, while the beauty of the middle aria-like passage for solo soprano depends on the underlying phrase structure as revealed through form-functional analysis.

Marina Gallagher (University of British Columbia) presented a new approach to understanding the character of Despina in *Così fan tutte*, arguing that Despina subverts social and gender hierarchies by equating