



artistic attractions, of which the historically oriented performance of the German comic opera *Das Orakel* by Antonín Laube (1718–1784) at the well-preserved baroque theatre was certainly the most memorable.

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EXTRAVAGANZ UND GESCHÄFTSSINN: TELEMANN'S HAMBURGER INNOVATIONEN
STAATS- UND UNIVERSITÄTSBIBLIOTHEK HAMBURG CARL VON OSSIETZKY, 23–25 JUNE 2017

This conference, held in the city where Georg Philipp Telemann served as music director for the last forty-six years of his life, was timed to coincide with the two hundred and fiftieth anniversary of his death on 25 June 1767. The eighteen formal papers and four associated concerts covered many aspects of Telemann's legacy – from the composition and performance of sacred and secular vocal works both large and small, to distinctive aspects of his compositional style, to his entrepreneurial activities as a publisher of his own music, to his social and professional circles in Hamburg and the vicinity, and to his epistolary, autobiographical and theoretical writings. More than a few of the papers broke new ground, while others offered fresh perspectives on familiar repertoires and subjects.

In their introductory remarks, conference organizers Bernhard Jahn and Ivana Rentsch (both Universität Hamburg) situated Telemann in Hamburg's aesthetic and literary contexts of the time. Rentsch took as her starting-point a couplet that Johann Mattheson had appended to his printing of Telemann's 1740 autobiography: 'Ein Lulli wird gerühmt; Corelli läßt sich loben; / Nur Telemann allein ist übers Lob erhoben' (A Lully is lauded; Corelli is extolled; / Telemann alone rises above praise; Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: author, 1740), 369). She considered Mattheson's stance toward Lully and Corelli before comparing his views with Telemann's own aesthetics. Jahn drew attention to Telemann's interest in and promotion of new literary modes, as cultivated by young poets. In his *Vier und zwanzig, theils ernsthaft, theils scherzende, Oden* (1741), for example, Telemann set poetry by the twenty-four-year-old Johann Matthias Dreyer and eighteen-year-old Johann Arnold Ebert. During the 1750s the composer set the modern poetry of thirty-somethings Karl Wilhelm Ramler and Friedrich Gottlieb Klopstock, who was not well known at the time. And for his 1761 comic serenata *Don Quichotte auf der Hochzeit des Camacho*, RVWV21:32, Telemann turned to a libretto by the twenty-year-old Daniel Schiebeler.

The first formal paper of the Friday morning session on 'Aesthetic Innovation' was by Joachim Kremer (Staatliche Hochschule für Musik und darstellende Kunst Stuttgart), who focused on Hamburg as an urban mercantile centre. Noting that eighteenth-century observers saw the city's thriving business climate as promoting a healthy artistic life, Kremer cited Telemann's occasional vocal works in which Hamburg's culture is defined as distinctly urban, as opposed to the cultures of court and country. Kremer posed the question of whether this kind of self-referential, celebratory image was unique to Hamburg among cities of the time. Focusing on Telemann's harmonic innovations, Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg) examined the composer's decades-long project of cultivating harmonic extravagance both through extreme modulations and through enharmonic sequences and intervals. Such compositional devices were often, though not always, motivated by texts, and may have been intended to elicit pleasure through surprise. Referring to a wide range of works by Telemann and invoking contemporary writers such as Mattheson, Scheibe and Rousseau, Hirschmann's talk generated a lively discussion. In the session's final



paper, Andras Waczkat (Georg-August-Universität Göttingen) discussed Telemann's *Neues Musikalisches System* of 1743. Waczkat argued that the composer's description of different sizes of the same interval was informed by a 1742 French system reflecting enharmonic practice at the Paris Concert Spirituel. That Telemann himself participated in this practice was demonstrated with reference to the grand motet *Deus judicium tuum*, TVWV7:7 (1738), written by the composer for the Concert Spirituel during his visit to Paris.

Friday afternoon's 'Compositional Execution' session began with an overview by Hansjörg Drauschke (Martin-Luther-Universität Halle-Wittenberg) of Telemann's 1728–1729 church-cantata cycle to librettos by Hermann Ulrich von Lingen, who wrote his texts to the composer's specifications. Among the cycle's noteworthy features are the inclusion of many recitatives for two or three singers, each with a contrasting style of accompaniment, and the use of biblical *dicta* for concluding movements (though some of Telemann's other cycles also end in this way). Next Martin Schneider (Hamburg) examined the concept of community in the librettos of Telemann's *Bürgerkapitänsmusiken*, oratorio-serenata pairs for the annual celebration of the captains of Hamburg's militia. Schneider noted that the alternation in these works between solo numbers sung by allegorical characters and choral movements underscores the distinction between individual voices and the unity of the collective, and that the line separating sacred oratorios and secular serenatas is not always clear.

Ralph-Jürgen Reipsch (Zentrum für Telemann-Pflege und -Forschung, Magdeburg) examined Telemann's 1759 settings of two parts from Klopstock's *Messias*, TVWV4a/b. Since Klopstock did not intend his poetic masterpiece to be set to music, Telemann adapted his compositional style so as not to disturb the 'poetic harmony'. This often entailed altering rhythm and metre, so that some recitatives are notated in triple time to preserve the poetic stresses. The session concluded with a revealing study by Ute Poetzsch (Zentrum für Telemann-Pflege und -Forschung, Magdeburg) of Telemann's 1731–1732 church-cantata cycle, which the composer published in abbreviated form as the *Fortsetzung des Harmonischen Gottes-Dienstes*. Like the earlier *Harmonischer Gottes-Dienst* (Hamburg, 1725–1726), the sequel publication surrounds a secco recitative with two arias for solo voice. The full versions of the *Fortsetzung* cantatas have varied structures and include arias for one to four singers. Although the scaled-down versions of the cantatas that Telemann published contain much excellent music, it is unfortunate that they have completely overshadowed the works' fuller versions, which remain unpublished. Poetzsch played a recording of a lovely aria that left me wanting to hear more of the numbers that Telemann trimmed away for publication.

Friday evening's concert by *barockwerk hamburg* presented four little-known occasional works from the 1740s and 1750s: the modestly scored *Kommt, lasset uns anbeten*, TVWV2:5, written for the dedication in 1745 of the small church of Hamburg's Armen- und Krankenhaus St. Hiob (St Job's Hospital for the Poor and Infirm); the Latin motet *Laetare iuvenis in iuventute tua*, TVWV14:11, written for a 1758 school examination; and the sacred *Gebeut, o du Vater der Gnade*, TVWV13:13, and the secular *Geschlagene Pauken, auf*, TVWV13:14, both written for the 1744 dedication of a new building housing Altona's academic *Gymnasium* (known as the Christianeum). The performances were uniformly sensitive, and that of TVWV2:5 turned out to be a Hamburg premiere, since the obligatory mourning period following the death of Kaiser Karl VII in 1745 prevented the music from being performed for its original purpose.

The conference resumed on Saturday morning with more on the theme of 'Compositional Execution', this time focusing on Telemann's works in modest scorings. My own paper (Steven Zohn, Temple University) considered the *Fantaisies pour la basse viole* (1735), recovered only in 2015, in relation to Telemann's other sets of fantasias for keyboard and unaccompanied flute and violin. With the complete series of seventy-two works available for the first time, it is possible to discern something of Telemann's 'fantasia principle', encompassing the respective roles of improvisatory and 'composed' movements, recurring and developing movement types, strategies of tonal organization within each set of works, and intertextual connections between sets. Katharina Hottmann (Universität Hamburg) investigated Telemann's selection and editing of poetic texts for his ground-breaking *Singe-, Spiel, und General-Bass-Übungen* (1733–1734), a collection of



forty-eight songs doubling as a continuo treatise by virtue of the composer's commentary on the realization of each continuo accompaniment. In this rich study Hottmann uncovered Telemann's literary sources and noted that his use of epigrammatic texts and single strophes is unusual among song collections of the early eighteenth century.

The rest of Saturday was devoted to papers exploring various 'Paths to Reception'. In a masterful piece of detective work, Carsten Lange (Zentrum für Telemann-Pflege und -Forschung, Magdeburg) uncovered Telemann's connections to the French Reformed community in Hamburg and neighbouring Altona, the members of which were Huguenots and their descendants. The key figure here was the successful Altona businessman Pierre Chaunel, to whom Telemann dedicated his *Fantaisies pour la basse viole*. The French Reformed community offered Telemann good French contacts for the sale of his printed music: Chaunel's sister married the Hamburg businessman Pierre His, a native of Rouen who may have helped Telemann to secure five advance subscribers from that city for his *Nouveaux quatuors* (Paris, 1738). During the discussion period Jürgen Neubacher (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky) pointed out that Hamburg archival records relating to Rouen mention Telemann in connection with imported French music, and that the composer owned French playing cards. Neubacher's own paper concerned his identification of funeral music by Telemann performed at an Altona church in 1766. This turns out to have been a parodied and abbreviated version of the funeral music Telemann wrote in 1745 for Kaiser Karl VII (TWV4:13). Neubacher speculated that Telemann may have revised his 1745 work because the church could not afford to commission a new one.

The last three papers of the day focused on literary aspects. Vera Viehöver (Université de Liège) placed Telemann's four autobiographies (1718, 1729, 1738 (a recently discovered draft) and 1740) in the context of later eighteenth-century examples of the genre. She noted that the earliest version takes the form of a narrative curriculum vitae, and that one of the narrative strategies in the 1740 autobiography is a distancing of the 'I' figure through irony. Focusing on one anecdote found in all four autobiographies – Telemann's claim that he had received only fourteen days of formal keyboard lessons – Viehöver noted that the composer used this story to position himself as a modern musician. Dirk Rose (Heinrich-Heine-Universität Düsseldorf) examined the concept of 'early music' in the writings of Romain Rolland, with specific reference to the influential 1919 essay 'L'autobiographie d'un illustre oublié: Telemann, rival heureux de J. S. Bach' (*Le voyage musical au pays du passé*, eighth edition (Paris: Hachette, 1920), 105–152; translated by Bernard Miall as 'The Autobiography of a Forgotten Master: Telemann, the Successful Rival of J. S. Bach', in *A Musical Tour through the Land of the Past* (New York: Holt, 1922), 97–144). For Rolland, Telemann was an innovator – primarily in the realms of melody, counterpoint and word-painting (the latter revealing French influence) – on the way from Bach to Wagner. Finally, Arnd Beise (Université de Fribourg/Universität Freiburg) examined the various rhetorical styles employed in Telemann's eighty-three surviving letters, many of which are witty, ironic and satirical. For example, in his well-known correspondence with Carl Heinrich Graun on the topic of French recitative (1751–1752), Telemann maintains an ironic tone that seems lost on the younger musician. Beise's theatrical delivery of passages in letters to and from Telemann gave vivid voice to these epistolary exchanges.

On Saturday evening, the choir of Hamburg's St Michaeliskirche and the baroque orchestra Concerto con Anima gave compelling performances of two sacred cantatas written for the actual day of performance, the Feast of St John the Baptist (24 June): Johann Sebastian Bach's *Freue dich, erlöste Schar*, BWV30 (Leipzig, c1738), and Telemann's *Gelobet sei der Herr*, TWV1:602/1216 (Hamburg, 1731). Both works are in two parts, intended to be performed either side of the sermon, but Telemann's also includes several movements to be heard at the conclusion of the service, following Hamburg custom. *Gelobet sei der Herr* is a twenty-nine-movement mini-oratorio with various named biblical personages (God, Moses, the Egyptian Pharaoh, choruses of Israelites and Egyptians, and Miriam) and allegorical commentators (Blessed Contemplation, Christian Prudence, Trust and Faith). In fact, the sacred-cantata cycle by Telemann to which the work belongs became known during the eighteenth century as the *Großer oratorischer Jahrgang* (large oratorio cycle). Among the many fine movements in both works, the one that stood out for me was the aria 'Locke mit



Pfeifen bezaubernder Lust' (Beckon Enchanting Pleasure with Piping); scored for the unusual combination of soprano and three obbligato flutes, it lived up to the enchantment of its title.

Sunday morning's paper session took 'Economic Innovation' as its theme. After comparing Frankfurt am Main and Hamburg in terms of economics, politics and the music trade, Ann Kersting-Meulemann (Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main) demonstrated that Telemann's Hamburg sacred cantatas and oratorios were performed with regularity in Frankfurt from 1722 (the year after he left the city for Hamburg) through to the 1750s. These performances were facilitated in part by the composer sending a cantata cycle every three years in exchange for maintaining his Frankfurt citizenship. Nina Eichholz (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden; now Michaeliskloster Hildesheim – Evangelisches Zentrum für Gottesdienst und Kirchenmusik) provided an overview of Telemann's thirty known church-cantata cycles, beginning with the 1710–1711 settings of Erdmann Neumeister's *Geistliche Singen und Spielen*, a landmark in the early history of the madrigalian church cantata. Eichholz noted that Telemann may be credited with the idea of establishing a characteristic textual and musical profile for a cantata cycle. Thus the 'Französischer Jahrgang' is predominantly in the French style, the 'Sicilianischer Jahrgang' emphasizes the pastoral style, the two 'Concerten-Jahrgänge' stress the Italian style and the 'Jahrgang ohne Rezitativ' includes only biblical *dicta*, arias and chorale settings.

Telemann's efforts to advertise and sell his Hamburg publications were outlined by Brit Reipsch (Zentrum für Telemann-Pflege und -Forschung, Magdeburg). By 1725 the composer had established an extensive network of agents (including cantors across Germany) who collected money from advance subscribers. Telemann himself occasionally acted as a publishing agent for books and music by others, and Reipsch referred to a previously overlooked 1745 letter indicating that he had collected subscriptions for the second part of the *Übersetzung der Allgemeinen Welthistorie, die in England durch eine Gesellschaft von Gelehrten ausgefertigt worden* (seventeen parts, ed. Siegmund Jacob Baumgarten (Halle: Gebauer, 1744–1758)). In the conference's final paper, Ina Knoth (Universität Hamburg) explored the reception of Telemann's instrumental music in London, as witnessed mainly by reprints of the composer's own publications by the firms of Walsh & Hare and John Simpson. Knoth noted that Walsh & Hare simplified Telemann's ornaments and articulations in their 1722 reprinting of the *Six sonates à violon seul* (Frankfurt, 1715).

Two concerts of Telemann's music followed on Sunday evening. In the fascinating Museum für Hamburgische Geschichte, Ensemble Armonico Tributo presented a colourful programme of instrumental chamber music from Paris around the time of Telemann's visit there, including one of the composer's so-called Paris quartets and works by Jean-Baptiste Forqueray and Louis-Gabriel Guillemain. Afterwards the St Michaeliskirche hosted a recital by violinist Thomas Pietsch, who offered a highly imaginative performance of ten of Telemann's twelve fantasias for unaccompanied violin. The recital not only coincided with the hour of the composer's death exactly two hundred and fifty years earlier, but also marked the official release of Pietsch's important recording of the fantasias (ES-DUR, ES 2071, 2017). One could not have imagined a more meaningful setting for such a commemorative event – nor a more fitting conclusion for the three days of conference papers and concerts as a whole – than this reconstructed mid-eighteenth-century church for which Telemann served as music director, and beneath which lie the graves of both his long-time colleague Mattheson and his godson and successor, Carl Philipp Emanuel Bach.

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