

Editorial Challenges in C. P. E. Bach's Hamburg Church Music

Mark W. Knoll

In early March 1768, Carl Philipp Emanuel Bach and his family arrived in Hamburg, where Bach assumed his new duties as music director of the city's five principal churches. Although Bach's previous employer, Frederick the Great, had reluctantly agreed to release Bach from his court duties in Berlin already the previous November, for reasons unknown—perhaps at least partly due to severe winter weather—Bach remained in Berlin several weeks longer than he originally anticipated. That Bach expected to be in Hamburg earlier is clear by his compositional work on his first St. Matthew Passion while still in Berlin. According to long-standing Hamburg tradition, the annual Passion performances began at least five weeks before Holy Week in order to allow for performances during a regular Sunday service in each of the five churches. Since Easter 1768 fell on 3 April, Bach must have been planning to be in Hamburg in time to prepare for a first performance of his new Passion in the third week of February.

As it turned out, the delay in Bach's arrival in Hamburg meant that his new Passion was not performed until the following year. But the fact that Bach's first activities related to his Hamburg position involved choral music demonstrates the change in direction that his career was about to take. In Berlin Bach had no official responsibility to compose choral music (nor, indeed, to compose any music at all). What little choral music he had composed in Berlin was written for special occasions and not for a specific liturgical tradition.

Despite certain similarities between Bach's new position in Hamburg and that of his father earlier in Leipzig, one difference stands out. At least as *he* interpreted the situation, the younger Bach was under no obligation to compose new works on a regular basis for normal liturgical use. Certainly he was responsible for choosing, rehearsing, and performing liturgical music from week to week, but apart from the annual Passions and the cantatas for

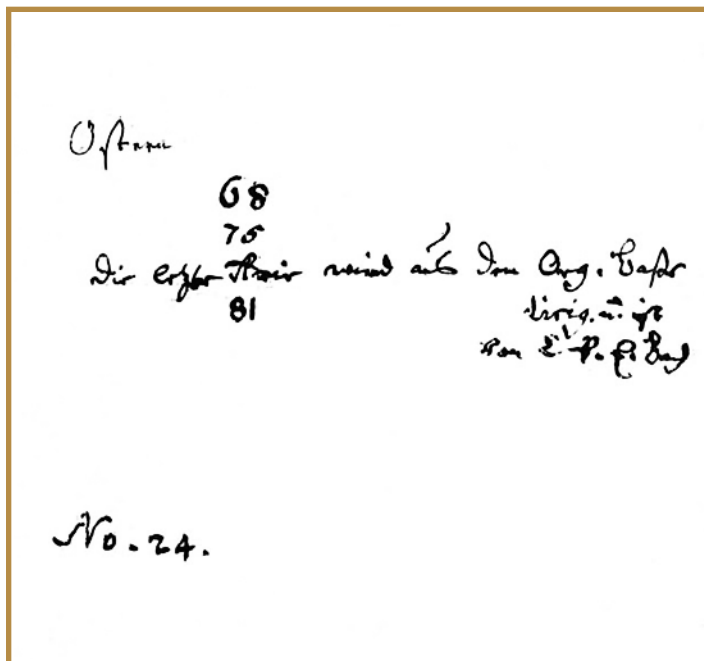
the four major feasts in the Hamburg liturgical year (Easter, Pentecost, Michaelmas, and Christmas), Bach seems to have performed almost exclusively works composed by others. But even the Passions and so-called *Quartalstücke* (the four feasts divide the church year into roughly equal quarters) that Bach provided were rarely entirely original compositions. Instead Bach would create new works by mixing and matching individual movements from his own earlier compositions and from pieces in his library by other composers (Carl Friedrich Zelter used the term *Zusammenflicken*—patching together—to describe this process). Bach often would need only compose new recitatives to connect originally dispa-

rate movements, and for many pieces the recitatives were Bach's only contribution.

Complicating matters even further is the fact that Bach was an inveterate tinkerer, seemingly unable to take up a score (either one of his own or someone else's) without making at least a few changes. The resulting ambiguity concerning Bach's "intentions" (final or otherwise) toward any given piece presents certain challenges to the modern editor, who must decide which (or how many) of the possible solutions represented in the sources to present. This is especially true for the *Quartalstücke*, where the annual recurrence of each festival gave Bach new opportunities to reshuffle the deck and come up with new combinations of existing movements to perform. What was left at Bach's death, then, was less a *Fassung letzter Hand* of a given piece than a

Fassung letzten Standes—that is, a more or less arbitrary version representing the state of the most recent performance, and one that surely would have experienced further change had Bach had the opportunity to take up the score again.

Bach's rationale behind such a mix-and-match approach to fulfilling his duties is not entirely clear to a modern observer. Perhaps the most logical explanation would be that, for the major feasts at least, Bach wished to present something new without having to compose an entirely new work himself. It is possible that Bach



Autograph entry on title wrapper to D-B, SA 251, the parts to the Easter cantata "Sing, Volk der Christen," H 808/3. The text in the middle reads: "Die erste Arie wird aus dem Org. Bass dirig. u. ist von C. P. E. Bach" (The first aria is to be conducted from the organ bass [part] and is by C. P. E. Bach). The numbers "68", "75", and "81" indicate the years that the cantata was performed in Hamburg.

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 (Thomas.cimarusti@ttu.edu). 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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Corbett Bazler, Joanna Cobb Biermann, Bruno Forment, Suzanne Forsberg (life), Benjamin Heizer, Michael Ruhling (life), Monica Steger (life), Stephanie Vial

Members' News

Ilias Chrissochoidis, Stanford University, completed a major reexamination of Handel's career in the 1730s. A short essay on the composer's health crisis in 1737 appeared in *Eighteenth-Century Music* (Volume 5, Issue 2), and two articles are forthcoming in 2009. His survey of the 1765 oratorio season in London was published in *Händel-Jahrbuch* in 2008, and his paper "Handel's Reception and the Rise of Music Historiography in Britain" is included in the RILM volume *Music's Intellectual History: Founders, Followers & Fads*. He is currently updating the "Handel Reference Database" (HRD), available through the "Center for Computer Assisted Research in the Humanities" at Stanford. For more information, visit the HRD at www.ichriss.ccarh.org/HRD/.

Caryl Clark, University of Toronto, received an AMS Publication Subvention Grant for her forthcoming book, "Haydn's Jews: Representation and Reception on the Operatic Stage" (Cambridge University Press).

Bruno Forment, Ghent University (Belgium), recently completed a visiting fellowship at USC. He published articles on Alessandro Scarlatti's Telemaco (1718) in *Rivista italiana di musicologia* and on Apostolo Zeno in the early-music magazine *Goldberg*. His essay on Endymion in Arcadian opera between 1688–1721 will appear in the *Journal of Seventeenth-Century Music*. In addition, Forment recently discovered a painting of an early eighteenth-century opera performance depicting the Venetian Teatro Sant' Angelo. He presented this find at the AMS-New England Chapter meeting in Boston (31 January 2009).

David Glover (student), under the direction of Dorothea Link, University of Georgia, completed an edition of three chamber works by Peter Winter (1754–1825). The forthcoming publication by Artaria Publications (founded and managed by society member Allan Badley) will include Winter's Septet in E flat major, Op. 10 (AE474), Sextet in D minor, Op. 9 (AE475), and the String Quintet in E minor with 2 horns ad libitum (AE476).

Beverly Jerold (Scheibert) recently submitted an article "The Tromba and Corno in Bach's Time" to be published in *Ad Parnasum*. The article documents that the natural trumpet and horn did not perform music with parts bearing these designations if they employed notes outside the harmonic series. Because two of her earlier articles concerning vibrato were published in journals for performers, musicologists may not have seen the following: *The Strad* 116 (March 2005): 44–49; and the *Journal of Singing* 63/2 (Nov./Dec. 2006): 161–67. These articles suggest that the vibrato to which early writers objected was not the natural vibrato of the singing voice, but an artificial intensification of it, facilitated by moving the lower jaw. While admired by audiences of limited education, commentators first sought to limit its use and later to eliminate it altogether.

Philip Olleson, University of Nottingham, was elected President of the Royal Musical Association. He will hold this position through November 2011.



Conferences and Call for Papers

Society for Eighteenth-Century Music Session during the Annual Meeting of the American Society for Eighteenth-Century Studies, Albuquerque, New Mexico, 18–21 March 2010.

The Society for Eighteenth-Century Music invites proposals for its session entitled “Improvisation in the Eighteenth Century” to be held at the 2010 meeting of the American Society for Eighteenth-Century Studies, Albuquerque, New Mexico, 18–21 March 2010. The session will focus on the art of improvisation as it was taught, learned, performed, and consumed. Interdisciplinary perspectives and proposals that feature live or recorded performances are welcome. Abstracts of 250 words should be submitted by 1 July 2009 to Margaret Butler by email or as a Word attachment at: butlermr@ufl.edu. For those interested in proposing a topic directly to the ASECS program committee for a paper outside of the SECM session, the deadline is 1 June 2009. Abstracts should be sent to asecs@wfu.edu, or sent via regular mail to: ASECS Business Office, PO Box 7867, Wake Forest University, Winston-Salem, NC, 27109.

Society for Eighteenth-Century Music Biennial Conference, New York City, 9–11 April 2010.

The Society for Eighteenth-Century Music invites proposals for papers for its fourth biennial conference to be held at St. Francis College in New York City 9–11 April 2010. Any topics involving the long eighteenth century are welcomed. Abstracts of 250 words should be submitted by 15 October 2009 to Margaret Butler, Chair of the Program Committee, by email or as an attached Word document to butlermr@ufl.edu.

The Journal of the Church Music Association of America

The Journal of the Church Music Association of America invites articles on composers, performance practice, and specific works related to the Catholic Mass written during 1750 and 1850. Articles will appear in a special issue of *Sacred Music* dedicated to Roman Catholic sacred music written by Austro-Hungarian, Bohemian, Polish, and German composers. Interested individuals should contact the editor, Andrew Bellenkes at susiandy@comcast.net.



Surviving the Job Search in Difficult Economic Times

Amber Youell-Fingleton

“Economic crisis” is an omnipresent term in recent media. With soaring unemployment rates, colleges and universities are experiencing a significant increase in student enrollment—a phenomenon that, unfortunately, does not translate into better employment opportunities for new PhD recipients. Jobs in the humanities are down at an average of 20% this year. Musicology students currently searching for jobs are



Amber Youell-Fingleton

frustrated as they witness job freezes and cancellations. Students I have spoken with have expressed how “nervous,” “terrified,” and “resentful” they are (I share similar feelings as I anticipate my own job search in the near future). Like the economists, many students are wondering whether these changes are the result of a short-term blip or the beginning of a challenging new era. A few facts might help ease this anxiety.

According to Dr. Stephen Mintz, head of the Columbia University graduate student teaching center, the economic blows are not evenly spread among institutions of higher learning. Private schools and research universities with large endowments are the hardest hit. Under the new presidential administration, public schools should receive a significant increase in financial support (in fact, some public schools have opened a significant number of positions—an unlikely scenario in previous years). In addition, schools will not wait for a full economic recovery to reinstate jobs—rather, they will seek to anticipate positive change, a hopeful indication that this economic lull will be short-lived. Although this offers little comfort for students currently seeking jobs, there are steps one can take that may ensure a more promising future.

My research for this article led me to consider two questions: 1) What can students do to increase their marketability in the musicology job market?; and 2) What can the Society for Eighteenth-Century Music do to help its student members who are currently applying for jobs? In response to the first question, the most obvious suggestion for students would be to increase their range of acceptable job options, both geographically and in job type. For example, a visiting lectureship can be a great “holding position” if other possibilities do not pan out (one should consider that it is always easier to get a job from within the field than outside it). In addition, students should take advantage of any music-related opportunities that might add to their CV; research grants, teaching (even high school), academic administration, and conference organization or participation all indicate energy and commitment to the field. A successful candidate stands apart from other applicants, and unique experiences on a CV can make all the difference to a search committee. Students should also seek to increase their visibility within the field. Joining a professional organization, participating in a discussion list, or creating a personal academic website are good starts. Nothing, however, replaces networking.

In response to my second question, an organization like SECM can be extremely helpful to young scholars. A reference from a scholar outside your home university is extremely attractive to search committees. Society meetings are a fantastic way to develop these connections. The members of SECM who hold faculty positions can also make a significant difference for students seeking jobs simply by talking with their colleagues outside the Society. A few brief phone conversations among faculty members on behalf of a student seeking a job can be the deciding factor for obtaining a position—especially when one considers that many recommendation letters are often similar and rarely less than glowing.

One point of concern expressed by several job-seeking students is the job market’s increasing demand for candidates to teach in a secondary field (most commonly world music, popular music, performance, or an area in which an applicant has had little or no prior experience). SECM members might suggest that students pursue a secondary specialization early in their graduate programs in order to increase their marketability. Students are interested in how faculty members foresee the job search in upcoming years

and welcome any advice for those currently searching for a position. Their fears are only escalated by the lack of information on the topic. Open and honest communication between students and faculty regarding the job search process can only relieve some of the anxiety shared by students—an anxiety that only adds to an already nerve-wracking process.

Although we are facing incredibly difficult economic times, it is important that we understand and respond to concerns shared by members of the Society. Although the present job situation may be less than ideal, students seeking jobs should remember that many share similar circumstances. The situation, however, is not hopeless. A society like SECM exists not only for the exchange of scholarship, but also for professional development, networking, and creating a sense of community. Perhaps in future newsletters or meetings, we can learn more about how the Society can provide assistance to its student members. Please send comments and questions to Amber Youell-Fingleton (aly2101@columbia.edu).



Paisiello Manuscripts at Brigham Young University

Thomas M. Cimarusti

In 2005 the German music antiquarian firm of Dr. Ulrich Drüner purchased in Paris a collection of operatic manuscripts devoted to the works of Giovanni Paisiello (1740-1816). Known as the Talleyrand-Paisiello Collection, the manuscripts were recently sold to Brigham Young University, and represent a portion of a larger Talleyrand Music Collection maintained by Drüner and listed in a recent catalogue (No. 62: Collection Talleyrand). While the Talleyrand-Paisiello Collection at BYU consists mainly of Paisiello's operas, Drüner's catalogue details a variety of manuscripts, including some thirty operas of Grétry, first editions of works by Beethoven, Haydn, and Mozart, and works by Paisiello contemporaries (Cimarosa, Piccini, and Guglielmi), as well as compositions by various Talleyrand family members. My purpose here is to provide a brief overview of the Talleyrand-Paisiello collection at Brigham Young University.

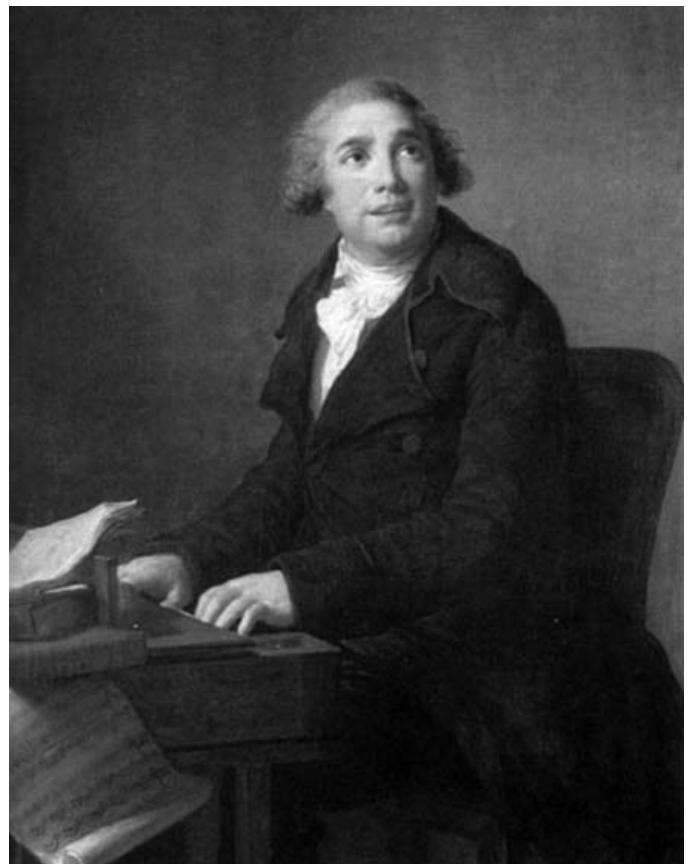
The Talleyrand name in the collection's title comes from one of the most influential families during the eighteenth- and nineteenth centuries—Charles Maurice Talleyrand (otherwise known as “the Great Talleyrand”). By 1804 Talleyrand had served Napoleon in various capacities, acting as Foreign Minister, the Grand Chamberlain, and Vice-electoral of the empire. He later served as the chief French negotiator for the Congress of Vienna and would later sign the Treaty of Paris. Talleyrand's uncle was General Louis-Marie Talleyrand, the French Ambassador to the Kingdom of the Two Sicilies in Naples and husband to Baroness Marie Louis Fidèle Talleyrand, founder of the Talleyrand-Paisiello collection in Naples in 1785.

The Baroness had an intense passion for music, one that may have stimulated an interest in the collection of vocal music. According to Drüner, the Baroness seems to have “bought all available operatic manuscripts which were not tied to collections or libraries.” In addition, she may have acquired other manuscripts given that she and her son Auguste-Louis (1770–1832) appear to have been pupils of Paisiello, evident by extant pedagogical manu-

scripts with corrections by the composer in the Paris Bibliothèque nationale as well as several autographs within the Talleyrand-Paisiello collection. With the death of Auguste in 1832, the Talleyrand-Paisiello collection became part of the Talleyrand estate, and was eventually sold to Dr. Drüner, who later sold it to Brigham Young University.

The Talleyrand-Paisiello collection contains sixty-eight bound volumes, most of which are bound in half leather with gilt titles and leather labels bearing the names of either Mademoiselle Talleyrand or Baroness Talleyrand. The twenty-thousand pages of music scores include seventeen full scores of complete operas by Paisiello with additional parts or extracts from thirty-six other stage works. Of Paisiello's ninety-two operas, the collection represents an astonishing fifty-two works for the stage. A very small handful of arias and duets by Cimarosa, Guglielmi, and several other Paisiello contemporaries can also be found in the collection.

Of all the works contained within the Talleyrand-Paisiello collection, the third act of Paisiello's *L'astuzie amorose* is arguably the most intriguing considering it is in Paisiello's hand, and until now has been missing. With a libretto by Francesco Cerlone, the opera was first performed in 1775 at the Teatro Nuovo in Naples. The autograph scores of acts I and II are housed in the Naples Conservatory (Rari 3.271), and only one other incomplete manuscript score (found in Torino) and two single numbers from the opera are extant. A comparison of watermarks and paleography between Act III of *L'astuzie amorose* in the Talleyrand-Paisiello collection with the Naples manuscript strongly suggests that the Talleyrand-Paisiello collection contains the missing third act of the Naples Act



Portrait of Giovanni Paisiello by Marie Louise Élisabeth Vigée-Lebrun, 1791

I and II manuscripts (Rari 3.271).

The Talleyrand-Paisiello collection of Paisiello manuscripts at Brigham Young University provides a rich resource for the study of music during the second half of the eighteenth century. On the basis of current research, much of the collection has never been available to the public, and thus would provide scholars an opportunity to explore previously unknown manuscripts of Paisiello throughout the composer's career. The manuscripts in the Talleyrand-Paisiello collection represent an impressive thirty-two year span between *Il furbo malaccordo* of 1767 and *L'isola disabitata* composed in 1799. Remarkably, the collection contains pieces from the composer's early works through his late works. (Paisiello composed only ten other operas prior to 1767 and four after 1799). The collection therefore represents nearly 60% of the composer's operatic output, including copyist manuscripts of Paisiello's most celebrated works, *Il barbiere di Siviglia*, *Nina*, and *Socrate immaginario*.

It is surprising that not a single Paisiello opera was ever published in the original Italian and in full score during his lifetime, especially when one considers the composer's immense popularity. According to Drüner, the publication of such scores in Italy was very unusual, unlike the French tradition where standard versions were often printed. Italian opera houses produced a given opera based on the musical resources at their disposal in a given season, therefore negating a printed standardized version. Often times, operas were produced with several arias, duets, etc., either added or omitted from the production. This phenomenon is clearly evident in the Paisiello operas in the collection, making it a wonderful resource for the study of operatic conventions in eighteenth-century Italy.

The special collections library at BYU is now one of less than ten libraries in the world that maintain a specialized collection devoted to Paisiello (other are located in Paris, London, Madrid, Brussels, Lisbon, St. Petersburg, and Naples). It is my hope that the Talleyrand-Paisiello collection will attract further musicological scholarship, particularly in light of what Robins declared upon his learning of such an enormous and previously unknown collection: "Of course all scholarship is in perpetual need of amendment, though perhaps I wasn't expecting my catalogue to need it so soon!"

For more information about the collection, please contact Dr. Thomas M. Cimarusti: Thomas.cimarusti@ttu.edu or Dr. David Day: david_day@byu.edu. An extended published version of this article in *Fontes* is forthcoming.



New Edition

Roberto Illiano

A Critical Edition of Muzio Clementi's Complete Works: Muzio Clementi: Opera Omnia (Ut Orpheus Edizioni, Bologna)

Muzio Clementi (1752–1832) was often called the "father of the piano," thanks to his perception (and exploration) of the instrument's multiple timbral and sonic potential. As a composer he sought to exploit the expressiveness of the piano, thereby approaching the sonic and formal investigations of Beethoven, who

duly gratified Clementi with an artistic approval that the great German master accorded only very rarely to other composers. As a teacher Clementi contributed significantly with the 1801 publication, *Introduction to the Art of Playing on the Piano Forte* [...] (a method book that provided a model for many subsequent theorists), and the *Gradus ad Parnassum*, a collection of solo piano works that secured him an international reputation as a piano pedagogue (even today, the collection remains a landmark resource for piano studies). Moreover, one should not neglect Clementi's role as a music publisher and piano builder. He was an emblematic figure in a world in which profound social and economic changes were busy paving the way for the so-called modern age.

Musicological discourse regarding Clementi's life and work began about eight years ago. Research began with *Muzio Clementi: Studies and Prospects*, a monograph published for the 250th anniversary of the composer's birth and edited by the present writer and Luca and Massimiliano Sala with an introduction by Leon Plantinga (Ut Orpheus Edizioni, 2002). The overwhelming interest displayed by the twenty-six scholars who participated in that project provided the impetus to publish additional studies that might offer a periodical account concerning the life and works of Clementi. In 2004 a series of studies appeared, beginning with the *Quaderni Clementiani* (Ut Orpheus Edizioni). To date the following titles have been published: *Muzio Clementi. Cosmopolita della Musica* (edited by Richard Bösel and Massimiliano Sala, 2004, QC 1) and *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (2006, QC 2).

This year, with a ministerial decree dated 20 March 2008, the *Opera Omnia* edition of Muzio Clementi was promoted as an Italian Nation Edition. The official ceremony took place at the Ministry for the Cultural Heritage (Rome) in the presence of Andrea Marcucci (the Under-Secretary of State), Dr. Maurizio Fallace (Director-General for the Library Heritage and Cultural Institutes), and committee members of the National Edition, including Andrea Coen (Rome), Roberto De Caro (Bologna), Roberto Illiano (Lucca, President), Leon B. Plantinga (New Haven, CT), David Rowland (Milton Keynes, UK), Luca Sala (Cremona/Poitiers, Secretary and Treasurer), Massimiliano Sala (Pistoia, Vice-President), Rohan H. Stewart-MacDonald (Cambridge, UK), and Valeria Tarsetti (Bologna).

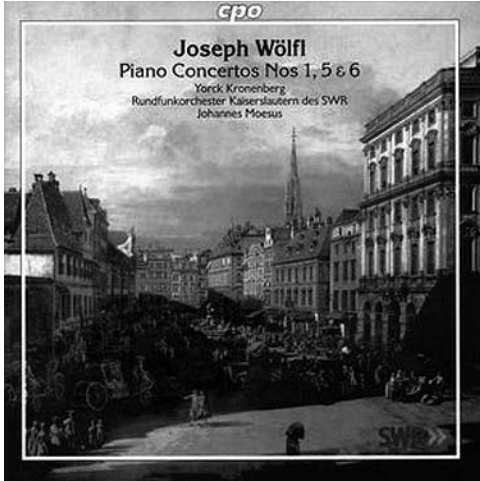
Published by Ut Orpheus Edizioni of Bologna, the critical edition of the complete works of Clementi will consist of fifteen volumes: the first two volumes will contain vocal and orchestral music, respectively; five volumes will be devoted to chamber music; four volumes will make up keyboard and didactic works; additional volumes will contain arrangements and transcriptions (including doubtful works), correspondences and other documents related to the composer's life, a thematic catalogue, and an updated bibliography. Each volume will also incorporate an introduction and critical commentary (including a description of source materials, interpretative problems, and a list of variants). The inaugural volume, *The Correspondence of Muzio Clementi (La corrispondenza di Muzio Clementi)* edited by David Rowland, will be published this year. For further information please see: <http://www.muzioclementi.org> and <http://www.muzioclementi.com>.



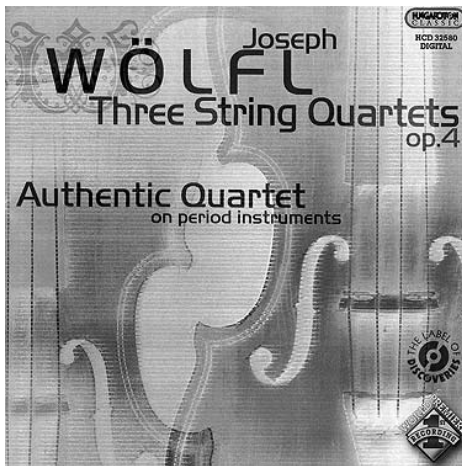
New Recordings I

Tony Gable

Joseph Wölfl, Piano Concertos, No. 1 in G, op. 20, No. 5 in C, op. 43 (“Grand Military Concerto”), No. 6 in D, op. 49 (“The Cuckoo”), Andante (“The Calm”) from Concerto No. 4 in G, op. 36, Yorck Kronenberg (piano). SWR Rundfunkorchester Kaiserslautern, Johannes Moesus. CPO 777 374-2 (2008).



Joseph Wölfl, 3 String Quartets, op. 4 (No. 1 in C, No. 2 in F, No. 3 in C minor). Authentic Quartet. Hungaroton HCD 32580 (2008).



Joseph Wölfl (1773–1812) is making a comeback. Following recent CD releases of his symphonies, three of his six piano trios, and over twenty solo or accompanied sonatas, we now have three of his seven piano concertos and some early string quartets. The dazzling CPO disc of concertos, however, requires some rewriting of musical history. In Stephan D. Lindeman’s study *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (NY: Pendragon 1999), Wölfl does not even rate a mention, unlike Cramer, Dussek, and Steibelt. Yet his concertos are as effective as Cramer’s, more melodious than Dussek’s, and less idiosyncratic than

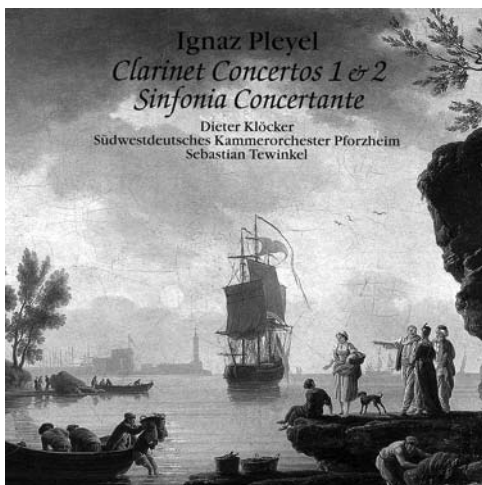
Steibelt’s. Leopold Mozart was among Wölfl’s teachers in Salzburg, and Wolfgang was on friendly terms with the teenage Wölfl in Vienna (possibly offering the young Joseph tuition). Unsurprisingly, the spirit of Mozart hovers over these concertos. While Hummel’s early works often sound like a patchwork of Mozart themes, Wölfl uses the opening phrases of several Mozart tunes. The Allegro of the first concerto begins with a reworking of the opening measures of Figaro’s ‘Non più andrai’, followed by fragments of Mozart’s Symphony No. 38 (the “Prague” symphony) and the Piano Concerto No. 25 in C major. In addition, the slow movement of Wölfl’s Piano Concerto No. 5 evokes Zaide (‘Ruhe sanft’), while that of No. 6 echoes ‘Il mio tesoro’ from Don Giovanni. Wölfl is the missing link between Mozart’s concertos and the mature concertos of Hummel. Although concerto nos. 1 and 6 were published during Wölfl’s Paris and London periods (1801–1805 and 1805–1812, respectively), some of their material dates from Vienna where Wölfl performed a concerto in April 1796 (months later Josepha Auernhammer also performed one of his concertos). Wölfl dedicated his op. 6 sonatas (1798) to Beethoven whom he had outshone in 1795 with his four well-received works for the stage. He left Vienna in 1799 following his famous piano duel with Beethoven, shortly afterwards playing a concerto in Prague where Tomáček noted his ‘monstrously long’ fingers. Within months the originality and power of his concertos were noted in Leipzig where he performed a military concerto. The first concerto (op. 20) is delightful, despite an over-extended first movement. Its development introduces a new theme in the manner of Mozart’s Piano Concerto No. 23 in A major before exploring the minor-key second subject. Following the andante variations, a horn-piano duet opens the beguiling polonaise finale. Wölfl reworked this concerto as op. 36, providing a new slow movement entitled ‘The Calm’, also performed here. Johannes Moesus has incorporated the first-movement cadenza from op. 36 for this recording of op. 20. Published around 1799, the “Grand Military Concerto” is more economical. The opening C minor section quickly resolves itself into an engaging march in C, followed by the entrance of the soloist in a combative minor key before rising to a fortissimo march. A development section follows, effectively exploring the march (consequently, the piece is more aptly named and considerably more appealing than Dussek’s “Military Concerto” of 1798). Although Wölfl’s 1807 piano duel with Dussek in London did not work to his advantage, his concertos exhibit more brilliance in comparison to Dussek’s pallid “Military Concerto.”

Wölfl was not very productive in the last five years of his short life and was often criticized for triviality. Although published in 1810, the musical material of his sixth concerto may in fact be a decade old. Even without a cadenza, the concerto is an impressive piece, opening with a taut symphonic Allegro akin to the first movement of Mozart’s Piano Concerto No. 16 in D major and showing a close awareness of Haydn’s London symphonies – the ‘cuckoo’ finale must have ensured its success. Wölfl does not plumb any depths, and there is a noticeable lack of any really slow music here. However, it is all highly polished and entertaining. In these modern-instrument recordings, we find superb playing from all concerned. The pianist, Yorck Kronenberg, is crystalline and brilliant when required, but also tender and lyrical. The Allegro of No. 6 is scintillating, though Wölfl’s technical demands (as a result of the composer’s large hands) pushes even this pianist. Johannes Moesus and his orchestra are responsive to every mood,

often flamboyant in their orchestral accompaniment, with the conductor keen to highlight the inventive wind parts. Pace and tempi seem ideal. The recording quality is extremely fine. Moesus has done us a great service with this revelatory disc. It is to be hoped he will record a second CD with the other Wölfl piano concertos. He has shown that of the four remaining concertos, No. 7 (op. 64, published posthumously) is largely a rewriting of No. 2 (op. 26). Perhaps additional recordings might reveal similar reworkings. The excellent insert notes by Bert Hagels are models of informative and critical writing.

The Authentic Quartet is boldly resurrecting long-forgotten works by composers like Lickl, Fesca, and Albrechtsberger (the later of which the Quartet recorded the slightly old-fashioned op.7 quartets of 1787 under the Hungaroton label (32495) in 2007). Wölfl's contribution to the Viennese string quartet is certainly impressive in these relatively early works, published as op. 4 in 1796 (No. 1) and 1797 (Nos. 2 and 3). The level of invention is consistently high. The opening Allegro of No. 1 in C most betrays the influence of Pleyel's quartets. Although some ragged playing of this movement reveals a subpar performance of the Authentic Quartet, the performers redeem themselves in the Allegretto pizzicato with variations. Haydn's op. 64 (especially No. 3) weighs heavily over some movements, particularly the Minuet of the first quartet, which the ensemble attacks with verve. The daring opening of No. 2 in F announces a fine work, the most consistently successful of the three. In the C minor quartet, Wölfl eagerly abandons the opening minor key as the first movement quickly breaks into a jolly march, much like the C minor beginning of the "Military Concerto." A similar pattern occurs in the minuet: a thick, contrapuntal style quickly dissolves into a major key. The finale also spends much time in a chirpy major mode, making this quartet seem something of a sop to the loose convention of including a minor-key work in a set. Although the Adagio ma non troppo is the only adagio among the seven of Wölfl slow movements presented here, the performers finely capture its graceful cantabile line. Wölfl's remaining nine string quartets of 1799 (op. 10) and 1805 (op. 30) are ripe for resurrection.

Ignaz Pleyel, Clarinet Concertos, No. 1 in B flat, No. 2 in B flat, Sinfonia Concertante in B flat for two clarinets, Dieter Klöcker, Sandra Arnold (clarinets), Südwestdeutsches Kammerorchester Pforzheim, Sebastian Tewinkel. CPO 777 241-2 (2008).



Another glorious disc from Dieter Klöcker appropriately recorded during Pleyel's 250th anniversary year features three separate works for clarinet and orchestra, all in B flat. But wait a moment... Pleyel did not compose such works! His only clarinet concerto is in C (Ben.106, published in 1797), a work that only later appeared (1799) as a concerto for either clarinet, flute, or cello (all three versions have already been recorded). The first concerto in this recording is Klöcker's 'No. 1', transposed to B flat. It is unclear how it could have been considered 'the most important clarinet concerto prior to Mozart' (Klöcker's insert note). The second concerto is the 1788 Cello Concerto in C (Ben.104), originally arranged for clarinet by Gebauer (Ben.1056, Sieber 1792-3). Various versions of the second concerto exist in manuscript, though Klöcker, however, refers to them as 'old source material'(!). The rondo contains an elaborate scena-like cadenza from the 1790s for the clarinetist Reimund Griesbacher. But who composed it? The insert note claims it is Pleyel, a rather unlikely choice. Pleyel would surely not have allowed his fleet rondo to be derailed after two minutes by an overblown cadenza. The Sinfonia Concertante is Gebauer's arrangement for two clarinets (Ben.1288) of Pleyel's Concerto for Violin and Viola in B flat (Ben.112) published in 1791 (and certainly one of Pleyel's finest pieces). The origin of these three works is mentioned here since, despite the reference to Rita Benton's Pleyel catalogue, Klöcker's booklet lacks both Benton numbers and essential documentation (he should delegate the task of obtaining this information). All the music here is of high quality; the two concertos boast powerful, energetic allegros, not to mention moving adagios and captivating rondos. Paul Meyer recorded the clarinet adaptation of Ben.104 (Denon 78911) well before the original cello version appeared (Hungaroton HCD 32067). Drawing on a Viennese manuscript, Meyer performed the rondo without accretions. His disc included the Clarinet Concerto in C (Ben.106). Klöcker's CD offers something new – a transcription for two clarinets. One caveat, however: the original work, Pleyel's String Concertante (most notable for its beautiful violin-viola interplay), unfortunately loses much of its character when transferred to the homogeneous sound of two clarinets. One recalls the Stern/Zukerman dialogue on their 1974 LP (Columbia M32937; sadly, it was never realized on CD), a version that eclipses the Angerer family's performance (Cavalli CCD 422). The transcription for two clarinets alters the opening theme (like Ben.104) and later provides a cadenza. In this version, added horn passages (perhaps by Gebauer) are effective, but one must question other performance practice decisions by Klöcker: the leisurely moderato tempo of the rondo (recalling the andante of a J.C. Bach symphony, op. 18, no. 5) is performed so fast that the concluding 3/8 Allegro lacks force. Overall, this disc is a delight. It is wonderfully recorded with superb performances on clarinet – an instrument one does not readily associate with Pleyel.



Haydn Quartet Cycle

The New Esterházy Quartet (Kati Kyme, Lisa Weiss, Anthony Martin, William Skeen) continues its Haydn Cycle, the first ever in America on period instruments, with concerts in San Francisco's St. Mark's Lutheran Church. In the past two seasons the ensemble has appeared in 16 of 18 scheduled concerts. With these performances, the Quartet has presented 52 of Haydn's 68 quartets! Two concluding concerts will take place this coming fall. In the spring of 2010, the Quartet will present Haydn Extras and Encores, a concert featuring selections from the Seven Words, an arrangement of "The Seasons" by Sigismund Neukomm, Roman Hofstetter's celebrated Serenade, a Suite of Minuets from quartets by students of Haydn, an Adagio & Fugue by Georg Werner (Haydn's predecessor at Esterházy), and an American premier of Maximilian Stadler's Andante on a theme from Der Greise, a work written for Haydn and performed with permission from the Hungarian National Széchényi Library, Esterházy Collection. The Quartet will begin a new series called Dedicated to Haydn, featuring quartets from the numerous sets dedicated to Haydn, including those by Mozart, Pleyel, Wikmanson, Gyrowetz, and others. The New Esterházy Quartet recently released its second live-performance CD entitled Big Hits from the 50's featuring three quartets from Opp. 50, 54, and 55. The New Esterházy Quartet also recently performed in New York at Christ and St. Stephen's Church in Manhattan. To learn more about the New Esterházy Quartet, their Haydn Cycle, concerts, and recordings, please consult www.newesterhazy.org.



The New Esterházy Quartet

Conference Report

Bianca de Mario

Antonio Brioschi e il nuovo stile musicale del Settecento lombardo: ricerca storico-critica, prassi esecutiva, aspetti produttivi.

Last September the Antonio Brioschi International Conference in Alessandria (Piedmont) concluded with two concerts with Vanni Moretto as conductor. The well-known Atalanta Fugiens Orchestra performed the first concert in Saint Peter's Cathedral; the second being performed by the new Antonio Brioschi Orchestra, an ensemble of students who participated in the workshop entitled *New Eighteenth-Century Musical Style of Lombardy and Piedmont*. These young musicians performed the Jewish cantata *Dio, Clemenza e Rigore*, marking the only performance since the work premiered in 1733.

Antonio Brioschi (fl. 1725–1750) was a prolific Milanese composer who experimented with new forms and styles that foreshadowed what various European courts would later adopt, the so-called classical symphonic style. Brioschi served not only as the main topic of the conference but also as a starting point of broader project, the *Archivio della Sinfonia Milanese*, whose objectives are the creation of a centre devoted to the acquisition of compositions by Lombard composers, the publication of new critical editions, and the recording and performance of instrumental music in the eighteenth century.

Participants in the conference included Cristiano Ostinelli (Casa Ricordi's General Manager), Luciano Rebbegiani (Sony Music Entertainment's Director for Classics and Jazz), and a number of musicologists. Cesare Fertonani (Univesità degli Studi di Milano) defined 'Milanese Symphony and Milanese Style'; Luca Aversano (Università degli Studi Roma Tre) explained how the term 'Classicism' could be applied to the new instrumental practices in Lombardy and Piedmont; Matteo Giuggioli (Università degli Studi di Pavia) introduced Hepokowski and Darcy's *Elements of Sonata Theory* and its application in the symphonies of Milanese composers; Sarah Mandel-Yehuda (Bar-Ilan University of Ramat Gan, Israel), editor of a recent Ricordi publication of Brioschi's twelve symphonies, addressed the authorship, origins, and chronology of the composer's manuscripts; Brioschi's influence on the development of the Swedish symphonies of Johan Helmich Roman was examined by Bertil Van Boer (Western Washington University); Rudolf Rasch (Utrecht University) discussed formal variations in the symphonic repertoire of the Amsterdam Theatre between the late Baroque and early Classic periods. Francesco Spagnolo (Judah L. Magnes Museum - Berkeley) and Renato Meucci (Cantelli Conservatory of Novara) examined the cultural and musical environment surrounding Brioschi, including the musical interaction between Jewish and Christians in Casale Monferrato and instruments and their makers. Vanni Moretto, session chair and orchestra conductor, discussed performance practice issues relating to Brioschi as well as formal aspects in the composer's works that help define a Milanese style.

Students from the University of Milan Department of Music concluded the Sunday morning session with a discussion of some recently discovered composers, such as Gaetano Piazza, Carlo Monza, Ferdinando Galimberti, Giuseppe Paladino, Andrea Zani, Ferdinando Brivio, and Francesco Zappa. Cataloguing problems were also addressed.

The conference was organized by the Sezione musica del dipartimento di storia delle arti, della musica e dello spettacolo at the University of Milan and sponsored by the Atalanta Fugiens Foundation and the Fondazione Cassa di Risparmio di Alessandria.



Recently Completed Dissertations on Eighteenth-Century Music

Compiled by Thomas Cimarusti

Bloomfield, Ruta K. Bernard de Bury's *Premier Livre de Pièces de Clavecin*: Critical Edition and Commentary. D.M.A., Historical Performance Practices, Claremont Graduate University, 2008. xi, 99 p. *append.*, *bibliog.* Research director: Robert Zappulla

Clarke, Martin V. John Wesley and Methodist Music in the Eighteenth Century: Principles and Practice. Ph.D., Musicology, Durham University, 2008. ix, 413 p. *illus.*, *tbls.*, *mus. exs.*, *append.*, *bibliog.*, *ind.* Research director: Bennett Zon

Green, Edward Noel. Chromatic Completion in the Late Vocal Music of Mozart and Haydn—A Technical, Philosophic, and Historical Study. Ph.D., Musicology, New York University, 2008. 3 vols., xxi, 624 p. *mus. exs.*, *append.*, *bibliog.* Research director: Louis Karchin and Michael Beckerman

Jonasova, Milada. Dobové opisy Mozartovy'ch oper v hudební sbírce premonstrátského klátera v Praze na Strahovi [Period Copies of Mozart's Operas in the Music Collection of the Premonstratensian Monastery in Prague at Strahov]. Ph.D., Musicology, University of Prague, 2008. 223 p. *illus.*, *tbls.*, *facs.*, *mus. exs.*, *transcr.*, *bibliog.* Research director: Tomislav Volek

Mandelbaum, Karen G. The Late Keyboard Rondos of Carl Philipp Emanuel Bach: Issues of Genre, Form, and Voice Leading. Ph.D., Music Theory, City University of New York, 2008. 2 vols., xxvi, 373 p. *tbls.*, *facs.*, *mus. exs.*, *transl.*, *append.*, *bibliog.* Research director: William Rothstein

Metzler, Patrizia. Aria Forms and Chorus Textures in Bach's Early Cantatas: The Influences of Neumeister, Telemann, and Rosenmueller. D.M.A., Choral Conducting and Literature, University of Illinois at Urbana-Champaign, 2007. viii, 157 p. *tbls.*, *mus. exs.*, *transl.*, *works lst.*, *append.*, *bibliog.* Research director: John Walter Hill

Thormählen, Wiebke. Art, Education and Entertainment: The String Quintet in Late Eighteenth-Century Vienna. Ph.D., Musicology, Cornell University, 2008. xviii, 368 p. *illus.*, *tbls.*, *mus. exs.*, *transcr.*, *transl.*, *append.*, *bibliog.* Research director: Neal Zaslaw

Tsalka, Michael. The Keyboard Sonatas of Gottlob Türk: A Historic and Stylistic Overview. D.M.A., Piano Performance, Temple University, 2008. xiii, 108 p. *illus.*, *tbls.*, *facs.*, *mus. exs.*, *transl.*, *works lst.*, *append.*, *bibliog.* Research director: Joyce Lindorff

SECM at ASECS

Stephen C. Fisher

The Society for Eighteenth-Century Music, which recently became an Affiliate Society of the American Society for Eighteenth-Century Studies, convened its first paper session in connection with the larger organization during its 40th Annual Meeting, which was held in Richmond, Virginia, on 26–29 March, 2009. The SECM session, chaired by the Society's President, Bertil van Boer, included four papers chosen out of a considerably larger number of proposals by a committee chaired by the present writer and also including Karen Hiles and Dorothea Link.

In "Nonsense Well-Tun'd": Opera, Absurdity, and the Suspension of (Dis)belief," Corbett Bazler argued that elements in Handel's operatic performances that modern commentators usually dismiss as irrelevant distractions—accidents with sets, displays of temperament by singers, disruptions from the audience—were an integral part of the operatic experience in the London of the day. Anthony R. DelDonna contributed a study of "'Rinfreschi e composizioni poetiche': The feste di ballo tradition in late-eighteenth-century Naples," showing that large gatherings for social dancing were among the most prominent musical events in that city. R. Todd Rober examined some of the first programmatic symphonies in "A Narrative of the Hunt: The 1737 and 1747 Characteristic Sinfonias of the Dresden composer Gottlob Harrer (1703–1755)." Beverly M. Wilcox discussed "The Hissing of Monsieur Pagin: A Violinist in the Querelle des Bouffons," a 1750 incident in the ongoing dispute between French and Italian styles in Paris in which a leading violinist retired from performing because of the hostility directed at his playing in the Italian manner.

There were three other sessions on music at the meeting, two devoted to Haydn and one to Mozart. Laurel E. Zeiss chaired "Haydn: 200 Years On." Mark Evan Bonds discussed "Symphonic Politics: Haydn's 'National Symphony' for France (1789)," a work mentioned briefly in his correspondence that never came to fruition. Emily Dolan argued that Haydn's style of orchestral writing was one of his most significant innovations in "Orchestral Revolutions: Haydn's Legacy and the History of Music." In "Encountering the 'Mighty Monster': Haydn, the Sea, and the English Sea Songs of 1794/95," Karen Hiles considered the implications of Haydn's use of nautical subjects in the songs that began both his sets of English canzonettas. Elaine Sisman read a particularly fine study of Haydn's 1761 trilogy on the times of day, Symphonies no. 6–8, "Here Comes the Sun: Haydn's Diurnal Cosmology and the Poetics of Solar Time." She both provided an exegesis of programmatic features of the music and related the composition of the works to a rare astronomical event, the transit of Venus on 6 June 1761, which was visible from most of Europe, including Vienna.

Isabelle Emerson ran a session sponsored by the Mozart Society of America, "Biography and Portraiture in Mozartean Myth-Making." Dorothy Potter summarized the period "From Charles Burney to *The Dial*: Mozart's Identity in Anglo-American Biographies, 1771–1841." Kathryn Libin discussed "A Meeting in Verona: Wolfgang Mozart and Giovanni Celestini in a Portrait by Saverio della Rosa, 1583 and 1770." In "*Nello stato e nella situazione d'Andromeda*: Visual Culture, the Monitoring of Correspondence, and Mozart's Epistle to Aloysia Weber," Peter Hoyt reinterpreted a well-known letter that is, at least ostensibly, about the interpretation of the aria K. 272. Hoyt attributed its outwardly correct tone to

the fact that it would certainly have been read by the girl's parents as well as her, while at the same time showed its possible covert meaning: Aloysia was asked to imagine herself as Andromeda, who in visual representations of the period usually appears naked and chained to a rock.

"Haydn and the Enlightenment" was the second Haydn session at the conference, chaired by Laurenz Lüttenken. Ulrich Konrad's exploration of "Haydn's Literacy and His Library" showed that Haydn appears to have assembled his collection of books in the 1780s and later, at the time when he was a familiar figure in Viennese salons, and discussed its relationship to the texts of his songs. Alejandro E. Planchart considered Haydn's changing approach to the orchestra as exemplified in Symphony no. 61 of 1776 in "I Am a Symphony and My Eyes are Blue: Haydn's Concept of Symphonic and Not-Symphonic Sound in the 1770s." Nancy November discussed one aspect of the composer's artistic legacy in "Haydn, Beethoven, and 'Sublime Melancholy' around 1800."

Elsewhere at the meeting papers on music appeared on sessions not specifically devoted to musical topics. A session on the child reader, for instance, included a fine paper by Adeline Mueller, "Reading in 6/8 Time: New Perspectives on Mozart's Children's Lieder."

All in all, the meeting was a promising step toward greater visibility for the Society. In future meetings we should seek opportunities to collaborate more closely with colleagues in related disciplines; it will benefit their work and ours.



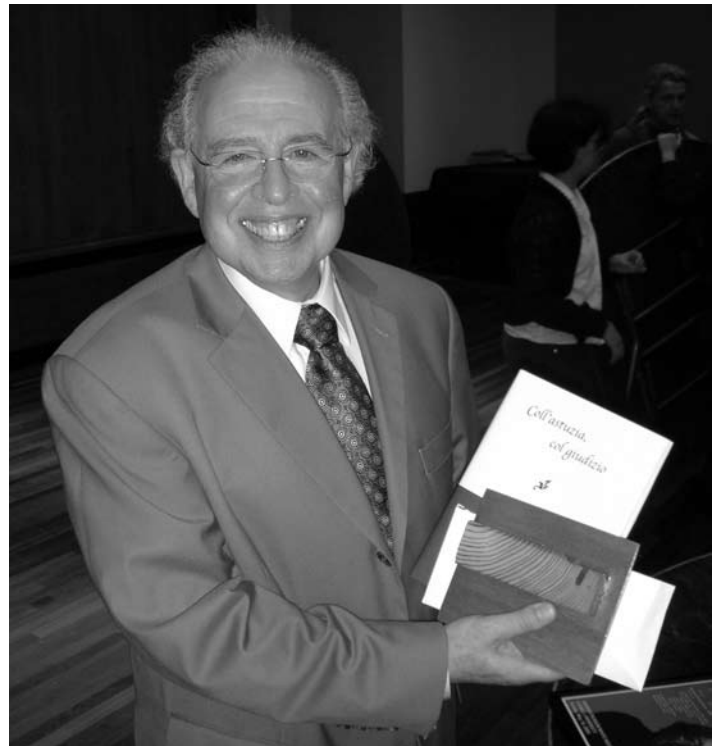
Publication Announcement

Coll'astuzia, col giudizio: Essays in Honor of Neal Zaslaw will be released this summer by Steglein Publishing (www.steglein.com) on the occasion of Neal Zaslaw's 70th birthday. At a symposium given at Cornell University, colleagues and former students honored their friend and mentor with papers and performances centering around Mozart, but also touching on other research areas important to Zaslaw's career: performance practice, the French baroque, and musical psychology. Several of the papers from at the symposium are included in the *Festschrift*.

The full table of contents of *Coll'astuzia, col giudizio*:

Geoffrey Burgess	À l'Ouverture des Enfers
Rebecca Harris-Warrick	Ballet, Pantomime, and the Sung Word in the Operas of Rameau
Steven Zohn	Naive Questions and Laughable Answers: An Eighteenth-Century Job Interview
Emily I. Dolan	Of Ocular Harpsichords and Scarlet Trumpets
James Webster	Joseph Haydn's Early Ensemble Divertimenti
Christopher Hogwood	"Gropers into Antique Musick" or "A very ancient and respectable Society"? Historical views of the Academy of Ancient Music
Ulrich Leisinger	The Models for Mozart's Arrangements and Copies of "Foreign" Works

Malcolm Bilson	Mozart's Fantasy in C minor, K. 475, an editorial problem 'repaired' or A Half-note by any other name may not swell so sweetly
Cliff Eisen	A Newly-Discovered Portrait of Mozart?
Robert Levin	Mozart's Remakes
Sarah Day-O'Connell	Watches without pockets: Singing about minutes in a London drawing room, circa 1800
Sandra Mangsen	<i>Pièces de clavecin au piano</i> : The Pianistic Afterlife of French Harpsichord Music
Ulrich Konrad	"An American in Paris"—"A Frenchman in New York" <i>Begegnungen von Alter und Neuer Welt in der Musik von George Gershwin und Darius Milhaud</i>
Bin Ebisawa	"Bedauernswerth" ("Urami") by Rentaro Taki A Requiem sans parole for his own premature death by a Japanese composer of the Meiji Era
David Josephson	"Mutton, mutton, mutton, and never a Wiener Schnitzel!" Otto Erich Deutsch in Exile
David Rosen	The Sounds of Music and War. Humphrey Jennings's and Stewart McAllister's <i>Listen to Britain</i> (1942)
John Spitzer	Musicology and Performance: a Conversation with Neal Zaslaw Bibliography of the Writings of Neal Zaslaw

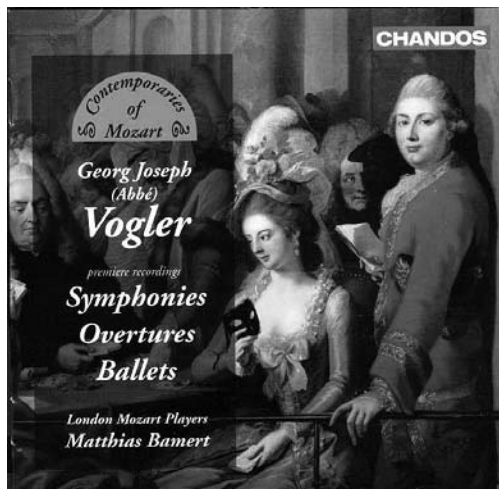


Neal Zaslaw with a copy of his *Festschrift* and a piece of floor board from the Mozart-Haus in Vienna, both given to him at a symposium held at Cornell in honor of his 70th birthday (photo: Rebecca Plack)

New Recordings II

Bertil van Boer

Georg Joseph Vogler, *Orchestral Works: Symphonies, Overtures, Ballets*. London Mozart Players, Matthias Bamert. Chandos CHAN 10504.



Georg Joseph Vogler (1749–1814), known as Abbé Vogler to the public at large, is one of the more controversial figures of the eighteenth century. Known for his treatises on music theory, which along with those by Rameau form the foundation for that bane of most music students, his invention of unique instruments, such as the orchestrion, one of which had a mechanism for igniting flash powder in a primitive and possibly dangerous version of *son et lumière*, and his penchant for intriguing against other rival composers. In fact, Vogler earned a reputation during his lifetime as a charlatan, someone whose lack of talent was superseded by his willingness to form cabals against all and sundry, presenting himself in a manner that was both arrogant and obnoxious, not to mention living a lifestyle far beyond his means, forcing him to move and travel frequently to avoid debtor's prison. His own education and career reflect these attributes; although he was the son of a violinist, his early education was in religion at both Würzburg and Bamberg, after which he obtained the post of almoner and court chaplain at Mannheim. Sent by the Elector to study music in Italy with Padre Martini, Vogler apparently blew off the opportunity by wangling his way into Vatican circles through political maneuvering, eventually being named papal legate at large, an honorary position that allowed him to wear violet stockings as a mark of rank, which he did constantly. Upon his return to Mannheim, he was able to convince the Elector to fund a conservatory of music, and eventually he was nominated as vice-Kapellmeister over the head of far more worthy applicants.

His later career following the move of the electoral court to Munich in 1778 was more itinerant; he sought a post in Paris as the personal maitre de chapelle to Marie Antoinette and later attempted to establish himself in London. Briefly sojourning in Munich he was imported to Stockholm to become *Directeur af*

Musiken; his desire of being named *Kapellmästare* there was dashed when his intrigues against the heir apparent, Joseph Martin Kraus, came to naught. By 1799 he had been thrown out of Sweden and continued to travel widely as a performer until 1807, when he finally obtained a permanent post in Darmstadt. His students included Carl Maria von Weber and Giacomo Meyerbeer.

Due to his reputation and personality, it is small wonder that he was heartily disliked during his lifetime. Mozart excoriated him, as did Kraus, and he had a reputation for being both a liar and dishonest, his music being seen as largely plagiarized from himself and others. He claimed to have traveled the world, producing pieces like the “Chinese Rondo Cheu-tu” or a “Greenlandic fishing song,” though there is little evidence that he actually did so. A grand symphony, written in Stockholm about 1794 is based both on a German folk song and a C major scale, to which a few years later he added a chorus in all four movements, with the monomaniacal text “Ich bin ein Bayer, ein Bayer bin ich [I am a Bavarian, a Bavarian am I],” as the Bavarian national symphony. Such things have only underscored the reputation of his music, leaving his legacy to rest solely upon his theoretical writings. But this disc provides a different view, demonstrating that Vogler, whatever his personal foibles or reputation, could be an innovative and powerful composer, with a particularly fine sense of orchestral color and bold, imaginative harmony. The two symphonies recorded here are particularly fine works. The G major is a three-in-one piece in which the entire work is couched as an expanded sonata form, with the outer movements comprising the exposition and recapitulation, and the inner slow movement a development section. The power of the D minor symphony, written for Marie Antoinette, shows a thorough knowledge of both musical drama and harmony, with textures that alternate between full orchestra and thin lines in bare octaves. This same sort of *Sturm und Drang* feeling can be found in the three overtures. That written for the drama *Athalie* in Stockholm is particularly fine, recalling Gluck in its clear woodwind orchestration, swift motivic and dynamic exchanges, and sudden harmonic shifts. This powerful sense of drama also occurs in both the *Hamlet* overture and the rather short, but spritely one for Goethe's *Singspiel Erwin und Elmire*, both of which date from his Mannheim days. Only the ballet suites, drawn from a series of disparate movements by composer Eugen Bodart in the 1950s, are conventional, being well-suited in their precise rhythmic foundations for dancing. One might have wished for a more complete ballet, rather than this cobbled-together pastiche.

Bamert's London Mozart Players perform each of these selections with considerable finesse and emotion, allowing Vogler's rich scores to speak. The tempos are often a bit on the swift side, but each of the nuances and rhythmic or harmonic contrasts are fully brought out. The best of already excellent performances can be found in the D minor symphony and the overture to *Athalie*. With the latter, it makes the listener long for the rest of the incidental music, mainly choruses, for Racine's tragedy. The recording is first rate and shows that Vogler's reputation for being a hack composer is highly overstated. While there may be egregious examples of this compositional stasis, this disc proves without doubt that Vogler could be equal to most major eighteenth century composers and indeed was able to produce works of astonishing power and creativity. It may not rehabilitate Vogler's reputation, but it will certainly go a way towards separating the personality and myth from its products.

here had his experiences growing up in mind—remembering the stress of the weekly scramble to prepare for the performance of a brand new composition by his father every Sunday, only to have the process begin anew almost as soon as the church service was over. Still, the amount of effort required to locate appropriate pieces in his library, to make sure they fit together in a coherent manner, and finally to bring the whole into accord with Hamburg liturgical practice must surely in some cases have approached that required for composing a new work from scratch.

The six surviving *Quartalstücke* for Easter provide a representative sampling of Bach's approach. Since Bach was not required to submit a test piece as part of the application process in Hamburg, one might think that he would want to use his first performance in his new office to impress his new constituents with a particularly striking original composition. Perhaps that was, in fact, his plan for his first St. Matthew Passion—although even that contains some borrowings. Whatever his reasoning, in the end Bach introduced himself to the Hamburg church-going public on Easter Sunday 1768 with his first *Quartalstück*, the Easter cantata *Sing, Volk der Christen* (H 808/3, no Wq number), a work containing not a single note of new music, and hardly anything by Bach himself.

The music for this cantata consists of movements from two Easter cantatas by Bach's exact contemporary, Gottfried August Homilius, the cantor of the *Kreuzkirche* in Dresden, and an aria from an earlier wedding cantata by Bach. Dates on the performing parts indicate that the work was also performed for Easter in 1775 and 1781, and for at least one of those performances Bach swapped out his own aria for yet another one by Homilius, turning it into a piece entirely by Homilius, but not one that Homilius would necessarily have recognized.

For Easter 1769 Bach dusted off one of his few Berlin choral works, *Gott hat den Herrn auferwecket*, Wq 244, a cantata that had already enjoyed considerable popularity. In this work Bach had written all but the last movement himself, borrowing a concluding chorale from his father. Later Hamburg performances in 1776 and 1787, however, saw Bach substituting and adding other chorales and making other changes to the work. Additionally, the work seems to have enjoyed further popularity even after Bach's death and sources exist that transmit the piece in yet other, probably inauthentic, variations.

Other Easter cantatas patched together by Bach include: *Ist Christus nicht auferstanden* (H 808/4, no Wq number), made up of an opening chorus of unknown origin, two chorales, and four movements from the cantata *In Kedar's bängen Hüten* by Georg Benda; *Jauchzet frohlocket*, Wq 242, consisting of the opening movement from his father's Christmas oratorio, arias by Homilius and Carl Heinrich Graun, and an expressive accompanied recitative of his own composition; *Nun danket alle Gott*, Wq 241, entirely composed by Bach, but drawn from four of his earlier works (with a later revision that borrows from a fifth), with only the simple recitatives being newly composed; and *Anbetung der Erbarmer*, Wq 243, again with music only by Bach drawn from four earlier works, including the monumental choral fugue from his Magnificat composed in Berlin in 1749. On at least one occasion Bach performed the "Auferstehung" half of his oratorio *Die Auferstehung und Himmelfahrt Jesu*, Wq 240, as an Easter cantata.

From the five Hamburg Easter cantatas, then, it may well be that the opening chorus to *Ist Christus nicht auferstanden* and the first aria from Wq 243 are the only non-recitative movements that Bach ever composed specifically for Hamburg Easter services during his 20-year tenure there. Or, possibly, we have simply so far failed to identify the sources from which Bach borrowed them. No further documentation has been found for the remaining Easter performances during Bach's time in Hamburg, but there is no reason to believe that what was performed on those occasions were newly composed Easter cantatas.

So what is an editor, especially for a complete works edition, to do? Clearly, movements composed or arranged by Bach must be included. For many works, however, including only such movements would result in a string of recitatives without context—hardly a significant contribution to our understanding of Bach and his music. On the other hand, a C. P. E. Bach edition is perhaps not the most appropriate forum for publishing complete or nearly complete cantatas by Homilius, Benda, and others.

After much deliberation, and with an eye toward balancing completeness with consistency, the editorial board of *C. P. E. Bach: The Complete Works* has decided to present those repertoires, namely the Passions in Series IV, and the *Quartalstücke* in Series V—including foreign movements—where Bach apparently felt that his duties included something more than just conducting. Whether those additional duties required actual original composition or allowed for *zusammenflicken* (with all of the ethical questions such an approach raises—at least for modern audiences) will have to remain unanswered until Bach's Hamburg contract turns up. In the meantime, the Passions and *Quartalstücke* of C. P. E. Bach provide one late-eighteenth perspective on the changing expectations of professional church musicians—a snapshot along the journey from cantor to choir director.



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