

In Burney's Footsteps (Almost)

Paul Corneilson

In 2020 I had planned to take a compressed version of the trip to France and Italy that Charles Burney made 250 years earlier to gather material for his *General History of Music*. He published his travel notes and observations in 1771 as *The Present State of Music in France and Italy*. Of course the COVID pandemic made such a trip impossible, and I had hoped to do a trip this year to mark his second trip in 1772, which resulted in a sequel, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London, 1773). While international travel is now possible, it still doesn't seem advisable to do anything extensive yet. Nevertheless, I thought it would be worth reflecting on Dr. Burney and his musical travel guides, and their importance for musicologists in the twenty-first century.

Burney received his doctorate at Oxford in June 1769, and shortly thereafter began contemplating writing a history of music. In early 1770 he decided to journey to the Continent to collect information on the "music of the ancients" and also to observe the "present state of modern music." In June 1770 Burney embarked from Dover and crossed the English Channel, landing in Calais and proceeded immediately to Paris. Fortunately for us, Burney kept a diary, and frequently included the dates of his arrival and departure in various cities. Thus, it is possible to reconstruct his itinerary and most of the route of his journey. The list below gives the itinerary of his first trip; for more detailed information, including some period maps, see Charles Burney, *Music, Men, and Manners in France and Italy 1770*, ed. H. Edmond Poole (London: Folio Society, 1969).

The main purpose of the trip was to get to Italy and get his hands on as much early music and treatises that were not readily available in England. Burney also hoped to meet some of the composers and writers he admired. In Paris he was disappointed to discover that Voltaire, Diderot, and Rousseau were all away for the summer; but he did meet Voltaire in Geneva and had a pleasant visit with him. Along the way, there were other chance meetings, for instance, he met the Mozarts in Bologna, where the 14-year old boy was studying counterpoint with Padre Martini. (Burney had

earlier made their acquaintance in London in 1765.) In Venice Burney met Galuppi, who gave a succinct definition of music: "It should consist of *vaghezza*, *chiarezza* and *buona modulazione*" (beauty, clearness, and good modulation). In Bologna Burney also spent time with Martini, who was also working on a history of music, but was apparently very generous in sharing manuscripts and his knowledge of early music.

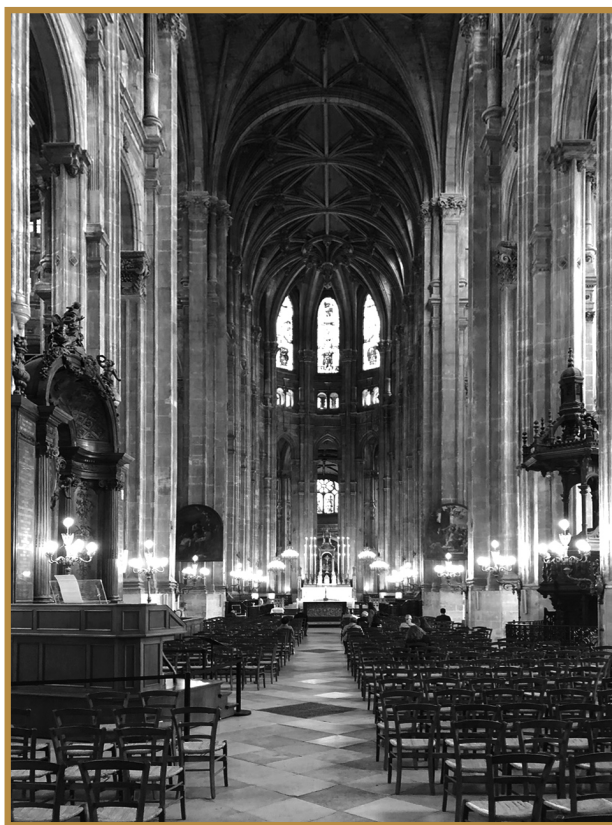
Timing his visit to Naples in order to hear the opening of the opera season at the San Carlo Teatro on November 4, he heard Jommelli's *Armida abbandonata*. Burney also met Piccini and the castrato Caffarelli in Naples. After returning to Rome and Florence, Burney took an alternate route back to Paris via Pisa and Genoa, then a ship to Antibes in France. He was back in Paris by December 8. There he finally met Rousseau, whose comic opera *Le Devin du village* Burney had arranged in English as *The Cunning Man*; and also Diderot, who gave Burney some papers on "ancient music" collected for the *Encyclopédie*. (Burney later drew on some of these papers for his music articles in Rees's *Cyclopedia*.)

Even before returning home, Burney had decided to publish his "account of the present state of music in France and Italy, in which I shall describe, according to my judgement and feelings, the merits of the several compositions and performers I have heard in travelling through these countries." He returned to London on Christmas

Eve, and must have immediately started getting his travel book ready for publication, since it appeared in April 1771.

Soon after the first book was published, Burney realized that he could not ignore Germany (or more accurately, the German-speaking lands). He even began studying German as he started planning a second trip. By May 1772 he was almost ready to set off and began writing to contacts in Antwerp, Vienna, and Berlin. On July 6 he crossed the English Channel again, this time arriving in St. Omers and stopping first in Brussels and Antwerp before heading down the Rhine River, arriving at Mannheim in early August.

In Munich he met the castrato Gaetano Guadagni and the soprano Regina Mingotti, singers he knew from London, and they arranged for him to meet the Elector and Electress Dowager of



The interior of St. Eustache, Paris, June 2022

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From the Editor

Michael Vincent

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 18th-century music;
- Reviews of books, editions, or recordings of 18th-century music;
- Conference reports;
- Dissertations in progress on 18th-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 (michaelvincent@ufl.edu). Submissions must be received by August 1 for the October issue and by February 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.

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New Members

Mitia Ganade D'Acol, Chandler Hall, Clemens Kemme,
Olga Sánchez-Kisielewska, Ryan Malone, Christine Roberts,
Wayne Weaver

President's Message

Drew Edward Davies

As 2022 draws to a close, I feel enriched by the diverse activities sponsored and co-sponsored by SECM as well as the active engagement of so many members of the society in making such events possible. The joint conference in Salzburg with the Mozart Society of America in May 2022 gave us a chance to reflect on eighteenth-century music from one of its centers of production, a city closely associated with the Mozarts, Michael Haydn, and many others, and it included the chance to listen to a memorable concert in Mozart's Wohnhaus itself.

Whether at international meetings like Salzburg or more localized workshops, the involvement of graduate students in our society remains fundamental, and I encourage all graduate students with an interest in musical culture during the long eighteenth century to join SECM. I would like to congratulate Mitia Ganade d'Acol on being selected for the 2022 Sterling E. Murray Award for student travel, which helped him participate in the Salzburg conference. Likewise, I congratulate Wayne Weaver on being chosen for the inaugural Diversity, Equity, Inclusion, and Accessibility Award from SECM. Younger colleagues including Mitia and Wayne will help us to continue globalizing our perspectives on the eighteenth century and inspire new avenues of thought.

Finally, I was pleased to read a review of a concert sponsored by the Bach Society of Charleston in October 2022 that featured the music of J. S. Bach and Telemann paired with works by their New Spanish contemporary Manuel de Sumaya (Maura Hogan, "Review: From Bach to Mexico: The Music of Manuel de Sumaya, Telemann and J. S. Bach," *The Post and Courier*, October 20, 2022). The reviewer noted how the "programmatic nuance" of such a performance contributed to the fabric of Charleston as a cultural destination. I wonder how each of us can bring "programmatic nuance" in whatever way to enhance how specialists and the general public alike experience and think about music of the eighteenth century.

The coming months will see the initial planning stages of the 2023 SECM conference at the University of North Texas. Please share the Call for Papers widely when it becomes available and submit your best work to the program committee!



Call for Contributions

Dear friends,

I have been contracted to do a second edition of the *Historical Dictionary of Music in the Classical Period* (Scarecrow Press, 2012). If you have any updates on new entries, corrections to the old, etc. please email me. I will of course be going through the entries to make whatever corrections I find, but the extra eyes would be most helpful. Email me at Vanboer@www.edu with any updates, etc.

Thanks,
Bertil van Boer

Fall 2022 Member News

Bertil van Boer presented a paper entitled “18th Century Musical Travelers: Descriptions and Views of Music from a Global Perspective” at the Quintennial Meeting of the International Musicological Society in Athens, Greece in August.

Bruce Brown recently retired from his faculty position in the Musicology Department of the Thornton School of Music, University of Southern California, having taught there for 37 years. In addition, his *Generalvorwort* (general preface) to three volumes of ballet music by Gluck from sources in the former princely Schwarzenberg archive in Český Krumlov, Czech Republic, will be published later this year in volume II/3 of Gluck, *Sämtliche Werke*, ed. Irene Brandenburg (Kassel: Bärenreiter).

Margaret Butler (University of Wisconsin-Madison) has been awarded the Vladimir Fédorov Award from IAML for her article, “Opening a Celebrity’s Closet: Cecilia Davies and the De Bellis Collection,” *Fontes Artis Musicae* 68/4 (2021): 288–314. See the announcement here: <https://www.iaml.info/publications-awards>

Stewart Carter was awarded a Life Membership in the Society for Seventeenth-Century Music at their annual meeting in Newark Delaware in April 2022. The award is for lifetime service to the Society. In June of 2022 he was presented with the Curt Sachs Award at the annual meeting of the American Musical Instrument Society in Calgary, Canada.

Kimary Fick was awarded the Émilie Du Châtelet Award from the American Society for Eighteenth-Century Studies Women’s Caucus for her project ‘Gedanken über die Musick’: Duchess Anna Amalia (1739–1807) as Enlightened Musikkennnerin.” Her project examines concepts of taste and culture in relation to ideologies of the Enlightenment and the female connoisseur. Bringing to light the personal writings of Duchess Anna Amalia of Weimar, a figure who is usually overshadowed by the male writers and thinkers of her circle, will serve to expand our understanding of the gendered aspects of culture during this complex period. Fick analyzes for the first time Anna Amalia’s personal papers, musical notebooks, and musical compositions, thereby investigating the female musical connoisseur as well as notions of ideal womanhood and female identity in this period.

Dianne Goldman published an A-R Edition of Ignacio Jerusalem’s 1760 Requiem in the Recent Researches in Classical Music. Ignacio Jerusalem y Stella, *Requiem (1760)*, ed. by Dianne Lehmann Goldman, Recent Researches in the Music of the Classical Era, vol. C116, (Middleton, WI: A-R Editions, 2022).

Sterling Murray’s A-R edition of the passion oratorio, *Der sterbende Jesus*, by Antonio Rosetti (1750–1792), was performed under the Direction of Johannes Moesus at the Rosetti-Festtage in Germany, June 2022. A recording of this work will be released in the spring of 2023. His essay, “*Love in a Village* and a New Direction for Musical Theater in Eighteenth-century America” was included among studies in honor of Richard Crawford published in *Rethinking American Music*, edited by Tara Browner & Thomas L. Riis (University of Illinois Press, 2019: 77–102).

Guido Olivieri has published an article in the last issue of *Fonti Musicali Italiane* (2021) on two newly discovered violin sonatas by the Italian violin virtuoso Giovanni Antonio Piani (1678–1757). A modern edition of the sonatas is included as appendix to the article. Olivieri has also discovered a rare Italian cello method of the late eighteenth century by the cellist Antonio Guida. The discovery

led to the publication of a modern edition (Società Editrice di Musicologia, 2020; <http://www.sedm.it/sedm/it/metodi-trattati/177-metodo-guida.html>) and an article (*Studi musicali*, 2021), in collaboration with cellist Giovanna Barbati. In the past year, he has given a talk at Georgetown University, presented at a conference in Naples (November 2021), and was invited as keynote speaker at the *Musicking* conference at the University of Oregon (April 2022). In May 2022 he organized in Naples a conference and concert on the music of Nicola Matteis Sr., which saw the participation, among others, of Amandine Beyer, Simon Jones, and Elisa Citterio. Olivieri maintains strong collaborations with performers and ensembles specialized in early music. In 2021/22 he has written the booklet to five CDs. One of them, recorded by Marco Cecato and the Accademia Ottoboni (Alpha Records 826), includes the world premiere of two *sinfonie* for cello by Giovanni Bononcini, rediscovered and published in 2019 and now available with open access (<http://www.sedm.it/sedm/en/instrumental-music/157-bononcini-olivieri.html>).

Markus Rathey (Yale University) has published a new book on music and religion in the long nineteenth century: *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall*, co-edited with Eftychia Papanikolaou (published by Lexington Books, 2022). The book explores works from the long nineteenth century and highlights musical traditions from France, Germany, Russia, Poland, and the US. His own contribution is an essay on the reception of African American spirituals in Germany during a tour of the Fisk Jubilee Singers in Germany in the later 1870s.



Announcement: Diversity, Equity, Inclusion, and Accessibility Award

The SECM is pleased to present its inaugural DEIA Award to Wayne Weaver (Cambridge University) for his dissertation, “Space, Race & the Music of Late 18th-Century Kingston, Jamaica.” Weaver’s important and ambitious project reconstructs the sonic landscape of the Caribbean city, considering the contributions of Euro-colonial composers (principally, the organist Samuel Felsted), as well as the African and African-descended musicians who engaged these repertoires. Drawing on an impressive range of sources (including memoirs, periodicals, iconography, and ceremonial programming), Weaver demonstrates how cultural activity was instrumental to the construction of white Jamaican identity—while critically addressing the ways that enslaved and free people of color, both willingly and unwillingly, took part in this process.

Formerly a secondary school music teacher, Wayne Weaver is a graduate of music and teaching programmes at the University of Edinburgh. He holds the Associate Diploma of the Royal College of Organists and has previously held organ scholarships at Girton College (Cambridge), St Mary’s Episcopal Cathedral (Edinburgh) and St Giles’ Cathedral (Edinburgh). Wayne’s research is supported by Wolfson College (Cambridge), the Cambridge University Music Faculty, the Royal Musical Association, the Burke’s Peerage Foundation, the Eccles Centre for American Studies at the British Library, the Friends of St Cecilia’s Hall (Edinburgh), and Music Unites Jamaica Foundation.

2021/22 Financial Report

The Society for Eighteenth-Century Music finished the fiscal year ending June 30, 2022 with \$4,020 net revenue over expenses (compared to \$3,383 for the previous year).

The financial position of the Society continues to be healthy, with \$26,798 in assets as at June 30, 2022 (up from \$22,278). For 2022, membership returned to our previous figure of 116 members, compared to 111 for 2021. Detailed financial statements for the Society are available on our website at:

<https://secm.org/misc/2021-22-financials.pdf>



52nd Annual Meeting of the American Society for Eighteenth-Century Studies, Baltimore, MD, March 31–April 2

Keenan Burton

The 52nd annual ASECS meeting was held in Baltimore, Maryland from March 31 to April 2, 2022 and marked the society's return to an in-person conference model for the first time following the onset of the COVID-19 pandemic. For many attendees, the 2022 ASECS conference was the first opportunity to see colleagues since the 50th annual meeting held in Denver, Colorado in 2019. In addition to the general excitement generated by a return to in-person modalities, the conference featured a host of papers and presentations highlighting musicological research. These included both panels devoted exclusively to music as well as musicology papers presented as part of interdisciplinary panels.

The first day of ASECS included Alison DeSimone's talk "The Exhaustion of Trauma in Eighteenth-Century Music: Then and Now," part of an interdisciplinary panel focusing on the intersection between women's labor and patriarchy. The "Women Writers and Music" panel looked at the intersection of music and female-authored literature, with presentations from literary scholars Laura Runge, Allison Stedman, and Catherine Ingrassia.

On Friday morning, the panel entitled "Opera, Theater, Women, and Celebrity in Eighteenth-Century Italy" was sponsored by the Italian Studies Caucus and chaired by Adrienne Ward. Margaret Butler began the panel with a talk entitled "Pieces of a Career: A Rediscovered Pasticcio Opera and the Making of a Diva" in which she argued that pasticcio—a work employing an extant libretto and arias from a variety of composers with similar affect—served as a vehicle by which Italian prima donnas, such as the coloratura singer Caterina Gabrielli (1730–1796), asserted agency in the opera theater. Next, Francesca Savoia examined *Agide, re di Sparta* by Luisa Bergalli and assessed depictions of female characters in operatic libretti written by women. In her presentation "Luisa Bergalli as Opera Librettist: Modifying Patterns in the Depiction of Womanhood," Savoia demonstrated that female characters in operas whose libretti were written by women differ markedly from female characters in male-authored libretti of the same period: these female characters are responsible for the demise of evil or corrupt male characters, they serve as warriors, and display remarkable intelligence and maturity of judgement. Finally, in "The Making of a Poet-Improviser: A Reading of Teresa Bandettini's Autobiography," Giulia Zanchetta recounted the story of Bandettini, a ballerina whose love of literature was clouded by misogynist perceptions of her art.

Friday afternoon saw the presentation of ASECS awards, the business meeting, and ASECS President Rebecca Messbarger's Presidential Address, "Demystifying the Corpse in Italy's Age of Reform." President Messbarger spoke both to the tenacity of her colleagues in the face of the challenges posed by the COVID-19 pandemic and the joy of being reunited at the 2022 conference in her remarks throughout the afternoon.

Saturday morning's sessions began with the Society for Eighteenth-Century Music's sponsored panel, entitled "Decolonizing the Pedagogy of Eighteenth-Century Music." Margaret Walker began discussion with a fascinating talk that called for the reassessment of the teaching of eighteenth-century music. Titled "Eighteenth-Century Entanglements: Ideas for Teaching Music Globally," Walker's presentation emphasized the importance of adopting a global perspective of music history that might send a message of inclusion to students rather than perpetuating Eurocentric narratives of the eighteenth century as divided into Baroque and Classical eras. The transition from Walker to Hayoung Heidi Lee's paper, "China Heard and China Imagined: A Proposal for an Undergraduate Seminar in Music and Travels of the Eighteenth Century," was quite smooth, as Lee's seminar, which emphasized the teaching of world music through specific historic encounters between different cultures, seemed to embody that very approach which Walker suggested in her panel. Lee's inclusion of European descriptions of Chinese music as discordant and monotonous as part of her seminar challenged her students to identify European preferences and assumptions in texts that purported to provide unbiased accounts of non-European music. Similarly, Michael Vincent's paper "Music, Enlightenment, and the Definition of Europe" foregrounded cross-cultural encounters, detailing Rousseau's telling of an Armenian man's reaction to French and Italian music as a way of problematizing eighteenth-century European understandings of non-western music. Finally, Vivian Montgomery discussed a current course in progress that looks at depictions of non-European peoples to question the racist, colonialist place of cultural encounter in eighteenth-century musical culture. In a compelling presentation titled "Europe Looks at the World: Appropriation and Cultural Supremacy in Music from the 'Enlightened' West," Montgomery questioned how to discuss and problematize racist caricatures without doing harm to historically underrepresented students who might be the subject of such stereotypes. With the time that remained following the four papers, there was a spirited conversation among participants and attendees about other ways to decolonize music pedagogy, suggesting the elimination of separations between musicology and ethnomusicology and popular and elite music.

Following SECM's sponsored panel, I presented a paper entitled "The Sound of Non-Binary Gender in Mozart's Trouser Role Operas" as part of the "Gender Non-Binary Eighteenth-Century" Roundtable chaired by Ula Klein. In it, I argued that Mozart's trouser role characters (staged by women dressed in men's costumes to perform the soprano-voiced male characters often played by the castrati preceding their gradual disappearance from the stage) embody a sense of performative gender creativity that resembles modern notions of non-binary gender or genderqueer identity. This roundtable engendered a lively discussion of the limits of binary gender categories as depicted in both literature and opera of the eighteenth-century. Amy Dunagin's presented her paper "All Idolaters of Musick, an Effeminate Nation': Defining the Italian Geohumoral Disposition and Redefining English Musical-

ity in Late Seventeenth- and Early Eighteenth-Century England” as part of a panel entitled “North and South: Mapping the Eighteenth-Century Idea of Europe,” which explored various ways that European nations were positioned ideologically in terms of center and periphery.

Overall, discussion of music and musicological subjects permeated ASECS this year, with many wonderful papers engaging with scholars of other fields in a number of interdisciplinary panels. The importance of considering eighteenth-century music in a global context underscored many of these presentations and is consistent with research in other fields. In addition to a variety of European traditions, participants at ASECS presented on the music of indigenous populations of North America, China, and beyond, pointing to the growing importance of the assessment of eighteenth-century music in a global context. Music scholarship at the 2022 meeting of ASECS indicated many promising directions and exciting topics that will surely continue to be developed in the years to come and at the 2023 meeting in my home city of Saint Louis, Missouri next year.



Musicians of the Old Post Road Presents Masterful Madames

For over three decades, Musicians of the Old Post Road have delighted in introducing audiences to “rediscovered” works that history has overlooked. Based in the Greater Boston area, the ensemble specializes in the period instrument performance of dynamic and diverse music from the Baroque to early Romantic eras, focusing on works that have been lost to audiences for centuries. In October, the group opens their 34th season with a program loosely based around Frederick II of Prussia, but perhaps not in the way that most people might think.

Frederick the Great, as he has come to be known, was no stranger to the power and importance of music and composition. He was a passionate and accomplished flutist, and wrote an astonishing number of pieces for the instrument; he was also a librettist and an opera aficionado. He surrounded himself with prominent musical masters of the time, including his flute teacher J. J. Quantz, his concertmaster Franz Benda, C.P.E. Bach, and Carl Heinrich Graun.

But there were some composers in his circle who don’t get the same recognition today as those men: their female counterparts, the women who lived and composed in the same time and space as those men, but whose work, over time, has been somewhat neglected. Among these forgotten female composers were two of Frederick the Great’s sisters, Princesses Anna Amalia and Wilhelmine, who shared his passion and talent for music.

Like many of her siblings Anna Amalia endured a difficult and often violent childhood, mainly at the hands of their father, King Frederick I, who viewed music as self-indulgent and morally corrupt. Seeking comfort and joy where she could, Anna Amalia secretly turned to music. She received clandestine lessons from her older brother, then Crown Prince Frederick, who taught her to play the harpsichord, flute, and violin. Upon the death of her father, her formal instruction began, and with it the start of her musical career, which focused mainly on chamber music in the form of trios, marches, cantatas, and fugues. In addition to her own compositions (of which she was said to be extremely critical), she was also a collector and curator of music. She preserved over 600 volumes of

work by such composers as Bach, Handel, Telemann, Graun, and C.P.E. Bach. Today her collection is stored in the Berlin State Library.

Her eldest sister, Wilhelmine, shared the same unhappy childhood, frequently enduring physical abuse from both her father and her governess. She escaped her father’s court by marrying Frederick, Margrave of Brandenburg-Bayreuth. As Margravine, she and her husband sought to make Bayreuth an intellectual center of the Holy Roman Empire. They rebuilt their summer residence and Bayreuth palace, renovated the Bayreuth Opera House, and constructed a new opera house, theater, and university. An accomplished lutenist, Wilhelmine was also a gifted composer and supporter of music. Among the intellectuals and artists in her court was a young singer and composer by the name of Anna Bon.

Anna Bon was born in Venice to a musical family; her father, Giralamo, was a librettist and scenographer, and her mother was the singer Rosa Ruvinetti Bon. While her parents were in the service of Wilhelmine and her family in Bayreuth, young Anna received her early training at the Ospedale della Pietà in Venice, an orphanage for girls perhaps best known as the school where Vivaldi taught. Anne Bon joined her family at the court in Bayreuth as a teenager, quickly proving herself to be a skilled harpsichordist and gifted composer; she wrote her *Six Flute Sonatas, Opus 1*, at the age of sixteen, and dedicated them to the Margrave. Very little else is known about the rest of her life; she went on to marry a singer named Mongeri, and composed chamber sonatas, sonatas for harpsichord, and much more, including an opera that has since been lost.

In order to bring these extraordinary women, their stories, and their music to audiences today, the Musicians of the Old Post Road will give two performances of a program featuring their compositions, as well as works by other composers of Frederick’s court. *Masterful Madames: Women Composers in the Circle of Frederick the Great* will feature Anna Amalia’s *Flute Sonata in F Major*, her only surviving multi-movement work. Also included will be Wilhelmine’s brilliant *Harpsichord Concerto in G Minor*, one of the earliest surviving works in this genre. An evocative trio sonata by Anna Bon will also be included, as well as trio sonatas by Franz Benda, J. J. Quantz, and Christoph Schaffrath.

The performers for the concerts, all of whom will play on period instruments, will include flutist Suzanne Stumpf, violinists Sarah Darling and Jesse Irons, violist Marcia Cassidy, cellist Daniel Ryan, and harpsichordist Michael Sponseller. The first performance will be on Saturday, October 29th, 2022, at 4 pm EDT at First Parish in Sudbury, MA. The second will be the following day, Sunday, October 30, 2022, at 4 pm EDT at Emmanuel Church in Boston. In order to reach a wider audience, as well as patrons who might still be wary of the risks of Covid, the Saturday concert will be live-streamed at oldpostroad.org. The program is supported, in part, by the Massachusetts Cultural Council, an agency of the Commonwealth of Massachusetts, the Boston Cultural Council, and the Sudbury Cultural Council. The Sudbury concert is presented in collaboration with the Sudbury Historical Society and is being offered in honor of Sudbury resident Tom Hollocher for his long service on Musicians of the Old Post Road’s Board of Directors.

The rest of the season for Musicians of the Old Post Road promises to be equally exciting; on December 10th and 11th, the ensemble will present *American Originals: A Moravian Christmas*, featuring beautiful music for the season by a unique 18th-century community. For Moravian immigrants to the American colonies,

music was an essential part of everyday life. In addition to works penned by the Moravians themselves, the ensemble will present selections by Handel, Graun, and others that the Moravian community carefully imported and preserved. Many of the works on the concert will be receiving their modern-day premieres. Performing with the ensemble will be soprano Jessica Petrus and mezzo-soprano Hilary Anne Walker.

On March 11th and 12th, 2023, Musicians of the Old Post Road will present *Baroque Diva: A Tribute to Faustina Bordoni*, featuring soprano Teresa Wakim performing dazzling arias and cantatas written for superstar Faustina Bordoni, whose vocal celebrity inspired a long list of works written to highlight her unique talent. Discover the lasting impact she had on 18th-century opera through virtuoso selections by her husband J. A. Hasse, Leonardo Vinci, and Handel. Instrumental pieces by Hasse, Gasparini, and others complete the program.

To finish the season, on April 29th and 30th, 2023, *Into the Light: Unearthed Treasures by Christoph Graupner* will celebrate the unveiling of lost works by Graupner, an unsung German composer who was as legendary in his day as his contemporaries Bach and Telemann. Unseen for centuries, his compositions are gradually coming to light. The program will include some of his concertos, suites, and sonatas along with works by his Darmstadt court colleague Count Ernst-Louis, his talented student Johann Fasch, and his good friend Telemann.

Musicians of the Old Post Road takes its name from its acclaimed concert series that brings period instrument performances of music of the 17th, 18th, and 19th centuries to beautiful historic buildings along New England's fabled Old Post Road, the first thoroughfare to connect Boston and New York City in the late 17th century.

For more information, visit <https://oldpostroad.org>, email musicians@oldpostroad.org, or call 781-466-6694.



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Saxony. Afterward Burney travelled to Vienna, mostly by boat on the Isar and Danube Rivers and disembarked on August 31. In Vienna, he met Metastasio, Hasse, and Gluck, then made his way to Berlin via Prague, Dresden, and Leipzig. The last major city on his itinerary was Hamburg, where he spent a few days in the company of Carl Philipp Emanuel Bach. Passing through Amsterdam and the Netherlands again, Burney was back home by early November. Though his second trip was shorter than his first, he published his account in two volumes, which appeared in May 1773.

Burney achieved his goal of describing the “present state” of music in Europe. If I were to do the same for my weeklong visit to Paris in June 2022, I could report on attending a service at Saint-Eustache on Pentecost Sunday. The music was much more eclectic than what Burney would have heard, though being a good Anglican, he rarely attended services at Roman Catholic churches. There was some Gregorian chant (“Veni, creator Spiritus” and “Veni, Sancte Spiritus”); a motet by Victoria, “Vidi aquam”; a contemporary Psalm and Gospel Acclamation; a polyphonic setting of the Sanctus and Agnus Dei by Giovanni Giacomo Gastoldi; and finally Mozart’s “Jubilate Deo” for Communion. All of the music was sung by a small, mixed choir, and was often interspersed with contemporary organ improvisation. I can’t say that I was particularly pleased by the quality of the choir, and there was very little

Burney’s 1770 Itinerary (with Burney’s orthography)

City	Date(s)
Callais	June 7
Lisle	June 8–9
Paris	June 11–24
Lyons	June 28–30
Geneva	July 3–5
Turin	July 12–14
Milan	July 16–25
Brescia	July 26
Verona	July 28
Vicenza	
Padua	July 30–August 2
Venice	August 3–19
Bologna	August 21–30
Florence	September 1–16
Sienna	
Montefiascone	September 18
Rome	September 20–October 14
Naples	October 16–November 7
Rome	November 11–21
Florence	
Pisa	November 24
Genoa	November 27
Antibes	November 30
Lyons	December 4
Paris	December 8–17

congregational singing, though most people seemed to know the chants and responses. On successive nights, June 6 and 7, I went to the Opéra Bastille to hear Wagner’s *Parsifal* and Rossini’s *Barbiere di Siviglia*. Again, I can’t think of two works from the eighteenth century that Burney might have heard performed that would have offered a greater contrast. (Maybe one of Bach’s St. Matthew Passion followed by Rousseau’s *Devin du village*?) In addition to visiting the Louvre and Versailles, I paid my respects to the graves of Chopin, Rossini, Cherubini, and Jim Morrison at the Pere Lachaise Cemetery, and Berlioz, Heinrich Heine, and the Boulanger sisters at the Montmartre Cemetery.

Burney relied on contacts at various places, some of whom he mentions by name. Similarly, I asked Beverly Wilcox to help me get into the Bibliothèque de la Opéra in Paris to examine a manuscript copy of one of Johann Christian Bach’s operas, *Amadis de Gaule*. Burney also would have reported meeting the local musicians; in my case, I can boast of talking to David Stern during the two intermissions of *Parsifal*, performed at Opéra Bastille on June 6. (He is Isaac Stern’s son and the artistic director and conductor of Opera Fuoco, which has done several recordings, including one of J.C. Bach’s *Zanaida*, and he knows some of the singers who perform at the Opéra Bastille.) If I had the same goals as Burney, I certainly would have questioned David Stern more rigorously about the present state of music in Paris and the continent in general.

Indeed, Burney was very eager to get first-hand information from as many people as he could, and apparently commissioned

Burney's 1772 Itinerary (with Burney's orthography)

City	Date(s)
St. Omers	July 6
Lisle	
Courtray	
Ghent	
Alost	
Brussels	July 15
Antwerp	July 17
Brussels	
Louvain	
Liege	
Maestrick	
Aix la Chapelle	
Juliers	
Cologne	
Bonn	
Koblenz	
Frankfurt	
Darmstadt	
Mannheim	August 5–7
Schwetzingen	August 8–9
Ludwigsburg	
Ulm	
Augsburg	August 15
Munich	August 16–20
Nymphenberg	
Munich	August 22–24
Passau	
Linz	August 28
Vienna	August 31–September 13
Prague	September 15–17
Dresden	September 19–21
Leipzig	September 24
Berlin	September 28–October 2
Potsdam	
Hamburg	October 9–13
Bremen	
Groningen	
Amsterdam	October 20–23
Haarlem	
Leyden	
The Hague	
Delft	
Rotterdam	

autobiographies from several people. But since the word “autobiography” didn’t yet exist—according to Wikipedia, it was first used only in 1797; “confessions” being the more typical genre before then—Burney freely adapted these life summaries as short biographies interspersed throughout the travels, including Metastasio,

Mingotti, Franz Benda, and Quantz. The example of C.P.E. Bach is especially revealing, since the German translation by Christoph Daniel Ebeling and Johann Joachim Christoph Bode (published in Hamburg in 1773) includes a footnote saying that the translation used C.P.E. Bach’s original text rather than the paraphrase of it in Burney’s version. Here is a passage from (1) Bach’s autobiography, followed by (2) a literal English translation, followed by (3) Burney’s redaction:

(1) Ich, Carl Philip Emanuel Bach, bin 1714 im Marz, in Weimar gebohren. Mein seliger Vater war Johann Sebastian, Kapellmeister einiger Höfe, und zuletzt Musikdirektor in Leipzig. Meine Mutter war Maria Barbara Bachin, jüngste Tochter, von Johann Michael Bachen, einen gründlichen Komponisten. Nach geendigten Schulstudien auf der leipziger Thomasschule, habe ich die Rechte sowohl in Leipzig als nachher in Frankfurt an der Oder studirt, und dabey am letztern Orte sowohl eine musikalische Akademie als auch alle damals vorfallenden öffentlichen Musiken bey Feyerlichkeiten dirigirt und komponirt. In der Komposition und im Clavierspielen habe ich nie einen andern Lehrmeister gehabt, als meinen Vater. Als ich 1738 meine akademischen Jahre endigte und nach Berlin ging, bekam ich eine sehr vortheilhafte Gelegenheit einen jungen Herrn in fremde Länder zu führen: ein unvermutheter gnädiger Ruf zum damaligen Kronprinzen von Preussen, jetzigen König, nach Ruppin, machte, daß meine vorhabende Reise rückgängig wurde. Gewisse Umstände machten jedoch, daß ich erst 1740 bey Antritt der Regierung Sr. preussischen Majestät formlich in Dessen Dienste trat, und die Gnade hatte, das erste Flötensolo, was Sie als König spielten, in Charlottenburg mit dem Flügel ganz allein zu begleiten.

(2) I, Carl Philipp Emanuel Bach, was born in March 1714, in Weimar. My late father was Johann Sebastian, kapellmeister at several courts and lastly music director in Leipzig. My mother was Maria Barbara Bach, youngest daughter of Johann Michael Bach, a thoroughly grounded composer. After completing studies at the Leipzig Thomasschule, I studied law first in Leipzig and later in Frankfurt an der Oder; in the latter place, I both directed and composed for a music academy as well as all the music for public ceremonies. In composition and keyboard playing I never had any other teacher than my father. When in 1738 I completed my academic years and went to Berlin, I had a very favorable opportunity to accompany a young gentleman to foreign countries; an unexpectedly gracious call to the then Crown Prince of Prussia, now King [Friedrich II], in Ruppin, caused my intended journey to be canceled. Due to certain circumstances, I did not formally enter into his service until the start of his Prussian Majesty’s reign, in 1740. And I had the honor to accompany him alone at the harpsichord in the first flute solo that he played as king at Charlottenburg.

(3) Carl Philip Emanuel Bach, second son of Sebastian Bach, music-director at Leipsic, was born at Weimar, in Upper Saxony, and territory of Thuringia, 1714. In his youth he studied the law, both at Leipsic, and at Frankfort on the Oder, having been intended for a civilian; but his father discovering in him such a strong propensity to music, as would

prevent his applying sufficiently to any other art, indulged his natural inclination, and suffered him to make it his profession.

It was at Frankfort upon the Oder that he first turned his talents to account, by composing and directing the music, at the academy, as well as at all other public exhibitions in that city, even while he continued his studies at the university. In 1738 he went to Berlin, not without expectation that the prince royal of Prussia, who was then secretly forming a band, would invite him to Ruppington; he was not disappointed, the fame of his performance soon reaching this prince's ears, his royal highness, sent for him to his court, and heard him with so much satisfaction, that he afterwards frequently commanded his attendance; but from the circumscribed power of the prince at that time, he did not take him into actual service till his accession to the throne, in 1740, and then M. Bach had alone the honour to accompany his majesty upon the harpsichord in the first flute-piece that he played at Charlottenberg, after he was king.

While it is possible that Burney had a slightly different version of the autobiography, there is no doubt that these details came from C.P.E. Bach himself. The main difference is that Burney changed Bach's first person to third person, but the basic information on his early career is very close to the autobiography.

Roger Lansdale, in *Dr Charles Burney: A Literary Biography* (Oxford: Clarendon Press, 1969), points to some of the plagiarisms by Burney that got him into trouble with German readers. One was the "general opinion" on the poet Friedrich Klopstock, quoted by Burney without attribution from a letter by J. Mumssen, and a second instance is the account of the "Singschüler" in Dresden from a letter to Burney from John Osborn. A more significant controversy was caused by quoting from a letter by Louis Devisme, stating "if innate Genius exists, Germany is certainly not the seat of it; but it is that of perseverance and application." Ebeling was outraged by this provoking comment and demanded to know who wrote it. Similarly, Johann Friedrich Reichardt in his *Vertraute Briefe eines aufmerksamen Reisenden* (vol. 1, chap. 3) took pains to mention Burney's mistakes, poor judgment, and lack of taste in his German travels. Burney omitted the latter remark from the 2nd edition of the book, which was published in 1775, but the damage had been done. Needless to say, the German edition also omitted any material they found offensive.

I also discovered another "borrowing" in this description of Mannheim in *The Present State of Music in Germany*, 1:81–82:

The town itself is more neat, beautiful, and regular, than any which I had yet seen; its form is oval; the streets, like those of Lisle, are *tirées au cordeau*, running in strait lines from one end to the other. There is a great number of squares; it contains about 1548 houses; and in the year 1766, its inhabitants amounted to 24190.

His description is confirmed in *Description de ce qu'il y a d'intéressant et de curieux dans la résidence de Mannheim et les villes principales du Palatinat* (Mannheim, 1781), 7:

Les maisons y sont pour la plupart régulièrement bâties, ses rues propres, larges & tirées au cordeau la partagent en 107

quarrés, on y compte plus de 1548 maisons. Le nombre des habitans après le dénombrement fait en 1766, se montoit à 24190.

Either Burney was relying on an earlier edition of the book, or perhaps the *Description* used Burney's text in French translation. But more likely Burney must have gotten these exact numbers from some publication; he would not have counted the houses or residents himself.

Nevertheless, these two publications earned for Burney a reputation as a respected writer, which was also no doubt part of his plan. What can we learn today from Burney? His impromptu short reviews of some of the music he heard are priceless. If we keep in mind his biases, most obviously against French music, we can appreciate his observations on the performers and the works he heard. Read in conjunction with his *General History of Music*, especially volume 4 in which he discusses the music and musicians of the eighteenth century in some detail, we get a sample of what was happening in the major cities of Europe in 1770 and 1772. (Daniel Heartz, in *Music in European Capitals: The Galant Style, 1720–1780*, retraces Burney's travels with chapters on Naples, Venice, Dresden and Berlin, Stuttgart and Mannheim, Paris, as well as London, St. Petersburg, and Madrid.) My advice: Keep reading Burney's travel books and you will continue to learn more about the music and culture of the eighteenth century.



Plaque commemorating Anna Maria Mozart, St. Eustache cemetery