
New Perspectives on the Music of Carl Philipp Emanuel Bach

Paul Corneilson

For those of you who may not have heard the news, I am pleased to announce that the Packard Humanities Institute (PHI) has established editorial offices in Cambridge, Massachusetts, for the publication of *Carl Philipp Emanuel Bach: The Complete Works*. This new edition is completely separate from the one formerly published by Oxford University Press, and it is being prepared by PHI in collaboration with an international group of scholars. The chair of the editorial board is Christopher Hogwood; the executive editors are Darrell M. Berg (solo keyboard music), Ulrich Leisinger (vocal music), and Peter Wollny (instrumental music, theoretical works, and supplements). Paul Corneilson serves as managing editor, and Dexter Edge is senior editor.

This project is one of the first scholarly music editions planned and published by a private foundation in the United States. Our ambitious goal is to complete publication of approximately 120 volumes (with critical commentary) by 2014, the three-hundredth anniversary of the composer's birth. Naturally, the newly recovered sources in the archives of the Sing-Akademie zu Berlin, especially the major choral works of the Hamburg period, will enable this to be a truly complete edition; it will shed new light and perspective on C. P. E. Bach's achievement as a whole.

Most important, the edition will make available the music of a central figure of eighteenth-century music history—arguably the most important composer and theorist born between Handel and Haydn. The edition will build on the foundation and tradition of the NBA (Neue Bach-Ausgabe) and the NMA (Neue Mozart-Ausgabe), which are nearing completion. Great strides have been made in understanding the context of Baroque and Classical music in the past fifty years, and we hope to build on the increased awareness of scholars and performers in interpreting eighteenth-century music.

Carl Philipp Emanuel Bach (1714–1788), second son of Johann Sebastian, was an important composer, teacher, theorist, and performer in his own right. His music was much admired by Haydn, Mozart, and Beethoven. Apparently, Emanuel Bach was the one composer Hasse singled out, when Charles Burney visited the opera composer in Vienna. Hasse encouraged Burney to visit Bach in Hamburg, and Burney left an engaging description of Bach in his travel diaries.

C. P. E. Bach was by far the most prolific and influential of his brothers. Indeed, when a reference was made to “Bach” in the latter half of the eighteenth century, writers more than likely meant C. P. E. rather than J. S., and he remains the most important Bach after his father. After serving at the court of Frederick the Great in Berlin, Bach was appointed music director of the five major Lutheran churches in Hamburg. During the last twenty years of his life, although he continued to write and publish keyboard music, he mainly composed Passions, cantatas, and other liturgical music. This work represents a direct legacy and continuation of the tradition of his father and his godfather, Georg Philipp Telemann, C. P. E. Bach's immediate predecessor at Hamburg.

Today Bach is known mainly for his solo keyboard music, which represents fully a third of his compositions, that is, three hundred and fifty works out of a thousand. Another third of his total output is represented by chamber and orchestral music, including dozens of solo and trio sonatas, about twenty sinfonias and fifty keyboard concertos. The vocal music, including more than three hundred songs, two dozen Passions, cantatas, and oratorios, comprises the last third. With the exception of a handful of works (the Magnificat, *Die Israeliten in der Wüste*, and *Auferstehung und Himmelfahrt Jesu*), the vocal music is almost entirely unknown.

In all there are more than a thousand extant works by C. P. E. Bach. Our edition has been organized into nine series by genre:

- I. Keyboard Music
- II. Chamber Music
- III. Orchestral Music
- IV. Oratorios and Passions
- V. Choral Music
- VI. Songs
- VII. Theoretical Works, Cadenzas, Sketches
- VIII. Editions and Arrangements
- IX. Supplement

Several of the sub-series (e.g., all but one of the twenty-one Passions, and most of the Installation and Congratula-

continued on page 7

From the Webmaster

Mark Knoll

We're now www.secm.org! When SECM was founded, our first choice for the domain name for our web site, www.secm.org, was not available. Although it was registered to another owner, it was not being used for an active web site. This suggested that perhaps the owner was merely holding it in order to sell it at an inflated price. We decided not to pursue the name and chose instead to register www.s18m.org as our domain name. This is the URL that you have used until now to reach our web site. This spring, however, the previous owner of www.secm.org let the registration expire and we were able to register it without paying a premium for it.

The web site can now be reached using either www.s18m.org or www.secm.org. When our registration for www.s18m.org expires in about eighteen months, we will most likely choose not to renew it, leaving only www.secm.org as our "official" domain name. If you have bookmarked www.s18m.org, we suggest that you change it to the new address fairly soon.

While you're updating your bookmarks, why not visit the site and check out our discussion forums? By going through a very simple registration process you will be able to post your own messages or reply to other members' posts. It's a great way to pick a lot of knowledgeable minds at once (or to have yours picked) about whatever eighteenth-century music topic you might be working on. The more members who regularly log in and contribute, the more helpful the forums will become for everyone.

SECM Officers

Sterling E. Murray, President
Bertil van Boer, Vice-President
Mara Parker, Secretary-Treasurer

Board of Directors

Paul Bryan Bruce Brown Paul Corneilson
Nancy November, student representative

From the Secretary

Mara Parker

Just a reminder: Our membership year extends from 1 July to 30 June. If you haven't already renewed your membership in the Society for Eighteenth-Century Music, won't you please do so now? Your continued support is very important. We wish to extend a special thank you to our lifetime members: Robert R. Brown, Jane Girdham, Alyson McLamore, and John A. Rice, and a warm welcome to our newest members: Constance Cook Glen, Eli Greenzweig, Milada Jonasova, Johannes Moesus, and the International Rosetti Society.

SECM Business Meeting

Bertil van Boer

The SECM Business Meeting will be held at the AMS meeting in Houston, 7:00–9:00 p.m. on Thursday 13 November. It will follow the same format as established last year. A multifaceted evening is planned, with a plenary lecture to be followed by a brief business meeting, which will include the presentation of an annual award for scholarship and achievement. The meeting will conclude with a concert, which will feature some unique chamber music from the period.

From the Newsletter Editor

Margaret Butler

Greetings to the membership! Please send your submissions in the following categories:

- 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
- annotated discographies (in format given in inaugural issue, October 2002)
- dissertations in progress on eighteenth-century music
- upcoming conferences and meetings
- calls for papers and manuscripts
- research resources
- grant opportunities

All contributions should be submitted as an attachment to an email (preferably in Microsoft Word) and sent to me at mbutler@music.ua.edu.

SECM Conference, Spring 2004

The Society for Eighteenth-Century Music will be holding its 2004 conference in Washington, D.C. Friday, April 30 through Sunday, May 2, 2004. Georgetown University has graciously offered to host the conference. Although the schedule and theme for the weekend are still in the planning stages, a call for papers and presentations should be available at the AMS meeting in Houston. We are excited about being able to hold our first full conference in a vibrant and historically important area such as Washington, and would like to thank Georgetown University for hosting us. As plans continue to develop for the 2004 conference, important information will be posted on the 'Announcements' section of the SECM website (www.secm.org).

Mozart and the Keyboard Culture of His Time: A Conference Held at Cornell University, 27–30 March 2003

Dexter Edge

Since its foundation in November 1996, the Mozart Society of America (MSA) has rapidly become the most important scholarly organization devoted to Mozart studies in the English-speaking world. Its newsletter is already a significant scholarly publication in its own right, containing short articles, reviews, and bibliographies, news and announcements. Since 1997, the society has held lunch-time “study sessions” at each annual meeting of the American Musicological Society; these have provided a welcome forum for established and aspiring Mozart scholars to present and debate work-in-progress. Since 1998, MSA has organized sessions at the annual meetings of the American Society for Eighteenth-Century Studies, and it has done so again this year for the joint meeting of the American and International Societies for Eighteenth-Century Studies in Los Angeles in August. In 2001, MSA held its first independent conference in Las Vegas, one that was by all accounts a great success.

The society’s second and much more ambitious conference, “Mozart and the Keyboard Culture of His Time,” was held on 27–30 March 2003 at Cornell University, co-sponsored by the Department of Music and the Institute for German Cultural Studies at Cornell University. It is fitting that this event took place at Cornell, one of the leading North American centers for research on Mozart and music of the eighteenth century. The program committee consisted of Kathryn Shanks Libin (Chair), David Breitman, Susan Day-O’Connell, Jessica Waldoff, James Webster, and Neal Zaslaw.

Around fifty registered participants came from Austria, Britain, Germany, and Israel, as well as the United States and Canada. The conference comprised sixteen papers divided into six sessions, supplemented by a lecture-demonstration of three pedal keyboard instruments, and a lively (and appropriately improvisational) keynote address by pianist and Mozart scholar Robert Levin. Presenters included a healthy mix of established scholars, those newer to the field, and graduate students. The program was carefully crafted to represent an exceptionally wide variety of viewpoints: style history and analysis (Adena Portowitz, Jen-Yen Chen, and W. Dean Sutcliffe); source and archival studies (Gregory Butler and Michael Lorenz); music theory (Craig Harwood and Les Black); cultural and contextual history (Ulrich Leisinger and Maria Rose); performance practice (Richard Maunder, and also Robert Levin’s keynote address); organology (Sabine Klaus and the session on pedal keyboards); and cultural studies and critical theory (Wiebke Thormählen, Thomas Irvine, Nicholas Mathew, Caryl Clark, and Richard Leppert). The mixture of viewpoints on each session was particularly effective: apart from the final session on Sunday morning (with the papers of Mathew, Clark, and Leppert), all other

sessions contrasted several points of view. To be sure, these divergent approaches did not always sit easily together, and papers were of variable quality. However, nearly every paper stimulated a lively and (for the most part) well-informed discussion that often carried over into coffee breaks, meals, and concerts, a sure sign of a successful conference.

The conference opened on Thursday night with “Mozart Arranged,” a concert conceived and produced by Thomas Irvine and other Cornell graduate students, who, along with several other musicians, presented enthusiastic if occasionally somewhat under-rehearsed performances of eighteenth- and early-nineteenth-century arrangements of Mozart’s music. The centerpiece of the weekend was an engaging all-Mozart concert presented by the celebrated period-instrument band Tafelmusik, with Cornell’s Malcolm Bilson as soloist in the Concerto in G major, K. 453. A particular highlight was the free concert on Friday night by violinist Brian Brooks and fortepianist David Breitman, who gave a superb account of three Mozart violin sonatas (K. 303, K. 306, and K. 526), along with related works by Joseph Schuster and Carl Friedrich Abel. Their playing showed an uncanny responsiveness and unity of ensemble, and a brilliant but self-effacing virtuosity in the service of profound musicality. It was music-making of the highest order. The conference closed on Sunday afternoon with a sincere performance, somewhat marred by scrappy orchestral playing, of Mozart’s Mass in F major, K. 192, billed as “A Salzburg Mass for Peace” (this just a few days after the beginning of the war with Iraq).

Excellent and efficient planning and organization were evident throughout. The conference was supplemented by two fine exhibitions: “Keyboard Instruments from the Time of Mozart” (March – June, Herbert F. Johnson Museum of Art), and “Mozart and the Keyboard Culture of His Time” (February – May, Carl A. Kroch Library). A well-designed and attractive website for the latter is still on-line at <http://rnc.library.cornell.edu/mozart/>.

One quibble. Surprisingly few papers dealt with the topics that the conference title seemed to promise: the role of the keyboard in the musical, pedagogical, social, economic, and institutional life of Vienna and Salzburg. Apart from Michael Lorenz’s expert and entertaining presentation of new archival findings on Mozart’s students Barbara Ployer and Josepha Auernhammer, there was little on Mozart’s activities as a teacher, and nothing at all on the keyboard music of his many Viennese contemporaries. The handful of papers that touched on the social, intellectual, and economic background of keyboard music in Mozart’s Vienna did so for the most part

continued on page 6

Giovanni Battista Sammartini: Some Recent Research and Recordings

Bathia Churgin

Interest in the works of Giovanni Battista Sammartini has grown in recent years. The first conference on the music of Sammartini was held in Milan on October 4, 2001, as a belated celebration of his three-hundredth birthday. It was sponsored by the choral organization Associazione Musica Laudantes (directed by Riccardo Doni). The main paper (presented by the author) surveyed the history of Sammartini research. Other papers dealt with cultural life in eighteenth-century Milan, Sammartini's sacred music, and issues of performance. Two concerts were held in connection with the conference; these featured the late Kyrie-Gloria Mass sections, J-C 100, performed under the direction of Doni, and a chamber music concert of middle and late works performed by the Ensemble Aglaia, led by the remarkable Baroque violinist Cinzia Barbagelata.

A volume of approximately fifteen essays on music by Sammartini and his contemporaries is scheduled for publication in 2003. Anna Cattoretti, ed. *Giovanni Battista Sammartini and His Musical Environment* (Turnhout, Belgium: Brepols) will serve as vol. V of the series *Studi sulla storia della musica in Lombardia*. In addition, two important critical editions have recently been published:

Ada Beate Gehann, ed. *Giovanni Battista Sammartini: Four Concertos*, A-R Editions, 2002, Recent Researches in the Music of the Classical Era, 67. This volume contains three fine violin concertos and a very beautiful flute concerto from all three periods of Sammartini's oeuvre.

Claudio Bacciagaluppi, ed. *Giovanni Battista Sammartini: Sonate per Clavicembalo*, Bologna: Ut Orpheus Edizioni, 2002, 2003. Vol I: eighteenth-century printed sources; Vol. II: eighteenth-century manuscript sources. These volumes contain seven published sonatas and nineteen manuscript sonatas, mostly one-movement, with many excellent pieces (especially in volume II).

Although no available recordings of Sammartini's symphonies are recommended, these recent recordings are noteworthy:

Giovanni Battista Sammartini, *Flute Concerto in D*, J-C 72, Orchestra Benedetto Marcello di Teramo Vito Paternoster, Bongiovanni-Bologna GB 5552-2. This flute concerto dates from the 1730s. Unfortunately, it is paired with a doubtful flute concerto D-81, possibly composed by Antoine Mahaut, a concerto recorded on other discs under Sammartini's name.

continued on page 8

Report on the Eleventh Triennial Meeting of the Wolfenbüttel Society for Research on the Baroque

Jason B. Grant

It did not feel quite like spring in northern Germany when an international group of scholars gathered at the Herzog August Bibliothek to attend the Eleventh Triennial Meeting of the Wolfenbüttel Society for Research on the Baroque (2003 Baroque Congress), 2–5 April 2003. Despite the cool weather, it was well worth the trip to visit Wolfenbüttel, once a residence of the Dukes of Braunschweig, if only to view the beautiful grounds and magnificent holdings of the library begun by Duke Augustus the Younger (1579–1666). It is a treasure trove of manuscripts, printed books and other items of scholarly interest. Exhibits included a collection of sixteenth-century printed German Bibles and an impressive array of globes and maps from the Age of Exploration.

The 2003 Baroque Congress, entitled “Passion, Affekt and Emotion in Early Modernity,” was directed by Johann Anselm Steiger, University of Hamburg, and co-directed by Barbara Mahlmann, University of Bern; Guillaume van Gemert, University of Nijmegen; and Carsten-Peter Warncke, Georg-August University of Göttingen. Participants heard papers covering a wide range of disciplines, including music, opera, theater, dance, painting, literature and theology. Judiciously scheduled coffee breaks afforded opportunities for refreshment and conversation between paper sessions.

The congress began with welcoming remarks on the evening of 2 April in the library's grand Augusteerhalle. Following the remarks, Carsten-Peter Warncke delivered the opening keynote address, “Strong Women, Strong Emotions: The Representation of Feminine Passion in the Visual Art of the Baroque.” The paper presentations began in earnest on 3 April. A total of fifty-five papers were organized into four panels: Panel I: Passion, Affekt and Emotion in Theology, Preaching, Rhetoric, Piety and Spiritual Poetry (chaired by Guillaume van Gemert and Johann Anselm Steiger); Panel II: Passion, Affekt and Emotion in the Musical Passion Tradition of the Baroque (chaired by Don O. Franklin, University of Pittsburgh, and Renate Steiger, Heidelberg Academy of Sciences (Emerita)); Panel III: Passion, Affekt and Emotion in Theater, Opera, Ballet and Festival Culture (chaired by Silke Leopold, University of Heidelberg, and Helen Watanabe-O'Kelly, Oxford University); Panel IV: Passion, Affekt and Emotion on the Outer Bounds of Culture and in the Inner Experience (chaired by Ulrich Heinen, University of Wuppertal, and Johan Verberckmoes, Catholic University of Leuven).

Not surprisingly, most of the papers on eighteenth-century music were found in Panel II. Of these, the majority dealt with the Passions and cantatas of Johann Sebastian Bach,

continued on page 6

Rameau's *Les Boréades* at the Brooklyn Academy of Music

Bruce C. MacIntyre

Over the past decade New Yorkers have been treated to full productions of at least four of Jean-Philippe Rameau's operas: *Hippolyte et Aricie* (BAM, 1997), *Zorastre* (BAM, 1998), *Platée* (New York City Opera, 2000), and now, most recently, *Les Boréades* (BAM, 9, 11, 13, 15 June 2003). The Brooklyn Academy of Music (BAM) productions were all by Les Arts Florissants (LAF) under the direction of William Christie and have drawn enthusiastic capacity audiences.

The history of *Abaris, ou Les Boréades* is replete with mystery and uncertainty, leading to a two-century delay of its first full performance, which took place in 1982 under John Eliot Gardiner. He subsequently recorded the five-act *tragédie lyrique* (Erato, 1990). (For Gardiner's impressions of the work, see *Die Gegenwart der musikalischen Vergangenheit*, ed. Christoph Wolff [Salzburg, 1999], pp. 92–107). The librettist for this, Rameau's final opera, is unknown. Jean-Joseph Decroix, however, later attributed it to Louis de Cahusac. As one manuscript notes, rehearsals by L'Académie Royale de Musique abruptly ceased when the composer died on 12 September 1764.

In 1983 Sylvie Bouissou published evidence that *Les Boréades* existed at least a year earlier, being readied for performances at Paris and Versailles in April 1763 (*RdM* 69 [1983]: 157–85). Celebrations for the end of the Seven Years' War may have led to the cancellation of those performances. Bouissou and others believe that the subversive undertones of the libretto, with its frequent allusions to *liberté*, Enlightenment, and Masonic ideals, may also have led Louis XV's censors to forbid the work's performance.

LAF uses the 1982 edition based upon a manuscript from the Decroix collection at the Bibliothèque Nationale (Rés. Vmb ms. 4) and published by Stil in Paris. The production opened 28 March 2003 at the Paris National Opera (Palais Garnier), on the eve of the 240th anniversary of the work's assumed completion. The five acts last 205 minutes and are presented with two intermissions, after acts II and IV.

LAF's production is definitely worth seeing. All its aspects are well integrated with the plot and of the impeccable quality we have come to expect from LAF. Director Robert Carsen's busy staging and Michael Levine's simple, somber sets and dark costumes (often complemented by black umbrellas) are quite effective. The overall gloominess matches the omnipresent gusting "winds" and nicely prepares the "*Fiat Lux*" brilliance that floods the stage in the final act, when Apollo descends Christ-like from above to announce that Abaris is his Boread son and eligible to marry Queen Alphise of Bactria. The abstract sets do not depict literally the different locations of each act in the libretto. Act I is a cheerful, expansive field of colorful wild flowers (*not* a forest), while the start of act II finds the stage covered with

autumn leaves and scattered pairs of lovers scantily clad in white (to parallel Abaris's love monologue "Charmes trop dangereux"). Acts III–IV use an enormous, portable square platform for multiple purposes: a table for an envisioned wedding feast (III) and a snow-covered stage-upon-stage for Abaris's wailings and for the several dances that followed (IV). The stage returns to its flat, open state in act V, when the dark costumes are replaced by white ones, and colorful flowers bloom once again upon the stage in response to Apollo's announcement and as a scenic echo of love's eternal renewal. Cyclorama projections of clouds and a black, star-filled sky are also evocative.

There is an overall sparseness and severity appropriate for the nameless time and place of such a mythical tale. The ominous, ever present threat from Boreas, god of the north wind, his followers and his two sons (Borileas and Calisis) seeking the hand of Queen Alphise, was evoked by everyone's wearing long, dark gray coats alla Dior's "New Look" of the late 1940s. This Boread menace was also suggested by some of the stage actions, such as having the long rows of gray-coated choristers pluck up the flowers (act I) or use brooms to sweep away the leaves and lovers' bodies covering the stage (II).

Édouard Lock's controversial choreography for the several *ballets figurés* (ballet plays) did not quite fit the drama at hand. The adept, nimble dancers executed mostly puzzling, quick jerking motions. Such excessive movement distracted from, rather than enhanced, the dancers' attempts to echo events of the opera. Nonetheless, Rameau's many dances, including the ostinato-based "Gavotte pour les heures et les Zephirs" (end of IV), all sounded fresh in LAF's spirited renditions.

Rameau's imaginative, targeted orchestrations are always worth the price of admission. *Les Boréades* is no exception. As always, LAF under Christie played expertly and in period style, although the natural horns had a few challenging moments in the June 11 performance, and the ensemble used such extra long appoggiaturas that the resulting tense sound sometimes verged on the manneristic. Following Rameau's later recommendation in the manuscript score, LAF used the refreshing sonority of two clarinets in the overture and elsewhere. However, having the horns and clarinets placed separately in the left and right stage-level balconies, respectively, rather than in the pit, led to a few minor ensemble infelicities. Nonetheless Rameau's incisive, often pictorial scoring never lets up, particularly in the many ways that flutes suggest breezes, storms, lovers' sighs, etc. At the start of act V the brief, bizarre tone-painting of subterranean winds by means of scattered snippets of orchestral color is a rare example of eighteenth-century Webern-esque pointillism.

continued on page 6

Rameau's Les Boréades
continued from page 5

The many dramatic accompanied recitatives, the magical choral *tableaux*, the stormy “suite des vents” entr’acte leading directly into act IV (with its terror-filled storm chorus “Nuit redoutable”), and the fluent continuity of overlapping of arias, short recitatives, ensembles, choruses, *sinfonies*, and dances clearly show Rameau paving the way for Gluck, Mozart, and nineteenth-century opera.

All the singing was first-rate, and the clear diction combined with concise super-titles enriched the drama’s potency. Anna Maria Panzarella, soprano, was outstanding as the strong willed Alphise, who offers to abdicate in order to marry the man (Abaris) she loves rather than one of the two Boread princes. Her simile aria “Un horizon serein” (I) was so spell-binding that the audience “forgot” to applaud. Similarly compelling was her *air de monologue* “Songe affreux” (III) as she recalls her horrible vision of Boreas’s demands. Tenor Paul Agnew, often clad in white against the gloominess around him, sang the equally demanding role of Abaris. Each of his *airs de monologue* (“Charmes trop dangereux”; “Lieux désolés”) and his closing *ariette* (“Que l’Amour embellit la vie”) express his ever increasing passion for Alphise – a passion expressed with gripping melodic leaps and dissonances.

LAF made the most of the opera’s climax in act V (“Quelle gémise”) when the Boreads’s torture of the unrelenting Alphise and their threatening of Abaris peak with an unparalleled complexity of texture and harmony. This riveting scene deserves discussion in every history of opera. In his essay on *Les Boréades* Gardiner calls it a “raving rebellion,” as Boreas and his people seem to shriek the words “Tremble . . . tu mourras!” at Abaris. The powerful singing from Laurent Naouri (as Boreas) and Toby Spence and Jean-Sébastien Bou (as the two Boread suitors) made this moment unforgettable. Near the opera’s conclusion, the duet for Alphise and Abaris (“Que ses moments sont doux”) matches their fervent love with entwining melodies accented by poignant dissonances. In the final moments of this production, real rain showered down upon the happy pair grazing amidst the newly blossoming flowers.

At age seven, Mozart first visited Paris for five months starting in November 1763, just seven months after *Les Boréades* was apparently to have been rehearsed. It is quite possible, then, that he might have heard some excerpts from the opera. Considering the kinship between its continuous, monumental scenes and sublime choruses and those of *Idomeneo*, one tends to agree with Gardiner that Mozart must have heard more Rameau opera in Paris and Mannheim than extant evidence suggests.

As more audiences hear and see *Les Boréades* in excellent productions such as this one, Rameau’s standing in the history of opera can only be enhanced. Indeed, this opera shows

that Verdi was not the only major opera composer to write a new masterpiece at age 80. Christie has thus fondly termed Rameau’s work “the song of a dying swan” (as quoted by Patrick Giles, *New York Daily News* 6/8/03). Assuredly, this “staggering masterpiece” (Anthony Tommasini, *New York Times* 6/11/03) deserves to be better known. It has many forward-looking, “modern” attributes for its day, despite the critical barbs that Rameau had been taking from Rousseau and others. But, in an unfortunate and undeserved fluke of history, the excellent work had to wait over two centuries for its first public performances. Don’t miss *Les Boréades* if it comes your way. You will not be disappointed.

Wolfenbüttel Society for Research on the Baroque
continued from page 4

as well as Passions by Georg Philipp Telemann, Carl Philipp Emanuel Bach, and Georg Gebel, Jr. (1709-53). My own paper dealt with the rise of lyricism and the decline of biblical narration in the ‘Lukaspassion 1764’ by Georg Philipp Telemann. A few papers in Panel IV addressed the manifestation of passions and affections in eighteenth-century opera and ballet, and one paper in Panel I discussed mystic love in the Baroque Passion. In addition to the panel sessions, there were three plenary addresses, one of which addressed eighteenth-century music, namely, Renate Steiger’s “The Representation of Affekt and Allegory in Johann Sebastian Bach’s Passions.” Another highlight of the week’s proceedings was a public concert performance of the 1748 St John Passion by Georg Gebel, Jr., at the beautiful Beatae Mariae Virginis Church in the center of Wolfenbüttel’s old city.

Overall, the presentations were of high quality. Due to the simultaneous panel sessions, participants often had to make difficult decisions about which papers to attend and which to miss. For a full list of the congress presentations, please visit the program website at <http://www.hab.de/forschung/de/akreis/programm03.htm>. The papers will appear in a published volume of the congress proceedings, scheduled to appear in 2004. The next Baroque Congress will take place at the Twelfth Triennial Meeting of the Wolfenbüttel Society in 2006.

Mozart and the Keyboard Culture of His Time
continued from page 3

rather superficially (although Thomas Irvine’s paper on Mozart’s Masonic connections was an exception here). Thus the conference might be accused of having presented “Mozart in Context” without the context. Be that as it may, the conference was a successful and highly enjoyable one, and demonstrated the vigorous health both of MSA, and of Mozart studies in the North America.

Members' News

Paul Bryan recently published "Mozart's Use of Horns in B-Flat in His Orchestral Works and the Question of Alto-Basso in the Eighteenth Century," *Historic Brass Society Journal* XIV (2002): 165–92. It can be seen on the Historic Brass Society's web site at www.historicbrass.org.

Ilias Chrissochoidis, Ph.D. candidate, Stanford University, is the recipient of a graduate research opportunity grant (Stanford University), and visiting research fellowships at Lewis Walpole Library (Yale University) and William Andrews Clark Memorial Library (UCLA). He recently published a Communication on Suzanne Aspden, "Fam'd Handel Breathing, tho' Transformed to Stone': The Composer as Monument," *Journal of the American Musicological Society* 56/1 (2003): 221–24. His recent papers include "Born in the Press: The Public Molding of Handel's *Esther* into an Oratorio," read at the joint meeting of the American Musicological Society Pacific Southwest and Northern California chapters, California State University at Fullerton, 4 May 2003; "Re-Inventing a Genre: John Brown's Reception of Handelian Oratorio," read at The American Handel Festival, The University of Iowa, Iowa City, 28 February 2003; "Like a Dictionary to a Novel': A.C.P.E. Bach Entry in Beethoven's Op. 2, No. 3?," read at the American Musicological Society Northern California Chapter, University of San Francisco, 8 February 2003; and "The Doomed Challenger: John Brown's Reform of Handelian Oratorio," read at the 2002 meeting of the American Musicological Society in Columbus, Ohio.

Marianne Danckwardt announces that two dissertations are in progress as part of the University of Augsburg's ongoing research project entitled "Stilistische und überlieferungsgeschichtliche Untersuchungen zu den Sinfonien und Kirchenmusikwerken Leopold Mozarts."

Heinz Ecker completed his two-volume doctoral dissertation, "Franz Krommer's Wind Ensemble Music: A Critical Stock-Taking with Thematic Catalogue" in 2001 at the Johann Wolfgang Goethe University in Frankfurt/Main. He now announces its availability to the public. Volume I surveys the genre of wind ensemble music from an etymological-terminological and historical-sociological viewpoint and includes a biographical abstract and discussion of the characteristic features of Krommer's wind ensemble music. The critical stock-taking of the repertoire continues in volume II, which includes a thematic catalogue, incipits of all movements of a work in full score, and a summary of manuscripts and early prints. For more information, see www.krommer.com.

Stephen C. Fisher reports that *Joseph Haydn Werke, Reihe I, Band 9, Sinfonien um 1777–1779* (München: G. Henle, 2002), which he edited with Sonja Gerlach, was published in May 2003 (despite the date on the title page). The volume includes Symphonies 53, 71, 70, 75, and 63 and the overture Hob.Ia: 7, with a 63-page Kritischer Bericht including 13 facsimiles and taking into account some 200 sources.

Rupert Ridgewell announces the publication of his book, *Concert Programmes in the UK and Ireland: A Preliminary Report* (London: IAML (UK & Irl) and the Music Libraries Trust, 2003), the first detailed survey of concert programs held in the UK and Ireland. This report stems from a project carried out for the Music Libraries Trust in 2002, which aims both to define the scope of a union catalogue of concert programs in the UK and Ireland and to reaffirm the importance of this type of source as a unique documentary record of musical life over the past three centuries. The preliminary register of holdings gives details of collections held by 150 institutions, including comprehensive coverage of major collections held by the British Library. Collections range from long runs of programs of major concert series and venues to individual items interspersed within otherwise unrelated archives. An index of names, venues, ensembles and concert series draws together information about widely-dispersed sets of related programs in different locations. The book provides an essential first reference tool for researchers and library professionals alike. For more information see <http://www.iaml-uk-irl.org/>.

R. Todd Rober recently defended his dissertation "Form, Style, Function and Rhetoric in Gottlob Harrer's Sinfonias: A Case Study in the Early History of the Symphony" at the University of North Texas. The dissertation examines evidence about Harrer (1703–55), his patron, Dresden society, and the circumstances surrounding the first performances of several of his orchestral works. Rober demonstrates that the stylistic and formal characteristics of Harrer's sinfonias were often influenced by the function and context of their premieres. The dissertation provides transcriptions of twenty Harrer sinfonias, mostly written in the 1730s, making them available for performance and further study. Rober also presented a paper based on his dissertation research, entitled "The March Topos in an Early Eighteenth-Century Sinfonia," at the spring meeting of the Southwest Chapter of the American Musicological Society.

New Perspectives on the Music of C. P. E. Bach *continued from page 1*

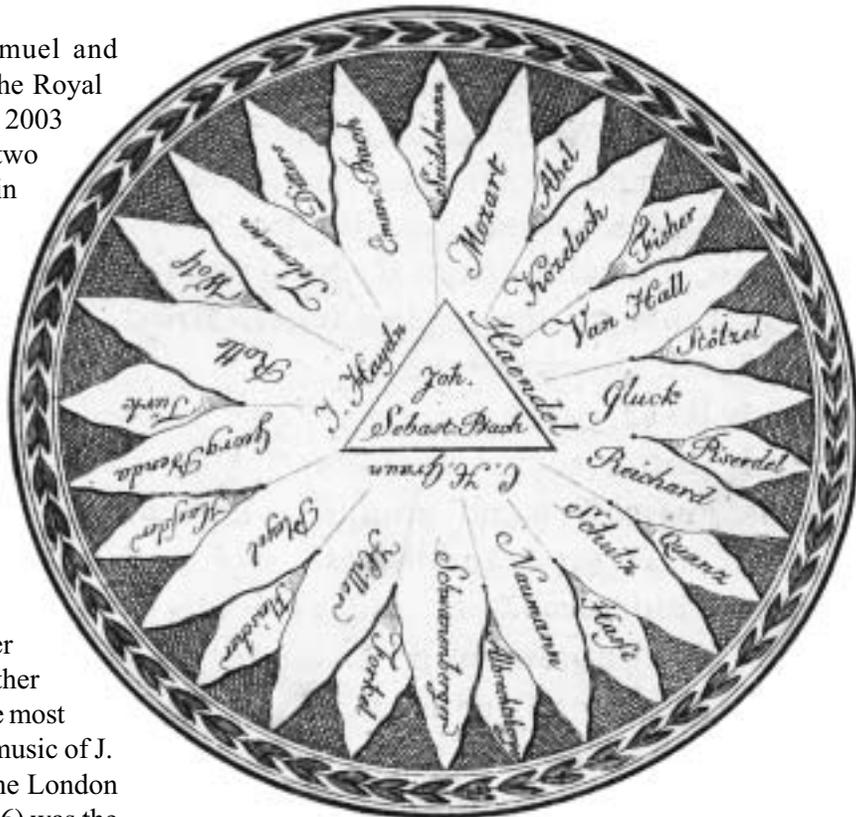
tory Cantatas) would not be possible without the recently recovered archives of the Sing-Akademie. This collection of more than five thousand items was presumed lost after the Second World War, but in 1999 it was rediscovered in Kiev and has now been returned to Berlin.

The project also aims to build a database of C. P. E. Bach's works, sources, editions, and other documentary information on his life and music. The edition will be published in printed and digital formats, allowing for a variety of uses. Our goal is to create a "living" edition, to meet the technological and scholarly advances of the twenty-first century.

Conference Announcement

The conference “The Life and Music of Samuel and Samuel Sebastian Wesley,” in association with the Royal Musical Association, will be held 15 December 2003 at the University of Nottingham. Members of two generations of the Wesley family were prominent in England’s music life for over 100 years, from the early 1770s to the 1870s. The brothers Charles (1757-1834) and Samuel (1766-1837) were sons of the Methodist hymn-writer Charles Wesley (1707-88) and nephews of the preacher John Wesley (1703-91). They were child prodigies, heard and admired by Boyce, Burney, and other musicians of the immediately post-Handel generation; later, in the early 1780s, they played at and composed for a celebrated series of private subscription concerts that ran for nine seasons at the family home in London. Charles failed to fulfill his youthful promise either as a composer or performer, but his younger brother Samuel became the most original composer and the most celebrated organist of his age, a champion of the music of J. S. Bach, and a wonderfully caustic observer of the London musical scene. His son Samuel Sebastian (1810-76) was the equal of his father as an organist and composer of church and organ music, and was the most prominent composer of his generation in these areas. He was also a passionate advocate for the reform of English cathedral music.

This one-day conference, organized by Peter Horton of the Royal College of Music and Philip Olleson of the University of Nottingham, will be devoted to the life and music of Samuel and Sebastian Wesley. It is linked to the publication this autumn of major studies of both men: *Samuel Wesley: The Man and his Music* by Philip Olleson (Boydell and Brewer) and *Samuel Sebastian Wesley* by Peter Horton



(Oxford University Press). Copies of both books will be available at the conference for purchase at special rates. The conference will include a concert of music by Samuel and Samuel Sebastian, performed by students from the Royal College of Music and the University of Nottingham.

The detailed program for the conference and an application form will be available in early September. For more information contact Philip Olleson, School of Continuing Education, Jubilee Campus, University of Nottingham, Wollaton Road, Nottingham NG8 1BB, UK: philip.olleson@nottingham.ac.uk.

Giovanni Battista Sammartini

continued from page 4

Giovanni Battista Sammartini, *Magnificat in Bb*, J-C 111, Budapest Madrigal Choir, The Budapest Strings, Ferenc Szekeres, Hungaraton HCD 31259. The disc contains other Magnificats by Vivaldi, Albinoni, and Caldara.

Giovanni Battista Sammartini, *Memet* (1732), J-C 88, Camerata del Titiano, Augusto Ciavatta, Dynamic, CDS 386 1-3. Sammartini’s first opera is a fine example of the Baroque-Classical style mixture of the early 1730s. The discs contain movements of two Sammartini symphonies as overtures to Acts II and III: J-C 66a and J-C 38, thereby dating these symphonies, which are among the earliest dated Classical symphonies.

Giovanni Battista Sammartini, *Quintetti e Quartetti*, Ensemble Aglaia, Stradivarius Dulcimer, STR 33426. This recording, on historical instruments, contains two late string quintets (with 3 violins), dated 1773, and three string quartets of the 1760s, called Concertini.

Giuseppe and Giovanni Battista Sammartini, *Sonatas*, Camerata Köln, Deutsche Harmonia Mundi 05472 77283 2. The disc contains a fine cello sonata in Bb, Op. IV No. 2, dating from the 1730s. However, the two keyboard sonatas attributed to G. B. Sammartini are actually by Padre Martini.

J-C numbers refer to those found in Newell Jenkins and Bathia Churgin, *Thematic Catalogue of the Works of Giovanni Battista Sammartini: Orchestral and Vocal Music* (Cambridge, MA: Harvard University Press, 1976).