

Center for the Performing and Cinematic Arts
Boyer College of Music and Dance

Georg Philipp Telemann:
Enlightenment and
Postmodern Perspectives

Conference Schedule

Wednesday, October 11: Independence Seaport Museum

- 6:00pm-7:30pm “The Case for Telemann”: Live interdisciplinary talk show with musical illustrations by Tempesta di Mare.
- 8:30pm-9:30pm “Smells of France”: Orchestral and choral works of Telemann performed by Temple University’s Boyer Baroque Orchestra and Concert Choir.

Thursday, October 12: Kiva Auditorium, Ritter Hall Annex

- 8:30am-9:00am Breakfast
- 8:45am-9:00am Welcome: Robert Stroker, Dean and Vice Provost for the Arts
- Enlightenment, Postmodernity, and Subjectivity**
Chair: Jeanne Swack (University of Wisconsin–Madison)
- 9:00am-10:30am Bettina Varwig (University of Cambridge): “Telemann’s Subjects”
Steven Zohn (Temple University): “*Sehet an die Exempel der Alten*: Telemann’s (Pre-)Enlightenment Rhetoric”
- 10:30am-10:45am Coffee break
- 10:45am-12:15pm Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg): “Composing Freedom and the Freedom of the Composer: The Case of Telemann’s *Pastorelle en musique*”
Joyce Lindorff (Temple University): “Telemann, Rameau, and Castel’s ‘Enlightenment’ Harpsichord”
- 12:15pm-2:00pm Lunch on one’s own
- Nature, the Body, and Theology**
Chair: Bettina Varwig (University of Cambridge)
- 2:00pm-3:30pm Markus Rathey (Yale University): “Body, Nature, and Emotion in Telemann’s Christmas Cantatas”
Joyce Irwin (Princeton Research Forum): “Telemann’s *Donnerode* in the Context of Enlightenment Nature Theology”

3:30pm-3:45pm	Coffee break
3:45pm-4:30pm	Andreas Waczkat (Georg-August-Universität Göttingen): “Beyond Simplicity: Telemann’s Musical Idyll <i>Der May</i> , TVWV 20:40”
6:00pm-8:00pm	Dinner on one’s own in Center City, Philadelphia
7:30pm-9:30pm	“The Fantastic Mr. Telemann”: Chamber Music of Telemann, Purcell, C.P.E. Bach, and J.C. Bach performed by Night Music at Powel House.

Friday, October 13: Kiva Auditorium, Ritter Hall Annex

8:30am-9:00am	Breakfast
	Urban Contexts Chair: Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg)
9:00am-10:30am	Daniel R. Melamed (Indiana University): “Hamburg Passion Music ca. 1675-1721” Tanya Kevorkian (Millersville University): “Telemann in Lancaster: The Pennsylvania German Background of Cantata Performances at Trinity Lutheran Church Inaugural Services in 1766”
10:30am-10:45am	Welcome: JoAnne A. Epps, Executive Vice President and Provost
10:45am-11:00am	Coffee Break
11:00am-12:30pm	Jeanne Swack (University of Wisconsin – Madison): “A Tale of Two Hamburgs: Christians, Jews, and the 1730 Kapitänsmusik of Georg Philipp Telemann” Carsten Lange (Zentrum für Telemann-Pflege und - Forschung, Magdeburg): “Georg Philipp Telemann, Lüneburg und Roger Brown: Einige Anmerkungen”
12:30pm-2:00pm	Lunch on one’s own

Telemann and the Bach Family

Chair: Steven Zohn (Temple University)

- 2:00pm-3:30pm David Schulenberg (Wagner College): “Telemann as ‘General Capellmeister’ to the Bach Family”
Ellen Exner (New England Conservatory of Music): “Did Telemann Influence the Composition of Bach’s Cantata BWV 54?”
- 3:30pm-3:45pm Coffee break
- 3:45pm-4:30pm Jason Grant (The Packard Humanities Institute; *Carl Philipp Emanuel Bach: The Complete Works*): “Carl Philipp Emanuel Bach’s Adaptations of Georg Philipp Telemann’s Chorales in His Hamburg Church Music”
- 6:00pm-7:45pm Conference Banquet at the Red Owl Tavern
- 8:00pm-10:00pm “The Faithful Music Master”: Chamber Music of Telemann performed by Tempesta di Mare at the American Philosophical Society’s Benjamin Franklin Hall.

Saturday, October 14: Chapel of the Four Chaplains, TPAC

- 8:30am-9:00am Breakfast
- Poets and Cantatas**
Chair: Carsten Lange (Zentrum für Telemann-Pflege und-Forschung, Magdeburg)
- 9:00am-10:30am Brit Reipsch (Zentrum für Telemann-Pflege und-Forschung, Magdeburg): “So wol bey starcker als schwacher Besetzung gut zu exequiren’: Telemanns Kirchenmusiken auf Dichtungen Michael Christoph Brandenburgs”
Nina Eichholz (Michaeliskloster Hildesheim – Evangelisches Zentrum für Gottesdienst und Kirchenmusik): “Überlegungen zum Jahrgangsprofil von Georg Philipp Telemanns *Stolbergischem Jahrgang (1736/37)* und zu Telemanns Kantatenschaffen in Jahrgängen”
- 10:30am-10:45am Coffee break

- 10:45am-12:15pm Ralph-Jürgen Reipsch (Zentrum für Telemann-Pflege und-Forschung, Magdeburg): “Telemanns Jahrgang 1733/34: Methodische Überlegungen zur Identifizierung”
Kota Sato (Tokyo): “Telemann’s Recitative Notation in His Church Cantatas”
- 12:15pm-2:00pm Lunch in the Performing Arts Center Lobby
- Performance Histories**
Chair: Jason Grant (The Packard Humanities Institute; *Carl Philipp Emanuel Bach: The Complete Works*)
- 2:00pm-3:30pm Michael Maul (Bach-Archiv Leipzig): “In Teutschland wenig protestantische Kirchen zu finden . . .wo man nicht die Telemannischen Jahrgänge aufgeführt’: Performances of Telemann’s Cantatas in Breslau, Hirschberg, and Augsburg”
Nik Taylor (Washington, D.C.): “Performance History of Telemann’s *EngelJahrgang* (Hermsdorf, 1748)”
- 3:30pm-3:45pm Coffee break
- 3:45pm-4:30pm Recital: Music for voice and keyboard by Telemann performed by Lawrence Indik, baritone, and Joyce Lindorff, harpsichord
- 6:00pm-8:00pm Dinner on one’s own in Center City, Philadelphia
- 8:00pm-10:00pm “Fire and Invention”: Orchestral Works of Telemann performed by Tempesta di Mare at the Perelman Theater, Kimmel Center for the Performing Arts

Monday, October 16: Rock Hall Auditorium

- 1:00pm-3:00pm String master class with Thomas Fritzsch, viola da gamba
- 7:30pm-9:30pm Recital: Telemann’s *Fantaisies pour la Basse de Violle* performed by Thomas Fritzsch, viola da gamba.

Abstracts

Enlightenment, Postmodernity, and Subjectivity

Telemann's Subjects

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How does music act in the cultivation of bodies and their subject positions? This paper explores aspects of how Telemann's music – in its performed, sounding presence – shaped and affected the bodies, minds and souls of its performers and listeners. Considered in light of mid-eighteenth-century conceptions of human physiology and psychology, his music by turns instantiates and offers a critical commentary on Enlightenment notions of the subject. While some of Telemann's works appear to embrace a modern, autonomous version of subjectivity based on a clear-cut duality of body and inner self, others suggest a more critical take on the rational enlightened subject, instead projecting a fraught or fragmented mode of "being-in-the-body." In its ambivalent, sceptical and occasionally satirical stance, Telemann's music thus proves exceptionally revealing about the uneasy consolidation of early modern subjectivity at his time.

Sehet an die Exempel der Alten: Telemann's (Pre-)Enlightenment Rhetoric

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In his 1718 autobiography, and in subsequent writings, Telemann fashioned himself as a Modern by distancing himself from what he saw as the contrapuntal pedantry and melodic emptiness of the Ancients, as represented by his former colleague at the Sorau court, Wolfgang Caspar Printz. Yet as Keith Chapin has argued, Telemann in fact took a *galant* middle path by combining a Modern compositional idiom with an Ancient habitus that stressed exercising good judgment, selecting appropriate compositional models, and maintaining autonomy from tradition.

In this paper, I explore Telemann's relationship to the musical past via several church cantatas from his late Frankfurt period (1717–21), works in which he incorporates a seventeenth-century idiom to underscore the libretto's theological message. The opening movement of *Sehet an die*

Exempel der Alten, TVWV 1:1259 (1721), for example, deploys the Ancient style to make a textual-musical pun. More striking is Telemann's use of Ancient music in the dialogue cantata *Erhöre mich, wenn ich rufe*, TVWV 1:459 (1717), where the fearful, disconsolate Christian sings in an archaic style to the accompaniment of an outmoded instrumentarium of cornetto and trombones. Jesus, on the other hand, is a Modern who consoles the Christian by singing in an eighteenth-century idiom, with fashionable oboes taking the place of the brass choir. This clashing and eventual reconciliation between musical past and present in the service of theology is one of Telemann's boldest stylistic experiments, and serves as a metaphor for the composer's self-image as an enlightened Modern committed to the Ancients' practice of model-based emulation.

Composing Freedom and the Freedom of the Composer:
The Case of Telemann's *Pastorelle en musique*

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Among Telemann's vocal works, the *Pastorelle en musique* occupies a special place: composed around 1713, it is the earliest dramatic piece by the composer to have come down to us in complete form, and is probably the only existing example of the "20 starcke *Dramata*" he mentions in his 1718 autobiography as having been composed in Frankfurt during the period 1712–18. The *Pastorelle* merits further attention because of its unique blending of French, Italian, and German elements. Its text is based on an *Intermède* from *Les amans magnifiques* (LWV 42) by Molière/Lully and five airs from the *Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1713*. While Telemann provided new settings of Molière's texts, the airs' music was arranged and transferred into the *Pastorelle* together with their French texts and a singable German translation. These French elements are juxtaposed with italianate da capo arias and a comic sub-plot reminiscent of German opera in Leipzig or Hamburg.

I interpret the exceptional construction of the *Pastorelle* as an act of compositional freedom made possible by a new, early Enlightenment concept of individual freedom and autonomous thinking, as impressively outlined in Jean Starobinski's *The Discovery of Freedom*. I show that Telemann incorporated a musical symbol of the new artistic freedom in his setting of the line "Freiheit soll die Losung sein" (Freedom shall be the watchword) – a line well worth remembering in the USA, and especially in Philadelphia.

Telemann, Rameau, and Castel's "Enlightenment" Harpsichord

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It is tantalizing to speculate on the connections between Telemann and Jean-Philippe Rameau, two musical icons of the mid-eighteenth century whose paths probably crossed during Telemann's stay in Paris. Even beyond the network of well-known musicians who performed Telemann's compositions during that period, it was a scientist-mathematician with an *idée fixe* who proved to be a central figure connecting Telemann to Rameau. Louis-Bertrand Castel (1688–1757) was a pivotal thinker who engaged in intense philosophical dialogue with Rameau beginning in 1722. Castel's obsessive development of a *clavecin oculaire* (color-keyboard) to embody his theories of sound and color became a touchstone for aesthetic and scientific thought, generating fierce debate among philosophers and musicians alike. Telemann's response to the instrument (built in 1734) in his *Beschreibung einer Augen-Orgel* of 1739 provides a glimpse into his own artistic attitudes, and enables a comparison with those of Rameau at the time. It is also fascinating to contrast the practical and prolific Telemann with Castel, a scientist-dreamer who was never able to bring his lengthy efforts to final fruition. My focus will be on writings by all three men, from the introduction of Castel's harpsichord in 1725 up through Telemann's response in 1739.

Nature, the Body, and Theology

Body, Nature, and Emotion in Telemann's Christmas Cantatas

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Telemann's compositions for the Christmas season stand in the shadow of Bach's *Christmas Oratorio* and the Christmas portion of Handel's *Messiah*. However, Telemann's late cantata *Die Hirten bei der Krippe* as well as a large number of earlier Christmas cantatas are important contributions to the genre of Christmas music in the eighteenth century. While Telemann composed numerous pieces for the Christmas feast throughout his prolific career, the texts and their musical settings underwent a significant and deep transformation.

The difference becomes clear in a comparison between the cantata for the first day of Christmas from Telemann's *Harmonischer Gottesdienst* and the *Hirten bei der Krippe*. The earlier cantata is influenced by an understanding of Christmas that combined Lutheran mysticism with a language that frequently emphasized the personal relationship between Christ and the believer in a highly physical/corporeal language: Love, heart, desire, etc. The heart is the place where the believer encounters the divine and the relationship is constituted by mutual love. Telemann's settings transfer this language in compositions that feature highly emotional melodic lines, often using musical topoi, such as short sigh figures, that are familiar from pietist songs and operatic love arias.

In his later cantata, based on a libretto by Enlightenment poet K. W. Ramler, the music is not less physical, but now it is the physicality of nature that becomes the place of human/divine encounter. The pastoral sphere and its musical topoi replace the love aria of Telemann's earlier compositions.

The paper will trace these developments both in Telemann's music and in the theological discourse around the middle of the eighteenth century. It will become clear how not only the understanding of Christmas changes during this time but, more fundamentally, how the communicative function of emotion and affect transforms and shifts throughout Telemann's lifetime.

Telemann's *Donnerode* in the Context of Enlightenment Nature Theology

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Reportedly composed in response to the Lisbon earthquake of 1755, Telemann's *Donnerode* is a majestic and powerful work in praise of God's power and glory, based on two Psalms. Harald Schultze, in his essay "Telemann und die fromme Aufklärung," raised the question that perplexes the modern listener: why is there not in this work any sense of lament or even bitterness toward a God who allows such disasters to occur? Schultze, however, proceeds to examine the varying reactions to the Lisbon earthquake, of which the famous cynical response of Voltaire was not the most prevalent. Lutherans of the eighteenth century were more inclined to interpret the earthquake and other storms or disasters as evidence of God's righteous power and judgment.

As Schultze notes, Telemann's intention in this work is in keeping with the physicotheological poetry of Barthold Heinrich Brockes, who had authored other works that Telemann set to music. In my paper I will expand on the place of this form of natural theology in the thinking and music of Telemann and his contemporaries. Countless treatises were written during this century to show God's workings in every aspect of nature; of particular interest is Johann Michael Schmidt's *Musico-Theologia* (1754), which alludes to Brockes' *Irdisches Vergnügen in Gott* in the process of demonstrating God's existence through music.

My goal will be to shed further light on the theological milieu in which Telemann worked and to show how his *Donnerode* expressed a theology representative of German Lutherans in his time.

Beyond Simplicity: Telemann's Musical Idyll *Der May*, TVWV 20:40

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Telemann's "Musical Idyll" *Der May*, composed around 1760 based on a text by Karl Wilhelm Ramler, ranks far behind other compositions of this time regarding its artificial claim. At first glance, much of the music is entirely regular, embedded in harmonic progressions that hardly exceed simple cadential relations. The work reflects aesthetic discussions among German writers in the 1750s and 1760s that accompanied widely disseminated and translated poetry such as Salomon Gessner's "Idyllen" of 1756. However, contemporary theorists like Johann Abraham Sulzer and Johann Christoph Gottsched already described the distance of literary idylls to social reality as a constitutive feature of the genre. Idylls may thus have served as a tool of self-insurance in an increasingly complex modernity where acceleration, secularization and scientification lead to a widely-experienced dichotomy of complexity and simplicity. They allow us to apply the concept of othering in analyzing the multiple modernities of 1760s, and pose the question of whether Telemann's *Der May* may be regarded as an alternative to modernity in its time, therefore in a certain sense conceived of as "postmodern."

Urban Contexts

Hamburg Passion Music ca. 1675–1721

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Hamburg had the longest and richest tradition of concerted passions of any German-speaking city, beginning with settings by Thomas Selle and carried on by some of the most important musicians of the seventeenth and eighteenth centuries. Continuous documentation begins around 1675, but for the last quarter of the century we have printed texts but no music. The passions from this period are of interest not just for their own sake but also because they established the model for a century to come.

The surviving librettos also allow us to recover some lost music by means of chorale texts that point to settings peculiar to Hamburg, and by close relationships to a well-known passion setting from which gospel narrative was probably borrowed. Further, a substantial concluding vocal/instrumental piece from a Dom passion by the violinist, Dom music director and town musician Diederich Becker survives independently. Because passion music was regularly recycled, it is likely that this piece was heard in Hamburg well into the eighteenth century. Overall, we can go further in recovering portions of this music than one might think.

The parallel traditions of passion settings at the principal city churches and at the Cathedral reflect the competition between these institutions and between their music directors (the frustrated Hamburg Cantor and city music director on the one hand and the newly independent Cathedral music director on the other). Against expectation, it turns out that the Cathedral, whose musical apparatus drew heavily on the town musicians, took the lead in presenting new and more up-to-date passion settings, including a surviving St. Mark Passion from 1707 that represented a forward-looking exception to the usual Hamburg repertory. Only with the appointment of Telemann did passions in the principal churches move to the fore stylistically.

Telemann in Lancaster: The Pennsylvania German Background of
Cantata Performances at Trinity Lutheran Church
Inaugural Services in 1766

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In December 2015, German bookseller Marc-Roderich Pfau published an article in which he matched texts from a 1766 broadside to works by Telemann. The broadside, a large-format, one-sheet print, was published for inaugural services of the new church building of the Holy Trinity Lutheran Church in Lancaster. Pfau concluded that Telemann was the composer of three separate arias from TVWV 1:432, 1:413, and 1:1454 that were worked into three pastiches on the first day of the services at Trinity, and of two whole cantatas (TVWV 1:437 and 1:3) performed on the second day.

In this paper, I contextualize the Lancaster performances by considering Lutherans and their music in Pennsylvania, including the Halle Pietist background of Henry Melchior Muhlenberg (Heinrich Melchior Mühlenberg), the architect of colonial Pennsylvania Lutheranism, who like many Pietists had a conflicted attitude toward music. I also discuss Moravians with communes in Lititz (nine miles north of Lancaster) and Bethlehem, with whom Muhlenberg had previously clashed but who were possibly musicians at the 1766 service. Other topics addressed are the contacts of colonial Pennsylvania Germans with people and culture in the Holy Roman Empire, which were preconditions for these performances; the availability of instruments to play the music; how exceptional such a service was in colonial Lancaster; the role of formal music in celebratory services more generally; and the Trinity church building.

A Tale of Two Hamburgs: Christians, Jews, and the
1730 Kapitänsmusik of Georg Philipp Telemann

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On August 31, 1730 the Hamburger Bürger-Kapitäne, the commanders of the units of the Hamburg militia, celebrated their 100th anniversary with their yearly “Ehren- und Freuden-Mahl,” described in the libretto printed

for the occasion as “unter besonderm Frohlocken.” For this occasion, Telemann composed the customary celebratory oratorio and serenata. In his edition of the work, Willi Maertens pointed out the confluence of the performance of the work in the same week as the Hamburg “Judentumult,” in which part of the Christian populace of Hamburg attacked the Jewish population, a week in which the Hamburg militia was ordered by the mayor, Garlieb Sillem, to defend the Jews from the Christian populace. The ire of the populace was inflamed by the coordinated anti-Jewish sermons delivered at the five main Lutheran churches the previous Sunday.

In this paper, I situate the celebration of Telemann’s Kapitänsmusik in the context of a week in which the militia was ordered to do what must have been unthinkable to most of the population: to protect the Jews from the Christians. While we cannot identify the sermons given by two of the prominent anti-Jewish clergy and librettists, Erdmann Neumeister and Tobias Heinrich Schubart (considered to be the chief instigators of the Judentumult), Neumeister published enough sermon collections in which he preached hatred of contemporary Jews to give us an idea of the content of the sermon, delivered on the eleventh Sunday after Trinity (August 20). This paper contextualizes Neumeister’s role in causing the Judentumult by examining his anti-Jewish sermons given in Hamburg, which characterize the local Jews as depraved thieves and even murderers who maintain nonsensical customs and defame Christians, and which included in at least one sermon an exhortation for the congregation to take an active role in their conversion. The anti-Jewish rhetoric in Neumeister’s published sermons, which began in Sorau and appears regularly in his Hamburg sermons, carried over as well to the texts of his cantata librettos set by Telemann.

Georg Philipp Telemann, Lüneburg und Roger Brown:
Einige Anmerkungen

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Das Musikleben in der Hansestadt Lüneburg partizipierte im Laufe der Geschichte wiederholt vom nahegelegenen Hamburg. So wechselten z.B. Musiker aus der Elbmetropole in ein Anstellungsverhältnis in Lüneburg (gelegentlich verlief der Weg auch in umgekehrter Richtung) und natürlich gelangten immer wieder Musikalien aus Hamburg hierher. Das war auch

während Telemanns Amtszeit als Musikdirektor in Hamburg so. Beispielsweise zählen zwei Persönlichkeiten aus Lüneburg zu den Subskribenten der von Telemann im Selbstverlag publizierten Sammlung *Musique de table* (Hamburg, 1733), unter ihnen der Hauptpastor der St. Michaeliskirche, Roger Brown (1702–42), und gleich vier Lüneburger bestellten die *Nouveaux Quatuors* (Paris, 1738). Ausgehend von diesen Notenkäufen widmet sich der Beitrag weiteren Nachweisen von Werken des Komponisten in Lüneburg und den Beziehungen Telemanns dorthin aufgrund persönlicher Kontakte. Dabei wird auch der Frage nachgegangen, ob es sich bei Roger Brown um den Kopisten einiger Werke von u.a. von Reinhard Keiser und Telemann handeln könnte. Anhand eines Fallbeispiels will der Beitrag Einblicke in Telemanns Verbindungen zum Hamburger Umland vermitteln – ein in der Telemannforschung noch wenig bearbeitetes Feld.

Telemann and the Bach Family

Telemann as “General Capellmeister” to the Bach Family

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Recent research on Telemann has highlighted his significance for C. P. E. Bach not only professionally, as the latter’s predecessor at Hamburg, but personally, as his godfather. The present contribution proposes that Telemann may have been equally crucial for the life and musical development of J. S. Bach. It postulates that Telemann’s 1710–11 cantata *Jahrgang* on texts by Neumeister, composed at Eisenach, was a model and inspiration for Sebastian’s first essays in the new type of church piece at Weimar *circa* 1714.

During this period, Telemann and Sebastian both shared a zeal for musical evangelism with the rulers of the small Thuringian courts, one of whom proposed making Telemann *allgemeiner Capellmeister* for the Ernestine Saxon duchies. Although Telemann turned down the offer, it might have merely formalized an existing situation in which Telemann had by 1711 become the dominant musical figure in the region. Current views of both composers must be revised to reflect the possibility that Telemann’s sacred cantatas were heard regularly not only at Eisenach but at Weimar. If so, Bach’s works of this type would have been written in direct emulation of, and in competition with, Telemann’s. Documentary evidence for this

hypothesis probably does not survive, but musical parallelisms between works by the two composers are unmistakable, with Telemann anticipating Bach on many points.

Bach, like Telemann, eventually left the region, disappointed in his ambition to serve as a Lutheran musician at a sympathetic court. Yet he retained his esteem for his older contemporary, encouraging imitation of the latter by his pupils, including his sons. The proposed relationship of Telemann to two generations of Bachs provides a new context for Sebastian's compositional development within Thuringian court culture while suggesting solutions to problems in the biography of the elder Bach prior to his departure for Cöthen in late 1717.

Did Telemann Influence the Composition of Bach's Cantata BWV 54?

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In his 2009 book *Barockoper in Leipzig*, Michael Maul suggested that one of Telemann's Leipzig opera arias informed the opening movement of J. S. Bach's cantata *Widerstehe doch der Sünde*, BWV 54. The connection Maul makes between these works is especially intriguing because the chronology and genesis of BWV 54, as for many of Bach's early vocal works, has long been a matter of debate. There is general agreement, though, that the cantata belongs to Bach's Weimar period, sometime after his promotion to Concertmaster on 2 March 1714. Church records place Telemann in Weimar on 10 March 1714, when he stood Godfather to Bach's son Carl Philipp Emanuel. This paper will interrogate the relationship between Telemann's aria and Bach's, and will also explore the question of whether Telemann's presence in Weimar (debated among Telemann scholars) points to musical events in these young composers' lives about which we had no previous knowledge.

Alfred Dürr has argued though that BWV 54 was written not for an occasion in March, but for the Seventh Sunday after Trinity (15 July 1714), which would place it immediately ahead of its putative sister cantata, *Mein Herz schwimmt im Blut*, BWV 199. These works have a couple of things in common: both are set to texts by the Darmstadt court poet Lehms and both have been described as being in dialog with pre-existing models: Telemann in the case of BWV 54 and Graupner in the case of BWV 199. The names Telemann, Graupner, and Bach most famously collide in the race for the

Thomaskantorate in the early 1720s; perhaps that decisive event was foreshadowed in Weimar in 1714.

Carl Philipp Emanuel Bach's Adaptations of Georg Philipp Telemann's Chorales in His Hamburg Church Music

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In his Hamburg Passions and cantatas, Carl Philipp Emanuel Bach borrowed music by other composers, including his contemporaries, family members, and his immediate predecessor as music director in Hamburg, Georg Philipp Telemann. Most of the large-scale movements and many of the chorales that Bach borrowed have been identified, while others are of unknown origin. Still other chorales pose special problems and can be organized into two main types: chorales of questionable attribution and chorales of known origin, but whose manner of adaptation and performance by Bach remain unclear. This paper focuses on both types of problematic chorales in Bach's works that have connections to Telemann, and examines them in terms of reception history.

Examples of the first type of chorale, found in Bach's Passions, have been identified in the Bach-Repertorium catalogue (2014) as adaptations from Telemann's *Fast allgemeines Musicalisches Lieder-Buch* (1730). While Bach's chorales resemble the Telemann models, the identifications do not necessarily withstand close scrutiny. Examples of the second type, found in cantatas for feast days and pastoral installations, are drawn primarily from Telemann's published cantata cycle *Musicalisches Lob Gottes* (1744). But Telemann's three-voice settings had to be adapted for four voices. The surviving sources sometimes indicate how Bach did this: at times, the added fourth voice (tenor) sings the soprano line an octave lower; at others, Bach creates an independent fourth voice. In the case, however, of a score of his arrangement of a Christmas cantata by Carl Heinrich Graun, Bach called for the insertion of a Telemann chorale, but no performance parts survive to show how the chorale was adapted. To suggest possible solutions for such cases, this paper examines late-eighteenth-century adaptations of Telemann's cantatas by his grandson Georg Michael, which might have been consistent with Bach's adaptations for Hamburg.

Poets and Cantatas

“So wol bey starcker als schwacher Besetzung gut zu exequiren”:
Telemanns Kirchenmusiken auf Dichtungen Michael Christoph
Brandenburgs

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Im Jahre 1723 begann Telemann in Hamburg, kirchenmusikalische Dichtungen des Theologen Michael Christoph Brandenburg zu vertonen. Er beabsichtigte, einen vollständigen Jahrgang zu veröffentlichen, doch kam diese erste Hamburger Druckpublikation wegen mangelnder Textlieferungen Brandenburgs nicht zustande. Einige Kompositionen des unvollständig gebliebenen *Brandenburgischen Jahrgangs* sind in Frankfurter Abschriften überliefert, die allerdings die Werke in mehr oder weniger bearbeiteter Form widerspiegeln. Im Beitrag wird versucht, Rückschlüsse auf die von Telemann intendierte Physiognomie des Jahrgangs zu ziehen. Dazu soll der Befund der Frankfurter Partituren und Stimmen mit Informationen aus anderen Quellen (Hamburger Textdrucke, Ankündigung des Druckvorhabens in der Zeitung sowie ein überliefertes Partiturautograph Telemanns) verglichen werden.

Überlegungen zum Jahrgangsprofil von Georg Philipp
Telemanns *Stolbergischem Jahrgang* (1736/37) und zu Telemanns
Kantatenschaffen in Jahrgängen

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Dass Telemanns Kantatenjahrgänge sich textlich, musikalisch oder auch in ihrer Bestimmung voneinander unterscheiden, haben im vergangenen Jahrhundert bereits Werner Menke und Wolf Hobohm beobachtet. Jüngere Studien, etwa von Ute Poetzsch oder Christiane Jungius, näherten sich diesem Phänomen, indem sie mehrere ausgewählte Jahrgänge nebeneinander betrachteten. Eine kürzlich erschienene Dissertation von Nina Eichholz über Telemanns *Stolbergischen Jahrgang* nach Dichtungen von Gottfried Behrndt nahm als erste umfangreichere Studie einen einzigen

Kantatenzyklus des Komponisten in den Blick und trug weitere Perspektiven zum Komplex von Telemanns Jahrgangsprofilierung bei.

Der Vortrag verfolgt zwei Ziele. Zum einen wird die Autorin ihre gewonnenen Erkenntnisse und Einschätzungen zum Profil des *Stolbergischen Jahrgangs* vorstellen. Zum anderen sollen, hieran anknüpfend, Eigenarten und Motivationen von Telemanns Schaffen in Jahrgängen reflektiert und offene Fragen formuliert – mithin der derzeitige Kenntnisstand zu Telemanns Profilierung seiner Jahrgänge skizziert werden.

Telemanns Jahrgang 1733/34: Methodische Überlegungen zur Identifizierung

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Telemanns ordentliche Kirchenmusiken sind bekanntlich zu einem sehr großen Teil im Kontext von Jahrgangszyklen entstanden. Doch noch immer sind viele Einzelwerke keinem Zyklus zugeordnet. Diesen Werkbestand gilt es zu untersuchen, um gegebenenfalls Hinweise auf bisher unbekannte Jahrgänge zu finden. Von Glücksfällen ist zu sprechen, wenn Werktexte als Jahrgang gedruckt wurden und die Musiken mit Hilfe dieser Drucke zugeordnet werden können, so wie es für Neumeisters Dichtungen zutrifft oder auch jene von Schubart, Behrndt, von Uffenbach usw. Ist dies nicht der Fall, so gilt es nach anderen Parametern formaler und/oder musikalischer Art sowie nach weiteren Indizien zu suchen, die eine Zugehörigkeit zu einem Zyklus wahrscheinlich machen. Diese methodischen Möglichkeiten sollen hier für einen bislang unbeschriebenen, nur in Rudimenten erhaltenen Jahrgang angewandt werden, der im Kirchenjahr 1733/34 in Hamburg aufgeführt wurde.

Telemann's Recitative Notation in His Church Cantatas

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Manuscript and printed sources suggest three “phases” in Telemann's recitative notation, corresponding to stylistic changes. In his early cantatas (1710 to ca. 1724), Telemann writes the recitative cadences mainly in

delayed notation. The non-delayed type appears only when the continuo changes the chord directly after the cadence. After the *Harmonischer Gottes-Dienst* (1725–26), the cadence notation is unified to the non-delayed type. Delayed notation appears again in the 1750s. However, in this era, there seems to be no rule determining when the cadence is written with delay and when it is not.

After this overview, I will show the differing notations among some important copyists, such as Heinrich Valentin Beck, Johann Balthasar König, Otto Ernst Gregorius Schieferlein, and Georg Michael Telemann. As a case study, I examine some cantatas from the *Schubart-Jahrgang* (1731–32) and its shortened version, the *Fortsetzung des Harmonischen Gottes-Dienstes* (1731–32). For the former, only König’s manuscripts from the first performance in Frankfurt am Main (1741–42) survive. These show the old, delayed notational practice absent in the principal sources of other annual church cantata cycles following the *Harmonischer Gottes-Dienst*. By contrast, the new, non-delayed notational practice is found in the *Fortsetzung* print. König’s copies of the *Schubart-Jahrgang*, made ten years after the cantatas’ composition, are thus likely to reflect his own practice rather than Telemann’s.

Performance Histories

“In Teutschland wenig protestantische Kirchen zu finden . . . wo man nicht die Telemannischen Jahrgänge aufgeführt”: Performances of Telemann’s Cantatas in Breslau, Hirschberg, and Augsburg

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In 1758 the Erfurt musician Jacob Adlung came up with a now famous statement: “Our great Telemann has provided us with a considerable number of church pieces in which there is always an excellent and varied arrangement of chorales, a noble strength of expression, and a corresponding ease and naturalness in the melodies. His church music has received such universal acclaim that one will find few protestant churches in Germany where Telemann’s church cantata cycles are not performed.” The broad manuscript transmission of Telemann’s cantatas impressively proves the validity of Adlung’s claim. Therefore, new evidence for a vigorous and hitherto unknown Telemann reception at certain locations in protestant Germany is perhaps nothing to write home about. However, my

observations regarding regular Telemann performances in Breslau and Augsburg during the first half of the eighteenth century are of particular interest not only in light of their peripheral locations, but also because of the involvement of Johann Georg Hoffmann (considered the “Telemann of Silesia”) and the Bach student David Kräuter. Telemann’s music occupied an extraordinary position in the musical repertoires of both men, and the relevant documents raise various interesting questions.

Performance History of Telemann’s *Engel Jahrgang* (Hermsdorf, 1748)

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Between 1725 and 1749, at a time when few German composers were publishing church music, Georg Philipp Telemann released five cantata cycles. The last of these publications, the so-called *Engel-Jahrgang* (Hermsdorf, 1748), experienced especially wide dissemination throughout northern Europe, and surviving prints and manuscripts demonstrate that musicians continued to perform works from the cycle long after they were first published.

This paper highlights manuscript collections of cantatas from the *Engel-Jahrgang* that reveal the variety of ways musicians customized their performances of Telemann’s music. Manuscript scores, performing parts, and annotations on prints currently held in Germany, Denmark, and the United States show how eighteenth-century musicians utilized Telemann’s printed cantatas as foundations upon which they built music that reflected their stylistic preferences as well as the performing forces available to them. For example, several surviving copies of the cycle now found at the Miami University Library in Oxford, Ohio, include handwritten performing parts and annotations that chronicle one musician’s flexible approach to the printed work, facilitated by unusually designed supplemental materials.

Telemann’s earlier cantata publications, such as the *Harmonischer Gottes Dienst* (Hamburg, 1725), included lengthy prefaces that offered detailed suggestions to musicians for adapting their performances of his music to fit the availability of certain instruments, voice types, and ensemble sizes. The *Engel Jahrgang* begins with no such preface, but performers in northern Europe during the mid- to late eighteenth century evidently followed little obligation to the work as printed.

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Monday, October 16 at 7:30pm

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