2010 SECM Conference in Brooklyn Heights

Stephen C. Fisher

Fine spring weather greeted us in New York City at the fourth biennial SECM meeting, held on 8–11 April 2010 at St. Francis College in Brooklyn Heights. Suzanne Forsberg and her colleagues at St. Francis were exemplary hosts and a program committee chaired by Margaret Butler provided a strong selection of papers. The conference was dedicated to the memory of H. C. Robbins Landon, an honorary member of SECM (see p. 8 for a pair of tributes to Landon).

Before the formal proceedings began, a number of us were treated to a private look at some of the musical treasures of the Morgan Library and Museum, kindly hosted by Frances Barulich. Her selections included the autograph manuscripts of Beethoven’s violin sonata Op. 96; two major Mozart works for piano, the sonata K. 310 and the concerto K. 467; Haydn’s Symphony No. 91; and several works of J. S. Bach, as well as an autograph letter by Handel and some printed Handel libretti. Barulich also informed us that the Morgan is digitizing its musical manuscripts and that many of them will soon be available on the Web (www.themorgan.org), some with additional material such as beta-radiographs of the watermarks.

A new feature of this meeting was a panel on three dissertations in progress, all of which promise to make significant contributions: Beverly Wilcox (University of California, Davis), “The Concert Spiritual, Composers, and Audience: Music in the Public Sphere;” Andrew Shryock (Boston University), “Oratorio Culture: Handel and the Intellectual Circles of 1740s London;” and Erick Arenas (Stanford University), “Johann Michael Haydn and the Missa solemnis of Eighteenth-Century Vienna and Salzburg.” Each of the authors submitted two questions or problems for responses by a panel consisting of Karen Hiles, Bruce C. MacIntyre, and Janet Page. This permits a better glimpse of the overall scope and approach of each project than one normally gets from a paper reporting some of the results (as Shryock also did); it may be most useful for dissertations at a relatively early stage.

The papers were limited to half an hour, including discussion, which sometimes caused the latter to be omitted altogether, though in a small gathering it was easier to talk privately than at (say) an AMS Annual Meeting. The session chairs did a good job of keeping the meeting on schedule (though there were a few delays occasioned by equipment problems). The papers themselves covered a wide range of topics and methods, and came from scholars at all stages of their careers, though students were particularly well represented—and gave some fine ones. Peter Heckl (from Graz) and Allen Badley (from Auckland) continued our tradition of presentations by scholars from outside North America.

Heckl’s paper, “W. A. Mozart’s Quintet for Horn and Strings in E-flat Major, K. 407 (386c) in Two Arrangements for Harmoniemusik by Joseph Heidenreich,” was one of many that were based on new evidence from musical and documentary sources. As with several other works Mozart wrote for his friends Joseph Leutgeb (horn) or Anton Stadler (clarinet), there are difficulties in reconstructing the original version of this quintet from the sources that survive, so that even posthumous arrangements may be useful for the task. Badley’s “Issues of Authenticity and Chronology in the Sacred Works of Leopold Hofmann” constituted a major step toward establishing the canon and sphere of influence of this important Viennese composer. Joanna Cobb Biermann, after examining the symphonic repertory of the Darmstadt court, asked if the survival of the suite-symphony there after 1750 made it “A Missing Link?” to the four-movement symphony of the latter part of the century. Sterling E. Murray’s “Courting an Amorous Muse: The Romance in the Instrumental Music of Antonio Rosetti (c. 1750–92),” examined fifty-five pieces or movements called “romance” by this one composer, making it possible to draw conclusions about the usage from a substantial body of material. Joseph Darby’s “Revisiting the Early Performance History of Handel’s Twelve Grand Concertos,” used hundreds of advertisements in London newspapers from 1739–40 as well as libretti and musical sources to show how Handel marketed the Op. 6 concertos and how he used them in his oratorio performances. Charles Gower Price elaborated on “A Popular Source of Notated Embellishments and Cadenzas: The Handel Keyboard Transcriptions of William Babell.” Anita Hardeman spoke on “Travels with Hésione: The tragédie en musique outside Paris,” showing how this 1700 opera by

continued on page 11
CD Review

Bertil van Boer


Imagine the look of complete surprise and confusion when tells a class in 18th-century music that they are now going to ar the music of Frank Zappa. That would hardly be the name it one might conjure up in this context, and a certain amount laughter and incredulity would probably be the order of the day. t anyone expecting some sort of 20th-century parody would be prised by the fact that, yes, Virginia, there is an 18th-century Zappa, and, yes, he did write symphonies for the court of ange in the Netherlands. In this world premiere recording, two the surviving symphonies of Francesco Zappa (fl. 1763–88) are rmed by the New Dutch Academy, a new period instrument up that is sponsored by the Dutch Ministry of Foreign Af rs and is dedicated to the resurrection of the Dutch 18th-cen tural heritage. Zappa, who functioned at the court in The gue for over twenty years as a cellist and teacher, was one of a vy of brilliant musicians and composers who flourished at this ur. He, like his colleagues Battista Zingoni (1727–11) and Francesco Pasquale Ricci (1732–1817), was hired from abroad, where he received his early training. Although little is ow about his life, he was able to carve out a substantial reputa tion both for his playing technique (second in some reviews only cchieri) and his pleasant and accessible compositions. The two rks recorded on this disc are thoroughly steeped in the Italian style, and in both middle movements the obligato cello is featured, not surprisingly. The music is fluid and bright, the compositions well-written, though not particularly progressive. There are enough Mannheim devices to demonstrate that Zappa was certainly aware of the music of his more famous colleagues to the south. Clearly, the disc was meant to premiere Zappa's music, but research into his works seems not to have been enough to provide for a complete disc. The NDA therefore has chosen to contrast the two symphonies with works by three of his German colleagues at The Hague, Friedrich Schwindt (1737–86) and Christian Ernst Graaf (1723–1804). Both of these men were violinists and published regularly with Hummel in Amsterdam. Their works make for a lot of D major, but are more straightforward in that Mannheim vein. Good contrasting themes in the former's first movement, as well as nice orchestral touches make for competent works that would stand beside any other composer on the continent. For example, boisterous hammerstrokes of the latter's D major symphony make for a splendidly brilliant effect. To top things off (and perhaps in the case the Zappa connection fails to work) the disc also includes two standards, a Stamitz symphony and the Mozart KV 22 written especially for The Hague during a visit in 1765. An additional bit is the ari Conservati fedele, also written the same year.

The New Dutch Academy performs these works with precision and enthusiasm. The tempos tend a bit towards the fast side, though this is not by itself unusual for such ensembles and certainly gives the recording a great deal of energy. The only real quibble I have is that the horns are in the wrong octaves in KV 22 (and, yes, I know this is controversial, but there it is), and the winds in the Zappa tend to be more subdued than they seem. Still, if you want to amaze and confound students, as well as hear some great Dutch 18th-century symphonies, this disc is recommended.

New Editions

The Music of the Count of St. Germain: An Edition

Ilias Chrissosoidis

The Count of St. Germain (?–1784) is the most enigmatic of Handel's contemporaries. It is generally assumed he was a member of the exiled Rakoczy family. First appearing under this title in the early-1740s, he moved around Europe, acquiring the confidence and admiration of Louis XV and Madame Pompadour, the Prince of Wales, and the Prince of Hesse-Cassel. Contemporary descriptions of his talents penned by Horace Walpole, Voltaire, and Casanova, range from astonishment to ridicule and spite. Among his unofficial diplomatic missions, the one for the rapprochement of France and England in 1760, at the height of the Seven Years' War, is well documented.

Musicological interest in St. Germain centers on his years in Britain (mid-1740s), where he acquired fame for his performances, especially on the violin, and his compositions. Charles Burney identified St. Germain as a leading spirit in London's private music concerts and confirms the popularity of his Italian arias. We are fortunate to be able to verify these claims in a small though
highly original body of works, including a collection of over forty Italian arias, seven solos for the violin, six trio sonatas, and several English songs.

Highly intelligent and often endearing, the music of the Count of St. Germain deserves both publication and performance. Having acquired copies of all his extant works from several US libraries (Library of Congress, Folger, Houghton) and now from the British Library, I am preparing to submit a proposal for a 2-volume edition of his music:

- Vol. 1: Italian arias. Musique raisonnée selon le bon sens, aux Dames Angloises qui aiment le vrai gout en cet art (1750); Favorite Songs in the Opera called L'Invenzione Delusa (1747) (3 arias contributed by SG).
- Vol. 2: Instrumental music and English songs. Six Sonatas for two violins with a bass for harpsichord or violin cello (1750); Seven Solos for a Violin (1758); English Songs (1747-50).

There is an effort to perform and podcast representative works of his through the Chamber Music Club concert series at University College London.

Recent Volumes in *C.P.E. Bach: The Complete Works*

Series I, Volume 4.1: “Kenner und Liebhaber” Collections I, edited by Christopher Hogwood, containing Wq 55–57

Series I, Volume 4.2: “Kenner und Liebhaber” Collections II, edited by Christopher Hogwood, containing Wq 58–59, and 61

Series II, Volume 3.2: Keyboard Trios II, edited by Steven Zohn, containing Wq 83–87

Series III, Volume 9.2: Keyboard Concertos from Manuscript Sources II, edited by David Schulenberg, containing Wq 4–6

Series III, Volume 9.15: Keyboard Concertos from Manuscript Sources XV, edited by Douglas Lee, containing Wq 44–45

Series IV, Volume 5.2: Passion according to St. Mark (1774), edited by Uwe Wolff


Further information about the edition can be found at www.cpebach.org

Festschrift for Christoph Wolff

In honor of Christoph Wolff’s seventieth birthday his colleague at the Bach-Archiv, Leipzig and the C. P. E. Bach complete works edition in Cambridge, Mass. presented him with a collection of says entitled: “Er ist der Vater, wir sind die Buben: Essays in Honor of Christoph Wolff.” The bilingual volume contains a foreword by Christopher Hogwood, the Chair of the Editorial Board for *C.P.E. Bach: The Complete Works*, and the following essays:

- Uwe Wolff: C.P.E. Bach’s Revisionen am Autograph der Moll-Messe seines Vaters und der Hamburger Stimmensatz zu Credo BWV 232
- Darrell M. Berg: ‘Das Verändern … ist unentbehrlich: Variation as Invention in C.P.E. Bach’s Keyboard Music
- Laura Buch: Considering the Alternative: the Principle of Improvisation in C.P.E. Bach’s Trios
- Ulrich Leisinger: Carl Philipp Emanuel Bach und die musikalische Deklamation
- Peter Wolny: C.P.E. Bach, Georg Philipp Telemann und die Osterkantate “Gott hat den Herrn auferwecket”
- Paul Corneilson: C.P.E. Bach’s Evangelist, Johann Heinrich Michel
- Jason B. Grant: Representations of the City of Hamburg in the Occasional Choral Works of Carl Philipp Emanuel Bach
- Wolfram Enßlin & Tobias Rimke: Der Choral bei Carl Philipp Emanuel Bach und das Problem der Zuschreibung
- Christine Blanken: Aspekte der Bach-Rezeption: Vokalwerke
- C.P.E. Bachs in Wien und Alt-Oesterreich
- Mark W. Knoll: Leonard Reichle and J.S. Bach’s Bible in Frankenmuth

The book will appear later this summer from Steglein Publishing, Inc.

Christoph Wolff is presented with a Festschrift by Paul Corneilson, Managing Editor, and Christopher Hogwood, Chair of the Editorial Board, of C.P.E. Bach: The Complete Works