



including its relationship to music and social conventions. However, some minor discrepancies between German and French sources raise the question of whether these differences can be explained by particular German contexts and audiences or by the authors' personal experiences and education. Minuet variations and improvisations were very attractive to dancers in the eighteenth century, and they therefore help explain the popularity of this dance, but their potential for the entertainment of participants has been rather underestimated. Another important field that invites further research is the lives of dancing masters, and not just those who wrote dance treatises. Investigations into the travels of musicians, dancers and other artists of the period, along with their networks and the resulting cultural exchanges, appear to have only just begun.

Since eighteenth-century dancers were for the most part proficient musicians, separating the study of dance and music is of little avail. It is to be hoped that the collaboration between dancers and musicians from that time can serve as an example for today's artists and scholars. Further progress in dance historiography is only to be achieved through interdisciplinary research and collaboration amongst theoreticians and practitioners. The events in Paris and Leipzig, celebrating the writings of Taubert and his contemporaries, set an example for the concord of theory and practice, of music and dance, and for a collaborative and international spirit in the early-dance and -music communities.

The programme of the Paris conference is available at www.cnd.fr/fr/program/133-journees-d-etude, and the Leipzig conference programme may be found at <http://theaterwissenschaft.gko.uni-leipzig.de/index.php?id=294>. A volume of proceedings, bringing together contributions from both conferences and edited by Hanna Walsdorf, Marie-Thérèse Mourey and Tilden Russell, is forthcoming from Frank & Timme.

HUBERT HAZEBROUCQ AND GERRIT BERENIKE HEITER

hubert.hazebroucq@gmail.com
berenice@commedia-dell-arte.at



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DER KOMPONIST ALS CHRONIST: TELEMANN'S GELEGENHEITSMUSIK ALS
 MUSIKALISCHES TAGEBUCH
 FRANKFURT AM MAIN, 5–7 OCTOBER 2017

To commemorate the two hundred and fiftieth anniversary of the death of Georg Philipp Telemann (1681–1767), the Goethe-Universität Frankfurt am Main and the Frankfurter Bürgerstiftung sponsored an international conference on the topic 'Der Komponist als Chronist: Telemann's Gelegenheitsmusik als musikalisches Tagebuch' (The Composer as Chronicler: Telemann's Occasional Music as Musical Diary). Including scholars from Germany, Italy, Canada, the USA and Singapore, the conference explored a diverse set of topics ranging from entire genres to individual works, from social, political and religious history to musical analysis.

Joachim Kremer (Staatliche Hochschule für Musik und darstellende Kunst Stuttgart) opened the conference on Thursday with a paper entitled 'Die Musik als Spiegel der Welt: Der Widerhall des Außermusikalischen als ästhetische Anregung' (Music as Mirror of the World: The Echo of the Extra-Musical as Aesthetic Stimulus), in which he explored Telemann's propensity to draw in audiences with programmatic music that alludes to contemporary events and literature (most prominently, Jonathan Swift's *Gulliver's Travels* in the music journal *Der getreue Music-Meister* (Hamburg, 1728–1729)). Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg) read Telemann's compositions for consecrations of churches and altars as a kind of musical biography, focusing on seven works composed over twenty-four years during



the later part of the composer's career (1738–1762) for services in Hamburg and nearby towns. Next Rashid-Sascha Pegah (Research Center Sanssouci für Wissen und Gesellschaft, Potsdam) examined Telemann's serenata for the Frankfurt coronation of Emperor Charles VI in December 1711, *Ich sonst beglücktes Land*, rvwvdeest, a large-scale work composed while Telemann was still employed at the Eisenach court, as well as two wedding serenatas. In the session's last paper, Silke Reich (Frankfurt am Main) turned to the composer's Hamburg opera *Margaretha Königin in Castillien* (Margaret, Queen of Castile), rvwv21:29, an opera first performed in August 1730 to celebrate the coronation of Russian Empress Anna Ivanovna. Pointing out the ability of foreign diplomats in Hamburg to arrange performances of celebratory operas, which constituted about a sixth of the city's operatic repertory, Reich further considered the unflattering portrayal of Margaretha, by implication representing the new Empress, in Johann Georg Hamann's libretto.

In Friday's first session, Sabine Ehrmann-Herfort (Deutsches Historisches Institut, Rome) examined Telemann's festive music in celebration of peace at Frankfurt and Hamburg, including the function of such works during celebrations of peace treaties, the annual *Kapitänsmusik* in honour of Hamburg's militia, musical tropes of peace and contemporary reception. A paper by Silja Reidemeister (Justus-Liebig-Universität Gießen) entitled 'Neue Pastor – neue Musik? Zu Georg Philipp Telemanns Predigereinführungsmusiken' (New Pastor – New Music? On Georg Philipp Telemann's Music for the Inauguration of Pastors) explored over a hundred works composed for church services celebrating the installation of new members of the Lutheran clergy in Hamburg. Although the surviving textual sources far outnumber musical sources, Reidemeister was able to chart the genre's development over the course of Telemann's long career as director of church music in Hamburg. Vera Grund (Musikwissenschaftliches Seminar Detmold/Paderborn) considered wedding music for both the court and the general citizenry in Telemann's lifetime. Exploring new attitudes toward marriage among the aristocracy, now based on romantic love instead of political power, she extended the discussion to marriage practices among commoners. Finally, Eric Fiedler (Habsburger Verlag, Frankfurt am Main) continued the theme of wedding music in his paper "'Herr, hebe an zu segnen das Haus': Telemanns Musik für Hochzeiten in Geschichte und Gegenwart' (Lord, Bless This House: Telemann's Music for Weddings in History and the Present). Among more than thirty works for weddings that Telemann is known to have composed, only twelve survive intact with music. Despite this significant loss, Fiedler attempted to reconstruct a picture of the repertory from the surviving textual and musical sources.

Opening Friday's second session was a paper by Sarah-Denise Fabian (Heidelberger Akademie der Wissenschaften), 'Von Lilliput über Castels Farbenclavier bis zur Finanzkrise 1720: Gesellschafts- und Kulturgeschichtliche Kontexte in Telemanns Instrumentalwerke' (From Lilliput to Castel's Colour Keyboard to the Financial Crisis of 1720: Societal and Cultural-Historical Contexts for Telemann's Instrumental Works), which was one of the few studies of instrumental music at the conference. She pointed out the probable appeal of female-themed works in *Der getreue Music-Meister* to female readers, who must have been attracted to such selections as soprano arias from Telemann's Hamburg operas. 'Lilliput' in the paper's title refers to the composer's previously mentioned suite in the same journal based on the recently published (and translated) *Gulliver's Travels*, with its 'eye-music' representations of Liliptutians and Brobdingnagians. Walter Kreyszig (University of Saskatchewan) next provided an extensive overview of Telemann's three-part collection *Musique de Table*, beginning with its publication history and continuing with an examination of the 'mixed taste' evident in the style of the music. Mick Lim (Singapore) focused on a previously anonymous double-choir cantata in the Bach-Archiv in Leipzig, ascribing it to Heinrich Valentin Beck, Vice Director of Music well after Telemann's departure from Frankfurt and a frequent copyist in the Frankfurt Telemann collection. Lim dated the cantata to around 1740 in connection with the three hundredth anniversary of Gutenberg's invention of the printing press.

In Saturday's session, Leonie Storz (Goethe-Universität Frankfurt am Main) presented 'Das Kapellmeisteramt in Frankfurt am Main: Einblick in die Musikgeschichte der Freien Reichsstadt' (The Kapellmeister Position in Frankfurt am Main: A Glimpse into the Music History of the Free Imperial City). She focused on a later successor to Telemann in Frankfurt, Johann Christoph Fischer, City Kapellmeister from 1759 to



1769. Fischer's period of activity coincided with the death of the Emperor Franz I, the coronation of Joseph II and his second marriage, and the end of the Seven Years War, all of which required extensive musical commemoration. A cantata transmitted anonymously but likely to be by Fischer shows three levels of textual emendation, two of which correspond to the end of the war and Joseph II's wedding. My own contribution (Jeanne Swack, University of Wisconsin-Madison), 'A Tale of Two Hamburgs: Christians, Jews and the 1730 Kapitänsmusik of Georg Philipp Telemann', took as its starting-point the performance on 31 August 1730 of the annual *Kapitänsmusik* in Hamburg. I linked the two-part celebration (a church service featuring an oratorio and a festive banquet with an elaborate serenata) with an anti-Jewish riot launched by Hamburg's Christian populace. Instigated by coordinated anti-Jewish sermons at the five principal Lutheran churches eleven days earlier, the riot was only completely contained the day before the *Kapitänsmusik* performance. That Hamburg's mayor had sent the militia to protect the Jews must have lent a sense of irony to the celebratory meal.

Finally, in her paper on the bicentenary celebrations of Luther's Reformation in several German states, 'Die Zweihundertjahrfeier der Reformation Martin Luthers in Frankfurt, Sachsen-Eisenach und Hessen-Darmstadt', Beate Sorg (Mainz) addressed a puzzle concerning music for the two hundredth anniversary of the Reformation in October 1717. Christoph Graupner, Kapellmeister at the Darmstadt court, composed a large and festive work for the occasion, *Jauchze dem Herrn, alle Welt*, and Telemann composed a large-scale oratorio in nearby Frankfurt, the lost *Die Stadt Gottes Zion*, *rvwvdeest*. Since at that time Telemann was composer in absentia ('vom Haus aus') to his former employer, the Duke of Saxe-Eisenach, it is possible that he also wrote a commemorative work for the Eisenach court. Sorg's recent discovery in Darmstadt of an account of the Eisenach celebration provides conclusive evidence that Telemann composed music for three days of church services.

JEANNE SWACK
 jswack@wisc.edu



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GEORG PHILIPP TELEMANN: ENLIGHTENMENT AND POSTMODERN PERSPECTIVES
 TEMPLE UNIVERSITY, 11–14 OCTOBER 2017

The year 2017 marked the two hundred and fiftieth anniversary of Georg Philipp Telemann's death, and many concerts and conferences commemorated the occasion by focusing on the music of that renowned eighteenth-century composer. One such event, held at Temple University in Philadelphia, and organized by Steven Zohn from that institution, was especially notable for being the first-ever series of papers and concerts dedicated to the composer in the English-speaking world. The four-day programme featured twenty papers, five concerts and an interdisciplinary 'talk show', all of which reflected the vibrant and diverse state of present-day Telemann research.

In many ways, the conference reflected and solidified the decades-long surge in scholarship on the composer. One need only look to Jeanne Swack's article and annotated bibliography 'Telemann Research since 1975', published in 1992 (*Acta Musicologica* 64/2, 139–164), to gauge the seismic shift in our understanding and appreciation of the composer over the last quarter-century. In that piece, Swack lamented that 'One of the most puzzling aspects of the current state of Telemann research is the almost total lack of interest in the subject on the part of English-speaking scholars' (141). She also noted that 'It is the sacred cantatas that are the most in need of specialized studies' (143). Those who attended the recent conference