

## Telemann Studies

Even as Georg Philipp Telemann's significance within eighteenth-century musical culture has become more widely appreciated in recent years, the English-language literature on his life and music has remained limited. This volume, bringing together sixteen essays by leading scholars from the USA, Germany, and Japan, helps to redress this imbalance as it signals a more international engagement with Telemann's legacy. The composer appears here not only as an important early Enlightenment figure, but also as a postmodern one. Chapters on his sacred music address the works' sensitivity to Lutheran theology, their contrasting of historical and modern consciousness, and their embodiment of an emerging opus concept. His secular compositions and writings are brought into rich dialogue with French musical and aesthetic currents. Also considered are Telemann's relationships with contemporaries such as Johann Sebastian Bach, the urban and courtly contexts for his music, and his influential position as "general Kapellmeister" of Protestant Germany.

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## Cambridge Composer Studies

## Telemann Studies

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## Music Examples

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## Preface

The appearance of this volume in the immediate wake of two Telemann anniversaries – the 250th of his death (2017) and the 300th of his move to Hamburg (2021) – invites us to consider its position near the start of a second century of scholarship on the composer. It was in 1908, in fact, that the field of Telemann studies was virtually initiated by an edition of two late masterpieces, the oratorio *Der Tag des Gerichts* and the dramatic cantata *Ino*.<sup>1</sup> The editor of that volume, Max Schneider, established a solid basis for future investigations of the composer's life and music with an introduction of almost seventy densely packed pages, only a few of which specifically addressed the featured works. Schneider not only corrected existing scholarship on the composer (such as it was) but also quoted liberally from little-known letters, drew upon neglected archival documents, provided illuminating musical examples, and reprinted key biographical documents in their entirety. Even the fascinating – and at the time, very much ongoing – story of Telemann's posthumous reception was laid out in its essentials.

This scholarly tour de force bore fruit almost immediately, helping inspire Romain Rolland's influential biographical essay on Telemann as a "Forgotten Master" and a series of German dissertations, undertaken between the two world wars, on Telemann's instrumental chamber music, passions, keyboard music, overture-suites, and vocal works.<sup>2</sup> Reevaluation of the composer gained further impetus through a flurry of scholarly and

<sup>1</sup> Georg Philipp Telemann, *Der Tag des Gerichts/Ino*, *Denkmäler deutscher Tonkunst*, vol. 28, ed. Max Schneider (Leipzig: Breitkopf & Härtel, 1907). Despite the publication date of 1907, the volume did not appear until the following year.

<sup>2</sup> Romain Rolland, "L'Autobiographie d'un illustre oublié," in Rolland, *Voyage musical aux pays du passé* (Paris: Edouard-Joseph, 1919), translated as "Telemann: A Forgotten Master," in *Romain Rolland's Essays on Music*, ed. David Ewen (New York: Dover, 1959), 121–44; Hans Graeser, "Georg Philipp Telemanns Instrumental- Kammermusik" (unpublished Ph.D. dissertation, University of Munich); Hans Hörner, *Gg. Ph. Telemanns Passionsmusiken: Ein Beitrag zur Geschichte der Passionsmusik in Hamburg* (Borna-Leipzig: Noske, 1933); Käte Schaefer-Schmuck, *Georg Philipp Telemann als Klavierkomponist* (Borna-Leipzig: Noske, 1934); Horst Büttner, *Das Konzert in den Orchestersuiten Georg Philipp Telemanns* (Wolfenbüttel and Berlin: Kallmeyer, 1935); and Werner Menke, *Das Vokalwerk Georg Philipp Telemanns: Überlieferung und Zeitfolge* (Kassel: Bärenreiter, 1942).

practical editions by Arnold Schering, Max Seiffert, and others during the first four decades of the twentieth century; it was Seiffert who, in the 1940s, spearheaded a selective critical edition of Telemann's works, which Bärenreiter began issuing in 1950 as *Georg Philipp Telemann: Musikalische Werke*. Since then, this critical edition (with Martin Ruhnke as chief editor from 1960 to 2003) has produced more than sixty volumes that include most of Telemann's surviving operas and a generous sampling of his sacred and secular cantatas, passions, sacred oratorios, occasional works, and instrumental music for various scorings.<sup>3</sup>

German Telemann studies began to coalesce as a field during the 1960s with the advent of the Zentrum für Telemann-Pflege und -Forschung (Center for Telemann Promotion and Research) in Magdeburg, which has held regular scholarly conferences devoted to the composer and produced more than forty monographs and edited volumes of essays in its "Telemann-Konferenzberichte" and "Magdeburger Telemann-Studien" series. Several generations of Telemann scholars have contributed to and been nurtured by these initiatives, and collectively their writings have significantly "moved the needle" in our knowledge of the composer and his works.<sup>4</sup> Thanks to this intensive scholarly activity over the past

<sup>3</sup> For an overview of modern editions of Telemann's music, see Ute Poetzsch, "Die Editionen der Werke Georg Philipp Telemanns," in *Musikeditionen im Wandel der Geschichte*, ed. Reinmar Emans and Ulrich Krämer (Berlin and Boston: De Gruyter, 2015), 178–96; Peter Schmitz, "Planmäßige Auswahl und Nationalangelegenheit? Bemerkungen zu den Telemann-Editionen im Rahmen der 'Denkmäler deutscher Tonkunst,'" in *Vom Umgang mit Telemanns Werk einst und jetzt: Telemannrezeption in drei Jahrhunderten: Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 15. und 16. März 2012, anlässlich der 21. Magdeburger Telemann-Festtage*, ed. Carsten Lange and Brit Reipsch (Hildesheim: Olms, 2017), 150–68; and the "Editions" entry in Steven Zohn, *The Telemann Compendium* (Woodbridge: Boydell, 2020), 47–48.

<sup>4</sup> See, among published dissertations, Adolf Hoffmann, *Die Orchestersuiten Georg Philipp Telemanns: TWV 55* (Wolfenbüttel: Möselers, 1969); Siegfried Kross, *Das Instrumentalkonzert bei Georg Philipp Telemann* (Tutzing: Schneider, 1969); Wolfgang Hirschmann, *Studien zum Konzertschaffen von Georg Philipp Telemann*, 2 vols. (Kassel: Bärenreiter, 1986); Willi Maertens, *Georg Philipp Telemanns sogenannte Hamburgische Kapellmusikanten (1723–1765)* (Wilhelmshaven: Noetzel, 1988); Christine Klein, *Dokumente zur Telemann-Rezeption, 1767 bis 1907* (Oschersleben: Ziethen, 1998); Ute Poetzsch-Seban, *Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister: Zur Geschichte der protestantischen Kirchenkantate in der ersten Hälfte des 18. Jahrhunderts* (Beeskow: Ortus, 2006); Christiane Jungius, *Telemanns Frankfurter Kantatenzyklen* (Kassel: Bärenreiter, 2008); Simon Rettelbach, *Trompeten, Hörner und Klarinetten in der in Frankfurt am Main überlieferten "Ordentlichen Kirchenmusik" Georg Philipp Telemanns* (Tutzing: Schneider, 2008); and Nina Eichholz, *Georg Philipp Telemanns Kantatenjahrgang auf Dichtungen von Gottfried Behrndt* (Hildesheim: Olms, 2015). Besides the two Magdeburg book series, noteworthy edited volumes of essays include *Zur Aufführungspraxis und Interpretation der Vokalmusik Georg Philipp Telemanns: Ein Beitrag zum 225. Todestag*, ed. Eitelfriedrich Thom and Frieder Zschoch (Blankenburg and Michaelstein:

half-century, many of the barriers standing in the way of a close engagement with Telemann's legacy have gradually fallen away. One can now get the lay of this fertile – and at times intimidatingly expansive – musical land with the aid of thematic catalogs, bibliographies, foundational genre and source studies, an ever-expanding number of critical editions, and online digital reproductions of hundreds of primary manuscript and printed sources. Sensitive, well-informed recordings of Telemann's music are now legion, and some appeared even before the music became available in modern editions.

Glancing back at the first century of Telemann studies, one might say that the field has at last reached an early maturity. And yet, some of its most notable achievements have remained accessible only to those able to read academic German. Telemann's many Anglophone devotees have long been underserved by scholarship in English, having to choose among a very few books, a handful of unpublished dissertations, and a thin-if-steady stream of specialized journal articles and book chapters.<sup>5</sup> There are many reasons for this quantitative disparity, but a central one is the continuing emphasis among Anglophone educators and researchers on the music of Johann

Institut für Aufführungspraxis, 1995); *Telemann in Frankfurt*, ed. Peter Cahn (Mainz: Schott, 2000); *Georg Philipp Telemanns Passionsoratorium "Seliges Erwägen" zwischen lutherischer Orthodoxie und Aufklärung: Theologie und Musikwissenschaft im Gespräch*, ed. Martina Faletta, Annette Mehlhorn, and Ulrich Siegele (Frankfurt am Main: Haag and Herchen, 2005); *Telemanns Vokalmusik: Über Texte, Formen und Werke*, ed. Adolf Nowak and Andreas Eichhorn (Hildesheim: Olms, 2008); *Trauermusik von Telemann: Ästhetische, religiöse, gesellschaftliche Aspekte*, ed. Martina Faletta, Eric F. Fiedler, and Adolf Nowak (Beeskow: Ortus, 2015); *Telemann und die urbanen Milieus der Aufklärung*, ed. Ulrich Tadday (Munich: edition text + kritik, 2017); and *Extravaganz und Geschäftssinn: Telemanns Hamburger Innovationen*, ed. Bernhard Jahn and Ivana Rentsch (Münster: Waxmann, 2019).

<sup>5</sup> The only book-length biography of Telemann currently available in English is seriously outdated: Richard Pezoldt, *Georg Philipp Telemann*, trans. Horace Fitzpatrick (London: Ernest Benn, 1974). More recent books on Telemann in English include Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008); and Zohn, *The Telemann Compendium*, which includes a bibliography that lists much of the English-language literature on the composer. Among American and British Ph.D. dissertations, see in particular Mary Adelaide Peckham, "The Operas of Georg Philipp Telemann" (Columbia University, 1972); Brian Douglas Stewart, "Georg Philipp Telemann in Hamburg: Social and Cultural Background and Its Musical Expression" (Stanford University, 1985); Peter John Czornyj, "Georg Philipp Telemann (1681–1767): His Relationship to Carl Heinrich Graun and the Berlin Circle" (University of Hull, 1988); Jeanne Roberta Swack, "The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style" (Yale University, 1988); Steven David Zohn, "The Ensemble Sonatas of Georg Philipp Telemann: Studies in Style, Genre, and Chronology" (Cornell University, 1995); Jason Benjamin Grant, "The Rise of Lyricism and the Decline of Biblical Narration in the Late Liturgical Passions of Georg Philipp Telemann" (University of Pittsburgh, 2005); and Nicholas E. Taylor, "The Published Church Cantatas of Georg Philipp Telemann" (Indiana University, 2014).

Sebastian Bach – in part a legacy of the nineteenth-century project to elevate the Leipzig Thomaskantor above his more professionally successful friend Telemann. Recently, however, scholars on both sides of the Atlantic have begun to consider that in order to understand Bach, one must understand Telemann. This proposition lies behind the several contributions to this volume by writers who identify primarily as Bach scholars.

Redressing the asymmetrical relationship between German and Anglo-American Telemann studies was a primary goal of the first scholarly conference devoted to the composer outside of Germany: “Georg Philipp Telemann: Enlightenment and Postmodern Perspectives” (Philadelphia, October 11–14, 2017), the origin of most of the sixteen chapters found in these pages. As the organizers of this conference, we acknowledge with deep gratitude the financial and logistical support provided by the host institution, Temple University’s Boyer College of Music and Dance. We are also grateful for essential underwriting provided by Martin Luther University Halle-Wittenberg and the Zentrum für Telemann-Pflege und -Forschung Magdeburg, and for a generous grant from the Deutscher Akademischer Austauschdienst. Among those at Cambridge University Press who have helped to make this book a reality, Katharina Brett deserves special thanks for her unflagging enthusiasm, ever-wise counsel, and admirable patience during each stage of its gestation. Many further debts incurred along the way are acknowledged by the individual authors.

Offered here, then, is a representative cross-section of Telemann studies in the early twenty-first century. Most of the chapters center on vocal music, addressing source-critical, editorial, and analytical-interpretive desiderata, and it is worth noting that research on some of these topics and work groups remains in its infancy. At present, the composer’s late music and his annual church cantata cycles are the most intensively cultivated areas in the field. No less important, however, are studies that offer a deeper understanding of Telemann’s life and the various political, social, cultural, and organizational contexts in which he operated between the late seventeenth century and the 1760s. Another urgent desideratum of Telemann studies addressed by this volume is the placement of the composer’s works among the central ideas and aesthetic currents of his epoch, even as they are interpreted according to contemporary perspectives; underlying both exercises is the question of the music’s modernity. And the goal of establishing artistic and biographical reference points between Johann Sebastian Bach and his colleague Telemann is, as already mentioned, one that Bach scholarship has taken

up with refreshing openness after long denigrating Telemann as a “Vielschreiber” and composer of insubstantial or fashionable things.

In accordance with the research trends sketched here, we have divided the book’s chapters into five parts – “Enlightenment Perspectives,” “Urban and Courtly Contexts,” “Nature (and) Theology in the Late Vocal Works,” “Bach Family Connections,” and “Cantata Cycles in Frankfurt, Hamburg, and Beyond” – that should simultaneously help orient readers and pique their interest in the new perspectives and rich insights offered by the authors.

The question of how Telemann’s activities and creative work may be associated with intellectual trends of the European Enlightenment lies behind the first three chapters (Part I). On the basis of examples drawn from Telemann’s sacred cantatas, Steven Zohn demonstrates how the composer places seventeenth-century scorings and compositional forms in a charged relationship with the modern musical language of the eighteenth century, though he conspicuously distances himself from contemporaneous notions of “music of the ancients.” Curiously enough, in the dialogue cantata *Erhöre mich, wenn ich rufe* Telemann uses elements of ancient music for the faithful Christian but provides a modern idiom for the musical voice of Jesus. That Telemann’s reminiscences of the musical past are not cut of a purely nostalgic or winkingly ironic cloth but instead constitute a complex dialogue with the musical present – one articulating an enlightened awareness of the divide between historical and present-day consciousnesses – may be read as evidence of the composer’s extraordinary level of aesthetic and theological reflection.

Wolfgang Hirschmann gives center stage to a little-known occasional work by Telemann, the *Pastorelle en musique* of ca. 1714, assembling evidence that a modern, enlightened understanding of freedom was manifest in the composer’s thinking during his early Frankfurt period (1712–16). It is this understanding that Jean Starobinski examined in his influential book *The Invention of Liberty, 1700–1789*. Telemann himself described his departure from the Eisenach court for the free imperial city of Frankfurt as a move toward freedom; later, he criticized his Frankfurt wedding serenatas for having gone too far in this direction. Compositional strategies in the *Pastorelle en musique* document a novel, free, and extraordinarily diverse mingling of literary and musical models together with formal, stylistic, and generic traditions of the most varied provenance – a tendency toward freer composition that also surfaces in the pastorelle’s details, such as the setting of the words “freedom shall be the watchword.”

The position of Telemann's *Beschreibung der Augenorgel* (1739) within an Enlightenment debate over the "ocular harpsichord" invented by the Jesuit priest Louis Bertrand Castel forms the subject of Joyce Z. Lindorff's chapter. She accounts for no fewer than eight versions and translations of Telemann's treatise in German, French, and Latin, and demonstrates convincingly that his brief text played an important role in the debate, which was initiated by Newton's color theory and attracted the intensive interest of such philosophers and music theorists as Voltaire and Jean-Philippe Rameau. Lindorff also makes an intriguing argument that the model for Telemann's translation came not "from a worthy friend," as he himself writes, but from Castel himself.

Opening Part II, "Urban and Courtly Contexts," is a study of Telemann's connections to the city of Lüneburg, and to the local pastor and theologian Roger Brown. Thanks to his meticulous handwriting analysis, Carsten Lange provides the first conclusive identifications of the Telemann works copied by Brown. Also brought into focus are connections between the composer and various musicians and citizens in the city, including his former students and those with other personal ties; Telemann's relationship to the Lüneburg *Ratsmusiker* Heinrich Frantz Sternberg and his wife Anna Catharina was so close, in fact, that in 1733 he became one of three godparents to the couple's daughter. Telemann visited Lüneburg in 1735, and Brown had already made the trip in reverse, serving as a copyist at Hamburg's opera house during the 1720s. Between 1713 and 1744, a number of manuscripts and printed editions of Telemann's music made their way to Lüneburg, where they most likely served as the basis for performances.

The traditions and conditions encountered by Telemann upon his 1721 arrival in Hamburg as the new music director of the city's five principal churches is explored in an exemplary study by Daniel R. Melamed, who considers the passion settings performed annually by Telemann's predecessor Joachim Gerstenbüttel and by various cantors at the cathedral. Melamed's historical reconstruction relies for the most part on librettos, since very little music has survived. Despite such a thin source transmission, he demonstrates that Johann Sebastiani's 1672 passion for Königsberg served as the model for Gerstenbüttel's 1676 St. Matthew Passion and closely resembles the layout of the Hamburg cantor's passions according to the other three evangelists; until 1693, these four passions appear to have been repeated without modification. In following years, Gerstenbüttel revised and expanded the works, but apparently without substantially modifying the very simple, song-like structures of the poetic insertions;



a similar stylistic stagnation seems to have occurred with passion performances at the cathedral. Against this backdrop, the textually and musically sophisticated passion settings of Telemann must have been regarded as an invigorating push toward modernization for Hamburg.

Andrew Talle evaluates previously unknown archival materials for his meticulous narrative of the final years of Prince Johann Ernst of Sachsen-Weimar. The prince was a gifted violinist and composer whose musical interests were strongly influenced through travels to the Netherlands and by two musicians: the Weimar city organist and court musician Johann Gottfried Walther and the Weimar court organist and Konzertmeister Johann Sebastian Bach. Around 1714, Johann Ernst apparently met and came to admire Telemann. A tumor on the prince's right ankle that refused to heal led to great suffering and cure-taking in Schlangenbad, Schwalbach, Wiesbaden, and (from October 1714) Frankfurt, where Telemann was music director. Despite his serious illness and the resulting pain, Johann Ernst maintained his musical activities, including music making with Telemann during this period. Telemann dedicated his *Six sonates à Violon seul* (1715) to the prince and published six of the latter's concertos, along with an informative preface, in 1718 – three years after the young man's death on August 1, 1715. The story of Johann Ernst's fatal illness, which was accompanied by conflict in the house of Sachsen-Weimar over his testament and legacy, reads like a crime novel.

Three chapters on the theological and aesthetic contexts of Telemann's vocal music from the 1750s and 1760s are brought together in Part III, "Nature (and) Theology in the Late Vocal Works." Joyce L. Irwin focuses on one of the masterpieces of Telemann's later years, the *Donner-Ode* on paraphrases of Psalms 8 and 29 by Johann Andreas Cramer, seeking to explain how the work aligns with theological and cultural trends of its time. Her various readings on the one hand offer a critical stance toward the work's Enlightenment leanings and on the other underscore the modernity of the *Donner-Ode* concerning enlightened currents of thought, especially the aesthetic category of the sublime. Irwin advances a convincing argument that the *Donner-Ode* should be viewed against the background of physico-theology as it was taught and propagated by literary figures in Telemann's circle (Caspar Calvör, Johann Albert Fabricius, Barthold Hinrich Brockes, Gottfried Ephraim Scheibel, Johann Michael Schmidt, and others) and understood as a musical evocation of the "book of nature," a clear locus of God's manifestation.

Markus Rathey addresses the shifting understanding of Christmas during the eighteenth century by demonstrating how Telemann reacted

to this change in various compositions. In his early church music, Telemann is oriented toward an orthodox Lutheran understanding of Christmas that combines a mystical view of love for Jesus, the heart and bridal metaphors of songs of praise, and pastoral motifs. This mystical theology was displaced during the mid-eighteenth century by an enlightened perspective that distanced itself from the heart as the true site of love for Jesus in favor of viewing Christ foremost as an ethical model. Aligned with this new perspective on Christ is Telemann's late work *Die Hirten bei der Krippe zu Bethlehem* (1759), to a text by Karl Wilhelm Ramler. But Rathey also shows how Telemann's addition of verses from Reformation-era hymns illuminates the old mystical interpretation within the Enlightenment context of Ramler's text.

Also concerned with one of Telemann's late vocal works on a text by Ramler is Andreas Waczkat's chapter. He first analyzes the "musical idyll" *Der May* as a paradigm of artificial simplicity in which programmatic plainness is combined with abundant differentiation. Next, Waczkat considers the genre of the idyll as a counter to growing social complexity at the cusp of modernity during the second half of the eighteenth century. Paralleling this constellation is the postmodern aesthetic that arose in the 1970s to oppose rigid dichotomies (such as those propagated by the philosopher Theodor W. Adorno) through emphasizing a plurality of designs. Just as postmodernism was framed as an alternative to modernism during the late twentieth century, so too may Telemann's interleaving of simplicity with diversity in his musical idyll be regarded as a musical alternative during a moment of crisis at the dawn of European modernity around 1750.

Brought to the fore in Part IV, "Bach Family Connections," are biographical and artistic relationships between not only Telemann and Johann Sebastian Bach but also Telemann and his godson Carl Philipp Emanuel Bach. David Schulenberg's chapter explores how Telemann and J. S. Bach were linked to each other during the latter's Weimar period (1708–17). Here, the musical focus is on Telemann's standard-setting annual cantata cycle *Geistliches Singen und Spielen*, first performed in 1710–11, as well as on a series of instrumental works that can likewise be assigned to the composer's Eisenach period (1708–12). The various musical conduits identified here between these works and the music written by Bach at Weimar must be understood in relation to the important biographical detail of Telemann's being offered the position of "general Kapellmeister" to all the Ernestine Saxon courts in 1716, which

would have made him Bach's de facto musical superior. Telemann, however, turned down the offer.

Ellen Exner also considers Bach's Weimar period, taking as her focal point the baptism of Bach's son Carl Philipp Emanuel on March 10, 1714, and the two godfathers chosen by the parents: Telemann, former court Kapellmeister at Eisenach and since 1712 Music Director in Frankfurt am Main; and the falsettist Adam Immanuel Weldig, who in 1713 had transferred to the Weißenfels court from Weimar. Exner examines the biographical and musical web of relationships tying the three musicians together at this time, concluding that Bach's musical physiognomy, above all his tendency to synthesize older stylistic traditions with the musically modern, received crucial impulses from this triumvirate. Whereas Bach gained access to Palestrina's masses through Weldig in Weißenfels, he was introduced to a modern, cosmopolitan mode of musical thinking by Telemann; both shaped his further compositional development up to the Mass in B Minor.

Jason B. Grant's contribution takes a close look at the chorale settings that Carl Philipp Emanuel Bach borrowed from the works of his godfather and predecessor at Hamburg. Besides making use of the four annual cycles of Telemann church cantatas in his possession, Bach also turned to models from passion settings and the *Fast allgemeines Evangelisch-musicalisches Lieder-Buch*. Bach adapted two- and three-voice chorale settings by Telemann and occasionally followed the latter's suggestion (in the preface to the *Musicalisches Lob Gottes*) of increasing the number of parts through octave doublings, much to the chagrin of later purists. Which model Bach drew upon for a particular case is not always clear, and sometimes the adaptation is only described instead of being written out in musical notation. The proposition that he may have borrowed more chorale settings from other composers than is presently known stands as a challenge to the subfield of Bach philology.

The last four of our chapters (Part V) turn their sights to the annual cantata cycles that Telemann produced in Eisenach, Frankfurt, and Hamburg, and which were performed across the entirety of eighteenth-century Protestant Germany. In fact, it is more difficult to name a place where Telemann's church music *wasn't* performed than the other way around. The overwhelming omnipresence of his church cantatas over a period of decades has, in our time, inspired intensive research and numerous editions – work that has answered many questions while raising still more.

As a specialist in Telemann's recitative, Kota Sato identifies and describes three stylistic phases among the composer's output. He then concentrates on the question of how Telemann's contemporaries arranged his recitatives by altering note values in the bass, and melodies and rhythms in the voice part; attention is also devoted to the notation and performance of cadences. One encounters a tendency toward heavy adaptation not only in copies of Telemann's music by the Frankfurt Kapellmeister Johann Balthasar König but also in manuscripts produced by more reliable copyists such as Heinrich Valentin Beck. Making an appearance as well is the composer's grandson Georg Michael Telemann, who while standing "on the shoulders of a giant" sought to transmit his grandfather's works to posterity in what he considered an improved and refined form.

Telemann's "Stolberg" annual cycle of church cantatas was produced in the immediate run-up to his trip to Paris in 1737–38. It is a musically elaborate cycle based in part on unusually extensive texts, and its harmonic audacities foreshadow the masterful setting of Psalm 71 (*Deus judicium tuum regi da*) that Telemann composed in Paris. Nina Eichholz examines the cycle's genesis and librettos, describes its musical properties, and explores the question of whether it may be considered a coherent work in the musical sense – as an opus that sets itself apart from other cycles through its distinct characteristics. That a creative thinker such as Telemann could occasionally depart from his own conception of a cycle, or even render his template unrecognizable by suspending it, should be considered more the affirmation of an opus concept than a critique of its plausibility.

Not every cantata cycle composed by Telemann during his lengthy career has so far been identified. We are alerted to the pitfalls of making such identifications by Ralph-Jürgen Reipsch's chapter on a cantata cycle apparently created for the 1733–34 church year. The profile of this cycle, which is preserved in only a handful of scores, remains indistinct. Most significant for establishing its identity is a group of fifteen structurally alike librettos. Because only four of these works survive in musical settings, their association with a single cycle is difficult to confirm based on compositional evidence. Yet Reipsch successfully identifies musical similarities that suggest an opus project, possibly one that remained incomplete or was restricted to a half-cycle. It remains for future Telemann studies to produce a catalog that clearly outlines the content, organization, and chronology of his cantata cycles.

Finally, Michael Maul presents new documents revealing an intensive cultivation of Telemann's church music in places that are by no means obvious. Especially striking evidence comes from Breslau, where Gottfried Sauer, cantor at St. Maria Magdalena from 1740 to 1757, compiled an inventory containing no fewer than eight annual cycles of church cantatas by Telemann. From this, one may conclude that during Sauer's tenure at the city's most important church, fully half of the music he performed was by Telemann. Maul demonstrates a similarly intensive use of Telemann's cantata cycles in Augsburg. In both cases, the driving force behind the cultivation of this repertory was a cantor who had contact with Johann Sebastian Bach. Yet despite these personal connections, it was not the church music of the Leipzig Thomaskantor that was performed but the cantata cycles of Telemann – works that were heard again and again. Maul concludes that Telemann should therefore be regarded as “the unofficial church music director of protestant Germany as a whole.”

If the collection of chapters assembled here is successful in awakening or intensifying interest in arguably the most influential German composer of the eighteenth century, then its primary aim will have been realized. Beyond this, the authors collectively demonstrate that only a dedicated, internationally oriented field of Telemann research will be equal to the immense tasks that lie before it. Let us hope that the German–American collaboration underlying this *Telemann Studies* project, which has proven friendly and fruitful in equal measure, will not remain an isolated case.

## Abbreviations

- BDok *Bach Dokumente*. Edited by Andreas Glöckner, Anselm Hartinger, Karen Lehmann, Michael Maul, Werner Neumann, Hans-Joachim Schulze, and Christoph Wolff. 7 vols. Kassel: Bärenreiter; Leipzig: Deutscher Verlag für Musik, 1953–2008.
- BWV *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*. Revised edition. Edited by Wolfgang Schmieder. Wiesbaden: Breitkopf & Härtel, 1990.
- NBR *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*. Edited by Hans T. David and Arthur Mendel. Revised and enlarged by Christoph Wolff. New York: W. W. Norton and Co., 1998.
- TB Georg Philipp Telemann, *Briefwechsel: Sämtliche erreichbare Briefe von und an Telemann*. Edited by Hans Grosse and Hans Rudolf Jung. Leipzig: VEB Deutscher Verlag für Musik, 1972.
- TWV *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke (TWV): Instrumentalwerke*. Edited by Martin Ruhnke. 3 vols. Kassel: Bärenreiter, 1984–99.
- TVWV *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*. 2nd revised edition. Edited by Werner Menke. 2 vols. Frankfurt: Klostermann, 1988–95.

## Library Sigla

- B-Br Brussels, Bibliothèque royale de Belgique (KBR)
- D-B Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv
- D-Bsa Berlin, Sing-Akademie zu Berlin, Notenarchiv (on deposit in D-B)
- D-CEsa Celle, Stadtarchiv
- D-DI Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB)
- D-F Frankfurt am Main, Universitätsbibliothek Johann Christian Senckenberg, Abteilung Musik und Theater

- D-Ha Hamburg, Staatsarchiv  
 D-HAf Halle (Saale), Franckesche Stiftungen – Studienzentrum  
 August Hermann Francke – Archiv und Bibliothek  
 D-Hs Hamburg, Staats- und Universitätsbibliothek Carl von  
 Ossietzky, Musiksammlung  
 D-LEb Leipzig, Bach Archive  
 D-LEm Leipzig, Leipziger Stadtbibliothek – Musikbibliothek  
 D-Ls Lüneburg, Stadtarchiv  
 D-ROu Rostock, Universität Rostock: Abt. Sondersammlungen,  
 Musikalien  
 D-RUI Rudolstadt, Landesarchiv Thüringen – Staatsarchiv Rudolstadt  
 D-DSsa Darmstadt, Hessisches Staatsarchiv (HStAD)  
 D-WRI Weimar, Landesarchiv Thüringen – Hauptstaatsarchiv  
 Weimar  
 D-WRz Weimar, Klassik Stiftung Weimar, Herzogin Anna Amalia  
 Bibliothek  
 F-Pn Paris, Bibliothèque nationale de France, Département de la  
 Musique  
 PL-WRu Wrocław, Biblioteka Uniwersytecka  
 US-NH New Haven, CT, Yale University, Music Library  
 US-R Rochester, NY, Sibley Music Library, Eastman School of Music,  
 University of Rochester  
 US-Wc Washington, DC, Library of Congress, Music Division

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