The ARC Centre of Excellence for the History of Emotions (Europe 1100-1800) presents:

EVENTS CELEBRATING THE 300TH ANNIVERSARY OF CARL PHILIPP EMANNUEL BACH (1714-1788)

Carl Philipp Emanuel Bach was the youngest of J. S. Bach’s sons and the finest composer of his generation. Bach was known for his passion in performance, and even today his compositions retain their power to surprise and enchant.

SEMINAR “CPE BACH AND HIS CIRCLES”

(following the performances May 4 and May 8 - see www.historyofemotions.org.au/events)

Friday:  May 9
Time:  2:00-4:30pm
Cost:  Free
Venue:  Global Change Institute, Room 275 (Building 20), University of Queensland, St Lucia

This seminar will be held in conjunction with two performances:

- Sunday 4 May, 2pm
  CPE Bach, The Resurrection and Ascension of Jesus: The First orchestral performance in Australia of Bach’s oratorio
  St Johns Cathedral 373 Ann St, Brisbane

- Thursday 8 May, 8pm
  A concert of chamber music by CPE Bach and his Circle.
  The Nickson Room, School of Music Level 4, Zelman Cowen Building [51] The University of Queensland, St Lucia

Tickets available through 4MBS Classical FM on (07) 3847 1717, 7 days 9am-5pm, or online at 4mbs.com.au

POST-PERFORMANCE DISCUSSION:

“CARL PHILIPP EMANUEL BACH BETWEEN SAXONY AND PRUSSIA”:

During the lifetime of Carl Philipp Emanuel Bach the centre of power shifted to Prussia. Philipp Emanuel was just one of many musicians who moved to Berlin shortly before, or soon after the succession in 1740 of Frederick, sometimes known as ‘the Great’: King of Prussia. What motivated this great musical shift to the court of Berlin? Why did so many Saxon and Bohemian musicians leave their homelands to travel to Northern Europe? Discussion of this question will attempt to determine the reasons for this great musical migration.

Afternoon tea will follow the seminar.

For further information contact Penny Boys, Education and Outreach Officer, UQ Node of the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. Email: uqchef@uq.edu.au or phone (07) 3365-4913.
“Transformation from Baroque Ensemble to Classical Orchestra: A Te Deum performance by members of the Dresden Court Orchestra, May 1733”

DR JAN STOCKIGT
Melbourne Conservatorium, University of Melbourne

In 1733 a well-documented event shows that in that year the instrumental ensemble of the Dresden court had every appearance of being orchestra for which countless symphonies were to be written in the coming years.

Following the death of August II on 1 February 1733, his son and successor – the new Elector of Saxony Friedrich August II – travelled to Bautzen in Eastern Saxony as part of a tour of homage. There, he entered the cathedral of St Petri where a Te Deum laudamus was performed by an elite group of musicians from Dresden, together with trumpet and timpani players from the court. Who were the twenty-one instrumentalists and nine vocalists who travelled for this event in the weeks before Bach submitted his Missa to this new elector? What was the disposition of the Dresden court orchestra and singers? And what led to the choice of this special group of performers from within the Dresden Hofkapelle?

Answers to these questions demonstrate that the high quality of the patronage offered by Elector Friedrich August II at this moment in time. Furthermore, evidence of his direct involvement in the selection of musicians for his court ensemble in 1731 reveals that this patronage was largely responsible for the metamorphosis of the Baroque ensemble of Dresden’s court into an orchestra of classical proportions.

JANICE B. STOCKIGT is an Honorary Associate Professor and Principal Fellow at the University of Melbourne, and Fellow of the Australian Academy of Humanities. Her research concerns Catholic music composed, collected and performed in Saxony during the lifetime of J. S. Bach, especially the musiccollection of Dresden’s Hofkapelle (catalogued 1765).

These investigations led to the award-winning monograph Jan Dismas Zelenka (1679–1745): A Bohemian Musician at the Court of Dresden (2000), and contributions to Music at German Courts, 1715–1760: Changing Artistic Priorities (2011), and the recently-released publication: Exploring Bach’s B-Minor Mass (2013). Forthcoming articles include an update of Zelenka’s life and music, and an account of the Erbhuldigung held at Bautzen in 1733 [both with Jóhannes Ágústsson]. A comprehensive database incorporating outputs from the catalogue of the music collection of Dresden’s Hofkirche (1765) research project is due for online publication in the first half of 2014.

“Carl Philipp Emanuel Bach and his Circle in Performance”

DR MICHAEL O’LOGHLIN
University of Queensland

CPE Bach is today the best-known exponent of the North German “sensitive style” of composition, known in German as Empfindsamkeit. Performing his music effectively requires an understanding of the aesthetic aims of his literary and musical circles. For poets such as Klopstock and Ramler and composers such as Bach, the aim was to move the audience to strong emotional reactions, and at times to shock them. This paper explores and illustrates some of the musical devices used by the Bach circle to achieve their aims. It also challenges the myth that Bach was a lone unheralded genius ignored by Frederick the Great. Although history has judged Bach to be the greatest of his generation, he was not necessarily the leader in the new style, but learnt much from his famous father Johann Sebastian Bach and from his older colleagues at court.

MICHAEL O’LOGHLIN, B.A. (Syd) Ph.D (U.Q.) Michael is active in research, performance and teaching. As an undergraduate at Sydney University he studied under Donald Peart, Winsome Evans and Peter Sculthorpe. He then studied further in Vienna and Salzburg: viola da gamba with José Vazquez and Wieland Kuijken, double bass with Hannes Auersperg, and performance practice with Nikolaus Harnoncourt. Michael is a founding member of Brisbane’s ensemble for Baroque music on original instruments, the Badinerie Players, a former member of the Queensland Symphony Orchestra, and an Honorary Research Fellow in the U.Q. School of Music. He teaches there and at Queensland Conservatorium, Griffith University.

Michael’s main research areas are German music in the 18th century and historical performance practice. His book Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School (Aldershot: Ashgate, 2008) and his many editions of Baroque music for the German publisher Edition Güntersberg have achieved widespread critical acclaim.