

BACH



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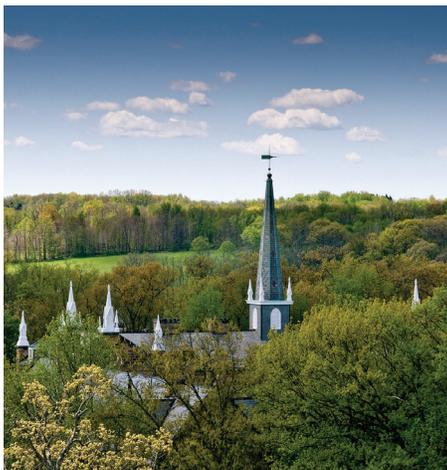
THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

JOHANN SEBASTIAN BACH AND HIS SONS

KENYON COLLEGE, MAY 1-4, 2014

The 2014 American Bach Society biennial meeting will be held on the hilltop campus of Kenyon College, situated in the central Ohio countryside one hour northeast of Columbus (scheduled shuttle service to and from the Columbus Airport will be provided by Kenyon College on Thursday, May 1, and Sunday, May 4). Founded in 1824, Kenyon is the oldest private college in Ohio and was recently named one of the world's most beautiful campuses by Forbes Magazine.

The topic of the conference was chosen in part because 2014 marks the tercentenary of the birth of Carl Philipp Emanuel Bach (1714-1788). The program will include a keynote address by noted Bach scholar Christoph Wolff (Prof. Emeritus, Harvard University), scholarly papers on Bach and his sons and contemporaries, and concerts by Newton Baroque, the Washington Bach Consort, David Schulenberg, and David Yearsley. The full program for the conference was developed by Ellen Exner, Markus Rathey, and Reginald Sanders. Registration information is available on the American Bach Society website.



Kenyon College in Gambier, Ohio
(Photo courtesy of Public Affairs, Kenyon College)

Thursday, May 1

- 3:00 Registration
- 5:30 Catered Dinner
- 8:00 Organ Recital by David Yearsley: Music of J. S. Bach and Sons

Friday, May 2

- 9:00 Keynote Address by Christoph Wolff: "Carl Philipp Emanuel Bach and the History of Music"
- 10:30 Paper Session I: "Carl Philipp Emanuel Bach—Sources and Contexts"
- 12:15 Lunch Break
- 1:30 Paper Session II: "Analytical Issues and Methodologies"
- 3:00 Concert by Newton Baroque: Chamber Music of C. P. E. Bach
- 4:45 Paper Session III: "Cantatas and Arias"

Saturday, May 3

- 9:00 Paper Session IV: "Sons and Students—Influences and Legacies"
- 11:00 Paper Session V: "C. P. E. Bach and the Keyboard"
- 12:10 Catered Lunch at the Parish House
- 1:30 Lecture Recital by David Schulenberg: Carl Philipp Emanuel Bach at Berlin
- 3:15 Paper Session VI: "Johann Christian Bach and Opera"
- 4:45 Paper Session VII: "Carl Philipp Emanuel Bach's Vocal Music"

Sunday, May 4

- 8:30 Catered Breakfast Meeting
- 10:30 Attendees of the conference are welcome to attend Kenyon College's chapel service featuring Bach's "Der Herr ist mein getreuer Hirt" (BWV 112) performed by Newton Baroque as well as a sermon by Robin Leaver in the style of the eighteenth century.

Paper Session I:

"Carl Philipp Emanuel Bach—Sources and Contexts"

Mary Oleskiewicz

The Quartets of Carl Philipp Emanuel Bach

C. P. E. Bach's quartets for keyboard, flute, and viola (Wq 93-95) are among the composer's last works. Written during his final year (1788), they appear to have been unprecedented in their

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The American Bach Society

scoring. The sources, in the archive of the Sing-Akademie zu Berlin, contain annotations revealing that the works were composed for the Berlin salonnière Sara Levy (1761–1854), a keyboard pupil of W. F. Bach. Levy had a keen interest in collecting chamber music that included viola and flute, both individually and combined. Bach's quartets are challenging to perform due to their complex, unpredictable contrapuntal dialogue; he must have exerted considerable imagination and creative energy to create these profound compositions.

I will discuss the sources of these works as well as their generic status as quartets, their close connection with Sara Levy, and their compositional style, relating them not only to Bach's own music—especially the late Double Concerto also probably written for Levy—but to other works with related scoring in Levy's music library, including trios by the Graun brothers and Quantz's flute quartets. I will also address special questions of performance practice raised by these works, including the appropriate varieties of flute and keyboard instrument and whether a cello should reinforce the bass line.

Christine Blanken

Recently Rediscovered Sources of Music of the Bach Family in the Breitkopf 'Firmenarchiv' in Leipzig

Since 1962, the papers of the Breitkopf publishing firm (since 1795, Breitkopf & Härtel) have been kept in Leipzig's State Archive. The history of the firm's private archive is problematic and numerous sources are lost, especially "Stammhandschriften"—i.e., model manuscripts from which correct copies could be made. When, why, and to whom the firm's most important sources of J. S. Bach's music were sold remains a matter of speculation. Collections in Brussels, Berlin, Leipzig, and Darmstadt represent fragmentary portions of Bach's music which was once kept in the firm's archive. Many important manuscripts are still missing.

In early 2013, a box containing manuscript sources with music by both J. S. Bach and his sons was found. The sources date from the eighteenth and early nineteenth centuries and include a "Sinfonia" (Fk 71/BR-WFB C 5) and two other chamber music sources by Wilhelm Friedemann considered to have been lost. There are also two trio sources (Wq 158) and some symphony sources (Wq 175–177) by Carl Philipp Emanuel, as well as a handful of symphonies and overtures (Warb C 15, C 17b, G 5/1, G 22/1) alongside spurious works by Johann Christian. Nearly all of these represent "Stammhandschriften" of the Breitkopf firm which correspond to entries in the early thematic catalogs.

There are other sources with (mostly) keyboard music by Johann Sebastian Bach which need a very close look. Most important and mysterious are two early keyboard sources (the *Toccatas* BWV 913, 914), copied by Anonymus Weimar 1 (most likely Bach's pupil Johann Martin Schubart), that are covered with autograph entries from Bach's very early Weimar period. This is one of the highly important new sources which have never before been known.

The collection also includes other similarly rare sources containing Bach's organ music in Carl Gotthelf Gerlach's hand. Gerlach was a St. Thomas School pupil who later became Cantor at the Neue Kirche in Leipzig. He might have received his models directly from Bach in Leipzig. Some chorale preludes copied by Johann Ludwig Krebs correspond with those now in Brussels. These sources shed

some light on the very early transmission of Bach's organ chorales through the Leipzig music dealer. A few other keyboard music sources of unknown provenance present readings which deviate from those of better known copies.

The latest copies within this group are preludes and fugues which served as "Stichvorlagen" (i.e., models for printing music) for Breitkopf's publications of organ music (e.g., *Johann Sebastian Bach's noch wenig bekannte Orgelcompositionen*, ed. A. B. Marx). They show Franz Hauser's influence on the music dealer's "Bach archive" during his stay in Leipzig from 1832–35. The rediscovery of these manuscripts provides insight into the firm's library, which obviously contained many more sources than those that are documented in the published catalogs. This presentation will provide a preliminary glimpse of these rich materials.

Wolfram Enßlin

Thematisch-systematisches Verzeichnis der musikalischen Werke Teil 2: Vokalwerke (The New Thematic Catalog for Carl Philipp Emanuel Bach: Part 2: Vocal Works)

Arriving in time to mark the 300th anniversary of C. P. E. Bach's birth, the Saxon Academy of Sciences Leipzig and the Bach-Archiv Leipzig have jointly produced a new thematic catalog of his works. The first volume to appear is, ironically, Volume 2 in the series. Edited by Wolfram Enßlin and Uwe Wolf, it catalogs C. P. E. Bach's vocal works. Two more will follow: Volume 1 will catalog his instrumental works and Volume 3 will catalog his music library. This project continues the "Bach-Repertorium" effort, which recently presented thematic catalogs of the works of Wilhelm Friedemann Bach (ed. Wollny, 2012), and of Johann Christoph Friedrich Bach (ed. Leisinger, 2013).

The rediscovery of the historic music library of the Sing-Akademie zu Berlin in 1999 by Harvard University researchers, directed by Christoph Wolff, unearthed many new sources for C. P. E. Bach's music. A number of these were unknown to previous catalogers of C. P. E. Bach's works, including Wotquenne and Helm. The Sing-Akademie sources offer insight into the performances Bach gave during his tenure as music director in Hamburg (1768–1788). These include original works, arrangements, and pasticcios. Given the blurring of boundaries between these categories, one of the primary challenges in preparing the new thematic catalog was to try to define C. P. E. Bach's conception of a musical work.

Paper Session II: Analytical Issues and Methodologies

Daniel R. Melamed

Did Bach's Listeners Analyze?

A lot of J. S. Bach's most famous music is best known in versions that adapt older music to new text, a process loosely known as "parody." Scholars have spent a lot of time examining these pieces, looking for insights into Bach's ideas about text/music relationships and for clues to how we might spot hidden parodies.

In the critical evaluation of this music, a recurring question is whether listeners were supposed to hear the music as parodies—

as reworkings of music originally created for a different text. The answer is almost always “no,” as it is unlikely that more than a few people besides the composer would have known an earlier version. But there is a category of reworkings in which Bach makes structural changes to a model, not only supplying a new text but also changing a movement’s formal organization. These pieces present conventional clues to ordinary form but appear to go astray, or raise formal expectations that are not subsequently met. Certain movements from the Mass in B Minor (BWV 232) are among the best examples.

Did Bach’s attentive listeners, steeped in well-worn conventions, hear these moments? That is, did they recognize analytical problems with movements like these? Did Bach want them to? Answers to these questions could have implications for the way we listen to and analyze this music today.

Evan Cortens

“Durch die Music gleichsam lebendig vorgestellt”: Two Settings of *Mein Herz schwimmt im Blut*

Christoph Graupner (1683–1760) remains virtually unknown today, familiar only as a footnote to perhaps the most famous job search in music history, one that brought J. S. Bach to Leipzig. In spite of the fact that Graupner was ranked ahead of Bach by the Leipzig authorities and held in great esteem by his contemporaries, music history has for the most part ignored his astounding output, the chief part of which is made up of some 1,400 liturgical cantatas, preserved today in Darmstadt, where Graupner served as Kapellmeister for nearly half a century. Depicted in standard histories of music—and even in a recent Broadway play—as competitors, perhaps even antagonists, Graupner and Bach are better seen as companion pioneers in the so-called new German cantata.

In this paper, I consider a rare opportunity for direct comparison of cantatas in their two settings of the same text, one saturated with vivid imagery: *Mein Herz schwimmt im Blut*. Comparing Graupner’s 1712 setting with Bach’s 1714 setting, a clearer understanding of their varied approach to the treatment of sacred texts emerges. In Bach’s, we see the overriding influence of the Italianate: concerto-esque forms, sonata-like textures. In Graupner’s work, by contrast, we see intimate and direct expression, a clear rhetoric intended to directly reach the congregation. Yet, I argue, it may even have been possible that Bach knew Graupner’s setting and modeled his own after it. Moving beyond such stylistic considerations, this comparison raises fundamental questions about the very purpose of church music—in Bach we see the glorification of the sacred while Graupner strives for the edification of the believer.

Paper Session III: Cantatas and Arias

Stephen Crist

What Did Johann Ludwig Krebs Learn about Arias from His Teacher, J. S. Bach?

Aside from Bach’s sons, Johann Ludwig Krebs (1713–1780) must be numbered among the Thomaskantor’s most gifted students. Krebs’s

plentiful organ works are well known and frequently performed. But the much smaller corpus of his vocal music is only now receiving the attention it deserves, on account of the 300th anniversary of his birth.

The present paper presents the results of a searching analysis of two soprano arias: (1) “Schlage bald, geliebte Stunde” from the cantata *Jesu, meine Freude* (Krebs-WV 110) for the Twentieth Sunday after Trinity, and (2) “Laß dein Herze mit Erbarmen” from *Seid barmherzig, wie auch euer Vater barmherzig ist* (Krebs-WV 112) for the Twenty-second Sunday after Trinity. The former is a regular da capo aria, whose structural features and imagery of funeral bells bear comparison with the tenor aria “Ach schlage doch bald, selge Stunde” (movement 5) in *Christus, der ist mein Leben* (BWV 95). The unusual formal features of the latter Krebs aria suggest that it may have been modeled on the tenor aria “Mein Jesus soll mein alles sein” (movement 3) in *Die Elenden sollen essen* (BWV 75).

Examination of these pieces by Krebs in relation to his teacher’s understanding of the conventions of aria form illuminates an important aspect of Bach’s vocal pedagogy, which has so far received much less attention than his famous contributions to keyboard instruction (e.g., Inventions and Sinfonias, Well-Tempered Clavier, *Clavier-Übung*).

Nik Taylor

Members of the Bach Family and the Published Church Cantatas of Georg Philipp Telemann

Between 1725 and 1749, Georg Philipp Telemann published five annual cycles of church cantatas, which circulated widely throughout northern Europe during the eighteenth and early nineteenth centuries. Manuscript copies of these pieces, correspondences, and printed libretti demonstrate that both Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach knew Telemann’s cantatas and performed many of them as part of their official duties as church musicians. Manuscript copies of cantatas from Telemann’s *Harmonischer Gottes-Dienst* (Hamburg, 1725–26), now found at the Royal Library in Copenhagen, show that these pieces were performed during Wilhelm Friedemann Bach’s time in Halle. His brother, Carl Philipp Emanuel Bach, performed several works by Telemann while in Hamburg, and printed libretti demonstrate that these included cantatas from Telemann’s last published cycle: the so-called “Engel-Jahrgang” (Hermsdorf, 1748–49).

Wilhelm Friedemann and Carl Philipp Emanuel chose certain works by Telemann to perform, and the reasons for their decisions can tell us much about the practices and professional expectations of these church musicians. Wilhelm Friedemann Bach, for instance, composed his own works for the most important feast days and evidently turned to other composers’ works—such as Telemann’s printed cantatas—for more ordinary days. Carl Philipp Emanuel Bach did this, too, and he disregarded the original *de tempore* designations of Telemann’s cantatas, deciding to perform works on different Sundays and feast days. These documents also reveal the vast popularity and long-lasting appeal of Telemann’s church music, and confirm the assumptions of Johann Ernst Bach, who, in 1758, wrote that “one can barely find a Protestant church in Germany where Telemann’s cantata cycles are not performed.”

Paper Session IV: Sons and Students—Influences and Legacies

Robert Marshall
Killing—and Burying—Sebastian

In his provocative essay, “Carl Philipp Emanuel Bach and the Aesthetics of Patricide,” Richard Kramer remarks that “Everywhere, Emanuel felt the need to speak of his father. In his music, he fails to do so. The patrimony is not acknowledged there.” Kramer demonstrates this in a typically perceptive analysis of one of Emanuel’s challenging keyboard compositions, the *Sonata in C Major*, H. 248 (1775).

The towering shadow cast by J. S. Bach on the lives, careers, and ambitions of all five of his musically gifted sons was undoubtedly overwhelming. Building on Kramer’s insight, I propose to examine the various tactics these uniquely privileged and unfortunate offspring developed to cope with that unimaginably intimidating legacy.

Manuel Bärwald
J. S. Bach and His Students in Leipzig Concert Life during the 1740s

Little is known about the period of Leipzig concert life after 1739 when Bach regained the directorship of his Collegium Musicum after a two-year interregnum. We don’t even know how long he remained director of this ensemble. The last newspaper announcement documenting his activities in Zimmermann’s Coffeehouse dates from 1740. Therefore it has been suggested that Bach’s Collegium Musicum stopped its activities after the death of Gottfried Zimmermann in the summer of 1741. A newly discovered report of Zimmermann’s garden, where many of Bach’s secular cantatas were performed for the first time, gives a detailed account of this place and offers insight into the demise of the Collegium Musicum in 1741.

The loss of Bach’s Collegium Musicum was a profound blow to Leipzig’s concert life which was compensated by the founding of the Großes Concert series in 1743. In 1744 the coffee garden of Enoch Richter opened, and Italian operisti began performing regularly in Leipzig. Around the same time, Johann Gottlieb Görner’s Collegium Musicum increased its performance activities and the German theatre companies began to perform Italian intermezzi between the acts of their dramas. The decade before Bach’s death thus witnessed a tremendous flourishing of musical theater in Leipzig, much of which was driven by his students.

Michael Maul
Bach’s or Ernesti’s Sons?—New Sources on Bach’s Prefects

In an application letter from 1751, a former prefect of the St. Thomas school claimed that he had to conduct and perform the entire church music at the two Leipzig main churches for two full years as a stand-in for the “Capellmeister.” This remarkable statement sheds new, unexpected light on J. S. Bach’s activities, and indeed on his understanding of his duties, during the 1740s. The new document also raises many questions. Did Bach consent to have this prefect act as his substitute, or was he hired by someone else—perhaps rector

J.A. Ernesti or the Leipzig town council? What might have been the reason for this arrangement? Was Bach ill? Was he jaded after his many years in office? Or was it his legendary obstinacy? Last but not least: was this the only case where a student served as a replacement for the cantor? Some other recently uncovered materials, including a list of all of the choir prefects at the St. Thomas school from 1670 to 1770, make an informed discussion possible.

Paper Session V: Carl Philipp Emanuel Bach and the Keyboard

Ulrich Leisinger
“Diese Fantasie ist einzig”: The “Fantasia in C Minor” from the *Probestücke* (Wq 63) and Gerstenberg’s Impulse for New Genres of Bachian Keyboard Music in the Mid-1770s

In a letter to Johann Nicolaus Forkel of February 10, 1775, Carl Philipp Emanuel Bach mentioned that he was asked to compose a set of six keyboard fantasies similar to the “Fantasia in C Minor” (Wq 63.6), the last of the *Probestücke* for the *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753). Although Bach conceded that he “would like to be active in that genre” and that over time he had assembled a “bulky collection” of sketch material, the project was not immediately realized. He decided rather to follow the suggestion of publishers to write keyboard sonatas with accompaniment instead (Wq 89-91).

A draft of the hitherto unknown original request has recently come to light in an American institution. Gerstenberg asks Bach in a very formal letter to provide his friends in Copenhagen “and the broad audience with a collection of six or more fantasias” similar to the one in the *Versuch*. He discusses means of arranging subscriptions and stresses that this collection will likely be “received and acknowledged by posterity with grateful hearts.” Since Gerstenberg points out the importance of this genre his proposal is to be seen in the context of his (failed) attempts to induce C. P. E. Bach and his younger half-brother, J. C. F. Bach, to compose keyboard sonatas and concertos in a new “characteristic” style—i.e., a style based on literary subjects—in the years 1773-74.

The presentation will also briefly address the extent to which C. P. E. Bach’s sketch material can be traced in his *Miscellanea musica* (Wq 121). Perhaps it was a new engagement with his father’s *Chromatic Fantasy* (BWV 903), of which he obtained a copy from the estate of Johann Friedrich Agricola sometime after 1774, that motivated him to include fantasias in his collections for Kenner und Liebhaber beginning in 1782-1783.

Peter Wollny
The Bach Family and the Development of New Keyboard Instruments

From our modern perspective, the eighteenth century marks the development of the fortepiano, which eventually replaced the harpsichord. A closer look at contemporary documents reveals, however, that this was not a straightforward process, but in fact has to be seen in the context of numerous efforts to enhance the sound and flexibility of keyboard instruments. Instrument builders tried to invent

new types of instruments (such as the “Bogen-Clavier”) and also experimented with various types of combination instruments. We know that J. S. Bach and his two eldest sons Wilhelm Friedemann and Carl Philipp Emanuel were very interested in this development and composed works to test the possibilities of new instruments. This paper will explore their involvement on the basis of evidence in the musical sources and will also present a newly discovered manuscript of a keyboard work by C. P. E. Bach containing, in the composer’s hand, instructions for the performance on a combination instrument (harpsichord + fortepiano).

**Paper Session VI:
Johann Christian Bach and Opera**

Margaret Butler

From Guadagni’s Suitcase: A Primo Uomo’s Signature Aria in Settings of *Artaserse* by Johann Christian Bach, Galuppi, and Vinci

By 1760, the great musico Gaetano Guadagni had made a name for himself singing the role of Arbace in Baldassare Galuppi’s popular setting of *Artaserse*. So when Turin’s Teatro Regio hired the young Johann Christian Bach to compose the first opera for carnival 1761, with Guadagni as “primo uomo,” *Artaserse* was therefore the logical choice. One replacement aria seems to have been Guadagni’s signature song: its text appears in all librettos for Galuppi’s setting of *Artaserse* that Guadagni sang. An attractive portrait of a primo uomo singing an aria with the same text suggests a connection with Leonardo Vinci’s 1731 setting of the libretto. The piece represents a rare example of a suitcase aria’s text traveling without its music as well as Bach and Guadagni’s first encounter (they would meet in London a decade later).

This paper examines Guadagni’s iconic aria, “Vivrò se vuoi così,” as set by Bach and Galuppi, and its possible link to Vinci. Variants in copies of the libretto Bach set for Turin indicate emendations in this aria’s scene that highlight the piece. Musical sources including multiple copies of Bach’s score for Turin reveal the aria’s transformation. Turin’s *Artaserse* taught Bach valuable lessons about opera seria conventions just as he embarked on his international career composing works in that genre. My study of multiple sources for Guadagni’s aria demonstrates that chief among those lessons was how to do what Mozart would later famously describe as “fitting the aria to the singer like a suit of clothes.”

Paul Corneilson

J. C. Bach’s Favorite Tenor, Anton Raaff (1714–1797)

There are occasions in music history when two lives intertwine in fruitful collaboration. Such is the case with Johann Christian Bach and Anton Raaff. Although Raaff was the same age as J. C. Bach’s half-brother, C. P. E. Bach (1714–1788), Italian opera brought the tenor and younger composer together. Raaff began his professional career less than two years after J. C. Bach was born, singing the role of Aquilio in *Adriano in Siria* (Munich, 1737). By the time Bach wrote his first opera, *Artaserse* (Turin, 1760), Raaff had become the most famous tenor in Europe, arriving at Naples in 1760. Raaff appeared in the title roles of Bach’s *Catone in Utica* (1761) and in *Alessandro*

nell’Indie (1762). Soon afterward Bach went to London. One aria in *Alessandro*, “Non so d’onde viene,” became Raaff’s favorite, and he continued to sing it into the 1780s. Raaff joined the Mannheim court in 1770, and two years later, Bach was commissioned to write an opera *Temistocle* with Raaff in the title role. Its success led to *Lucio Silla*, another opera featuring Raaff, in 1775. The two might have worked together again in Munich, where Mozart’s *Idomeneo* had its premiere with Raaff in 1781, but Bach died in London less than a year later.

J. C. Bach wrote more arias for Raaff than any other opera singer. Through a study of these arias, I demonstrate how Bach showcased Raaff’s voice and style of singing to its fullest advantage. By establishing a vocal profile for Raaff, we come closer to understanding the appeal of one of the greatest tenors of the eighteenth century.

**Paper Session VII:
Carl Philipp Emanuel Bach’s Vocal Music**

Mary Greer

The Secret Subscribers to C. P. E. Bach’s *Die Israeliten in der Wüste*: A Masonic Connection?

C. P. E. Bach’s *Die Israeliten in der Wüste* received its first performance at the dedication of the Lazareths Kirche in Hamburg on November 1, 1769. By Bach’s own account, the poet Friedrich Gottlieb Klopstock, a close friend and Freemason, was instrumental in convincing him to publish the oratorio. The wording of the announcement of the publication and correspondence from Bach to Breitkopf suggests that Freemasons may have constituted a large segment of the potential subscribers. In an announcement that appeared in 1774 Bach wrote, “this oratorio...can be performed not only on a solemn occasion but anytime, inside and outside the church, simply to praise God, and indeed without objection by any Christian denomination.” Music was an integral part of Masonic activities. In fact, Bach directed performances of oratorios by Handel at the concert hall of the Hamburg Lodges. Moreover, Freemasonry was ecumenical, stipulating only that its members believe in the deity, not that they belong to any specific denomination.

In a letter to Breitkopf, Bach explains that most subscribers wish to remain anonymous: “Neither dedication, nor foreword, nor, I believe, the names of the purchasers will be included in our piece... I am certainly satisfied with my purchasers, but most of them do not want to have their names known.” The subscribers’ desire for anonymity was in keeping with the Masons’ commitment to secrecy. The role of Freemasons—mostly noblemen or prosperous merchants—in the publication of sacred choral works in the late eighteenth century may not have been sufficiently appreciated.

Moira Hill

The Lied Aesthetic in Carl Philipp Emanuel Bach’s Late Passions

The recent rediscovery of the Sing Akademie Archive has provided new insight into the musical content of Carl Philipp Emanuel Bach’s twenty liturgical Passions written during his tenure as Music Director for Hamburg’s principal churches (1768–1788). Bach used pasticcio technique to create these works, thus fulfilling the duties

of his position in an efficient yet creative manner. During the 1770s, Bach mostly relied on other composer's works to fill his settings, but in the next decade he contributed more of his own material, both in the form of newly-composed movements and arrangements of his sacred songs.

I argue that the same characteristics central to Bach's song arrangements also permeated the new compositions in the later Passion settings. I begin by examining the aesthetic of his songs and analyzing the methods by which he transformed them into arrangements both for solo voice and for chorus. I then trace a clear line of influence from these songs to the new compositions of this time by demonstrating how Bach used similar melodic profiles, methods of text setting, forms, and orchestration styles in his newly-composed arias and choruses. The appearance of this simpler song aesthetic in the later Passions not only mirrors a general tendency towards the simplification of church music in the second half of the eighteenth century, but also reflects Bach's broader preoccupation with the Lied in his final years.

THE NEW ONLINE BACH BIBLIOGRAPHY

In April of 2014, the Bach Archive Leipzig will present a fast and flexible new tool for researchers to search for literature relating to the Bach family. This new research tool is based on the online Bach Bibliography generated by Professor Yo Tomita of Queen's University in Belfast and the online catalog of the Bach Archive. The combined databases present a total of approximately 65,000 titles. The new Bach Bibliography includes not only literature about Johann Sebastian Bach, perhaps the most central figure in research on Western music, but also other Bach family members, particularly the composers Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich, and Johann Christian Bach.

The Bach Bibliography is available at the following address:
<http://swb.bsz-bw.de/DB=2.355/>

The new database can be accessed in German, English, French, or Spanish, and thus aims to serve the international community of scholars. It includes both stand-alone contributions (e.g., monographs, music prints) and items within larger collections. This latter category comprises periodical articles, reviews, and electronic publications. Selecting titles for inclusion requires an assessment of scholarly merit. This will be based on criteria of scholarly reliability and timeliness—i.e., the degree to which a study contributes to our collective knowledge with new discoveries or insights. In the coming years, with the support of Professor Yo Tomita and the worldwide community of Bach scholars, the Bach Archive will seek to unify and further refine these criteria.

The online Bach Bibliography is intended to be accessible not only to professional scholars but also to all enthusiasts who wish to bring themselves up-to-date on the latest research. With the acquisition of Yo Tomita's Bibliography, the Bach Archive is committed to expanding its databases by increasing the number of personnel involved and to giving what had long been an independent project an institutional home. These advantages will enable the new Bach

Bibliography to remain current in a dynamic, international arena of research. It is expected that this will be a resource used regularly by virtually every Bach specialist.

Kristina Funk-Kunath
 Head Librarian
 Bach Archive Leipzig

IN MEMORIAM:

ALISON JAYNE DUNLOP (1985-2013)

With a heavy heart I write this obituary for Dr. Alison Jayne Dunlop, Northern Irish musicologist, my dear "Doktortochter" and trusted assistant, and the world's leading authority on the life and works of Gottlieb Muffat. Sadly, she died in a tragic accident this past summer at the age of twenty-eight.

Alison was born on July 4, 1985 in Lisburn, a city located southwest of Belfast, Northern Ireland. She matriculated at Queen's University Belfast in September 2003, specializing in Greek and Music. She studied piano with Roy Holmes (the author of *New Dynamic Finger Power*) at the Dublin Conservatory of Music and Drama and was a very talented performer. I still remember her energetic piano-duo work with her fellow student Ciaran Scullion (now Head of Music at the Arts Council of Northern Ireland) playing Rachmaninoff's *Suite No. 2* (Op. 17) when they were in their second year. Throughout her time at Queen's she was a leader, serving as the spokesperson for her fellow students at the QUB Music Society and the Student Staff Consultative Committee. After completing her Bachelor of Arts degree with First Class Honours in July of 2006, she continued into the Master of Arts in Music degree program, completing it with distinction. By this point she had developed a special interest in Baroque music: her Master's piano recital included Bach's *Chromatic Fantasy and Fugue* (BWV 903), and for a project in my course "Manuscript Studies" she chose to work on Handel's *Suites de Pièces* (1720) using a Muffat source, which she subsequently expanded into an edition and commentary. These early efforts clearly demonstrated her dedication and passion for musicological research, as well as her phenomenal ability to gather information. On the strength of this work she was admitted to the Ph.D. program and embarked in September of 2007 on a hunt for new sources, visiting numerous libraries and archives in Austria, Germany, the Czech Republic, and Hungary. She rapidly and fearlessly established connections with leading scholars. In the autumn of 2010, Alison completed a massive three-volume dissertation entitled *Gottlieb Muffat (1690-1770): A Companion to the Sources*. Her monograph—*The Life and Works of Gottlieb Muffat (1690-1770)*—published posthumously in September 2013 by Hollitzer Wissenschaftsverlag of Vienna, is a revised and updated version of this thesis. The book consists of two parts: the first illuminates Muffat's career with the numerous archival documents she uncovered; the second is a thematic catalogue of Muffat's works, which includes descriptions of all known manuscript sources of his music. It is by far the most comprehensive and up-to-date source book for this particular composer, and a model for research on any eighteenth-century musician.



Alison Jayne Dunlop (Photo by Walter Dunlop)

The time of Alison's doctoral study coincided with my own involvement in two major musicological events in Belfast. The first of these was the International Symposium "Understanding Bach's B-minor Mass" (November 2–4, 2007) for which she produced the exhibition "Bach's B-minor Mass Performed in Foreign Lands." The second was the Fourteenth Biennial International Conference on Baroque Music (June 30 to July 4, 2010) for which she served as joint co-ordinator with Tanja Kovacevic. She addressed the challenges of both events with characteristic charm and efficiency. Alison was apparently the "boss" in the Postgraduate Room where she organized two of her own events in 2009: "German Palaeography Study Day" with Dorothea McEwan as tutor, and the Interdisciplinary Symposium "Music without Walls? Source Studies in the Twenty-First Century" for which Michael Maul was the keynote speaker. (As far as I can tell from the photos of him very merrily wearing a red Santa hat and holding a pint of Guinness, it must have been a fine event!) We also remember that she masterminded (by email from Vienna) the organization of the Society for Musicology in Ireland's 2011 Postgraduate Students' Conference at Queen's University.

Alison moved to Vienna in November 2010 to continue her archival work. In July of 2011, she was offered a part-time research post at the Don Juan Archiv Wien. It was there where she came up with the idea for her *Muffat Compendium*, an ambitious project to publish the life and works of Gottlieb Muffat in fourteen volumes. Meanwhile she continued to write articles in such journals as *Musicologica brunensia* and *Musicologica slovacica*. Since her untimely death on July 18, 2013, two more articles have appeared: "Caveat lector! Sacred Music Ascribed to Gottlieb Muffat (1690–1770)," in *Sakralmusik im Habsburgerreich 1570–1770*, edited by Tassilo Erhardt (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2013) and "The Famously Little-Known Gottlieb Muffat," in *J. S. Bach and His German Contemporaries*, Bach Perspectives 9, edited by Andrew Talle (Urbana, Chicago and Springfield: University of Illinois Press, 2013). Alison's *Muffat Compendium* continues to gain momentum. In fact, her monograph mentioned above represents the first two volumes of the series, and I have learned recently that Glen Wilson intends

to work on editing some of the newly discovered suites to keep this project alive. Thanks to the generosity of her parents, Walter and Rowena, Alison's extensive collection of books, music and micro-films has been donated to the Don Juan Archiv and Queen's University Belfast. We hope that Alison's work will continue with our joint effort and accomplish her dream together.

Yo Tomita
Professor of Musicology
Queen's University Belfast

CHRISTOPH WOLFF RECEIVES THE MEDAL OF HONOR FROM THE CITY OF LEIPZIG

On February 19, 2014, Professor Christoph Wolff received the Medal of Honor from the City of Leipzig for his work as Director of the Bach Archive. In his speech honoring Wolff, Mayor Burkhard Jung praised the retiring director's "extraordinary achievements on behalf of cultural life in the city" and added that "Professor Wolff had a truly significant role in establishing the Leipzig Bach Archive as an international center for research, and reestablishing the city's connection with J. S. Bach worldwide." A very personal laudation was delivered by keyboardist Robert Levin. The musical component of the program was an astonishing surprise for Wolff and his wife. Performances of Bach's *Concerto for Four Harpsichords* (BWV 1065) and the cantata *Ich bin in mir vergnügt* (BWV 204) were given by an "Honorary Orchestra of Barbara and Christoph Wolff" consisting of family members, friends, and colleagues, many of whom had secretly traveled to Leipzig for the occasion. The players included the Wolffs' daughters, Christoph's brother, Lisa Larsson, John Eliot Gardiner, Ton Koopman, Malcolm Bilson, Robert Hill, Robert Levin, Hermann Max, Michael Niesemann, Peter Wollny, and Michael Maul. A representative video will be posted soon to the YouTube channel of the Leipzig Bach Archive.

Michael Maul
Senior Researcher
Leipzig Bach Archive



Christoph Wolff, Barbara Wolff, and Burkhard Jung (Photo by Stefan Nöbel-Heise)

NEWS FROM MEMBERS

William H. Scheide—musician, scholar, philanthopist, bibliophile, and long time supporter of the American Bach Society—turned 100 years old on January 6, 2014. His birthday was celebrated in grand style by Princeton University, from which he graduated in 1936. Princeton's current President, Christopher Eisgruber, joined former presidents Shirley M. Tilghman and Harold T. Shapiro at the event commemorating Scheide's centenary. Renowned for his generosity and humanitarianism, Scheide has been a strong supporter of the University. Hundreds of young men and women have attended the University as Scheide Scholars. He endowed a professorship, now held by Scott Burnham, the Scheide Professor of Music History, and made possible the construction of the Arthur Mendel Music Library, named in honor of the late Princeton professor, in the Woolworth Center of Musical Studies. Scheide's birthday was also celebrated in Leipzig, where he has been a member of the *Kuratorium* of the Foundation that supports the Bach Archive since 2001. A concert in his honor was held in the Sommersaal of the Bach Archive on February 23, 2014. It featured works by J. S. Bach, C. P. E. Bach, and G. P. Telemann performed by Konstanze Beyer, Francesco Corti, and the Leipziger Barockorchester.

Daniel F. Boomhower, Head of the Reader Services Section of the Music Division at the Library of Congress, has published an article which will be of interest to those investigating the life and work of Carl Philipp Emanuel Bach. It is entitled "C. P. E. Bach Sources at the Library of Congress," and appears in *Notes: Quarterly Journal of the Music Library Association* 70.4 (June, 2014), 597-660.

ABS members **Michael Marissen**, **George Stauffer**, and **Peter Wollny** will be resident lecturers at a National Endowment for the Humanities Institute in July focusing on the topic "Johann Sebastian Bach: Music of the Baroque

and the Enlightenment." Organized by Hilde Binford of Moravian College, the Institute meets in Eisenach, Leipzig, and Potsdam for a month of lectures, excursions, and performances.

The Bloomington Bach Cantata Project, directed by **Wendy Gillespie** and advised by **Daniel R. Melamed**, has completed its fourth season of free public performances of church cantatas by J. S. Bach. The works are offered in performances modeled after Bach's own, and are heard twice with a lecture in between. For more information, please visit "The Bloomington Bach Cantata Project" on Facebook.

Volume 9 of **Understanding Bach**, the web journal of the **Bach Network UK** was published on March 21, 2014. It provides fully open access with downloadable files for everyone to enjoy. Please visit www.bachnetwork.co.uk.

The sixth **J. S. Bach Dialogue Meeting** will be held at Madingley Hall in Cambridge, England from July 8-10, 2014. The theme is "1715." The convenors are **Szymon Paczkowski**, **Ruth Tatlow**, **Yo Tomita**, and **Stephen Rose**. More information is available at www.bach-dialogue-meeting.uw.edu.pl.

Christoph Wolff was among the speakers at a symposium on the St. John Passion at Yale University on April 5, 2014. **Markus Rathey** presented the pre-concert talk. **Masaaki Suzuki** led members of the Yale Schola Cantorum and Juilliard415 in a wonderful performance that evening. Former ABS President **Mary Greer** reports that tenor **Kyle Stegall** was very persuasive in the role of the Evangelist.

Ellen Exner, Assistant Professor of Musicology at the University of South Carolina in Columbia, has generously agreed to take on the role of *Bach Notes* editor. She succeeds **Andrew Talle**, Musicology Faculty Member at The Peabody Institute and Gilman Scholar of The Johns Hopkins University, who has served as editor since 2008.

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Founded in 1972 as a chapter of the Neue Bach-Gesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at the website listed below. Interested persons may also contact Reginald L. Sanders, Kenyon College Music Department, Storer Hall, Gambier, OH 43022, USA, or sandersr@kenyon.edu.

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