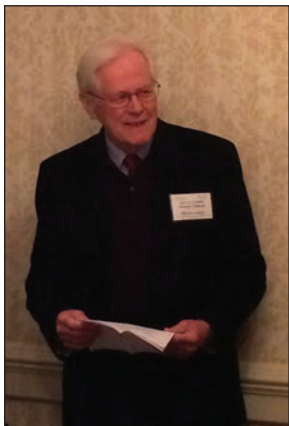


BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

DON O. FRANKLIN NAMED HONORARY MEMBER



Don Franklin at AMS-Milwaukee

During the 2014 annual meeting of the American Musicological Society in Milwaukee, WI, the American Bach Society recognized the exemplary and distinguished service of one

of its founding members, Don O. Franklin, by naming him an Honorary Member. In order to commemorate the event, as well as to preserve Prof. Franklin's firsthand account of the many changes brought to Bach societies following the fall of the Berlin Wall in 1989, we reprint here his remarks upon receiving the award:

I am deeply indebted to the American Bach Society to be named an Honorary Member and feel privileged to have been able to be actively involved in the Society for the past quarter century.

In reflecting on the time I spent in various roles in the Society during the course of the past twenty-five years, perhaps the most memorable moment came when I served as Chapter Representative to the Neue Bachgesellschaft, from 1987 to 1990. (The American Chapter, founded in 1972, was one of three sections of the NBG, with the other two sections in East and West Germany.)

The “memorable moment” dates from April of 1990, a year after the fall of the wall (twenty-five years from tomorrow) and the reunification of Germany that followed, when it was clear that the East and West sections of the NBG would need to be reunited. I recall sitting in Pittsburgh in my office at the university and getting a call from Christoph Wolff who said, “Don, we need you to be in Leipzig in two days.” The reason: so that I could cast my vote as a member of the Direktorium in order to ensure the election of new leadership for the Neue Bachgesellschaft. My dean immediately said “Go,” provided the expenses for the trip, and I went. Because the Leipzig airport was now accessible to travelers from the West, I arrived not at the train station, as previously, but was able to fly directly from Frankfurt to Leipzig via Lufthansa.

The meeting, a highly dramatic one, was held in the Gasthaus der Freundschaft in Leipzig, previously



Franklin and ABS President Stephen Crist

accessible only to VIPs from the eastern bloc. Because a Swiss colleague and I were considered to be participants from a “Neutral Country”—meaning neither of the Germans—we were chosen to be the ballot takers. Sitting in the front of the room, each with a ballot box in hand, we first collected the vote, “aye or nay,” on retaining the current officers, party functionaries from the East: the vote was “nay.” This was followed by a vote to elect Helmuth Rilling, from Stuttgart, and Martin Petzoldt, from Leipzig, to lead the newly reunited International Bach Society: the result was “aye.”

The American Bach Society meanwhile took root on this side of the Atlantic in the form in which we now

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The American Bach Society

know it. As a result of the changes then taking place in Germany, it became clear to the officers of the American Chapter, George Buelow, Alfred Mann, and myself—we did not yet have an Advisory Board—that there was a need to establish a separate American Bach Society, as well as to initiate a Bach publication in English. In October of 1990 we took the final steps toward establishing this goal, incorporating the Society as an independent non-profit organization with its own advisory board and a semiannual newsletter. An editorial board was formed a few years later and the first volume of *Bach Perspectives* appeared in 1995.

In the decades that followed, the American Bach Society has become an ever more diverse group, expanding the scope and focus of our research and publications. Although today we meet as one of several societies in the context of a larger one, the American Musicological Society, our true identity and spirit of collaboration is, I believe, revealed at our biennial meetings, such as the one held at Kenyon last spring, where a spirit of collegiality, mutual inquiry, and respect prevails.

Many thanks for the honor you have awarded me. I look forward to seeing the Society flourish and prosper in the decades to come.

- Don Franklin, 8 November 2014

Winners of the 2015 William H. Scheide Research Grant

It is with profound sadness that we note the passing on 14 November 2014 of William H. Scheide—musician, scholar, civil rights advocate, bibliophile, philanthropist, and great friend to the American Bach Society.

Scheide's example of care not only for music and the other arts but also for the lives of his fellow humans stands as an inspiration and challenge.

His devotion to learning inspired him to continue his family's tradition of collecting rare books and manuscripts, resulting in a private library that is, in the words of Princeton University President Christopher L. Eisgruber, "breathhtaking." Its contents have been donated to Princeton in order



Portrait of William H. Scheide by John Howard Sandon, commissioned by the Princeton Theological Seminary. Image courtesy of the Scheide Family/Scheide Fund.

that they remain perpetual sources of joy and discovery.

Mr. Scheide's wife, Judith, informs us that one of the family's most famous pieces of Bachiana will, however, not be going to Princeton. Instead, it will be going to Leipzig.

Mrs. Scheide writes:

The portrait of Johann Sebastian Bach, painted by Haussmann in 1748, has been in Bill Scheide's living room since 1953. In his will, Bill declared that after his death, he wanted the portrait to go home to Leipzig.

Sir John Eliot Gardiner, the President of the Bach Archive in Leipzig, and Founder and Music Director of the Monteverdi Choir and English Baroque Soloists, will be in Princeton to conduct a performance of Monteverdi's *L'Orfeo* on April 29. That morning, he will bring choir members to our home to toast and serenade the Bach portrait just before it is carefully packed and shipped to Leipzig.

The portrait will be unveiled at a special ceremony during the Bach Festival in Leipzig on 13 June 2015.

He will be HOME !!!

With love to the lovers of J. S. Bach,
Judith Scheide



Mr. Scheide's abiding love for the music of J. S. Bach manifested itself over the decades in many ways, such as

performances and recordings with the Bach Aria Group, scholarly articles on Bach's life and works, the acquisition of original manuscripts, and financial support to encourage and secure the future of Bach scholarship. A more extensive tribute to Mr. Scheide, originally prepared for his 100th birthday, is available on the ABS website: <http://www.americanbachsociety.org/scheide.html>

As a result of his generous gifts to the Society, we are able to award annually the **William H. Scheide Research Grants**, which are intended to provide support for research projects on Bach or figures in his circle. The recipients can use the funds to cover the costs of travel to archives and libraries, acquire reproductions of primary sources, or for other similar purposes. With its benefactor's matchless legacy in mind, we are pleased to announce this year's Scheide Grant winners: **Daniel F. Boomhower** and **Julia Dokter**.



Daniel F. Boomhower is Head of Reader Services in the Music Division of the Library of Congress. He previously held positions in the music libraries at Kent State University and Princeton University and studied music and library science at Wittenberg University (Springfield, Ohio) and the University of Illinois at Urbana-Champaign. He is completing a Ph.D. in Musicology at

Case Western Reserve University with a dissertation on the manuscript transmission of J. S. Bach's Mass in B Minor.

Boomhower's research project explores the impact of Eduard Grell as a collector of eighteenth-century music. Grell (1800–1886), composer, organist, pedagogue, and director of the Berlin Sing-Akademie, amassed one of the larger collections of eighteenth-century music manuscripts in Germany in the nineteenth century—a collection that rivaled that of Georg Poelchau and Franz Hauser in scale if not in abundance of autograph manuscripts. The full extent of Grell's collection remains poorly documented because his estate was dispersed through several public and private sales, but traces of Grell's ownership of important eighteenth-century sources have been established through recent research. In particular, numerous manuscripts in the hand of Johann Friedrich Hering and other eighteenth-century copyists offer glimpses into the transmission and

reception of the music of the Bach family. A substantial body of manuscripts of trio sonatas and other compositions by J. S. Bach, C. P. E. Bach, J. C. Bach, J. G. Graun, C. H. Graun, and J. P. Kirnberger from Grell's collection are now found in collections at the University of Michigan, Harvard University, and the Library of Congress. While the provenance of these manuscripts since Grell's death is relatively easy to establish, the route by which these manuscripts came into Grell's possession remains difficult to discern. One of the most significant manuscripts in Grell's collection, Hering's copy of the Kyrie and Gloria of the B-Minor Mass, BWV 232, I (D-B Mus. ms. Bach P 572), can be easily traced to the collection of the Voß family, who retained its companion volumes D-B Mus. ms. Bach P 23 and D-B Mus. ms. Bach P 14. However, the location of these manuscripts prior to their acquisition by the Voß family and before Grell acquired P 572 remains largely open to conjecture. Using the manuscripts at Michigan, Harvard, and the Library of Congress, Boomhower's research will seek to establish the provenance of these objects and thereby create a fuller picture of the market for music manuscripts, particularly in Berlin, in the late eighteenth and early nineteenth centuries. The end result will be a finer sense of the early reception of music by the Bach family.



Julia Dokter holds a D.Mus. (Organ Performance, 2014), M.Mus. (Organ Performance) and M.A. (Music Theory) from McGill University (Montreal, Canada). She has published research pertaining to Sweelinck's use of rhetoric in his sacred organ music with (among others) *TVNM*, Ashgate, and *Het Orgel*. She received the American Musicological Society's Noah Greenberg Award (2013) for her ongoing work on tempo in German baroque organ music.

She describes her research project as follows:

The purpose of this research is to decipher the tempo signification behind time signatures and mensural signs in German baroque organ music. The problem for modern performers is that so much of what these signatures imply with regard to tempo is not clearly explained in the treatises: by examining the scores, one often finds notational

practices that do not seem to coincide with what is taught in the treatises. I ask the following questions:

1. Theorists and composers often distinguished between the type of notes commonly used in ♩ and the types of notes commonly used in ♩ . For example, Michael Praetorius wrote that ♩ was to be used in conjunction with white notes (motet style), and ♩ in conjunction with black notes (madrival style). In practice, however, one often finds black notes used in conjunction with ♩ , or white notes in conjunction with ♩ . Since Praetorius (and other authors as well) only described how one would perform music in “standard notation,” how are we to interpret music that deviates from this norm?

2. As the seventeenth century progressed, time signatures in the form of fractions (e.g., $\frac{3}{4}$, $\frac{4}{4}$, etc.) were increasingly used, in addition to the more traditional mensural signs (e.g., ♩ , ♩ , etc.). While we have some descriptions in seventeenth- and eighteenth-century literature about how fast (in general) each signature was in relationship to another, there is no discussion about proportional relationships between these numbered time signatures, even though the foundation of the whole tempo system was proportional mensuration. Can we assume that proportional theory governs all the time signatures used in German baroque music, and if so, how do we determine this?

3. The editions of baroque organ music today often present one version of any given musical work as the “Urtext” version. However, often—as in the case of J. S. Bach—the same piece was copied by students with minor variations, or even fairly substantially altered by the composer later in life. This is evidence not only of a malleable performance practice, but also of a change in understanding or application of theoretical principles. What do these variations imply for tempo performance?

For more information about the Scheide Grant visit our website: <http://www.americanbachsociety.org/research.html>

Thomaskantor Retires

On 31 January 2015, Georg Christoph Biller retired from his position as Cantor of the St. Thomas School. He was the sixteenth person to hold this post since Johann Sebastian Bach, having begun his tenure on the first day of Advent in 1992. The reasons for his stepping down after

twenty-two years of service were health-related and personal. The leader of the parish of St. Thomas, Britta Taddiken, announced in reference to Biller’s retirement that “one of the truly great Thomaskantor eras has now come to an end.” His having maintained the St. Thomas choir over so many years at a world-class level has earned him, in her words, the “greatest respect.” Biller’s last official performance will take place on 17 June 2015 in the context of the Leipzig Bachfest. He will lead the choir in the premiere of a work by Stephan König entitled *Haddock*, which is dedicated to him and to them.



Biller was ideally suited to serve as Thomaskantor. Born in 1955, the son of a pastor in Nebra (Unstrut), he himself attended the St. Thomas School from 1965 to 1974, singing in the choir under Erhard Mauersberger and Hans-Joachim Rotzsch. He was intimately familiar with the traditions of the most prominent boys’ choirs, and knew well both the advantages and challenges of boarding schools. He began directing the choir while still a student.

After graduation and mandatory military service, he studied at the Leipzig Conservatory from 1976 to 1981. Here, he was instructed in orchestral conducting by Rolf Reuter and Kurt Masur. He also completed studies in vocal performance; with his unmistakable baritone voice, he might well have pursued a successful career as a soloist. In 1976, he founded Das Leipziger Vokalensemble. From 1980 to 1991, he led the choir of the Leipzig Gewandhaus and taught choral conducting at the Kirchenmusikschule in Halle (Saale), and from 1991 to 1992 also in Frankfurt am Main and Detmold.

In 1992, he returned to the St. Thomas School. As Cantor, Biller guided the choir in the direction established by his predecessors. Particularly important for him was the linking of choral music and liturgy. This is documented best in his programs for motet and cantata performances in the St. Thomas Church. Soon after his appointment he began a project to perform all of Bach's cantatas in chronological order according to the liturgical festivals for which they were originally composed. In 1994, he was appointed Professor of Choral Conducting at the Conservatory in Leipzig. In 1999 and 2000, he served as Artistic Director for the Bachfest, and since 2001 he has been a member of the artistic steering committee for the festival.

Biller is personally acquainted with many of the most famous composers of our time, frequently premiering their works with the St. Thomas Choir. None of his twentieth-century predecessors presented so much contemporary choral music. In recent years, he often performed his own compositions. These were specially written for boys' choir and, according to Biller, aimed to strike a balance "between easy execution and originality." When it came to promoting art and music, he followed the motto that one should offer "not the shrill but rather the lasting." Passive music consumption was, in Biller's opinion, unsatisfactory. He sought to animate and actively involve the congregation, not only during weekly motet and cantata performances but also during the Bachfest.

In celebration of the 800th anniversary of the St. Thomas Choir in 2012, Biller helped to bring about the commissioning of five original works. These were premiered by the cantor and his choir between Easter 2012 and Epiphany 2013. The first work was Biller's own *St. Thomas-Ostermusik* ["Easter Music for St. Thomas"]. It was followed by new works from Hans-Werner Henze, Heinz Holliger, Brett Dean, and Krzysztof Penderecki.

Thanks to Biller's exceptional pedagogy, the choir now has an unprecedented culture of sound production and exhibits an unusually high level of vocal technique. The renowned boys' choir and its cantor have earned prestigious awards, including the Bach Prize of the Royal Academy of Music and the Kohn Foundation in London, the Leipzig Mendelssohn Prize, and the Special Award of ECHO Klassik.

- Andreas Glöckner (Bach-Archiv, Leipzig)

American Bach Society Passes New Bylaws

Recently, a subcommittee of the ABS Advisory Board comprising Stephen A. Crist, Don O. Franklin, and Daniel R. Melamed reviewed the society's outdated bylaws and proposed changes designed to streamline administration, reflect actual operating procedures, and support the Society's vision for its future. The amended bylaws were ratified and signed into effect on 31 October 2014.

The most significant change introduces term limits to the once-large Advisory Board. Its membership will now consist of a total of eight members, four each in two "classes" whose four-year appointments will overlap by two years to ensure continuity.

From the bylaws:

3.9 Members of the Advisory Board shall be appointed by the President for terms of four years in two staggered terms of four each, for a total of eight. Appointments may be renewed.

The back page of this issue of *Bach Notes* reflects the new organization of the Society's administration.

A complete copy of the revised bylaws is posted on the Administration page of the ABS website: <http://www.americanbachsociety.org/pdf/ABSRevisedByLawsSigned.pdf>

Happy 300th, Carl Philipp Emanuel!



Front row, left to right: David Schulenberg, Ellen Exner, Reggie Sanders, Darrell Berg, Randy Goldberg, Jason Grant, Janet Page, Steve Fisher, Evan Cortens; back row: Charlie Brewer, Mark Knoll, Steve Zohn, Bert Van Boer, Jonathan Kregor, Laura Buch, Paul Corneilson, Douglas Lee.

The year-long celebration of C. P. E. Bach's 300th birthday in 2014 continued at the annual meeting of the American Musicological Society in Milwaukee, WI. This photo captures many of the scholars associated with the *Carl Philipp Emanuel Bach: Complete Works* edition.

Editorial:
“Written by Mrs. Bach?”

About every other year, the same spectacular “discovery” in the Bach world makes international headlines. This time around it even made *People* magazine’s “Best & Worst of 2014” issue under the heading “4 Shocking Revelations” (p. 74). Sandwiched between the shattering news that “Hello Kitty is NOT a Kitty,” and the stunner “King Tut had ‘Girlish Hips,’” is the revelation that Johann Sebastian Bach did not compose the famous Cello Suites: his wife Anna Magdalena did. This is Martin Jarvis’s idea and it is nonsense.

Despite repeated hype in the popular media, Jarvis’s theory is not new. It has been around for years and has been closely and respectfully examined by leading Bach scholars on both sides of the Atlantic. It has met with rejection every time though not because it threatens anyone’s cherished views of Bach, but because it is in no way supported by the facts. Instead, it is thoroughly disproved by them. If there were any solid evidence to suggest that Anna Magdalena had composed the Cello Suites, Jarvis’s findings would have generated further discourse, whether pro- or contra. Most of the “Bach establishment” has remained largely silent on the issue though because there is simply nothing more to say. A pet theory, no matter how beloved or often repeated is not the same as fact. Speaking as a woman, a mother, and a scholar, I would have been thrilled to learn that Anna Magdalena had written the Cello Suites. I have heard Jarvis speak and examined his evidence for myself. It is irrefutably clear that Anna Magdalena only *wrote* the Cello Suites insofar as she copied them. She did not compose them.

Jarvis presented his theory in full in a book, *Written by Mrs. Bach*, which has now become the basis of a documentary film of the same title. Reviews of the book are to be found online, as is a concise discussion of the theory by the *New Yorker*’s Alex Ross (<http://www.newyorker.com/culture/cultural-comment/case-mrs-bach>). A full analysis of the film is also now available from our colleagues in the Bach Network UK. The newest edition of their web journal, *Understanding Bach*, features an article by Dr. Ruth Tatlow entitled “A Missed Opportunity: Reflections on *Written by Mrs. Bach*,” (Vol. 10, 21 March 2015: <http://www.bachnetwork.co.uk/understanding-bach/>). One hopes that enough has now been said about Jarvis’s persistent, yet

bankrupt, theory that we no longer need to pursue the topic.

As Alex Ross writes, we are indeed “poorly served by wild speculation that distorts the historical record.” Let us bend our efforts instead to exploring the real accomplishments of women in the past and present so that in the future, we will not be so desperate for female heroes that fiction masquerading as feminist scholarship can guilt us into paying even this much attention.

- Ellen Exner

Martin Petzoldt
 (13 April 1946 – 13 March 2015)

It is our sad duty to announce the passing of Prof. Dr. Martin Petzoldt—Bach scholar, teacher, theologian, and friend to many in the American Bach Society. Word of his death in Leipzig following a long illness reached us just as this issue of *Bach Notes* was going to press. We will be able to include a more extensive remembrance of Prof. Dr. Petzoldt in the Fall issue. In the meanwhile, a moving tribute (in German) by former Thomaskirche Pastor Christian Wolff can be found here: <http://wolff-christian.de/in-memoriam-martin-petzoldt-13-april-1946-13-maerz-2015/>. We extend our condolences to Prof. Dr. Petzoldt’s family, as well as to his many friends, students, and admirers.



NEWS FROM MEMBERS

PUBLICATIONS

Joyce Irwin's translations of Johann Mattheson's *Behauptung der himmlischen Musik* and Christoph Raupach's *Deutliche Beweis-Gründe* have been published in a new book entitled *Foretastes of Heaven in Lutheran Church Music Tradition: Johann Mattheson and Christoph Raupach on Music in Time and Eternity*, published by Rowman & Littlefield. It is the fifth volume in Robin Leaver's series, *Contextual Bach Studies*.

Beverly Jerold published an article demonstrating her finding that the encyclopedist Denis Diderot used a pseudonym to publish innovative and vital concepts about intonation and temperament. Part I of the article concerns authorship and Part II (which includes information about C. P. E. Bach) will treat his theoretical writings. Jerold, "Diderot (Part I)—Authorship and Illusion," in the *International Journal of the Dutch-Flemish Society for Music Theory*, 1/1&2 (2014): 38–60.

Michael Kassler's new annotated edition of *The Memoirs of Charlotte Papendiek* has been published by Pickering & Chatto (see <http://www.pickeringchatto.com/george>). This volume contains new information about John Christian Bach and his wife Cecilia.

In two articles, **Betty Bang Mather** and **Dean M. Karns** explore Bach's reasons for the autograph titles "Rondeaux" and "Battinerie" (instead of Rondeau and Badinerie) in his B-Minor Overture Suite BWV 1067. Johann Mattheson wrote, "Psalm 136 is in its way a rondeau, a poetic scheme that returns in circles." Psalm 136 "returns" in three circles (inclusio, identical second lines, chiasmus). The BWV 1067 Rondeaux returns in three similar circles. The Battinerie (perhaps a fusion of badinerie, a pleasant amusement; and batterie, a fight or scuffle) spoofs the Rondeaux's ideas in a skirmish of forms and voices. The Rondeaux article appears early this summer in the National Flute Association's online publication *FQ Plus*. The Battinerie article appears in the Summer 2015 issue of NFA's *The Flutist Quarterly*.

Bach Through the Year has been published by Lutheran University Press. In this book, **John Setterlund** has coordinated the church cantatas of Bach (also the motets, oratorios, and passions) with the widely used modern three-year schedule of scripture readings, the *Revised Common Lectionary*. Brief commentaries on each selection highlight the correspondence between the cantata and the appointed biblical reading, many of which vary from those read in Bach's churches.

Ruth Tatlow's *Bach's Numbers: Compositional Proportion and Significance* will be published by Cambridge University Press in May 2015. Using theoretical evidence and practical demonstrations the author explains how and why Bach used numbers in his published compositions, and how in the eighteenth century the universal harmony of God's creation and the perfection of the unity (1:1) were philosophically, morally and devotionally significant.

Russell Stinson will serve next semester (Fall 2015) as the Gerhard Herz Visiting Professor of Bach Studies at the University of Louisville, a position he held also in 2009. He recently completed an article on Robert Schumann's Bach reception, with particular emphasis on the St. John and St. Matthew Passions, which will appear in the next *Bach-Jahrbuch*.

"C. P. E. Bach's *Heilig* and 'the Holy' of Rudolf Otto: An 18th-Century Experience of the Mysterium Tremendum," by **Joshua A. Waggener**, in *Music and Transcendence*, ed. Férdia J. Stone-Davis (Farnham, UK: Ashgate, forthcoming 2015). This essay explores Bach's *Heilig* with respect to transcendence, as articulated by theologian Rudolf Otto (1869–1937). Otto's *Das Heilige* (1917) identifies "the holy" as "the non-rational numinous core of religion" and acknowledges aesthetic sublimity as an "authentic schema of the holy." Furthermore, Otto uses the experience of music listening as one analogy for the encounter with "the holy." In this study, musical analysis and conceptual comparisons reveal how closely Bach's *Heilig* corresponds to "the experience of the holy," according to Otto's phrase "*mysterium tremendum fascinans et augustum*." Furthermore, this comparison relates aesthetic sublimity to theological transcendence across three centuries of German thought.

CONFERENCES

Musicologist **Rebecca Cypess** and historian Nancy Sinkoff convened the conference "Sara Levy's World: Music, Gender, and Judaism in Enlightenment Berlin" at Rutgers University in September, 2014. Participants included Christoph Wolff, Steven Zohn, George B. Stauffer, Robert Marshall, and Yael Sela-Teichler, as well as scholars from Jewish Studies, German history, and literature. A follow-up event will be held on May 19, 2015 at the Center for Jewish History (15 West 16th Street, New York City). A 6:30 p.m. lecture by Sinkoff will be followed by a concert, moderated by Wolff, of chamber music that Sara Levy owned and played. Cypess's research for the concert was undertaken with the aid of a William H. Scheide Research Grant from the ABS.

COURSES, TOURS, AND WORKSHOPS

The first annual **Bach Cello Suites Workshop** will be held 2–8 August 2015 at historic Russell Sage College in Troy, New York.

This workshop is a new organization offering adult amateur cellists an unprecedented opportunity to expand their musicianship through a weeklong immersion in the iconic Suites for Solo Cello by J. S. Bach.

Cellists attending the Workshop will improve their technique and musicianship while deepening their understanding and expression of the Cello Suites under the guidance of an outstanding faculty of teaching cellists.

Bach Cello Suites Workshop has engaged premiere cellist Zuill Bailey as Artistic Director. Bailey, who enjoys an outstanding global reputation, said: “Bach Cello Suites Workshop is an amazing opportunity for adult amateur cellists to come together for a truly special week of music-making built around J. S. Bach’s suites, perhaps the greatest gift of any composer to the cello.” Bailey is joined on the Workshop’s teaching faculty by Robert Battey, Phoebe Carrai, and Melissa Kraut.

Full faculty biographies and more details are available at <http://www.BachCelloSuitesWorkshop.org>

Dean Billmeyer (University of Minnesota) led an International Master Course entitled “Silbermann and His Pupils—Masterclasses on the Music of J. S. Bach and the Bach Circle” from 14–18 July 2014 jointly with Albrecht Koch, Organist of the Freiberg Cathedral, in the cities of Freiberg and Zethau in Saxony. Nine student participants from six different countries (USA, Germany, Azerbaijan, Czech Republic, China, and Japan) attended the

course, given under the auspices of the Gottfried Silbermann Gesellschaft. As part of the course, Billmeyer performed works of Georg Muffat, Georg Böhm, and J. S. Bach on the 1735 Silbermann organ in the Petrikirche in Freiberg on 16 July. Students performed a closing concert of works of Bach, Muffat, and Brunckhorst on 18 July on the Adam Gottfried Oehme organ in Zethau. While in Germany, Billmeyer also performed works of Leo Sowerby, Bach, William Albright, César Franck, and Louis Vierne at the Versöhnungskirche (Bauhaus-era Reconciliation Church) in Leipzig on 13 July. He returns to Germany in the summer of 2015 to perform in Leipzig, Nassau (Silbermann organ) and Callenberg (Urban Kreutzbach organ), as well as in Reutte (Austria) and other cities.

On 20–31 July 2015, **Quentin & Mary Murrell Faulkner** will lead a tour, “Bach’s Organ World,” to eastern Germany. The tour participants will visit, hear, and play organs closely associated with J. S. Bach, including the 1723 Silbermann organ at Störmthal and the 1746 Hildebrandt organ at Naumburg. For further information, see <http://www.concept-tours.com/indicultindex.html>. The March 2013 issue of *The American Organist* magazine includes Quentin Faulkner’s brief article, “The Legacy of the ‘Bach Organ,’” tracing the subsequent influence of organs praised by J. S. Bach.

THE AMERICAN BACH SOCIETY

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MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bachgesellschaft, the American Bach Society supports the study, performance, and appreciation 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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Please visit the ABS website
www.americanbachsociety.org
for concert and festival listings