

BACH NOTES



NEWSLETTER OF THE AMERICAN BACH SOCIETY

ABS RECEIVES \$1.2M BEQUEST: MONTE FUND ESTABLISHED

In October 2017, the American Bach Society received a \$1.2M bequest from the estate of Dr. Noel S. Monte, a New York-based dentist. Monte made the gift in honor of his late wife Ruth Monte, a longtime member of the Society. Ruth Monte, trained as a pianist in her native Romania, felt a particularly deep affinity for the music of J. S. Bach. A distinctive feature of her recitals was the performance of the same work by Bach on the piano as well as the harpsichord or organ.

Noel Monte's bequest provides for the establishment of the Ruth and Noel Monte Fund at the American Bach Society. Chief among the projects the endowment will support is the Ruth Monte Memorial Bach Competition to be held at least every four years. Contestants will be required to perform Preludes and Fugues from Bach's *Well-Tempered Clavier*, Volume I, and it is anticipated that the inaugural competition will take place in 2022.

Since 2000 the ABS and the Bach Choir of Bethlehem have jointly sponsored the biennial Bach Vocal Competition for American Singers. The newly-created Ruth and Noel Monte Fund will permit the ABS to foster talent and recognize excellence in the performance of the J. S. Bach's exceptional body of keyboard works.

By the generosity of the donor, the Ruth and Noel Monte Fund will also assist the Society's other work in



The inspiration: Prelude in C Major, BWV 846 from the *Well-Tempered Clavier*, Book I (D-B, Mus ms Bach P 202)

supporting the study, performance, and appreciation of the music of Johann Sebastian Bach. The American Bach Society is deeply honored by and grateful for this bequest.

Editor's Note: The Boston Globe archives contain a review by Richard Buell of one of Mrs. Monte's Bach concerts: "THE WELL-TEMPERED CLAVIER: BOOK ONE 24 preludes and fugues (BWV 846/869) by J. S. Bach, performed on the piano by Ruth Monte," (Longy School of Music, Cambridge), 10 June 1998.

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Visits to the Black Hole at the Center of the Galaxy: Arranging Bach for String Quartet

by Nicholas Kitchen (First Violin and Founding Member, Borromeo String Quartet)

One doesn't have to play string quartets for very long to start to feel the gravitational pull of Bach. Think, for example, of the c-sharp minor quartet of Beethoven (Op. 131) or the "Grosse Fugue" (Op. 133): all roads lead TO AND FROM Bach! And even the most casual reading of Beethoven's biography will make it clear that Bach was at the very foundation of Beethoven's contrapuntal learning. Beethoven's teacher Neefe writes that Beethoven played ALL of the *Well-Tempered Clavier* from memory by the age of 12.

My own introduction to Bach was through the "St. Anne" fugue for organ (BWV 552/2), when I was probably 11 years old. I was turning pages and pulling stops for my father who was organist at St. Stephen's Episcopal Church in Durham, NC and a math professor at Duke. Looking at the notes on the page, hearing the organ sound (a magnificent three-manual Flentrop), the Bach dynamo of intervals and rhythms started to churn. I remember distinctly my feeling at the moment in the "St. Anne" where the music turns the corner into 12/8 for the final section. I always felt this kind of super-charging, and by the time the slow theme was woven underneath, the feeling was irresistible awe. Over the years, my experience of this music has not changed one bit.



Beginning of the 12/8 section of the Fugue in E-flat Major, BWV 552/2 (D-LEb, Peters PM 1403)

Today, I spend much of my professional life playing string quartets, and it is a little heartbreaking that there is

no music for string quartet by Bach himself! His absence from the repertory reminds me a bit of those galaxies where everything revolves around a black hole, the force of which invisibly, but inescapably, orders the motion around it—hence the title of this essay. Visiting a true black hole would not go so well! But I have at least managed to approach a figurative one by bringing some of Bach's music within the reach of the Borromeo String Quartet. Bach's music was a living foundation that inspired the composers of all the music we play as a string quartet. Transcribing his works for string quartet lets us explore that connection directly.

The Borromeo Quartet now performs the following music of J. S. Bach in my arrangements: the *Well-Tempered Clavier*, Book I (BWV 846–869) (we also made a recording of this); the "Goldberg Variations" (BWV 988); the Passacaglia and Fugue in C Minor for Organ (BWV 582); and the Prelude and Fugue ("St. Anne") in E-flat Major for Organ (BWV 552/2).

Editor's Note: To see and hear the Borromeo String Quartet performing some of Nick's transcriptions, please direct your browser to the following YouTube links:

WTC I: <https://www.youtube.com/watch?v=iArhxFrevEA>

BWV 552: <https://www.youtube.com/watch?v=GIY0Gq76vxA>

"Goldberg Variations": <https://youtu.be/nur-1dem7fo>

My first excursion into arranging Bach's works for string quartet was the Passacaglia and Fugue in C Minor BWV 582. I realized that the work would benefit from the fabulous sound of the open C-string of the cello. I transcribed it and we started performing it in 2005 (I think). Not long after that I decided to approach the Prelude and Fugue BWV 552.

Right around the same time, the Borromeo Quartet gave the last concert of a Beethoven Cycle, which involved a three-hour performance that included Beethoven's Op. 132, 131, and 130 with the "Grosse Fugue" (Op. 133). Given the extraordinary musical material, we invited the famed Beethoven scholar Prof. Lewis Lockwood to give a talk the day before the concert, with us providing the musical examples. Though Professor Lockwood said many perceptive and remarkable things about the Beethoven works themselves, it became clear that these pieces could not really be explored

completely without delving into the world of Bach. Prof. Lockwood therefore provided us with a few examples to play from the C-sharp and B-Minor Fugues of *WTC I*.

Just to give you a taste of the ways these pieces of music mix together, the four-note emblem that runs through Op. 130, 131, 132, and 133 IS basically the four-note emblem of Bach's C-sharp Minor Fugue. Bach's B-minor Fugue is quoted directly by Beethoven in Op. 131—and for that matter in Op. 135. Prof. Lockwood explained that the B-minor Fugue of Bach was actually written out partially in quartet scoring by Beethoven as he prepared to write these gigantic late quartets. Later, I also found a transcription by Beethoven himself of the b-flat minor fugue of *WTC I* for cello quintet and we performed it.

At this lecture, I made a "note to self" to try to transcribe all of the *WTC I* for string quartet. I first worked on the two five-voice fugues in C-sharp Minor and B-flat Minor, to test the limits of double-stopping, but then during 2015, I managed to transcribe the other forty-six pieces. Some of the transcriptions worked right away, but a couple (such as the C-minor Prelude and B-flat Major Prelude) underwent significant changes during rehearsal. In these two preludes, musical fragments pile onto each other at very high speeds

and it was necessary to try many different types of exchange to find what would be exciting and not disorienting. It was very exciting to try everyone's ideas and I think we all felt good with the result.

But the richest and most beautiful challenge as a group was to work with all of the fugues. Bach is dazzling in the variety of emotional characters he can evoke just with the intrinsic qualities of a fugue subject. Characterizing the subjects was part of the challenge, but giving life to the counterpoint of the whole composition was the really interesting part. One wants the audience to be aware of the continued presence of the subject and the countersubject, but it is the counterpoint that SURROUNDS and COMBINES with these repeating elements that allows the composition to evolve and have its full emotional impact. All music benefits from and depends on our sensitivity to the moment by moment balance of every interval relationship, but the *WTC* simply will not come to life if this balance is not exquisitely accurate—and simultaneously full of spirit! The emotional content of a fugue does not unfold as a dialogue of contrasts: it emanates from perfectly interwoven intervals and rhythms and grows from the seed of the subject. What a marvelous challenge to try to bring ourselves to this level of hearing and playing! Even if we



The Borromeo String Quartet (L to R: Nicholas Kitchen, Mai Motobuchi, Yeeseun Kim, Kristopher Tong). Photo credit: Richard Bowditch.

never played these pieces for anyone else, this working experience was of the highest value. As we play, we are sensing whether we are really fulfilling the contrapuntal dialogue. We are interjecting with the level of the next note, feeling its effect on the other parts. Twenty or thirty relationships are sensed even before five bars are finished. Describing them would be verbally impossible, but we know keenly when we are establishing meaning as we combine the tones, and we know just as clearly when we have failed! This is a kind of distilled musical content that is SO potent, and this special set of demands and rewards is unique to Bach.

Apart from our quartet's own practice and performances, we have found the Bach transcriptions to be a surprisingly powerful resource for our work as guest faculty with larger groups at various events. One might think these fugues unapproachable in a large-ensemble setting, but they really work! We have found that with large groups, we can project the score of a *WTC* fugue onto the wall from my laptop. (Our group uses laptops, because it allows us to ALWAYS work from the complete score.) To form a four-part ensemble, I divide the violinists into two groups ("If your birthday is before July 1 play second and if your birthday is after, play first."). Once everyone can see the screen, we play the piece. Even the first time, it often goes pretty well, but it is also so natural to want to immediately go back and play it again. So we do. Then we ask the group to listen closely to how everything is fitting together: Are we making a good phrase shape? How is our intonation? Are we injecting the right life into the piece's character? In our experience, the group responds immediately to these new challenges, and we all have a lot of fun doing it. We might repeat that fugue three or four times and then go on to one of contrasting character. I find that some people even successfully join in by singing, and a couple of transposed parts let wind players in, too.

In our work on these pieces, both as a quartet and in our workshops, singing has become an important tool. Singing Bach's counterpoint has helped us better communicate with each other. Quartet members are famous for arguing over interpretation, and it's easy for two individuals to feel friction when one says, "The staccato must be shorter!" and the other, "No, it must be longer!" After all, what do the words "shorter" and "longer" really mean? They are actually quite crude. Instead, we ask each person to sing the phrase under dispute. We listen to exactly how they shape syllables when they sing. Is it "ba di da bim pum" or "ba Di da BIM PUM" or As we discuss it and search for the best way to sing the phrase convincingly, each person ends up slightly altering

their interpretation, continually altering the syllables they use. Beyond just articulation, people sing with an inflection that is easy to hear, and it soon becomes clear that the CURVE of the rhythm is what we are actually discussing, not some straight-line trajectory of "faster" or "slower."

This kind of part singing is at the crux of everything. Bach's counterpoint guides our singing souls. He endeavors to and succeeds in imagining every level of complexity with which singing lines can intertwine to create meaning and spirit. The simple but powerful joining of four potent voices is the magic of the string quartet, and Bach has shown the richness with which this can happen like no other composer. Our quartet relishes the chance to play the treasures of the string quartet literature, but as a quartet, we also cherish the opportunity to delve as deeply as we can into the world of Bach.

About the author: Nicholas Kitchen has performed throughout the world both as soloist and chamber musician, most significantly as founding member and first violinist of the Borromeo String Quartet. He has done extensive projects with the Chamber Music Society of Lincoln Center, the Library of Congress, Performance Today, and the Isabella Stewart Gardner Museum, and has initiated many innovative projects combining multiple forms of artistic expression with the performance of classical music. Teaching at the New England Conservatory of Music since 1992, where the Borromeo Quartet is Faculty Quartet-in-Residence, Nicholas has pioneered the use of computers and page-turning pedals to make it possible for the Borromeo Quartet and students to work from the complete score. This has caused him to become involved in the intensive study of composers' manuscripts, especially the autograph scores of Beethoven. His work with Beethoven manuscripts has resulted in his giving papers at the Center for Beethoven Research at Boston University as well as at conservatories in Hong Kong and Basel, Switzerland.

The Borromeo Quartet has won the Evian International Quartet Competition, the Cleveland Quartet Award, the Martin E. Segal Award, and the Avery Fisher Career Grant. The Quartet performs on such major concert stages as Carnegie Hall, Lincoln Center, Kennedy Center, the Concertgebouw, Wigmore Hall, The Berlin Philharmonie, Tuscany's Terra di Siena Chamber Music Festival, and at venues in Switzerland, Japan, Korea, and China. In addition the New England Conservatory, the BSQ is Resident Quartet at the Isabella Stewart Gardner Museum, the Taos School of Music, and the Heifetz International Music Institute.

**Conference Report: “Bach on Screen”
Riemenschneider Bach Institute, Baldwin
Wallace University, 18 February 2018**

Bach reception studies have traditionally focused on changing perceptions of the composer’s place in the classical canon and the ways in which performance of his music has changed. Somewhat surprisingly, very little scholarly attention has been paid to Bach’s impact on popular culture. On Sunday, 18 February 2018, the Riemenschneider Bach Institute hosted “Bach on Screen,” a one-day conference that offered a glimpse into this potentially fruitful new area of Bach research. The ten papers presented at the conference explored the use of Bach’s music in film, television, and video games, and almost all presenters came from the fields of film music or media studies.

The papers presented in the first session of the day provided a chronological and topical framework for what was to follow. In a paper that included many interesting insights into the world of silent film music, James M. Doering reported that the use of Bach’s music in film dates to the first decades of the twentieth century, with several excerpts from his works appearing on the cue sheets commonly used by silent era theater musicians. And in the 1920s, the Society of Theater Organists required the performance of Bach excerpts for its certification exams. There are reports that Bach organ works were sometimes performed between reels, a practice that occasionally led to complaints that organists were stealing the spotlight from the films being shown.

Tobias Plebuch explored the various appearances of Bach’s famous Toccata BWV 565 on screen. He traced the well-known association of this work with horror films to the 1932 version of *Dr. Jekyll and Mr. Hyde*, which established the familiar scenario presented in many later films: the setting was usually a dark house, the performer an evil genius, and there was usually a damsel in distress. But in addition to its role as a signifier of evil, the toccata has also been used to symbolize the sublime. According to Dr. Plebuch, these competing connotations have, over the decades, “been solidified into musico-cinematic topoi” that, in recent decades, have become so well-established that they can be effectively spoofed or even reduced to a single note.

This last point was reinforced by Dana Plank’s exploration of the way the Toccata was used in 1980s video games. Often the work was used in these games as “sonic wallpaper,”

with no obvious dramatic associations. She also identified “momentary quotations from the work in newly-composed music, truncated recreations, and hastily-composed versions riddled with various melodic and contrapuntal errors.” Plank finds these latter versions in some ways the most interesting, as they subtly create new meanings for the work through mistranslation.



BWV 565 from D-B, Mus. ms. Bach P 595, Fascicle 8 in the hand of Johannes Ringk

In the morning’s second session, papers focused on Bach’s music in specific films by post-WWII masters of European cinema. Michael Baumgartner explored Jean-Luc Godard’s *Je vous salue, Marie* (Hail, Mary) from 1985. Short fragments drawn from some of Bach’s best-known works are used throughout the film, often assuming an annunciatory function to emphasize Mary’s special status, thus reaffirming the conception of Bach’s music as symbolic of a sublime religious experience.

In the early 1960s, the films of Italian director Pier Paolo Pasolini focused on the disparity between the prosperity and progressivism of post-war Italian society and the violence and poverty experienced by an often invisible underclass. Mark Brill discussed two of these films in which Bach’s music played a pivotal role. In *Accattone* (1961) and in *Il Vangelo secondo Matteo* (“The Gospel According to St. Matthew,” 1964), Bach’s music often accompanies scenes of violent conflict, imbuing the characters and situations with the aura of epic myth. This “aestheticization of violence,” as Brill describes it, is a hallmark of Pasolini’s films and was very influential on later directors, such as Stanley Kubrick and Martin Scorsese. The morning session concluded with a short film comprised of excerpts from the films of Ingmar Bergman



Frame from Traugott Müller's film *Friedemann Bach* (1941)

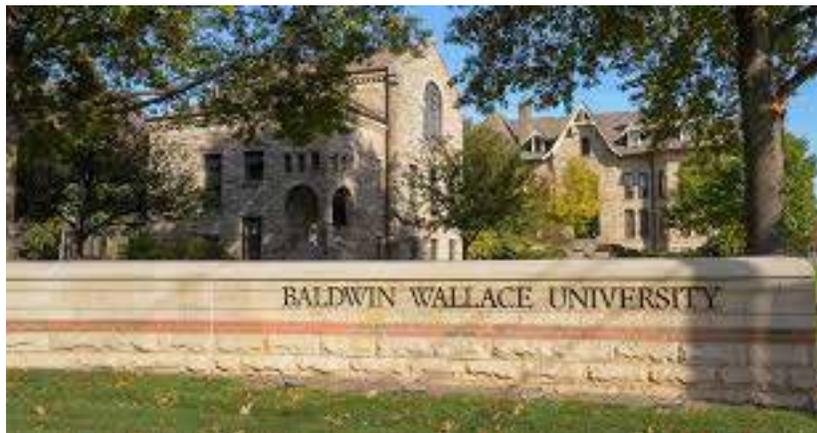
in which Bach's music was used. This brief compilation was put together by James Deaville and provided a nice coda to the morning's papers.

After a lunch break, during which attendees were able to tour the Riemenschneider Bach Institute and see displays of some of its holdings, the conference resumed with Per Broman's insightful exploration of the various ways in which Bach's music has been used in the films of Woody Allen. Following this, Olga Haldey examined *Fouetté*, a 1986 Soviet film. While the plot revolves around the efforts of a young choreographer to stage a radical modern ballet, it is "multi-layered instead of linear, mixing realism with magical images." The music used in this film ranges from chant to electronic sounds and includes excerpts from Bach's *Mass in B Minor*, which at first appear as short fragments but

gradually replace dialogue and all other music, leading up to the final pas-de-deux of the imagined ballet, danced to "Et incarnatus est." Dr. Haldey contends that the Mass "becomes the inner voice of Fouetté's heroine and her creation."

This session concluded with an intriguing investigation of the ways Bach's music has been used in television advertising. Peter Kupfer pointed out that the use of classical music in advertising is a fairly recent phenomenon, and it often serves to signify sophistication while at the same time attracting the viewer's attention because it represents a break from the norm.

The Bach works most frequently heard in commercials are the Prelude from the First Cello Suite and Prelude No. 1 from the *Well-Tempered Clavier*, found chiefly in ads for financial products or insurance. In most cases, Bach's music reinforces the idea that the product being advertised



provides reassurance, relief, or tranquility. While these might seem to be obvious associations, Dr. Kupfer argued that they are actually the result of a “complex negotiation between aesthetic, semiotic, socio-demographic, emotional, and financial concerns.”

The final session of the day focused on the use of Bach’s music to represent genius. Reba Wissner discussed an episode from the 1960s science fiction anthology series *The Outer Limits* in which a scientist finds a way to quickly advance human evolution by some twenty thousand years. As the subject of this experiment changes both physically and mentally, he masters all fields of human knowledge, finally moving on from mathematics to music. We see him effortlessly playing excerpts from the *WTC* while musing that “Bach will probably outlive us all.” In this context, Bach embodies physical mastery as well as human genius.

The final paper of the day provided a nice bookend to one from the opening session, exploring again the use of Bach’s music to represent “evil genius.” Kristi Brown-Montesano argues that films such as *Slaughterhouse Five* (1973), *The Terminal Man* (1975), and *Silence of the Lambs* (1988) reflect post-WWII “anxieties about science, technology, violence, and dehumanization” at the same time that the “mechanical rhythmic drive” of Baroque music was becoming increasingly popular, symbolized by the success of Glenn Gould’s 1955 recording of the “Goldberg Variations” and Wendy Carlos’s 1968 *Switched-On Bach*. She focused on *The Terminal Man*, in which Goldberg Variation No. 25 “functions as a punctuating device,” marking the action. Here, Bach’s music represents the killer’s “programmed” repetition, which leads to compulsive violence.

Each of the day’s papers prompted many questions and comments from attendees, who left with a better understanding of the myriad uses to which Bach’s music has been put in visual media over the past century and a new-found appreciation for the ways in which the meaning of that music can change depending on the context in which it appears. All the papers read at the conference will be expanded into articles that will appear in two special issues of *BACH: Journal of the Riemenschneider Bach Institute* in 2019, co-edited by Christina Fuhrmann and Rebecca Fülöp.

– Michael Strasser



Conference participants gather for dinner



American Bach Society Biennial Meeting Yale University April 26–29, 2018

Thursday, April 26 (Yale Divinity School, 409 Prospect St)

- 5:30–6:30 pm Registration (Yale Divinity School, Common Room)
 6:00–7:00 pm Welcome Reception (Yale Divinity School, Common Room)
 7:00 pm Organ Recital by Yale School of Music students

Friday, April 27 (Graduate Club, 155 Elm St)

- 7:30 am American Bach Society Editorial Board Breakfast Meeting (Marriott Hotel)
 9:00–9:15 Opening remarks
 9:15–10:15 Keynote Address
 10:15–10:30 Coffee break
 10:30–12:15 Paper Session I
 12:15–2:00 Catered Lunch
 2:00–3:15 Paper Session II
 3:15–3:45 Coffee break
 3:45–5:00 Paper Session III
 5:00 Dinner on your own
 7:30 Concert by the Yale Schola Cantorum, conducted by David Hill

Saturday, April 28

- 9:00–10:45 Paper Session IV (Sudler Hall, 100 Wall St)
 10:45–11:00 Coffee break
 11:00–12:15 Paper Session V (Sudler Hall)
 12:15–2:00 Lunch on your own (and ABS board meeting)
 2:00–3:15 Paper Session VI (Yale Collection of Musical Instruments, 15 Hillhouse Ave)
 3:15–3:45 Coffee break
 3:45–5:30 Paper Session VII (Graduate Club)
 5:30 Dinner on your own
 7:30 Concert by Alumni of the Yale Voxtet, conducted by Masaaki Suzuki

Sunday, April 29

- 8:30 Society Breakfast and Business Meeting (Marriott Hotel)
 10:00–11:15 Paper Session VIII (Marriott Hotel)
 11:15–11:30 Farewell remarks



Cross Campus, Yale University

Keynote Address

Daniel R. Melamed

Parody is Overrated

Writings about Bach's concerted vocal music, both for academics and for general readers, often appear to be obsessed with parody—the origin of some of the composer's most famous works in music he had composed for one purpose, then fitted with new texts for another. There are many reasons to study parody, but they are technical and remind us that it is part of the compositional process, not a feature of a performed musical work. When parody is done well it is not audible, and arguably has little to do with the experience of hearing a work either in the eighteenth century or today—not least because no listener in Bach's time could have been expected to know the model for a derived composition.

A focus on parody also has the potential to lead to fallacious understanding: mistaking a work's genesis for its meaning, or imagining we can divine a composer's intent by examining the parody process, both classic errors of interpretation. In movement after movement in works like the *Mass in B Minor* and the *Christmas Oratorio*, the knowledge or suspicion of parody appears to help us understand a piece, but actually does not. At best it can direct us to things we should probably have noticed in the first place.

Musical features we can hear, including those that point to particular kinds of compositions invoked in a movement, can indeed help us understand a work by Bach but not

because they point to parody origin. Rather, they show us directly how pieces reflect conventions and generate meaning. Movements that behave in strange or unconventional ways (in scoring or formal organization, for example), are often explained in terms of the parody process. But we do not need to invoke parody to understand how they contribute to a work's effect, and we often need to acknowledge that there are parallel instances in newly-composed pieces in which parody played no role.

If we are most concerned with listening (both in Bach's time and in ours), parody is probably overrated.

Paper Session I

Manuel Bärwald

Bach Reworking the St John Passion: Autograph Annotations to the Performance Parts

The *St. John Passion* is Bach's most reworked and modified composition. Arthur Mendel was the first scholar who tried to reconstruct the four different versions Bach performed during his lifetime. His reconstructions were mainly based on the examination of the papers and scribes in Bach's original performance parts. Almost all of these parts were prepared by Bach's students while Bach revised them in several stages. He added an enormous number of headings, text incipits, performance instructions, corrections and further indications. By reconsidering these annotations, it seems that they might represent more stages of reworking and performances of *St. John Passion* than the established—generally accepted—four versions of the piece. My paper will be focused on Bach's emendations to the performance parts, their chronology, and their implications for his process of reworking the *St. John Passion*.

Matthew Dirst

Recreating Bach's Organ Concertos

Bach's 1738 harpsichord concertos were long thought to be transcriptions of works originally for violin or oboe before their refashioning, during the third Leipzig *Jahrgang*, as cantata sinfonias with obbligato organ. But recent research into the early history of these works proposes that a few of them began life as organ concertos in the early 1720s. This paper poses two fundamental questions of these phantom organ concertos: Can plausible musical texts be established? What kind of accompanying ensemble makes the most sense? In addition to the sequences of movements better known as the D-minor and E-major Harpsichord Concertos (BWV 1052

and 1053, respectively), the G-minor Keyboard Concerto (preserved as BWV 1058) may also have begun life as a concerted organ work: transposition errors in its earlier A-minor version for violin (BWV 1041) suggest an earlier *Vorlage* for keyboard in G minor. Usefully, the earliest extant layer of the D-minor Concerto (BWV 1052a) provides a model for reconstructing the other works: its musical text has more in common with certain 1726 cantata movements than with the eventual harpsichord concerto. My reconstruction of BWV 1053a therefore favors its corresponding cantata sinfonias, whose solo and accompanying parts (like BWV 1052a and its 1726 relatives) are less elaborate than the final version of the work; my reconstruction of BWV 1058a reflects the same priorities. The original ensemble for these concertos may likewise be deduced from scattered clues in the sources. Newly recorded examples from a forthcoming disc will illustrate this presentation's major points.

Szymon Paczkowski

Schwingt freudig euch empor BWV 36: Polish Style and Parody

The history of the Advent cantata *Schwingt freudig euch empor* (BWV 36) reflects Bach's characteristic manner of utilizing music from one work multiple times in different contexts and on different occasions. The original secular version of the work (BWV 36c), written in the spring of 1725 for the birthday of Johann Heinrich Ernesti (at the time rector of the St. Thomas School) was transformed by Bach into a birthday composition for Princess Charlotte Frederike Amalie, second wife of Prince Leopold von Anhalt-Köthen (BWV 36a) and performed at the prince's castle in Köthen on 30 November 1726. Bach revisited the score of his cantata for Ernesti on the first Sunday of Advent, 2 December 1731. At that time, he performed it with a new religious text, but utilizing only the music of the opening chorus and three arias; at the end, on the other hand, he added a setting of the last stanza from the chorale "Wie schön leuchtet der Morgenstern." Instead of the recitatives, however, he inserted settings of the first, sixth, and eighth stanzas of the chorale "Nun komm, der Heiden Heiland." In 1735, he used the original secular form of the cantata yet again, adapting it for the birthday of the rector of the University of Leipzig at the time – Johann Florens Rivinius (BWV 36b). The aim of this paper is to present the properties of the music to the introductory chorus of BWV 36 at successive stages of parody. The key to understanding the essence of the transformation process will be Bach's utilization here of the so-called Polish style. We shall show the reasons for its use and, consequently, explain why

Bach found it extremely easy to retain agreement of affect between the different texts and the same music in all versions of the work.

Paper Session II

Christine Blanken

Improvising on Bach's Organ Music in the Eighteenth Century?! What Nuremberg Sources Can Tell Us

Nuremberg sources from the second half of the eighteenth century show an organist's highly pragmatic usage of Bach's organ chorales. It is Leonhard Scholz (1720–1798), organist at Nuremberg's main churches, St. Lawrence and St. Sebaldus, who probably arranged several pieces from Bach's Leipzig collections (among them *Clavier-Übung* III and "18 Leipziger Choräle," some of them also in their original versions) as well as other individually transmitted pieces for use on his old and very specific church organs. As the archival records from these churches show, the instruments – most of them from the early sixteenth and early seventeenth centuries – lack a range that allows an organist to play those choral pieces by J. S. Bach. As Leonhard Scholz was obviously very fond of Bach's organ music, he adjusted it to be playable on his instruments. Scholz's manuscripts nowadays constitute the largest Bach collection of Southern German provenance, also including keyboard compositions by other composers. The question is whether this usage of Bach's music is a singular phenomenon or an example for a more typical usage in the eighteenth century. In other words: is this a phenomenon which is more common than we tend to think, due to our twentieth-century process of struggling for an "Urtext"? Did organists of the eighteenth century regularly improvise on Bach's music? The paper will also focus on some very special details of Scholz's biography. He started his career in 1766 as an assistant organist at St. Giles, where the old Lorenz Sichart (a student of Wilhelm Hieronymus Pachelbel) was organist, and where Christoph Birkmann (Bach's recently identified Leipzig librettist in 1725–1727) was Diaconus until 1772.

Bernd Koska

Bach as a Model? An Analysis of Some Compositions by Bach's Students

How did Bach influence his students' musical principles, especially in regard to their compositions? It is an alluring question and yet hardly possible to answer in detail. Older studies often avoid answering the question by speaking of "Bach's spirit". This paper seeks to give an overview of the

compositional output of Bach's students and to outline some general characteristics. It will address the works of famous Bach enthusiasts like Johann Ludwig Krebs and Johann Friedrich Agricola, who achieved considerable success as musicians and composers in their own rights. The focus, however, will be on musicians who have attracted little attention as composers so far, among them Heinrich Nicolaus Gerber, Johann Georg Schübler, Christian Friedrich Penzel, and Johann Caspar Vogler. Some of their little-known works have recently been rediscovered in connection with new source studies on Bach's students. The origin and transmission of these works need to be explored before the musical structure can be analyzed. Here, it is the aim to uncover Bach's more or less subtle traces as precisely as possible. In a wider sense, this arouses another question: to which degree was Bach's music of importance and relevance for a generation which followed aesthetic ideals clearly different from his own? It seems that Bach, in the eyes of his students, was a "classical" composer, an example of a historical period and of historical genres, rather than as a resource for up-to-date composing techniques.

Paper Session III

Michael Maul

Observations on Philipp David Kräuter and His Augsburg Church Music

It is generally known that Philipp David Kräuter in 1712/13 received a scholarship from the Augsburg town council in order to study with J. S. Bach in Weimar. After his return to his hometown he became Lutheran music director of Augsburg and held this position until his death in 1741. Due to an outstandingly good archival situation in Augsburg, we can reconstruct many sides of Kräuter's activities as music director, including his performance practice, his own compositions, his repertory of church music by other composers, his fights with the Augsburg authorities, etc. In short: The archival holdings of Augsburg provide a fascinating picture of Kräuter's tenure and decisions as music director in this cultural center of Southern Germany. Some of his characteristics as a performer and leader of the municipal church music seem to be far from an adaption of what his famous teacher did in Weimar and Leipzig, and this raises the question of Kräuter's true relationship to J. S. Bach.

Alannah Rebekah Taylor

J. S. Bach's Passions in Nineteenth-Century America

This paper explores the two American premieres of Johann Sebastian Bach's Passions: the Handel and Haydn Society of Boston's performance of the *St. Matthew Passion* in the Boston Music Hall on April 11, 1879, and the Bethlehem Choral Union's performance of the *St. John Passion* in the Bethlehem Parochial School on June 5, 1888. Even in Europe, these works had lain dormant in the years following J. S. Bach's death. The *St. Matthew Passion* was first revived by Felix Mendelssohn in a concert setting in 1829 in Berlin, but neither the *St. Matthew* nor the *St. John Passion* had been performed in their entirety in America until these two ensembles in Boston and Bethlehem took on the task. By comparing and contrasting these performances, I will explore how the *Passions* were considered adaptable to specific contexts. The instrumentation, the amount of the work performed, and the performance language, were all varied. Further, the two American premieres were strongly influenced by their respective place environments and reflected the particular ideologies of the premiering ensembles. By studying historical documents such as newspaper ads, concert reviews, programs, and ensemble financial records, as well as the conductors' personal papers, I will compare and contrast the performances in order to understand how elements of the sacred are still inherent in the *Passions* even when performed in secular environments for diverse audiences. Ultimately, I will argue for the importance of these American premieres in setting the stage for a broad reception of Bach's music in America.

Paper Session IV

Kayo Murata

Bach's Reception of Contrapuntal Techniques in Weimar: A Focus on His Cooperative Exploration with Johann Gottfried Walther

This paper does not touch on Bach's adaptations but addresses his reception of other composers.

I investigate Bach's stylistic development over 20 years in the realm of counterpoint. The canons in the Weimar cantatas are far more complex than those in the earlier cantatas. The inversion methods in the imitational sections, which have been categorized as permutation fugues, gradually changed, particularly in regard to their treatment of dissonance. These changes might be attributed to Bach's exploration of contrapuntal techniques together with Johann Gottfried Walther. In Weimar, Walther and Bach copied "strict" compositions

by Palestrina and Frescobaldi. Palestrina pursued the techniques of canons in masses and Frescobaldi looked into the contrapuntal possibilities of one theme in *Fiori musicali*. In 1708, shortly before Bach came to Weimar, Walther compiled *Praecepta der musicalischen Composition* based on theoretical materials by seventeenth-century composers. He was clearly well acquainted with contrapuntal theories from Italy and northern Germany. In one of these theoretical texts, there were two types of inversion depending on the rigorousness of dissonance treatment; I will argue that Walther followed this distinction in his *Praecepta*. Although there is no direct evidence that these theoretical materials attracted Bach's notice, they certainly could have, given the circumstantial evidence.

Erinn Knyt

The Bach-Busoni "Goldberg Variations"

In the preface to his edition of J. S. Bach's *Aria mit 30 Veränderungen* ["Goldberg-Variationen"], BWV 988 (1915) for solo piano, Busoni called the piece the most "copious" and "ingenious" of Bach's sets of variations. Yet, he believed the composition could not be performed successfully on the piano for twentieth-century audiences without adaptation. His edition, as he stated, set about to "rescue this remarkable work for the concert-hall." Busoni's modifications included shortening the piece from 30 to 21 variations, creating an overall sense of architectural form by grouping the variations into three main sections, and adapting the composition for the modern piano by changing time signatures, redistributing notes between the hands, altering rhythmic values, and even changing notes. Scholars have mentioned Busoni's adaptation of the "Goldberg Variations" in passing, while reserving more detailed analyses for his arrangement of the Chaconne from the Partita No. 2 for Solo Violin in D Minor, BWV 1004 and his edition of the *Well-Tempered Clavier*, BWV 846–893. This neglect can perhaps be attributed to the liberal way he adapts Bach's "Goldberg Variations." Yet, although not necessarily reflective of Bach's intentions, Busoni's edition of the "Goldberg Variations" represents an important early attempt to resurrect this work in an age in which it was rarely performed. By contextualizing an analysis of Busoni's edition and performances of the "Goldberg Variations" within a reception history of the piece, the essay contributes to ongoing discourse about the performance of "Goldberg Variations" in the early twentieth century.

Sebastian Wedler

(Re)Imagining Historicism: Anton Webern's Passacaglia op. 1
 Composed at a time when Vienna was precariously poised between historicist tendencies on the one hand and attempts at a radical reformation of the past on the other, Anton Webern's *Passacaglia* (1908) denotes a critical contribution to turn-of-the-century modernism. Based on the manuscripts, sketches, and biographical documents archived at the Paul Sacher Foundation (Basel, Switzerland), this paper explores the elements of Webern's early (re)imagination of Bach. I will argue that the young Webern, to a large extent, reads Bach, as well as Heinrich Isaac's *Choralis Constantinus*, in light of the aesthetic premises of the New Symbolism and *Jugendstil* architecture, assigning contrapuntal techniques with the capability of conveying "presence-effects" and "atmospheric qualities" (*Stimmungsehalte*). One of the earliest self-conscious manifestations of Webern's modernist physiognomy, during his studies under Schoenberg's tutelage this aesthetic concern would gain further refinement, in the way Webern (i) conceives of Bach's contrapuntal techniques as a device of developing variation, as is evident in three hitherto unpublished contrapuntal studies that Webern produced prior to composing the *Passacaglia*, mm. 124–126 (and which I will provide in transcription); (ii) overtly models the *Passacaglia* after the final passacaglia movement from Brahms's Fourth Symphony op. 98 (1885), which was a "catalyst for early modernism" (W. Frisch); and (iii) brings the formal type of the passacaglia into dialogue with the sonata paradigm, creating a fusion that August Halm in his monograph on Bruckner (1913) famously described as the "third culture." In illuminating the historicist ideas and discourses that gesticulate through Webern's *Passacaglia*, this paper is as much a study of a key work from the composer's tonal repertoire as it is a study of a critical moment in Bach reception.



Yale Collection of Musical Instruments

Paper Session V

Markus Zepf

"Heard and Studied". Bach's Adoption of Fugue Themes by J. C. F. Fischer and J. J. Froberger

A quarter-century after Bach's death, his son Carl Philipp Emanuel wrote to Johann Nikolaus Forkel: "Besides Froberger, Kerll, and Pachelbel, he heard and studied the works of Frescobaldi, the Baden Capellmeister Fischer" and others. Some results of these studies can be found in the fugue themes of the *Well-Tempered Clavier* which are drawn in part from Johann Caspar Ferdinand Fischer's *Ariadne Musica*, a collection of twenty short preludes and fugues in major and minor as well as church modes, which was published in 1702. While the formal relationship between Fischer's *Ariadne Musica* and Bach's *Well-Tempered Clavier* has been discussed in the past,

it is a little-known fact that in composing these works Fischer himself drew from the music of Johann Jacob Froberger. My paper will show that numerous composers of the seventeenth and eighteenth centuries used and modified these simple "archetypes" in creating their demanding fugues.

Moira Leanne Hill

Repaying Debt with Interest: The Revision of Borrowed Movements in C. P. E. Bach's Passions

In fashioning his twenty-one liturgical Passions for use in Hamburg's main churches, Carl Philipp Emanuel Bach drew upon various sources of music, some borrowed or arranged, and some newly-composed for the occasion. One might assume that borrowing existing movements involved less work on his part than writing new ones. Indeed, though it may have reduced the compositional burden on Bach, this process often involved considerable creative input. This paper examines changes made to the texts and musical settings of borrowed free poetic insertions in Bach's Passions. The models considered originate in Passions, cantatas, and other works by Johann Sebastian Bach, Gottfried Heinrich Stölzel, Gottfried

August Homilius, Georg Anton Benda, Johann Gottlieb and Carl Heinrich Graun, as well as the composer himself. This study concludes that certain patterns emerge in the methods Bach used for revising borrowed movements of this type. Some correlate with the model's genre and therefore also the necessity to employ parody procedure. Other techniques are linked to the model's composer, whose style may or may not have aligned with Bach's own taste. Still others correspond to how early or late in his Hamburg tenure the revision took place and evince a gradual shift away from idioms associated with the Baroque. Bach's compulsion for revising his own works has already been recognized and well-described in scholarship from the last few decades. His penchant for tinkering with others' compositions has received comparably less attention, though. This paper provides a substantial contribution to the latter topic by focusing on a single genre over a span of two decades.

Paper Session VI

David Schulenberg & Mary Oleskiewicz

Bach's "Triple Concerto" BWV 1044 and Its Models

The Concerto in A-minor for Keyboard, Flute, Violin, and Strings BWV 1044 has always been one of Bach's more problematical pieces. Performed less often than his other instrumental works, it was, like probably all his keyboard concertos, a relatively late reworking of earlier music. All three movements exist in other forms, the quick outer ones as the Prelude and Fugue for Harpsichord BWV 894, the central adagio as the middle movement of the D-minor Organ Sonata BWV 527. The chief questions concerning the work are the identity of the original versions and whether Bach himself was indeed responsible for their reworking as a concerto. Unlike the concertos for a single harpsichord (and one of those for two harpsichords), BWV 1044 survives only in manuscript copies, and these are fewer in number than for the other keyboard concertos, suggesting that it was less often performed. One manuscript, however, is a score by Bach's pupil Agricola, who also copied many other such works, implying their use in the concerts which he was directing at Berlin by 1754. A set of parts by Müthel is the only other source directly from the Bach circle. Both attribute the work to J. S. Bach, but several anomalies raise the possibility that this, like a number of other compositions and arrangements of uncertain origin, was in fact the product of one or more pupils, possibly carrying out the adaptation with the composer's authorization or assistance for concert use during the latter's last decade

or two. If so, BWV 1044 would be a further document for Bach's collaborations of various sorts in his later years. The two presenters propose a complete performance of BWV 1044 (with five string players), preceded by talks illustrated by performances of related music including the prelude BWV 894/1 and a reconstruction of the trio movement BWV 527a/2. The talks will consider the sources of the works in question, especially the significance of manuscript copies by Agricola and Johann Bernhard Bach (for BWV 894), as well as musical relationships between the surviving versions of all three movements. In addition, the treatment of the flute in BWV 1044 will be considered in relation to other parts for that instrument by Bach and his pupils.

Paper Session VII

Stephen A. Crist

Bach as Modern Jazz

In 1964 in Spain, a great idea for a record album was discussed with much enthusiasm at the international sales convention of the CBS record companies. Shortly after his return to New York, the president of Columbia Records told the producer who worked with the Dave Brubeck Quartet—the most successful modern jazz combo of that era—that “everyone seemed to think that ‘Brubeck Plays Bach’ would be a very big album in Europe. I think it would be big in the United States, too.” Although Brubeck apparently declined to record jazz adaptations of J. S. Bach's music, one of his closest competitors eventually did exactly that. This paper focuses on *Blues on Bach* by the Modern Jazz Quartet (Atlantic Records, 1974). The album includes arrangements of five compositions by Bach, in which John Lewis, the group's leader, plays harpsichord rather than piano, along with bass, drums, and vibraphone. The remaining tracks are original blues in B-flat major, A minor, C minor, and B major (H)—i.e., forming the name BACH. Despite the fact that the reviewer in *Down Beat*, a leading jazz periodical, awarded the album its highest rating and characterized it as “a classic” and “their masterpiece,” this project has received hardly any scholarly examination beyond a paragraph or two in *Johann Sebastian Bach und die Gegenwart* (2007). In addition to considering the prospects and perils of playing Bach's music in the style of 1970s modern jazz, this paper sketches the broader trajectory of the group's devotion to Bach, from the Quartet's “Softly, as in a Morning Sunrise” (1955), which quotes from the *Musical Offering*, to Lewis's problematic recordings of the *Well-Tempered Clavier* in the 1980s.

Sara Gulgas

Bach Transmogrified: Leonard Bernstein's Cultural Accreditation of Baroque Rock

In the 1969 “Bach Transmogrified” episode of the *Young People's Concerts* series, Leonard Bernstein announces that Johann Sebastian Bach, due to his rediscovered popularity, is “in.” Bernstein justifies this statement by performing featured selections from Wendy Carlos’ *Switched-On Bach*, Lukas Foss’ *Baroque Variations*, and the New York Rock & Roll Ensemble’s “Brandenburg.” In *Inside Pop: The Rock Revolution*, Bernstein praises rock music’s experimentation with baroque elements, playing examples from the Beatles, the Rolling Stones, the Left Banke, and Janis Ian. In both CBS programs, Bernstein highlights baroque rock’s stylistic allusions to Bach in order to prove Bach’s hipness, make rock palatable to a mainstream adult audience, and grant cultural accreditation to rock. Philosopher Bernard Gendron defines cultural accreditation as “the acquisition of aesthetic distinction as conferred or recognized by leading cultural authorities” (2002). Baroque rock’s cultural accreditation is noteworthy because rock’s value system represents an inversion of the musical values used to elevate Western art music (Inglis 2000). Baroque rock’s incorporation of Bach was perceived simultaneously as a tool to elevate rock’s status and an embarrassing stain on rock’s harder image. Baroque rock, designed to be esoteric in its ironic commentary about traditional modes of musical and cultural thought, drew the attention of cultural figures who assigned aesthetic value to the genre and explained it to the mainstream adult audience it initially resisted. I argue that baroque rock’s transmogrification of Bach led to its cultural accreditation and thus its eventual descent into the forgotten realm of historical narratives.

Ellen Exner

Certifying J. S. Bach's Interplanetary Funkmanship: George Clinton, Bernie Worrell, and P-Funk's Baroque Aesthetic

In his 2014 memoir, *Brothas be, Yo Like George, Ain't that Funkin' Kinda Hard on You?* (New York: Atria), George Clinton, leader of a constellation of bands referred to collectively as Parliament-Funkadelic, specifically identified the contrapuntal style of J. S. Bach as an important musical influence while discussing composition of the track “Nappy Dugout” (Funkadelic, *Cosmic Slop*, 1973). Even though “Nappy Dugout” itself does not betray any clear debt to Bach or to the compositional procedures of his era, a survey of P-Funk’s works reveals that there are indeed other tracks that do overtly reference the style of the Leipzig Thomaskantor. One such

is “Atmosphere” (*Let's Take it to the Stage*, 1975), the music of which is entirely an homage to Bach.

The infusion of Bachian and other “classical” textures into P-Funk’s eclectic blend was among the essential contributions of Clinton’s brilliant keyboardist, Bernard Worrell. The “Wizard of Woo,” as Worrell was sometimes known, brought an extraordinarily sophisticated level of musicianship to the band, having trained as a concert pianist at the Juilliard School and then the New England Conservatory. His virtuosic instrumental commentary, encyclopedic command of musical styles, contagious bass lines, and the signature extra-terrestrial soundscape he created with his Moog synthesizer were indispensable to the group’s unique sonic identity. This paper marks the first scholarly exploration of P-Funk’s debt to Bach and by extension joins an ever-evolving discussion of how his music transcends generic boundaries.

Paper Session VIII

Ruth Tatlow

From Admiration to Emulation: Baroque Proportioning, Bach's Well-Tempered Clavier and Chopin's Preludes, Opus 28.

Bach’s use of the recently-discovered technique “proportional parallelism,” described in *Bach's Numbers: Compositional Ordering and Significance* (Cambridge, 2015, 2016), raises many questions about the origins, transmission, and changing significance of numerical ordering in musical composition. New research has shown that while several of Bach’s Lutheran predecessors used the technique occasionally, Bach’s sons and students seem to have used it more frequently, suggesting that proportional ordering was an important element in Bach’s teaching. Did the technique disappear when Bach’s grand-students died? Was it given a renewed boost when nineteenth-century composers studied Bach’s scores? Did composers such as Chopin and Mendelssohn notice Bach’s technique of proportional ordering, and was it of sufficient importance for them to imitate and make their own? If so, what did it mean to them?

At first sight and sound the contrasts between Bach’s *Well-Tempered Clavier* and Chopin’s 24 Preludes seem greater than their similarities. Nonetheless, contemporary letters and documents show that Fryderyk Chopin knew Bach’s *Well-Tempered Clavier* intimately, used the two collections in his teaching, and held them in the highest esteem. Furthermore, when he came to compose his own set of 24 Preludes in the 1830s, he had a copy of Bach’s preludes and fugues on his desk, and by implication, used them as a compositional

model. The aim of this paper is to examine what influence, if any, the structure and proportional ordering of the *Well-Tempered Clavier* had upon the formation and structure of Chopin's collection of 24 Preludes, Opus 28.

Russell Stinson

VI VARIIERTE CHORÄLE für die Orgel von J. S. BACH für das Pianoforte zu vier Händen eingerichtet: A Lost Source from the Mendelssohn Circle Recovered

This paper focuses on a neglected Bach source from the early nineteenth century that I will connect to Felix Mendelssohn and his circle. The source in question is a print evidently from around 1831 containing six organ chorales composed by or attributed to Bach (BWV 654, 620a, 740, 614, 622, and 659) and transcribed for piano, four hands. According to the thematic catalogue of Bach's oeuvre prepared by Franz Hauser (1794–1870), the transcriber is Johann Nepomuk Schelble, a good friend of Mendelssohn's who also served as director of the Caecilienverein in Frankfurt. Mendelssohn alludes to Schelble's print in a letter from 1832 that was published for the first time in 2009. It is addressed to Marie Catherine Kiéné of Paris. In this missive, Mendelssohn informs Madame Kiéné that he has just copied out for her two of his "favorite chorales" by Bach, arranged by someone other than himself as piano duets. To judge from how Mendelssohn described one of these works to Madame Kiéné and knowing what we do about his Bach repertory at the time, he copied out Schelble's transcriptions of "Schmücke dich, o liebe Seele," BWV 654; and "Wir glauben all an einen Gott, Vater," BWV 740. I will consider Schelble's transcription methodology as well as the various biographical issues that the letter raises, and I will incorporate a recording of Schelble's transcription of "Schmücke dich." I hope to shed light not only on Bach reception in the nineteenth century, with special respect to the practice of piano transcription, but also on Mendelssohn's life during his grand tour of Europe.



New Edition of Bach's Sacred Vocal Music Completed by Carus-Verlag (Stuttgart)



Editors Dr. Ulrich Leisinger and Dr. Uwe Wolf. Photo by Gert Mothes.

During the Reformation Jubilee Year, Carus-Verlag Stuttgart, in cooperation with the renowned Bach-Archiv Leipzig, has completed the ambitious editorial project "Bach Vocal". The Stuttgart Bach Edition now contains Johann Sebastian Bach's complete sacred vocal oeuvre.

The choral and orchestral material for all the motets, masses, passions, oratorios, as well as more than 200 cantatas by the famous Cantor of St. Thomas's School—all reflecting the current state of research and all including a singable English text—is available from Carus.

Here, Carus has set a new standard within the realm of sacred vocal music, because many works were last edited 50 or more years ago, and most of them did not include performance material. Conductors, singers and instrumentalists were obliged to rely on performance materials from the nineteenth century that do not do justice to present-day standards of historically informed performance.

On 9 December 2017, the complete edition of all the scores in a high-quality slipcase was presented during a musicological symposium featuring prominent participants—the music director Prof. Frieder Bernius and the Bach scholars Prof. Dr. Peter Wollny, Dr. Christine Blanken, Dr. Ulrich Leisinger and Dr. Uwe Wolf.

The event brought a worthy conclusion to a substantial editing project!

MEMBER NEWS

Pianist Eleonor Bindman completed a new arrangement of the Brandenburg Concertos for Piano Four Hands.

Vasili Byros's article "Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach" (*Music Theory Online*, 21/3, 2015) won the 2017 Outstanding Publication Award from the Society for Music Theory: <https://societymusictheory.org/archive/publications>

Stephen A. Crist and Derek Stauff completed a revision of the bibliography on Johann Sebastian Bach for *Oxford Bibliographies Online* (<http://www.oxfordbibliographies.com>).

In 2017 Raymond Erickson performed a dozen solo harpsichord recitals (all-Bach, save improvisations) in China, Japan, Poland, and the US, including a sold-out concert in Beijing's Forbidden City Concert Hall. He also introduced basic concepts of baroque historical performance practices to approximately 1,000 piano teachers in three Chinese cities and led the seventh annual "Re-thinking Bach" workshop at Tokai University (Shonan campus) in Japan. He also presented a paper on the Bach violin Ciaccona in the nineteenth century at a conference in Warsaw.

Dr. William B. Fischer, Professor Emeritus of German Studies at Portland State University, has recently published *When God Sang German: Etymological Essays about the Language of Bach's Sacred Music* (Amazon.com).

Joyce Irwin's 1993 book, *Neither Voice Nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*, which was for many years out of print, has now been reprinted without revisions by Wipf & Stock and is available in paperback format.

Canadian pianist Penny Johnson recently self-published on the *Sheet Music Plus* website an edition of the complete Fifteen Two-Part Inventions of J. S. Bach arranged for inverted voices.

Edward Leiter reports the publication of *A Performance Edition of The Well-Tempered Clavier for Piano, Book I* (in two volumes; 592 pages).

Michael Marissen published an article in the *New York Times*, Friday, 30 April 2018: "Bach was far more religious than you might think." A companion article appeared on Sunday, 1 April 2018 of the New York edition of the *NYT*: "J. S. Bach Merits Serious Bible Study," p. AR 10.

Daniel R. Melamed published *Listening to Bach: The Mass in B Minor and the Christmas Oratorio* with Oxford University Press (2018). (<https://global.oup.com/academic/product/listening-to-bach-9780190881054?cc=us&lang=en&>)

For the spring 2018 semester, Mark Peters is visiting professor of music in the department of church music at Seminari Alkitab Asia Tenggara (Southeast Asia Bible Seminary) in Malang, Java, Indonesia.

Beverly Jerold Scheibert published *The Complexities of Early Instrumentation: Winds and Brass* (Turnhout: Brepols, 2015); *Music Performance Issues: 1600–1900* (Hillsdale, NY: Pendragon, 2016); "Quantz and Agricola: A Literary Collaboration" in *Acta Musicologica* 88 (2016/2): 127–42; and "Performance conditions, standards, and Bach's chorus" in *The Musical Times* (158/1941) (Winter 2017): 55–70.

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