

# BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY



## BACH AND MOZART: CONNECTIONS, PATTERNS, PATHWAYS — AMERICAN BACH SOCIETY AND MOZART SOCIETY OF AMERICA JOINT CONFERENCE

The ABS and MSA will hold a joint conference on February 13–16, 2020 on the campus of Stanford University at the Campbell Recital Hall. In addition to formal papers (listed below), there will be three concerts: a prelude concert by the Philharmonia Baroque Orchestra at Bing Concert Hall on Wednesday, February 12, with Richard Egarr conducting a program titled “The Well-Caffeinated Clavier,” a chamber concert featuring music by J. S. Bach and Mozart on Friday, February 14, and Mozart’s Requiem on Saturday, February 15, also at Bing Concert Hall. In addition there will be an open discussion with a panel of experts and Stanford University’s Professor Karol Berger, author of *Bach’s Cycle, Mozart’s Arrow* (University of California Press, 2009), which won the first Emerson Award. (Copies of Berger’s book will be available to conference participants at a 40% discount; for details see the ABS and MSA website.) Rooms for participants have been reserved at the Stanford Guest House (\$174 standard, with one queen; \$214 deluxe, with two queens) and will be held through the end of November 2019. Information about registration will be posted on the ABS and MSA websites.

The papers selected by the Program Committee offer different perspectives on the connections between the Bach and Mozart families as well as the patterns of influence and inspiration that emerged from their works and their artistic milieus. The ABS will publish a volume in *Bach*

*Perspectives* (University of Illinois Press) in 2022 based on this theme with selected papers from the conference.

The tentative speakers and paper topics (in alphabetical order by surname) are:

Christina Blanken, “Music, Edition, and Instrument History: Ambrosius Kühnel’s Business Partnership with Viennese Fortepiano Manufacturers”

The 5-year business partnership between Hoffmeister (Vienna) and Kühnel (Leipzig) that began in 1800 facilitated the first modern editions of J. S. Bach’s keyboard music in the early 19th century. These represent the well-known starting point for all modern Bach editions – as well as relevant editions of keyboard and chamber music by other ‘classic’ contemporaries such as Haydn and Mozart. Of course, Franz Anton Hoffmeister (1754–1812), the composer-friend of Mozart and Beethoven, is a far more prominent figure than Ambrosius Kühnel, a Silesian Catholic organist and violinist living in Leipzig. Nevertheless, after Hoffmeister devised the cooperation in 1805, it was Kühnel who maintained very close relations to Vienna via the “Klaviermeister” Leopold Schweitzer—now much more focused on another branch of the music business, which the two of them had developed some years earlier: the trade of pianos from Vienna in Saxony and the whole of Northern Germany (decades after Breitkopf & Härtel had started to import Viennese pianos to Saxony—a business

relationship from which we do not have any detailed information).

A rich but so far never exploited correspondence between Kühnel (later C. F. Peters), Schweitzer, and more than ten Viennese instrument manufacturers (J. Bertsche, J. Brodmann, J. Fritz, C. Graf, C. Katholnig, M. Müller, W. and J. Schanz,

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J. J. Schöfstoß/A. Walter, M. A. Stein, Wachtl & Bleyer etc.) gives detailed information surrounding the broad variety of Viennese fortepiano types, and shows that these types entirely dominated the market for keyboard instruments in Saxony and Northern Germany.

The paper gives insight into this portion of the Leipzig-Viennese trade relationship, and attempts to address surviving instruments, as well as the way the music of the Bach family and other ‘classical pieces’ from the 18th century might have been played on them. These are the instruments that entirely dominated the market in the early 19th century. Together with the editions by Hoffmeister & Kühnel (later C. F. Peters), the correspondence can reveal a fascinating triad of music, edition, and instrument history.

Caryl Clark, “The *symphonie concertante* and its Implications for Biography and Historiography: Mozart, Boulogne, Paris, Salzburg”

J. S. Bach’s investments in the French style are well understood. Acknowledged in several titles and musical flourishes, and attested to by his son Philipp Emanuel, J. S. Bach possessed a comfort level with French musical style which contrasts starkly with that of Mozart. Mozart’s forays into French musical style, intensified through travel and first-hand experience, were more fraught. His experimentations with the new Parisian public genre, the *sinfonie concertante*, betray a level of discomfort matched only by the “Paris” symphony of 1778. Although these works reveal moments of inspiration and brilliance, they collectively corroborate Stanley Sadie’s summation that “Wolfgang’s resistance to the French, the actual people, their language, their singing, their musical taste, was deep-rooted” (2006, 454).

I begin from the premise that Mozart’s anti-French stance was exacerbated by his inability to connect with one of the key players in Paris, the violin virtuoso Joseph Boulogne, Le Chevalier de Saint Georges. Leader of the progressive Concert des Amateurs during Mozart’s six-month Parisian stay in 1778 and a major exponent of *sinfonie concertante*, Boulogne was one of the few interracial composers active during this period. I contend he ought to feature more prominently in our understanding of Mozart’s French sojourn and its immediate aftermath. By adopting a less dominant (white) subject position and engaging in a more nuanced, mediated, and dialogic understanding of authorship in eighteenth-century music, I seek to interrogate some of the themes redolent in this conference by suggesting that many “patterns of influence and inspiration” might more profitably be explored from a position of greater inclusivity. By embracing concepts of collective authorship and other modes of intellectual inquiry we might begin to tell a new kind of revitalized history. The test case for my analysis is the *sinfonie concertante* for violin and viola that Mozart completed and performed in Salzburg following his dejected return home to his father, now widower, within the confines of Coloredo’s court.

Yoel Greenberg, “The Emergence of the Recapitulation in Eighteenth-Century Binary Forms”

The revival of sonata theory in the past two decades has provided a newly nuanced understanding of sonata form and the limits of its definition. Yet the process of the form’s gradual emergence over the eighteenth century remains largely uninvestigated. Assuming there is no clear line separating baroque binary form and classical sonata form, I argue that the transformation from the one to the other occurred through a gradual process, involving slight changes and reinterpretations of existing features. A case in point is the way sonata form’s most salient feature—the “double return” of the main theme and the main key—was handled over the eighteenth century.

Here, I focus on the double return and its implications in works by J. S., W. F., and C. P. E. Bach, and in early works by Leopold Mozart, Haydn and W. A. Mozart. Relying on a combination of corpus studies and case studies, I argue for a continuous process of adoption and reinterpretation of the double return, leading from a predominantly binary form in the 1740s and 1750s to the familiar synthesis of binary and ternary structures that was to become a hallmark of sonata form in the 1770s and 1780s. In particular, I demonstrate how understanding the double return as the beginning of a recapitulatory rotation in the earlier works of Friedemann and Emanuel Bach leads to an anachronistic misinterpretation of their practice. Whereas Friedemann’s practice remained persistently binary throughout his life, Emanuel Bach’s forms reflect a gradual shift from binary to ternary. Appreciating this gradual process, I claim, is essential for appreciating the difference in conception between Haydn’s early forms, which are closer to Leopold Mozart and Emanuel Bach’s forms, and Mozart’s practice, which is better explained by familiar theories of sonata form.

Noelle Heber, “Bach, Mozart, and the Pursuit of Wealth”

J. S. Bach and W. A. Mozart emerged from distinctive economic circumstances, but a survey of their independent endeavors as musicians reveal some striking similarities. This paper will outline the financial situation of these two musicians, including a brief consideration of the economic and historical context of each of their settings. Both Bach and Mozart at some point in their careers enjoyed the security of a fixed income at a royal court. Both likewise bemoaned a lack of money in personal correspondence while living in expensive cities and carrying the responsibility of supporting their families. Bach was an innovative freelancer, pursuing independent work in addition to his salaried positions. His activities included guest performances, organ examinations, direction of the *Collegium Musicum* in Leipzig, publication of his own compositions, and operation of a book and instrumental sales and rental service. Mozart relied on freelance work as his main source of income while living in Vienna where he did not have a fixed salary. Among his freelance activities were concert performances, operas, and commissions. Teaching private music

lessons to wealthy amateurs seems to have been a lucrative side job for both musicians. Nevertheless, the manner in which each man handled his money was influenced to some extent by his individual character, priorities, and religious confession. Available documents, payment receipts, and money-related anecdotes allow for a fascinating comparison of the fluctuating earnings of two eighteenth-century composers who achieved a measure of financial success through their independent pursuits. Bach and Mozart represent two distinctive prototypes of pioneering freelance musicians of their time, and their efforts would pave the way for generations of musicians to come.

Moira Hill, “The Hamburg Reception of C. P. E. Bach and Mozart through the Passion Settings of C. F. G. Schwenke”

After the death of Carl Philipp Emanuel Bach in 1788, Hamburg church authorities elected the budding composer Christian Friedrich Gottlieb Schwenke to the post of Music Director for the city’s five main churches. For over three decades Schwenke held this title, presiding over a flourishing reception of music both by contemporaries like Haydn and Mozart and by past composers like C. P. E. Bach and Handel, even as municipal support for church music dwindled. Situated at the intersection of these two contrasting developments are Schwenke’s eleven passion oratorios, performed between 1790 and 1813. That the composer adapted and parodied the music of others for these oratorios is vaguely understood, but the extent to which this happened and precisely how he applied these compositional procedures have remained unrecognized, as have some key musical sources.

This paper casts new light on Schwenke’s incorporation of the works of others into his passions by presenting the first thorough reconstruction of their musical content despite the almost complete loss of the associated scores and performing parts. With a more comprehensive picture of Schwenke’s activities, it becomes clear that parody, pasticcio, and adaptation provided another outlet for presenting works esteemed by the composer to Hamburg audiences. Special consideration will be given to his integration of three passion settings by his predecessor, C. P. E. Bach, as well as his adaptation of the celebrated Requiem by Mozart, a composer whom Schwenke regarded as his foremost musical “hero.”

Estelle Joubert, “Visualizing Networks of Bach Reception during the Enlightenment”

Reception histories of J. S. Bach often find their beginnings at Mendelssohn’s momentous revival of the *St. Matthew Passion* in Berlin in 1829. Evidence pertaining to Bach reception during the Enlightenment, however, has received less scholarly attention, especially as a collective corpus of reception documents. This paper uncovers pathways of Bach reception by visualizing and mapping documents related to Bach’s reception from 1750 to 1800. At this stage, the paper will be limited to documents from the *Bach Dokumente* (vols. 3 and 5), featuring manuscript and

printed sources from the German-speaking regions, as well as Italy, the Netherlands, England, France, Scandinavia, and beyond. My investigation involves computational methods, featuring a graph database platform involving neo4j and custom graph database visualization software called graph9. The paper will showcase not only the various ‘actors’ involved in disseminating, collecting, or critiquing Bach’s works but also geographies of distribution during the latter half of the eighteenth century. Particular attention will be paid to repertory and genre: which works were disseminated or received aesthetic assessments at which moments in time and by whom?; where do centers of Bach reception emerge at various moments in time?; and what kinds of pathways (one-direction or bi-direction) emerge in Bach reception during the time of Mozart. Ultimately, this paper promises to reveal broader patterns of dissemination of Bach’s music, in turn providing insight into the performative and aesthetic contributions of his music in cultural centers across Enlightenment Europe.

Michael Maul, “Mozart, Doles, and the Prefect of the Choir: New Observations on Mozart’s Visit to the St. Thomas School”

Wolfgang Amadeus Mozart’s most famous engagement with the music of Johann Sebastian Bach was certainly his visit to Leipzig’s St. Thomas School in April of 1789. Mozart’s famous exclamation on this occasion—“Now this is something from which one can learn!”—was uttered in reaction to a performance of Bach’s motet “Singet dem Herrn” (BWV 225). This statement belongs to the canon of great Bach aphorisms, and yet there are reasons to doubt its authenticity. In my presentation I will subject this statement and the report from which it is drawn to critical inquiry, and explore its congruence with several as-yet-unexamined contemporary reports by other observers of this event. I will also reveal the identity of the musician who actually led the performance Mozart heard as well as the consequences for him of Mozart’s excitement about the quality of this performance.

Pierpaolo Polzonetti, “Bach and Mozart at the Coffee House”

This paper focuses on the representation of coffee in Bach’s comic intermezzo “Schweigt stille, plaudert nicht,” better known as the *Coffee Cantata* (BWV 211), as well as on Mozart’s comic opera *Così fan tutte*, showing how, in the context of coffee-house culture, both composers participate in current debates over gender roles, marriage, and health. Coffee culture was pervasive in the eighteenth century and has been recognized as one of the most distinctive aspects of the Enlightenment by cultural historians such as Jürgen Habermas, Markman Ellis, and E. C. Spary. Habermas points out how the public coffee house became a new public space where democratic and intellectual confrontation flourished. Coffee was also consumed privately, often in large quantities. John Rice maintains that the hyper-productivity of many eighteenth-century composers, including Bach and Mozart, was achieved under the influence of caffeine. David Yearsley shows how Bach’s *Coffee*

*Cantata* is a sentimental comedy about the nature of marriage, “call[ing] into question the notion that, through engagement with the fashionable world, women might articulate a position of independence and a concomitant disavowal of paternal authority” (2019, 156). Mozart’s *Così fan tutte* is a late eighteenth-century development of sentimental comedy as an arena for a reflection on the same, still controversial issues. While in Bach’s comedy coffee is a drink that women reclaim for themselves, in Mozart’s comedy coffee is consumed in a male homosocial environment. Coffee consumption in Bach’s and Mozart’s comedies also reflects diverging views on the medical effects of caffeine. Comparing Bach’s and Mozart’s representations of coffee and its effects allows us to pay attention to their shared concerns and contrasting views, as if these two composers were engaging in a debate at an imaginary coffee house.

Stephen Roe, “Johann Christian Bach’s German Heritage”

J. C. Bach’s approach to performance and composition in Leipzig and Berlin developed under the supervision of J. S., Anna Magdalena, and later C. P. E. Bach. This presentation focuses on these formative years, drawing together and interpreting new evidence about his work for his father, such as copying parts for cantatas, the final version of the *St. John Passion*, and other major compositions. It discusses his emergence as a formidable keyboard player, comparable to Wilhelm Friedemann or Carl Philipp Emanuel, drawing on his own early annotated scores and on contemporary accounts, some little known, others entirely new. His early career as a composer in Berlin is examined, assessing his debt to C. P. E. Bach, notably in the six keyboard concertos, five of which exist in autograph. These and other compositions from his Berlin years show the emergence of an individual style, one indebted to his family, but also moving in a new direction. It will explore Johann Christian’s intellectual development, through his contact with literary figures and associates of C. P. E. Bach in Berlin and his contribution to the Berlin song-school. Finally, it will look briefly at the rupture within the family after Christian’s journey to Italy in 1755 and the tutelage of Padre Martini. Did Johann Christian’s German heritage vanish under the influence of Italian opera at its source, or did it underpin the works of his maturity written in London, compositions much admired by his young protégé, W. A. Mozart?

Jonathan Salamon, “The Leo: A Galant Schema from J. S. Bach to Mozart”

In his book *Music in the Galant Style*, Robert Gjerdingen introduces a framework for analyzing stock voice-leading patterns in eighteenth-century music. Gjerdingen calls these patterns “galant schemata” and derives them from partimenti and solfeggi, Neapolitan pedagogical tools that were widely dispersed throughout the eighteenth century. Budding musicians absorbed the patterns and deployed them in their own compositions, improvisations,

and figured bass realizations. The galant schemata cut across traditionally constructed periods; for example, one can trace a stylistic lineage from Corelli to Beethoven through composers’ use of schemata. Recently, scholars such as John A. Rice have contributed new schemata and described their usage in different repertoire, adding to what he terms the galant “schematicon.” I propose a new schema, which I call the Leo, based on a pattern from one of Leonardo Leo’s solfeggi. The Leo is a relative of the Romanesca schema and features a stepwise descending bass beneath an ostinato in the treble; it tends to occur at the close of sections. The addition of the Leo to the “schematicon” provides a new method to trace stylistic development across the eighteenth century. As styles changed, so too did the schemata that composers deployed in their works. For example, the Romanesca fell out of favor later in the eighteenth century. This presentation demonstrates Mozart’s deliberate, structural use of the Leo as an archaizing gesture in his chromatic Gigue in G, K. 574, as a reference to the earlier style he associated with J. S. Bach. Examples of the Leo from J. S. Bach’s works show the schema’s prominence earlier in the eighteenth century. The presentation will conclude with a performance of Mozart’s homage to the Leipzig master’s legacy.

David Schulenberg, “Mozart and the Bach Tradition”

It is not fashionable, as it once was, to explain musical styles as creations of individual composers. The biological metaphor according to which styles have single progenitors, evolving like species, is obviously imprecise; the youngest Bach son, Johann Christian, was no biological missing link between J. S. Bach and W. A. Mozart. Yet by 1760 J. C. Bach was composing vocal and instrumental music which closely resembles that written by Mozart a decade or two later. What we call Mozart’s style was to a considerable degree the invention of J. C. Bach, a merging of German and Italian features that only a Bach could have accomplished.

Of course there are crucial distinctions, and both composers derived ideas independently from many sources. For J. C. Bach these included Pergolesi and what has been called “Berliner Klassik;” among Mozart’s inspirations were also J. S. Bach and another Bach son. This presentation nevertheless draws connections between Mozart and J. C. Bach that run deeper than personal contacts and thematic quotations, tracing J. C. Bach’s invention not only to the contrapuntal and harmonic traditions of his own family, but to an aesthetic of simplicity in which he was immersed during five years of study at Berlin with Emanuel Bach, after the death of their father. Ironically, Leopold Mozart, who shared that aesthetic, held up J. C. Bach to his son as a model composer of simple, accessible music.

The astonishing transformation of the Bach tradition under the influence of Quantz, the Graun brothers, and certain Italian musicians (such as Martini) was an essential prelude to Mozart’s further development of the resulting style. It also made possible J. C. Bach’s still under-appreciated achievement in compositions

ranging from his early Requiem to the opera *Amadis des Gaules*, posthumously published as a summative memorial, like the *Art of Fugue* and Mozart's Requiem.

Eleanor Selfridge-Field, "The Italian Transcriptions of Johann Sebastian Bach, Johann Bernard Bach, and Johann Gottfried Walther"  
J. S. Bach's transcriptions of Italian concertos for organ and harpsichord, 21 works in all, are well known, although a few models remain unidentified. Johann Gottfried Walther's undated organ transcriptions (14) are less well studied but can be usefully contrasted with those of Bach. We know from Walther's *Musicalisches Lexicon* (Leipzig, 1732) that he became widely conversant with the repertory of his time, but his organ arrangements have no fixed date. Bach's keyboard arrangements are dated by Hans-Joachim Schulze as coming entirely from July 1713 to July 1714. Walther's teacher and Bach's second cousin, Joh. Bernard Bach, transcribed the first ten of the pieces J. S. assembled in 1715. J. Bern. Bach (1676–1749) was several years older than both J. S. and his pupil Walther (1684–1748) but hardly of a different generation.

By initially transcribing only BWV 972–981, then turning to an organ transcription (D-B Mus.ms. Bach P 230), J. Bern. Bach makes clear that his personal interest was in Italian models. Apart from the addition of BWV 982, J. Bern. ignored Bach's German exemplars. In the case of Walther's 14 arrangements, nine are ostensibly based on Italian models, but the outliers find their models in Rome, Bologna, Munich, and Versailles. They force us recognize that Walther ignored Vivaldi, who eclipsed all others in Bach's set.

Morton Wan, "Mozart's Fugue K. 394 and Enlightened Automata: Technology, Gender, and Counterpoint"

Written during Mozart's close association with the music antiquarian Gottfried van Swieten, Mozart's lesser-known keyboard Fantasy and Fugue in C Major, K. 394 has suffered critical attention that is patchy at best. In his seminal biography, Alfred Einstein declared the piece to be a failed attempt at emulating J. S. Bach's fugal style, resulting in "a true crisis of creative activity." The fugue, in particular, has since become an incidental testimony to Mozart's confrontation with the musical past, even prompting speculations about his dubious contrapuntal capacity. Such interpretations, which treated Mozart's fugue as an artifact of historiographical rather than aesthetic interest, stemmed from conflating style and technique, thereby failing to account for the shifting cultural significance of learned counterpoint as a living tradition in the second half of the eighteenth century. I instead focus my interpretation of K. 394 on its inception as a clandestinely circulated piece between Mozart and his sister Nannerl and on its performative and didactic nature, in order to offer a revisionist account of Mozart's engagement with the august traditions of Bachian counterpoint. I argue that Mozart's fugue, a lively essay in canonic writing and invertible counterpoint, not only demonstrates his contrapuntal

knowledge, but also lends itself to be heuristically considered as a mechanical, aleatoric, and computational blueprint for keyboard improvisation. Drawing on its parallels with the later Fantasy for Mechanical Organ, K. 608, my reading places Mozart's contrapuntal conceits within the eighteenth-century material culture that saw the proliferation of automata. Analogous to the compositional mechanics underlying Mozart's works, such innovations as Jaquet-Droz's harpsichord player reflected contemporaneous philosophical preoccupation with materialism, observed in the works by La Mettrie, Diderot, and Berkeley. By bringing Mozart's music into play with this pan-European discursive network through performance practice as well as theories of gender and embodiment, I attempt to understand how Mozart's contrapuntal erudition, while demonstrating his investment in the legacy of J. S. Bach, could also reflect an Enlightenment ontology of music.

## Group Presentations

Book Discussion: Karol Berger's *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (University of California Press, 2007).

Karol Berger is the Osgood Hooker Professor in Fine Arts at the Department of Music, Stanford University, where he has taught since 1982. His books include *Musica Ficta* (Cambridge University Press 1987; recipient of the 1988 Otto Kinkeldey Award of the American Musicological Society), *A Theory of Art* (Oxford University Press 2000), and *Beyond Reason: Wagner contra Nietzsche* (University of California Press 2016). In lieu of a keynote address, the meeting will feature a group discussion of Professor Berger's influential book.

Participants: Bruce Alan Brown, Robert Marshall, Jessica Waldoff

Moderator: Andrew Talle

Digital Resources for Eighteenth-century Music Studies

Full-text encodings of scores from the time of Bach and Mozart offer the promise of searching, editing, excerpting, and arranging music for a variety of needs. Panel members will report on the current status of digital projects focused on J. S. Bach, C. P. E. Bach, and W. A. Mozart and discuss tools for editing and analyzing encoded music. Analytical tools implemented in the Josquin Research Project will be used as a springboard to consider their possible adaptation to the Bach repertory. The discussion will be accompanied by a tour of the CCARH Lab at Stanford (where music by Bach, Beethoven, Corelli, Handel, Haydn, Vivaldi, and other composers is encoded and stored). The Lab is also the development site for the Josquin Research Project, the Tasso in Music site (based at the University of Massachusetts), and the Stanford Pianola website.

Participants: Norbert Dubowy, Mark Knoll, Jesse Rodin, Craig Sapp.

Moderator: Eleanor Selfridge-Field



**Review: The Final Volumes in *Dieterich Buxtehude: The Collected Works***  
**Geoffrey Webber**  
**(Cambridge, UK)**

Dieterich Buxtehude. Sacred Works for Five Voices and Instruments, Part 3. Edited by Paul Walker. (*Dieterich Buxtehude: The Collected Works*, Vol. 12). New York: The Broude Trust, 2018. ISBN: 0-8540-7512-8.

Dieterich Buxtehude. Miscellanea: Sacred Works for Five and/or Six Voices and Instruments, Occasional Works, Canons, Dubia. Edited by Paul Walker. (*Dieterich Buxtehude: The Collected Works*, Vol. 13). New York: The Broude Trust, 2018. ISBN: 0-8540-7513-6.

When André Tessier reviewed the first two volumes of the projected complete edition of Buxtehude's music for the *Revue de Musicologie* in 1929, he reflected that the undertaking was "une des tâches grandioses et difficiles qui s'imposaient à la musicologie allemande," and his observation has certainly proved to be accurate. With the appearance of the final two volumes of the eighteen-volume edition in March 2018 the project has at last been completed, some ninety-three years after the first volume appeared in 1925, though in the end it was largely American funding and expertise that saw the project through. And although it is now complete, this is only because an original intention by the editorial board to re-edit the first eight volumes was abandoned, a decision not known to the reviewer of the previous two volumes for *Buxtehude-Studien II* (2017) who looked forward to the appearance of the revised editions, considering them "unumgänglich." The Publisher's Preface to the two final volumes explains that the board now saw the original plan as "impractical and unnecessary." As well as observing that many of the works in the early volumes are now already available in alternative editions, it notes that "the days of print editions are numbered," and suggests that digital editions will soon replace printed ones even though the nature and format of these more flexible editions are not yet established. But even if we are transitioning to a new world where performers and scholars alike work via digital sources, we must surely celebrate the wonderful achievement that these eighteen printed volumes represent over such a long period and also express some kind of collective sigh of relief that Buxtehude has finally been granted the complete edition that his music has so long deserved.

Tessier criticized the publisher of the first two volumes for presenting the material without critical notes or any discussion of the sources, though these elements eventually appeared in later volumes. This is a criticism that certainly cannot be levelled at the various editors of Vol. 9 onwards. But Tessier praised the production values of the early volumes, noting for example the high quality of paper, and happily The Broude Trust has maintained

and even surpassed this aspect of the publishing process in their successive volumes. Reviewers of more recent volumes have rightly praised their sumptuous appearance, though some commentators have hinted that this approach may have obscured the urgent practical need for performers to acquire good editions of single works, with performing parts. The editor of the final two volumes, Paul Walker, whilst welcoming the appearance of Vol. 9, edited by Kerala Snyder, in *Notes*, Second Series, Vol. 46, No. 3 (Mar., 1990) added that "This reviewer would like to make a special plea to music publishers to consider offering a collected volume like the present one in such a manner that scholars could use the book in their libraries while performers could purchase individual pieces separately and at reasonable cost." But there is good news in that the Buxtehude-Gesellschaft operating through its website [www.dieterich-buxtehude.org](http://www.dieterich-buxtehude.org) is taking important steps forward in this regard: the instrumental parts that were prepared for Ton Koopman's 'Opera Omnia' recording project are already available and more material including vocal scores will be made available in the future. Moreover, we can all be glad that the high quality printed copies of the collected edition will now form a magnificent and long-lasting resource in our libraries that will persist while digital formats come and go.

Volume 12 contains the third part of Buxtehude's *Sacred Works for Five Voices and Instruments* (BuxWV 24, 29, 41, 43, 51 & 79), and Volume 13 contains *Miscellanea*, comprising the sacred works for five or six voices and instruments (BuxWV 34 & 110), most of the occasional works (BuxWV 61, 115, 117-20 & 122), two canons and two dubia - *Accedite gentes* BuxWV 1, edited by Eva Linfield, and a further canon BuxWV 124a. As in other recent volumes, the music is presented in a very spacious manner, so that in tutti sections often only a small number of bars fit onto each page, and all repeats are written out in full, despite the large number of extra pages this produces. Sørensen's full-score edition of *Frohloket mit Händen* BuxWV 29 for Hansen editions (Copenhagen, 1972) fills up eighteen pages, whereas the new edition runs to about sixty. In addition, as Ulf Wellner noted in his review of Vols. 10 and 11 in *Buxtehude-Studien II*, it is perhaps regrettable that more information could not have been presented at the start of each piece, notably the precise title given in the principal source, since that often contains useful performance information (even if not necessarily emanating from the composer), and also the origins of the often multi-sourced texts. It is splendid to see the often theologically complex texts written out in full and in English translation at the start of every piece, but they immediately make much more sense to the reader when the source of each passage

is noted, as occurs when the texts are written out in full again in the Editorial Commentaries at the back of each volume.

Paul Walker has maintained the sound editorial approach found in other recent volumes of the series, favoring a single-source method with minimal interference, and errors are rare (though having helpfully cleared up the *credete / cedete* problem in the title of *Deh, cedete il vostro vanto* BuxWV 117 (Vol. 13) it is unfortunate that *vento* sometimes appears instead of *vanto*, as in the Contents and Title Page). With regard to the figured bass, whilst the decision to leave the figuring as it appears in the sources without “completing” them is in line with this general low-intervention policy, a small number of anomalies seem to have crept in due to errors or ambiguities in the sources. The last figure on Vol. 13:5, m. 15 of *Gott hilf mir* BuxWV 34, does not match the movement of the violin parts but is presented here without comment, and a number of problems appear in *Auf, Saiten, auf!* BuxWV 115 where again a problematic figuring is left unchallenged (Vol. 13:109, m. 3). Although some editorial sharp signs have been added in brackets, I counted six other instances when the same sign might have been added in this short aria. Whilst the editorial policy states that editorial figures are sometimes added “for clarity, e.g., a sharp for a final chord,” this does not always occur, as at the end of verses 1 and 3 of the *Trost-Lied* BuxWV 61 (Vol. 13:101, 104).

But a more intriguing problem occurs throughout these volumes with regard to the meaning and positioning of slurs. This remains one of the trickiest issues in the editing of all baroque vocal music, since there are two different reasons a scribe may have written a slur in a vocal part: first and most commonly, to indicate the length of a melisma, clarifying the length for which a particular syllable should be sung, especially if the positioning of the text itself is not sufficiently clear; and second, it may alternatively indicate articulation and phrasing, like a kind of ornament within a longer melisma akin to a slur in instrumental music signifying a certain bowing, tonguing or fingering. One source of *Eins bitte ich vom Herrn* BuxWV 24 found in the Düben collection (the version with a Swedish text) appears to show both types of slur at once. In the S2 part (available at <https://www2.musik.uu.se/duben/Duben.php>), a melisma is formed of a group of six eighth notes in 3/4 (see Walker’s edition of the German-texted source in Vol. 12:16, m. 89) running through to the first quarter note of the next bar, and soon afterwards a melisma in a 3/4 bar comprising four eighths and a quarter (m. 103). In both cases the manuscript presents a phrase-mark slur in the usual curved style for the eighth notes, and then a thinner, more perfunctory style of line is drawn from the end of this slur into the next beat, perhaps to show that the syllable extends to the next quarter even though the musical phrasing does not. In preparing the new edition of the work, the editor thus was confronted by several slurs that start and end at slightly different places in mm. 88-91, though they all appear in tandem with groups of eighths. In two cases, he extends the slur into the next bar, thus arguably turning an indication of phrasing

into merely an indication of syllable placement, and in m. 91 (where two sixteenth notes also feature in the grouping) he stops the slur before the final eighth of the bar even though the melisma continues into the next bar. In m. 103, where the S2 and T parts move together in sixths, the very slightly different start/end positions of the slurs in the different source parts seems to have been used to justify a different positioning in the edition, even though the singers are singing the same phrase with the same word, causing an odd-looking inconsistency in the score.

A particular problem of this nature also occurs in *Frohlocket mit Händen* (Vol. 12:65), a work that survives in a single tablature source in the Düben collection (82:36). The meter is 6/4, and in the section beginning in m. 9 the source often has several slurs within a long melisma on *jauchzet*. Although space is typically very limited in the tablature format, making a continuous slur throughout the melisma impossible, it is nevertheless notable that the slurring of the eighths predominantly follows the pattern 4+2, fitting in with the harmonic rhythm of the passage and also matching the grouping of the tablature’s rhythmic signs. However, although the presence of multiple slurs is noted in the commentary, the editor chooses to slur the passage according to syllable placement only. Whereas Sørensen’s edition beams the eighths in the 4+2 pattern, Walker beams all six eighths together. In the movement’s Amen section (p. 107), Walker has in fact left one possible articulation slur exactly as it appears in the source (see the bass part, mm. 117-8). Whilst it is often difficult to be certain about the original meaning of these slurs, it would have been useful to have a more detailed discussion of the problem in the Editorial Policies section, ideally with some facsimile examples showing the most problematic passages, so that readers can make up their own minds.

In general, the actual notes themselves in the various original sources thankfully give few problems to the modern editor, unlike many sources for Buxtehude’s keyboard repertoire. One bar of the violin parts is missing in the source of *Deh, cedete il vostro vanto* (Vol. 13:116, m. 39), and the notes provided by the editor, whilst fitting above the bass line and mirroring the final cadence, unfortunately contradict the figuring at that point; the first V1 and V2 notes in the bar should perhaps be the same as the last two of the previous bar. The solutions given to Buxtehude’s few canons also calls for some comment. Walker uses Kerala Snyder’s uncontroversial solution for the *Canon duplex* for Johann Valentin Meder, BuxWV 123 (Vol. 13:193), but whereas Snyder is understandably content to interpret the fermata on the first note of m. 3 as indicating the end of the canon in performance, Walker draws out the final note of the canon to create an ending where others have placed a repeat sign. For the extremely problematic drinking song canon *Divertisons nous aujourd’hui* BuxWV 124 (Vol. 13:197), Walker provides a new solution, arguably more elegant than the one already suggested by Snyder. Buxtehude clearly got his Greek muddled up when writing out the canon—the heading

reads “Canon a. 3 in Epidiapente et Epidiapason”—so that another solution has to be found. Snyder reports in *Dieterich Buxtehude: Organist in Lübeck* (rev. ed., p. 218) that Michael Belotti has proposed another version in which he also interprets the work as a perpetual canon rather than one expecting only a single rendition of the line by the three voices, as seems to be implied by the notation. Might it not have been useful, given the generous nature of the edition as a whole, to have given all three proposed solutions? It may also be worth noting that if the solutions by Walker and Snyder are sung as perpetual canons (and it is a drinking song after all . . .) this works best in Walker’s solution.

The original dream of a collected edition of Buxtehude’s music began with Willibald Gurlitt (1889–1963), a scholar of Lutheran church music who wrote books on Michael Praetorius, Johann Walter, and J. S. Bach but who thankfully decided in the 1920s that the most important need at that time was for editions of Buxtehude’s music. Now in 2019, although we still await the availability of much performance material for the vocal works, we can celebrate the completion of that dream, even if a number of questions on authorship and performance practice remain. We now know that the instrumental *Sonata* catalogued as BuxWV Anh. 5 and published as dubious in Vol. 14 is in fact an arrangement of a sonata by Antonio Bertali (see Charles E. Brewer, *The Instrumental Music of Schmelzter, Biber, Muffat and their Contemporaries* (Aldershot, 2011), p. 349), and perhaps one day the uncertainties surrounding works such as the *Magnificat* BuxWV Anh. 1 and *Accedite gentes* BuxWV 1 will be solved. With regard to performance, the problems of pitch and the appropriate size of capella forces remain controversial issues, with Ton Koopman’s ‘Opera Omnia’ recording throwing down the gauntlet on these and other performance-related questions. Furthermore, in connection with the organ works, many severe textual problems inevitably remain, despite the truly heroic efforts of Michael Belotti with regard to the *pedaliter* free works in particular (Vol. 15). Fortunately, there’s plenty left for us all to explore and debate even though the complete edition, in its current print form, has come to an end. But for now, our heartfelt gratitude must go to all those responsible for the completion of the project, particularly Paul Walker, house editor Ellen Beebe, and of course general editors Kerala Snyder and Christoph Wolff, together with all other members of the editorial board, living and departed.

**Review: Four Recordings of Music by  
Thomaskantors  
Paul Walker  
(University of Notre Dame)**

Sebastian Knüpfer. *Veni Sancte Spiritus*. Performed by Weser-Renaissance under the direction of Manfred Cordes. Georgsmarienhütte, cpo, 2016.

Johann Schelle. *Actus Musicus auf Weyh-Nachten: Christmas Cantatas*. Performed by Kölner Akademie under the direction of Michael Alexander Willens. Georgsmarienhütte, cpo, 2017.

Johann Kuhnau. *Complete Sacred Works I*. Performed by Opella Musica and Camerata Lipsiensis under the direction of Gregor Meyer. cpo, with Deutschlandradio Kultur, 2014.

Johann Kuhnau. *Complete Sacred Works II*. Performed by Opella Musica and Camerata Lipsiensis under the direction of Gregor Meyer. cpo, with Deutschlandradio Kultur, 2016.

It can scarcely be a coincidence that these four recordings of music by the three Thomaskantors who most directly preceded Johann Sebastian Bach have all appeared in the few years since Michael Maul’s 2012 history of the Leipzig St. Thomas School and its cantors, “*Dero berühmter Chor: Die Leipziger Thomasschule und ihre Kantoren (1212-1804)*” (Lehmstedt); available since 2018 in English as *Bach’s Famous Choir: The Saint Thomas School in Leipzig, 1212-1804* (Boydell). The issuing of all four under one label, cpo (Classic Produktion Osnabrück), suggests something of a programme, and indeed the two CDs of cantatas by Kuhnau are explicitly the first in a project whose goal is the recording of Kuhnau’s entire sacred works. Certainly the musical world owes Maul and cpo a big debt of gratitude for bringing to our attention a good deal of fantastic music that could be said to set something of a standard for the expression “unjustly neglected.” It is further to be applauded that the Kuhnau recording project is also producing fine new editions of the composer’s vocal music under the Pfefferkorn imprint.

The presence among these recordings of three completely different performing ensembles, one for each of the represented composers, makes for interesting comparison. Manfred Cordes’s Weser-Renaissance has made its mark as perhaps the leading performers of seventeenth-century German sacred music, with a lengthy discography that includes music by Michael Praetorius, Hieronymus Praetorius, Johann Rosenmüller, Johann Philipp Förtsch, Augustin Pflieger, Tobias Michael, and even Georg Österreich. The Kölner Akademie, by contrast, does not focus solely



on early music but rather explores music from the seventeenth to twenty-first centuries and performs on both modern or period instruments as appropriate. Their long-time director is a Juilliard-trained American, Michael Alexander Willens, and their range of repertory extends from the current disc under review to the complete piano concertos of Mozart and Beethoven to a particular specialty in what they call "Forgotten Treasures." Next to these well-established ensembles, Gregor Meyer's Leipzig-based Opella Musica is a relative newcomer, with a debut going back only to 2011. The Camerata Lipsiensis with which it teams up for these recordings dates, on the other hand, from 1992.

Weser-Renaissance's long experience with German vocal music of the period shines through in their performance of several Latin-language works by Sebastian Knüpfer, which is for my money the best of the recordings under review. Among the performers on this disc are several names that will be familiar to anyone immersed in this music: Charles Daniels and Harry van der Kamp among the singers, Wim Becu and Klaus Eichhorn among the players. These works are by any standard large: Even the smallest in scale, *O benignissime Jesu*, comprises seven vocal parts (three solo, four ripieno) plus three instrumental parts and continuo, and the grandest, *Surgite populi*, calls for eight voice parts evenly divided between solo and ripieno, five-part ensembles of strings and brass (cornetts and sackbuts), plus a whopping five trumpets and timpani. No wonder the director, Manfred Cordes, stands in front of the group and has someone else at the organ.

Maul's book details the many ways in which the second half of the seventeenth century, when Knüpfer and Schelle held sway, were the glory years for the St. Thomas choir, and this disc, and Knüpfer's music generally, beautifully illustrates this. Here is music not primarily for soloists but for multiple sub-ensembles that mix and match to produce a kaleidoscope of ever-changing color and texture. What commands the listener's attention is less the individual singer or sub-ensemble than the overall effect, and the performers here bring this group mentality across to perfection. It helps that the director has chosen a pitch one half step above modern, just as Knüpfer would have known. This gives the whole a brilliance that obviates the need for any other method of ginning up excitement such as faster tempos, and the whole is allowed to unfold in a way that feels natural and unforced. The recording engineers have also done their part, with

a good balance between voices and instruments and just the right mix of acoustical resonance and clarity of musical detail. It would not be right to single out any one performer; the real star on this disc is the composer himself. Knüpfer's northern contemporary Buxtehude could only have dreamed of having such resources at his command.

No marketing strategy for early vocal music is quite so likely to succeed as an album of Christmas pieces, which is what Michael Alexander Willens and the Kölner Akademie give us on their disc of music by Johann Schelle. No doubt contributing to this plan is Schelle's oratorio-like dramatization of the Christmas story, the *Actus musicus auf Weihnachten*, which cleverly intersperses verses from the chorale *Vom Himmel hoch*, featuring the full ensemble, with passages from Luke 2 set for the Evangelist in recitative style. The piece served also as the centerpiece of an all-Schelle

Christmas album issued in 1993 by Musica Fiata and its director Roland Wilson, so some of the music on the present disc has long been familiar. The performance here is also first-rate if not quite at the level of Weser-Renaissance. The pitch is A=440, and the allegros sometimes have a slightly rushed feeling about them that, for instance, leaves the singers occasionally gasping for quick breaths between phrases. The instrumental playing is in any case assured and the ensemble is tight. Especially worthy of mention is the brass playing of Concerto Palatino, led by Bruce Dickey on cornetto. Whoever thought that two Americans would one day lead, in Germany, an ensemble in a recording of German music



of this period?

Schelle certainly knew how to write big, knock-'em-dead works like those of his predecessor Knüpfer, as his setting of *Vom Himmel kam der Engel Schar* (19 parts total) attests, but we begin to see in some of the music on this disc more interest in smaller ensembles and finer detail. The second of two settings of *Uns ist ein Kind geboren*, for three singers (TTB) and two cornetti, offers essentially a trio-sonata texture at beginning and end, as singers and instrumentalists alternate, while in the body of the piece each singer is given a more extended solo punctuated by instrumental ritornellos. The ensemble is at its very best in this piece, where the music is allowed to unfold easily and the performers show their mastery. The Evangelist for the *Actus Musicus*, Georg Poplutz, also deserves special praise: given his unforced sound and clarity of

diction, I could listen to him all day. Worthy of special mention is the welcome presence of oboes on *Da die Zeit erfüllet ward*, instruments that first began to make their way into Germany about the time Knüpfer died. In short, one hears Schelle moving beyond Knüpfer's sound world into new territory involving more emphasis on individual singers and players, a gradually expanding instrumental palette, and the occasional more-extended piece incorporating the recitative and aria of contemporary opera.

Maul's book makes clear that the happy times enjoyed by Knüpfer and Schelle did not quite survive into the eighteenth century, as the authorities lost some of their enthusiasm for lavishing almost unlimited resources on the choir and its musical performances. The unfortunate victim of this change in attitude was Johann Kuhnau (and, later, Bach), and the Leipzig performers on the last two discs are, together with Maul himself, clearly keen to absolve Kuhnau from most of the responsibility for this change and to restore his reputation. They perceive, quite rightly, that his music has also suffered from the common narrative that Kuhnau was not quite up to it, a perception not helped by the compositional brilliance of his successor. These recordings and Maul's liner notes make a persuasive case for the quality and innovative nature of much of Kuhnau's vocal output. The different sound-world, though, is immediately apparent. Gone are the bright, ringing cornetti and the massed effects of a full group of ripieno vocalists, although trumpets and timpani still lend brilliance. The presence of woodwinds continues to grow and now includes the occasional flute and even horns. In addition, solo sections are of sufficient length to justify dividing the several pieces into tracks marking solos of one sort or another. The difference in sound is magnified by the ensemble's decision (no doubt due to the use of woodwinds) to perform at "modern" Baroque pitch, A=415, which takes us still farther from the brightness of Weser-Renaissance. The singing and playing are nonetheless top-flight.

Kuhnau was of course a true man of letters and even a novelist, and it is in his settings of contemporary German poetry and prose that he may have been at his most effective. Illustrative of this talent is the cantata *Mein Alter kömmt, ich kann nicht sterben* from the first disc, based on a poetic rendering of the story of Simeon as recounted in Luke 2. It is an extended solo for tenor with two violins and a concluding chorus and shows the kind of text sensitivity that most musicians would not expect from a musician somewhat notorious for his antagonistic attitude toward opera. The use of lute as sole continuo instrument for many of the tenor's solo passages helps lend real intimacy to what is deeply moving music. My one reservation is that the low pitch puts the tenor at a disadvantage, given that he spends considerable time at the lower end of his range. In total, though, the performance convinces me that Kuhnau's vocal music deserves a closer look. It is worth pointing out that *Mein Alter kömmt* was almost certainly written before Kuhnau became Thomaskantor, so it is not unreasonable

to speculate that he was already well prepared to write for smaller forces when he took the position.

A word about the liner notes is in order. All four CDs provide explanatory text in both German and English. Because the Knüpfer pieces are all in Latin, translations into both vernaculars are provided, and English translations are given for the texts of Schelle and Kuhnau. The notes on the Knüpfer disc seem almost extravagantly extended, since they start with the founding of the city of Leipzig and trace much of its history, but they offer only modest information about the composer. The notes on Schelle are more to the point and give us the right amount of detail about the composer and the pieces recorded. Michael Maul's notes for the two Kuhnau discs are, as expected, expertly done, but the liner notes for the second disc in particular could have used some careful proofreading. Most curious is an entire section on "The Organ at St. George's Church." One must turn to the information about the recording venue to learn that this church is in the town of Rötha near Leipzig, but a picture of the set-up for the performance shows the front of the church (the organ is in the back) and is complete with a small continuo organ. Given that the director, Gregor Meyer, leads the ensemble from the organ, it is not clear that the fine Silbermann organ could have been used at all for this recording. If it was, I would love to know how.

The bottom line is simple: All of these recordings are beautifully renderings of music that deserves to be much better known. May there be more like them to come.

**Call for Submissions:**  
***Bach Perspectives 14: Bach and Mozart:***  
**Connections, Patterns, Pathways**

The American Bach Society invites submissions for consideration for *Bach Perspectives 14*, an essay collection on the theme of "Bach and Mozart: Connections, Patterns, Pathways." Papers on all aspects of the subject are welcome and will be selected after peer review for publication in 2022. Potential topics include the many fruitful connections between generations of composers in the Bach and Mozart families, the patterns of influence and inspiration that emerged from their works and their artistic milieus, and the pathways opened by their music and musical cultures.

Submissions should be approximately 6,000 words and should be sent in electronic form to Paul Corneilson (pcorneilson AT packhum.org) by 15 April 2020. Information on the series is available at [americanbachsociety.org/perspectives.html](http://americanbachsociety.org/perspectives.html).



## Hof-Compositeur Bach: A Review of Bachfest Leipzig 2019

Yo Tomita

(Queen's University, Belfast)

Bachfest Leipzig this year ran from June 14 to 23 with the theme “Hof-Compositeur’ Bach” (Bach, Court Composer) featuring the works associated with the courts where J. S. Bach either worked (Weimar and Cöthen) or was a visitor (Weißenfels, Dresden, and Berlin). Following the great success of the ‘Leipzig Ring of Cantatas’ last year, the 2019 theme seems to have been chosen as a necessary counterweight to the image of Bach as composer of religious works. This year, Bachfest explored many other sides of a composer who engaged excellently wherever and for whomever he worked, including with his family and friends.

During the ten days of the festival, 158 events were staged in 33 venues across the town. Several events ran concurrently. While I was only able to attend 38, these pretty much covered most of the concerts and lectures under the theme of Bach as court composer in addition to the well-established flagship events less connected to this year’s theme: the Opening Concert with Ullrich Böhme performing the *Pièce d’Orgue* followed by the Thomanerchor Leipzig and Freiburger Barockorchester, directed by Gotthold Schwarz, performing Charpentier’s *Te Deum*, Overture Suite in D, BWV 1068, and Cantata 110, ‘Unser Mund sei voll Lachens,’ on June 14 at the Thomaskirche; one of Bach’s Passions (this time the 1725 *St John Passion*) performed admirably by Solomon’s Knot on June 19 at the Nikolaikirche; a late-night slot for the Goldberg Variations performed by Pierre Hantaï at the Bundesverwaltungsgericht on June 22; and the *Mass in B Minor* at the Closing Concert performed by Tölzer Knabenchor and Opera Fuoco directed by David Stern at the Thomaskirche on June 23.

Outside of these mainstays there were also other regular features such as a late morning slot on weekends called ‘Ausgezeichnet’ (Excellent) featuring young international prizewinning musicians. I attended two out of four, both of which made a lasting impact: violinist Maria Włoszczowska at the Alte Börse on June 15 performing

Corelli’s Sonata in C, op. 5, no. 3, Bach’s Unaccompanied Sonata in A minor, BWV 1003, Violin Sonata in C minor, BWV 1017, and Leclair’s Sonata in C, op. 9, no. 8; and oboist Juliana Koch at Bachsaal in the Kongresshalle on June 21 performing with Musica Eklektica a varied program starting with J. S. Bach’s Concerto in D minor, BWV 1059 arranged by Arnold Mehl, C. P. E. Bach’s Concerto in B-flat, Wq 164, Marcello’s Concerto in D minor

with richly ornamented second movement as Bach worked out in his transcription for harpsichord, BWV 974, and J. S. Bach’s Concerto in F major, BWV 1053, arranged by Hermann Töttcher and Gottfried Müller, all of which were interspersed with movements from *The Art of Fugue* performed in various ensemble settings. These regular features maintained the identity of the Leipzig Bachfest, while at the same time giving the audience a useful indi-



The opening concert at the Thomaskirche (Photo credit: Leipzig Bach Festival/Gert Mothes)

cation of how the festival was progressing within the ten-day space. However, it was the events closely associated with the theme that gave me the deeper sense of satisfaction, as each event explored specific aspects of Bach’s engagements with people around him. They were organised into five miniseries: “Bach and Weimar,” “Bach and Dresden,” “Bach and Cöthen,” “Bach and Berlin,” and “Bach and Friends,” which I shall now selectively review in turn from the viewpoint of a listener.

### “Bach and Weimar”

The programs gathered in this series were rich and diverse, which gave me precious opportunities to reflect on how Bach’s greatness and ingenuity developed. The program entitled “Bach meets Vivaldi” on June 17 at the Thomaskirche was a good example. La Cetra Barockorchester Basel presented Bach’s concerto transcriptions of works by Vivaldi (BWV 594, 593, and 596) alongside their original (RV 208, RV 522, and RV 565), prompting listeners

to think what Bach might have considered when working on transcription. A more actively involved presentation was Rudolf Lutz's lecture recital "*Die Gemeinde confundiren*" ("Confounding the Congregation") on June 22 at the Paulinum. Interacting with his moderator and the Intendent of Bachfest, Michael Maul, Lutz eloquently demonstrated the essence of Bach's organ chorales (BWV 599, 661, 715, 622, 610) and even offered his own reconstruction of *Allein Gott in der Höh sei Ehr*, a chorale that Bach initially planned to include in the *Orgelbüchlein* but did not compose in the end. What an edifying experience it all was!

At the same venue but on June 21, I heard for the first time Gottfried Keiser's *St. Mark Passion* performed by the Ricercar Consort directed by Philippe Pierlot, which opened a new perspective in my appreciation of Bach's musical language. In her programme notes, Christine Blanken explains that this was the composition from which the young Bach in Weimar learned new means of expression, especially "how to set lengthy Evangelist narratives in recitatives in a graphic manner without descending into the stereotyped tones familiar in Italian opera." Keiser's handling of harmony and texture certainly had features that Bach developed further in his own passions.

Our Weimar experience was firmly sealed during the second weekend with a series of four concerts devoted to Weimar cantatas, the highlight of the festival for me. Particularly memorable was the second concert on June 22 at the Castle Chapel in Neu Augustusburg, Weißenfels, where Cantatas 165, 199, 185, 162, and 155 were executed with great clarity by the Ricercar Consort directed by Philippe Pierlot with Hannah Morrison (soprano), Leandro Marziotte (countertenor), Hans Jörg Mammel (tenor), and Matthias Vieweg (bass). So too was the fourth concert on 23 June at the Michaeliskirche where Cantatas 182, 18, 161, and 12, were performed by Vox Luminis, leaving their audience totally intoxicated.

### "Bach and Dresden"

Bach's various connections with the Electoral Saxon court were on display at several concerts already mentioned under regular features (viz. the Goldberg Variations with its anecdotal connection to Count Keyserlingk, the Russian Ambassador at the Dresden court, and the *Mass in B Minor* that evolved from the *Missa* dedicated to August III in 1733). The festival also featured a unique, light-hearted reconstruction of the legendary duel on the harpsichord with Louis Marchand in 1717, probably the concert most frequently gossiped about by visitors curious to know how the event would unfold. The venue was set at the Stadtbad on June 16 as a late night concert. In the middle of the hall was a raised stage on which two harpsichords were placed side by side. J. S. Bach was represented by Andreas Steier and Marchand by Ton Koopman, the newly appointed president of Bach-Archiv Leipzig succeeded Sir John Eliot Gardiner. With them on the stage was Michael

Maul who acted as moderator providing entertaining narratives to the unfolding contest. Marchand took the first move with his Suite in D minor from *Pièces de clavicin, livre premier*, and Bach responded masterfully with his Fantasy in A minor (BWV 922). After other jabs (Bach's Prelude from the English Suite in A major, BWV 806/1 and Froberger's Toccata in D minor, FbWV 102), the contest became more intense, now exchanging a movement at a time from Bach's Suite in G major from the French Suites (BWV 816) and Marchand's Suite in G minor from *Pièces de clavicin, livre second*. The alternation brought out the composers' stylistic similarities and differences by directly pairing the same dance types, though this was actually quite disappointing as we were expecting an exciting contest of the players' skills! So it was a fixed duel after all, concluding with a happy ending, supposedly manifested in the duo playing the fugue from the Concerto in C major for two harpsichords (BWV 1061a). Yet due to disagreements between the two soloists' approaches to tempi and phrasing, the piece did not produce the anticipated magic. Still, the audience showed their huge appreciation to their heroes for this unusual show.

### "Bach and Cöthen"

Next in the chronological survey was Bach's Cöthen period, which focused on two prominent individuals at the court, Prince Leopold, who recruited Bach as Capellmeister for his court, and Anna Magdalena Wilcke, a talented soprano in his employment, who married Bach in December 1721. In addition, concerts showcased some of the masterpieces for violin and clavier to demonstrate Bach's extraordinary knowledge and skills as world-class composer of instrumental music. First of these was the program entitled "Hof-Cantatrice': Anna Magdalena Wilcke-Bach" performed by Nuria Rial (soprano), Céline Frisch (harpsichord), and Café Zimmermann held at the Kupfersaal on June 15. It featured many pieces from the *Clavierbüchlein* for Anna Magdalena Bach (1725) in an attempt to trace and recapture her musical life, which affected the fortune of her husband in many ways. The program opened



Vox Luminis at the Michaeliskirche (Photo credit: Leipzig Bach Festival/Gert Mothes)





Ton Koopman and Andreas Steier at Stadtbad Leipzig (Photo credit: Leipzig Bach Festival/Gert Mothes)

with the Concerto in D minor (BWV 1043), followed by several arias by J. P. Krieger, Bach, and Telemann plus the Minuet in G (BWV Anh. II 114) by Christian Pezold, the opening aria from the Goldberg Variations, the aria “Angenehmes Pleiß-Athen” from *Erwählte Pleißenstadt* (BWV 216a), Cantata 82, *Ich habe genug*, and, to close, the aria “Bist du bei mir” (BWV 508) by G. H. Stölzel. The warm atmosphere was again set by Michael Maul, who provided the wonderfully enticing and informative narratives behind the compositions. Anna Magdalena was represented by Nuria Rial, whose deeply engaging and exquisite singing made us all feel as if we were watching and hearing Anna herself.

The next program on the series was entitled “Im Virtuosen Zwiegespräch” (A Virtuosoic Dialogue) at which Isabelle Faust (violin) and Kristian Bezuidenhout (harpsichord) performed three of the Six Violin Sonatas (BWV 1016, 1014 and 1019) with interleaved solos, the Partita in D minor (BWV 1004), and Toccata in D minor (BWV 913) in the Weißer Saal of the Kongresshalle on June 18. The highlight came early with the second piece, viz. the one with the famous chaconne: with her immaculate control of shades and nuance and beautifully crafted phrasing, so natural and expressive at the same time, Faust convincingly negotiated delicately and boldly the direction of the musical drama to enchant her audience. On the following day, June 19, at the Haus Leipzig, we were also dazzled by Sir Andrés Schiff who returned to Leipzig to continue his masterly exploration of Bach’s *Clavierübung* series on the modern piano, this time performing all six partitas under the title of “Bach tanzt” (Bach danced). Although Bach wrote these works in the first decade of his tenure in

Leipzig (like the violin sonatas), the spirit of the composition certainly originated during his time in Cöthen. Schiff’s partitas demonstrated his sheer imaginative power and pianistic control: not only with his available range of colors and shades to characterize individual motifs and to clarify the texture, but also with his great sense of rhythm and articulation, each movement was so delicately crafted and polished that the 160-minute recital felt very short. These two world-class recitals were truly memorable and gratifying. The last event I attended in the series, on June 20, was entitled “Für Fürst Leopold” (For Prince Leopold), which consisted of two compositions written for the prince: a birthday cantata *Durchlauchtster Leopold* (BWV 173a) and the funeral music *Klagt, Kinder, klaget es aller Welt* (BWV 244a), reconstructed by Alexander Grychtolik, who directed Deutsche Hofmusik at the Nikolaikirche. Listening to Grychtolik’s reconstruction was enlightening: it offered me something to chew on during and after the concert on the compositional issues Bach might have considered.

## “Bach and Berlin”

Bach visited Berlin a number of times during his life, and the works he composed in this connection were also featured in several programs. One of these was a concert at the Nikolaikirche on June 16 entitled “O Holder Tag,” performed by Anna Lucia Richter (soprano) with the Freiburger Barockorchester directed from the harpsichord by Kristian Bezuidenhout. It began with the Brandenburg Concerto no.5 in D major, followed by the wedding cantata “O holder Tag, erwünschte Zeit,” and finished with the Concerto in D minor (Wq 17) by C. P. E. Bach. Obviously the focal point was the cantata, which demands the singer’s extraordinary technical skills. Various theories have been put forward about the work’s origins by scholars including Michael Maul, who recently suggested that the cantata was composed for the wedding of privy councillor Georg Ernst Stahl the younger in Berlin on 19 September 1741. Imagining that I was at the wedding and listening to it, I wondered why Bach had to write such horrendously technical

arias. Was it because his original plan was to bring Anna Magdalena for this performance (which is my speculation) but had to leave her in Leipzig as she was unwell (which is documented)? Another program in this thread and one of the early highlights for me was a program on June 14 at the Nikolaikirche entitled “Musical Offering.” It consisted not only of the Musical Offering but also of the Overture Suite in B minor (BWV 1067) performed by Le Concert des Nations, directed by Jordi Savall (viola da gamba),



Nuria Rial with Café Zimmermann at the Kupfersaal (Photo credit: Leipzig Bach Festival/Gert Mothes)





Le Concert des Nations at the Nikolaikirche (Photo credit: Leipzig Bach Festival/Gert Mothes)

offering both a stimulating listening experience and plenty of food for thought afterwards. Before the first piece, the Ricercar a 3, the flautist played the theme unaccompanied, a theatrical touch which evoked the legendary concert where Frederick the Great instructed Bach to improvise the piece. While the spirit of improvisation was somewhat lacking in the ricercar, the communication with the audience improved and the performance itself began to sparkle as it progressed, culminating wonderfully in the trio sonata and especially in the extremely tight ensemble playing in the fugue.

### “Bach & Friends”

The final set of events featured the works of Bach’s friends and family members. Of these, particularly appreciated was the oratorio passion by G. H. Stölzel, *Ein Lämmlein geht und trägt die Schuld*, which Bach performed in 1734 (as we learned from Tatiana Shabalina’s recent discovery of its printed libretto in St Petersburg, cf. *Bach-Jahrbuch* 2008). This concert performed by the Rheinische Kantorei and Das Kleine Konzert, directed by Hermann Max at the Thomaskirche on June 15, was also its first modern performance in Leipzig. It was an edifying experience listening to the whole work, noticing just how varied the compositional features are across the work, from the structural level down to details of harmony and texture.

The ten-day exploration of Bach’s various interactions with his contemporaries passed very quickly as the feeling of gratification was renewed day after day. My sense of appreciation was certainly fortified and enriched by the supporting events, i.e. academic lectures on the topic offered by the researchers of Bach-Archiv. It may be added that two prominent members of ABS, Andrew Talle and Michael Marrison, offered their services this year in pre-concert lectures in English.

Next year, Bachfest Leipzig will run from 11 to 21 June 2020 with the theme ‘Bach – We are family’: it gets more global than ever.

## A Report on the Bach Network Dialogue Meeting 2019

### William Hoffman

(Bach Cantatas Website)

The recent 2019 ninth biennial Johann Sebastian Bach Dialogue Meeting of the Bach Network, July 8–13 2019 (<https://www.bachnetwork.org/dialogue/DM9Programme.pdf>), was an exemplary gathering of Bach scholars, students, aficionados, and fans at historical, picturesque Madingley Hall, Cambridge. Using its unique dialogue format, with sessions based on the latest scholarly publications, the weekday conference produced important discussions involving leading Bach scholars, emerging specialists, commentators, and early career doctoral candidates in sessions of roundtables, conversations, forums, and recital-lectures. A veritable plethora of subjects from a record 82 registrants included new Bach projects such as the *Bach 333* Complete Edition of recordings, the Leipzig Bach Archive’s forthcoming BWV3 catalogue, and numerous new Bach publications, as well as an interview with Christoph Wolff, a panel discussion on musical authorship and agency, a panel from the Leipzig Bach Archive on “New Research Questions and Approaches for Bach Studies,” and various learned presentations ranging across the spectrum of Bach studies.

The format of the five-day event was in strong contrast to most usual musicological conferences with more discussion-oriented sessions and fewer formal presentations. This pan-European and-beyond gathering allowed frequent dialog on the latest inquiries, studies, and research. The facilities at Madingley Hall were crucial to the meeting’s success. During the numerous breaks, enthusiasm ran at fever pitch with the participants engaged in a great breadth and depth of Bach studies, creating an environment that was immediate, open, accessible, stimulating, and gratifying.

Particularly notable in the formal sessions was the discussion of a wave of recently published, brand new, and forthcoming books. These included two volumes by Derek K. Remeš featuring figured bass chorales for teaching and the Sibley Choralbuch, *Realizing Thoroughbass Chorales in the Circle of J. S. Bach*, 2 vols. (Wayne Leupold Editions); Stephen Rose’s *Musical Authorship from Schütz to Bach* (Cambridge) with chapters on invention and imitation; Eberhard Spree’s study of widow Anna Magdalena Bach, *Die verwitwete Frau Capellmeisterin Bach. Studie über die Verteilung des Nachlasses von Johann Sebastian Bach* (Kamprad), that shatters the Romantic myth of poverty to show a shrewd business-woman; Tatiana Shabalina’s forthcoming work on Bach sources in St Petersburg; Bach Network guiding light Ruth Tatlow’s *Bach’s Numbers: Compositional Proportion and Significance* (Cambridge); and a forthcoming volume of essays on Bach, edited by Bettina Varwig. Four presenters spoke about their essays to be published

in the collection: Isabella van Elferen, “Rethinking Affect;” Derek Remeš, “J. S. Bach and the Choralbuch Style of Harmonization: A New Pedagogical Paradigm;” and Michael Marissen, “Bach against Modernity;” as well as Ellen Exner’s “Rethinking 1829.”

Fugal treatment, keyboard music, and compositional ordering—topics that can engender all manner of musicological acrobatics—were handled with patience, insight, and purpose among several presenters. Harpsichordist Mahan Esfahani presented a lecture recital on “Bach as Reviser and Updater” with various examples suggesting that versions and redactions involve “informed choices.” Kevin Korsyn and Tatlow examined Bach’s last, unfinished fugue (Contrapunctus 14) in *Art of Fugue*, Tatlow taking the perspective of numerical unity and previous completions and Korsyn talking pragmatically about “avoiding the tyranny of the downbeat” while looking for Bach’s “democratic fugues” using entrances of all four voices. Varwig, van Elferen, and Joel Speerstra provided a special perspective on “Bach and Materiality,” focusing on materialism and extra-musical influences. Ulrika Davidson and Speerstra opened the meeting with a spell-binding recital, playing various movements from *Art of Fugue* with four hands on all four voices and showing the long phrases of Bach’s *cantabile* style. And in the last session, Yo Tomita showed the labyrinth of primary, secondary, and oblique sources involved in Bach’s compilation of the *WTC II* in the 1740s, with help from the composer’s students Johann Christoph Altnikol and Johann Philipp Kirnberger, as well as sons Friedemann in Halle and Emanuel in Berlin. Tomita’s three-decade pursuit of the *WTC II* suggests that no source preserves a definitive version of the collection and that Bach may have left the work incomplete or subject to further changes.

Other dialogue sessions featured a discussion “Telemann, Graupner, Fasch and the Thomaskantorat.” Each of these learned



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composers applied to the Leipzig music director-cantor post but refused the job, often remaining where they were with increases in salary and benefits. Szymon Paczkowski spoke on “New Sources of Musical patronage of Dresden Aristocracy 1700–20,” with the emphasis on Prime Minister Jakob Heinrich von Flemming, brother of Joachim Friedrich, Governor of Leipzig, and Bach champion in Paczkowski’s book, *Polish Style in the Music of Johann Sebastian Bach*. In addition, three Early Career sessions featured eleven doctoral and post-doctoral students and two Flash Announcement sessions allowed 28 participants to present five minutes each on their current interests and research. Some provided information on recordings, notably Chiara Bertoglio’s 2 CDs on “Bach’s Reception in Italy,” and the *Oxford Bach Soloists* 12-year recorded anthology of the complete vocal works.

Fringe events around the main dialogue program included a tour of the historic gardens by the head gardener, a joyful choral singing session led by the celebrated English conductor Paul Spicer on Tuesday, four detailed research discussions on Friday morning, including Alan Shepherd on the use of statistics and a new computer program for examining proportional parallelism, and Zoltan Szabo on an innovative interactive edition of Bach’s Cello Suites, and a tour of Great St Mary’s Cambridge, hosted by Canon Adrian Daffern, on Friday afternoon. The full program can be found online at [www.bachnetwork.org/dialogue/DM9Programme.pdf](http://www.bachnetwork.org/dialogue/DM9Programme.pdf)

The next events for Bach Network will be participation at the Bachfest in Leipzig in June 2020, and the tenth dialogue meeting, July 19–24, 2021, to be held once more at Madingley Hall.



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## A Report on the 2019 UMass Amherst Bach Symposium

### Robert L. Marshall

The scholarly component of the third biennial UMass Amherst Bach Festival and Symposium (April 13, 2019) bore the title, “Bach in the Imaginary Museum and Bach Re-Imagined: Contemporary Perspectives on Performing and Re-Creating Bach.” The title was an allusion to the notable volume authored by the symposium’s keynote speaker, Lydia Goehr: *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (itself an allusion to André Malraux’s essay, *Le musée imaginaire*). No fewer than sixteen contributors (not counting the moderators) participated in the various sessions and panels, including nineteen papers in all.

The evening before the symposium an equally scholarly panel discussion offered “Intercultural and Multidisciplinary Perspectives on Bach’s *St. Matthew Passion*” in preparation for the Passion’s performance, the weekend’s main musical event. The panel, moderated by Ernest May (UMass Amherst), featured presentations by Thomas Cressy, Lydia Goehr, Michael Marissen, Ruth HaCohen, Andrea Moore, and Yo Tomita. Marissen emphasized the need to understand the Passion’s historical and theological background. He suggested, for example, that the work’s opening chorus alludes to the spiritual marriage of the Church to the bridegroom, Jesus, and is thus a communion foreshadowing the marriage feast at the end of time, with the union of two choruses and cantus firmus solo at the movement’s end symbolizing the *unio mystico*. Marissen proposed further that the aria, “Mache dich, mein Herze, rein,” should be understood literally: Jesus is buried in the believer’s heart, and the lament of the opening chorus has now become a blessing. Ruth HaCohen emphasized the three levels of time in the Passion text apparently represented by the three text sources (gospel, chorale, and poetic arias), calling attention as well to the dramatic and symbolic role of silence at various points in the work. Thomas Cressy traced the history of Bach reception in Japan since the nineteenth century, noting the first complete performance of the *St. Matthew Passion* in 1937. He suggested that although the religious message of Bach’s sacred music had little significance in Japanese culture until the post-war era, the admiration of the composer as “the father of music” may be grounded in its universally perceived, “objective” value. Andrea Moore, noting that during the Romantic era music itself became something of a religion, characterized the message of Bach’s *St. Matthew Passion* today as primarily a work of musical extravagance and unabashed religiosity. She contrasted it with the settings of the four Passion gospels commissioned by Helmut Rilling’s Bachakademie for the Stuttgart “Passion 2000” project, focusing especially on Tan Dun’s *Water Passion after St. Matthew*, which, with its small ensemble, constituted a “new age” product, reflecting twenty-first-century austerity. Yo Tomita, finally, called

for a “holistic” approach to understanding Bach by recognizing and accounting for shared musical ideas between sacred and secular works. He wondered, for example, whether the presence of various manifestations of the familiar “cross” figure, in both the *St. Matthew Passion* and the *Well-Tempered Clavier* called into question the validity of its presumed symbolic significance.

The all-day symposium consisted of four sessions in addition to the keynote address, each chaired by a member of the UMass Amherst faculty. Session I, “Compositional and Theoretical Approaches” (Roberta Marvin, chair), began with Owen Belcher presenting “J.S. Bach on Exhibit in the Museum of Music Theory.” Belcher’s “museum of music theory” consisted of “rooms” devoted to the several approaches to Bach analysis and pedagogy practiced by such iconic figures as Schoenberg, Hauptmann, Riemann, Schenker, and David Lewin. He noted, too, the neglect of Bach’s church cantatas in traditional theory courses where the focus remains almost exclusively on chorales and the fugues from the *Well-Tempered Clavier*. Emiliano Ricciardi characterized Berio’s 2001 completion of the triple fugue from the *Art of Fugue*—which the composer designated “Contrapunctus 19”—as an “enigmatic,” “open” work indebted to the aesthetic ideals of Umberto Eco and Italo Calvino. Scored for 23 instruments, it dissolves Bach’s dense textures, making extensive use of *Klangfarbenmelodie* in order to project “lightness, uncertainty, unfinishedness.” Finally, in “Echoes of an Offering: Bach’s Influence on the Creative Process for the *Symphony of Psalms* fugue,” Maureen Carr analyzed Stravinsky’s sketches to explore the composer’s approach to intervallic structure. She speculated as to whether Stravinsky’s decision to transpose the whole movement and the fugue’s answer may have been the composer’s hat-tip to the composer of the *Musical Offering*.

Session II, “Bach on Piano” (Mark Rodgers, chair), started with an extensively researched discussion by Erinn Knyt of Busoni’s 1915 edition of the Goldberg Variations, placing it in historical context. Citing performances of the work in the 19th and early 20th centuries, she noted that Busoni’s edition removed nine variations, organized the remainder into three groups, and concluded with a massive, unornamented reworking of the opening aria. The result emphasizes virtuosity and produces a more climactic structure. Karolina Kolinek-Siechowicz next discussed historically “inappropriate” Bach renditions by the Polish pianist Marcin Masecki—specifically, his albums “Bach Rewrite” and “Die Kunst der Fuge,” in which modern (e.g., electronic) and historical instruments confront each other. The discussion evolved into reflections on the role of recording technology and its infatuation with sound per se in influencing modern perception and aesthetic values. Lastly, Ernest May’s “Glenn

Gould, *Bach Digital*, *Bach 333*, and YouTube: Bach in the Digital Museum of Musical Performance” posed questions arising from the digital revolution’s virtually unlimited capacity to disseminate musical data ranging from composers’ manuscripts and other historical sources to innumerable recordings (often including outtakes) of complete repertoires. He took the enormous popularity of Glenn Gould’s iconic 1955 recording of the Goldberg Variations as the starting point of the modern phenomenon and, among other things, wondered how technically perfect recordings and the emphasis on aural experience have impacted the traditional Western conception of music history as a literate tradition and shaped our notions of ideal and definitive performances.

With Session III, “Bach Reception” (Ernest May, chair), issues of reception—the implicit topic of Session II—continued. With the aid of sophisticated graphs, Yo Tomita described his ongoing project, a compilation of all printed editions of Bach’s music. The database, he noted, can help answer several questions: what particular Bach editions did later composers use? what were the most popular individual preludes and fugues from the *Well-Tempered Clavier* at different times and in different mar-

kets? and in what formats and arrangements were they published? Ellen Exner then argued that the significance of Mendelssohn’s revival of the *St. Matthew Passion* in 1829 has been exaggerated to mythological dimensions. A vibrant tradition of Bach performances, she noted, had existed in Berlin throughout the late eighteenth and early nineteenth centuries, cultivated by the Berlin Sing-Akademie and in the Bach circle under the patronage of Princess Anna Amalie. The iconic importance of Mendelssohn’s performance, in her view, was a Romantic invention recruited, among other things, in the service of “Germany’s emerging art-religious cult,” i.e., the “myth of German musical hegemony.” Finally, John Lutterman’s presentation, “Interpreting Bach’s Cello Suites: *Werktreue* vs. *Praxistreue*,” investigated (with live demonstrations) how improvisatory techniques described in historical sources, which included multiple stops, continuo realizations, and the addition of bass lines, could be applied to Bach’s suites for unaccompanied cello.

Session IV, “Religion, Culture, and Bach” (Marianne Ritchen, chair), included three presentations. Ruth HaCohen, “A Nietzschean Moment in a Bach Passion? – Revisiting ‘Zerfließe mein Herze’, BWV 245/35,” considered whether the final arioso and aria from the *St. John Passion* with their expressive intensity and unflinching contemplation of Christ’s dead body (epitomized by the eventual obsessive focus on the line “Dein Jesus ist tot”), harbored a subversive element that challenged institutional religion and, perhaps,

ultimately led in modern times to Nietzsche’s ruminations on the “killing of God.” Tekla Babyak’s paper, “The St. Thomas Aquinas of Music: Liszt’s Catholic Image of Bach,” examined Franz Liszt’s Variations on Bach’s *Weinen, Klagen, Sorgen, Zagen*, noting that Liszt drew on both the original version from Cantata 12 and its re-use for the Crucifixus movement from the *Mass in B Minor*. She called particular attention to the final variation, based on the final chorale of the cantata, “Was Gott tut, das ist wohlgetan.” Liszt included the chorale’s text in his score except for its final line, “Drum laß ich ihn nur walten,” presumably because it promulgated Lutheran doctrine unacceptable to the Catholic composer. He also chose to conclude his composition with an ecstatic, grandiose coda.

The marathon symposium concluded with an effective coda of its own: Peter Kupfer’s lively and highly informative paper surveying Bach’s music in television commercials. He noted that commercials use Bach’s instrumental music exclusively, the most-frequent being the C-major Prelude from the *Well-Tempered Clavier I* and the opening prelude of the Cello Suite in G major. Kupfer argued that, besides flattering the good taste and sophistication of the prospective con-

sumer, Bach’s music is played to offer viewers “reassurance,” hence its frequency in commercials for insurance and financial companies.

The midpoint—and the centerpiece—of the symposium was the keynote address by Lydia Goehr, Professor of Philosophy at Columbia University. Her presentation, “The Work of Music: Situating Bach in a Public Culture of Blasphemy, Devotion, and Resurrection,” was both controversial and something of a tour de force, delivered half-extemporaneously from a handful of notes. The talk elucidated, and advocated for Theodor Adorno’s notion of the “work concept.” Goehr argued that the “work,” for Bach, was a fluid thing—quite unlike the “hardened,” fixed, thing it became in the nineteenth century. This fundamental “truth” about Bach’s music, according to Adorno (and Goehr), was forgotten until finally recognized by Arnold Schoenberg, whose insight created/resurrected once again the “paradigm of a possible music,” that is, one embracing dialectical contradictions rich in artistic potential. It is, of course, impossible to do justice in a mere two or three sentences to the wealth of information and insight contained in her address and the day’s other substantial offerings. Let it suffice to suggest that the symposium, unusually wide-ranging in subject matter, approach, and investigative strategies, was as provocative as it was enlightening.



Photo credit: Matt Longhi

## Announcements

### The Frances Alford Brokaw Grant

The Frances Alford Brokaw Grant is awarded annually to an undergraduate student to provide support for research at the Riemenschneider Bach Institute (RBI) at Baldwin Wallace University on projects relating to Bach or figures in his circle. The 2018 winner is **Alyssa Yoshitake**, a first-year master's student at the University of Cincinnati College-Conservatory of Music, pursuing degrees in Viola Performance and Music History. Though she did not expect to find any other



interest while she was completing a Bachelor of Music in Viola Performance at CCM, she developed one in musicology while taking upper division music history courses, particularly classes on Mozart and the Bach family. Her research interests include the Bach Cello Suites, Friedrich Grützmacher, Maria Anna “Nannerl” Mozart, and Mozart’s operas. At the RBI, her work centered on the history and transmission of the Bach Cello Suites, making use of the RBI’s collection of nineteenth-century editions of the suites.

### Conference: New Perspectives on Haydn & C. P. E. Bach

A pre-conference at the annual meeting of the American Musicological Society in Boston at the Westin Waterfront Hotel, Wednesday–Thursday, 30–31 October 2019. Sponsored by the Haydn Society of North America with *Carl Philipp Emanuel Bach: The Complete Works* and The Packard Humanities Institute.

### News from the Riemenschneider Bach Institute

2019–2020 celebrates the 50th anniversary of the Riemenschneider Bach Institute (RBI), which was founded in 1969, and the BACH Journal, which RBI director Dr. Elinore Barber launched the following year. The BACH Journal will celebrate 50 years by devoting the two 2020 issues to work by top Bach scholars around the world. The RBI will celebrate 50 years with a concert and lecture series, a composition contest, and new initiatives for student research. First, our “Bach&” concert and lecture series will highlight the RBI’s diverse collection, which houses not only rare Bach items but also material of interest to scholars of many periods. Each “Bach &” event connects Bach with another strand of music history, whether cutting-edge music of the present, music of the world, Bach’s predecessors, Bach’s admirers in

the Romantic period, Bach Festivals throughout the United States, innovative research in computer science and music, and more. Festivities will culminate at our annual Bach Festival on April 24–25 2020. Not only will Dr. Robin Leaver be our featured speaker, but we will perform the result of a nationwide composition contest: Dr. James Primosch has been selected to write a Bach-inspired work, to be given its world premiere by Bach Festival Artistic Director Dr. Dirk Garner and BWV: Cleveland’s Bach Choir.

The highlight of our 50th anniversary is the recent expansion of our RBI Scholars program. Over the summer, the RBI was thrilled to receive two substantial donations. An anonymous donor gave a generous sum and Ms. Dorinda Hawk ‘58 (1936–2018), a well-loved music teacher, Akron native, and sister of Marcellene Mayhall, included the RBI in her estate. We are most grateful to these kind donors for supporting our goal to make the RBI a hub for student research. Thanks to these donations, we will be expanding our RBI Scholars program for Baldwin Wallace students, a program first envisioned by Dr. Melvin Unger. We currently offer the Evelyn A. Gott scholarship (funded by a gracious gift from Lloyd and Grace Goettler) for a student to complete an academic project in the RBI and present a lecture during our Bach Festival. We have also partnered with the Baldwin Wallace Community Arts School (CAS) to offer the RBI Educator award, for a student to connect the resources of the RBI to educational programming provided by the CAS. The American Bach Society’s Frances Alford Brokaw Grant has also helped us bring undergraduates from outside Baldwin Wallace University to work with our collection. With our recent philanthropic support, the RBI Scholars program will assist more students in a wider variety of projects. We envision students conducting research related not only to academics but also to performance, composition, education, arts management, and more.

We invite American Bach Society members to join us for these festivities. We also welcome donations to increase the infrastructure needed to support student research. We hope to facilitate students’ and scholars’ access to the collection through improvements to cataloguing, staffing, digitization, and physical space. We also wish to bring in more visiting scholars by expanding our Bach Festival Lecture Series and our Martha Goldsworthy Arnold Fellowship. Both attract top scholars who bring the RBI collections alive for students. Please consider donating \$50 for the 50th.

More information at [www.bw.edu/BachInstitute50](http://www.bw.edu/BachInstitute50). We hope to see you at the RBI!

### Bach’s Organ World (Germany, June 2–11, 2020)

Lee Ridgway, Boston, and Mark Steinbach, Brown University, will lead the seventh “Bach’s Organ World” tour to Germany, June 2–11, 2020. This tour, developed and previously led by Quentin and Mary Murrell Faulkner, focuses on organs spanning 280 years in the Berlin-Leipzig-Dresden triangle. A feature of the tour is that participants have ample time to play the organs, in addition to learning



about the organs' histories and contexts within the organ building traditions of this central German region.

Included are three organs with which J. S. Bach had a direct connection: the Hildebrandt organs in Naumburg and Störmthal, and the Trost organ in Altenburg. Other highlights are Silbermann organs in Dresden's Hofkirche and in Freiberg; the 1624 Scherer in Tangermünde; and the 1905 Saur in the Berliner Dom. A new feature of the 2020 tour will be masterclasses on key instruments. These classes will look in more detail at registration possibilities, technical matters related to playing these historic instruments, and interpretation.

Further information is available from Concept Tours at [www.concept-tours.com/tours/cultural-group-individual-2/](http://www.concept-tours.com/tours/cultural-group-individual-2/) or 800-300-8841.

## New Publications

### *Bach: Journal of the Riemenschneider Bach Institute*

BACH ON SCREEN (Vol. 50, no. 1), co-edited by Christina Fuhrmann and Rebecca Fülöp

Rebecca Fülöp, Introduction

James M. Doering, "Status, Standards, and Stereotypes: J. S. Bach's Presence in the Silent Era."

Dana Plank, "From the Concert Hall to the Console: Three 8-bit Translations of the Toccata and Fugue in D Minor."

Reba A. Wissner, "First Mathematics, Then Music: J. S. Bach, Glenn Gould, and the Evolutionary Supergenius in *The Outer Limits*' "The Sixth Finger" (1963)."

Kristi Brown-Montesano, "Terminal Bach: Technology, Media, and the *Goldberg Variations* in Postwar American Culture."

Reviews

*Bach-Facetten. Essays, Studien, Miscellen. Mit einem Geleitwort von Peter Wollny* by Hans Joachim Schulze, review by Markus Rathey.

*Ferruccio Busoni and His Legacy* by Erinn E. Knyt, review by Marc-André Roberge.

BACH ON SCREEN (Vol. 50, no. 2), co-edited by Christina Fuhrmann and Rebecca Fülöp

Olga Haldey, "Voice of the Dance: J. S. Bach and Other Classics in the Maksimova-Vasiliev Film *Fouetté* (1986)."

Michael Baumgartner, "J. S. Bach, Jean-Luc Godard, and the Reimagining of the Immaculate Conception in *Hail Mary* (1985)."

Mark Brill, "The Consecration of the Marginalized: Pasolini's Use of J. S. Bach in *Accattone* (1961) and *Il Vangelo Secondo Matteo* (1964)."

Per F. Broman, "Another Woody: J. S. Bach in Dixieland"

Peter Kupfer, "Good Hands": The Music of J. S. Bach in Television Commercials

Reviews

*Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* by Alexis Luko, review by Elsie Walker

*Leipzig after Bach: Church & Concert Life in a German City* by Jeffrey S. Sposato, review by R. Larry Todd

*Listening to Bach: The Mass in B Minor and the Christmas Oratorio* by Daniel R. Melamed, review by Mark A. Peters



## MEMBER NEWS

In September, **Stephen A. Crist's** book *Dave Brubeck's Time Out* was published by Oxford University Press in the series Oxford Studies in Recorded Jazz.

**Mary E. Frandsen** compiled and edited rare information on sacred music, chorales, and liturgy recorded in diaries from the Dresden court, published as *Worship Culture in a Lutheran Court Chapel: Sacred Music, Chorales, and Liturgical Practices at the Dresden Court, ca. 1650–80*, JSCM Instrumenta, vol. 5 (January 2019), <https://sscm-jscm.org/instrumenta/instrumenta-volumes/instrumenta-volume-5/>. It includes introductory and explanatory materials, various indexes, and the compilation

itself, which presents several hundred composite orders of worship for the liturgical year as well as for numerous special services, all in a searchable format.

**Kinuyo Hashimoto** and the Soft Bach Society held the sixth annual “Bach Praising Music Festival” on 4 Aug. 2019 in Yamaguchi, Japan. It included a lecture by Michael Maul on “Alles mit Gott und nichts ohn’ ihm” as well as a concert featuring the same aria (BWV 1127), portions of the Well-Tempered Clavier (BWV 870–75) and the Concerto for three harpsichords BWV 1064. The Soft Bach Society, established in 2013, now has 40 members and plays monthly concerts of Bach at the Shin-Yamaguchi rail station. In September, Hashimoto also presented a paper, “Educational Campaigns for Bach’s Fugue,” at the Eighth National Musicological Conference in Bucharest, Romania.

**Robert L. Marshall**, ABS honorary member and past president, has recently completed a new volume of essays, *Bach and Mozart: Essays on the Enigma of Genius*, published by the University of Rochester Press as part of its Eastman Studies in Music series. After a preliminary historiographical contemplation of the “Century of Bach and Mozart,” fifteen numbered chapters follow in roughly chronological succession. Among the issues addressed: the artistic consequences of Bach’s orphanhood, his relationship to Martin Luther, his attitude toward Jews, his relationship to his sons, the stages of his stylistic development, and his position in the history of music; and, moving to Mozart, the composer’s portrayal in *Amadeus*, his wit, his indebtedness to J. S. Bach, and aspects of his compositional process. The volume concludes with a factually informed speculation about what Mozart is likely to have done and to have composed, had he lived on for another decade or more.

**David Schulenberg** returned to Hong Kong in May 2019 as a keynote speaker at the second International Conference on Performance and Creativity at Hong Kong Baptist University, giving a lecture-recital on keyboard music of the Bach sons and participating as a soloist in the four-harpsichord concerto BWV 1065. In April he gave a talk on “Bach and the Seventeenth Century” for the Society for Seventeenth-Century Music, meeting at Duke University in Durham, N.C., and in June he made a recording (now in post-production) of a reconstruction of the putative original version of the trio sonata BWV 1038, together with works for violin, viola, and harpsichord by Benda, Janitsch, and the Graun brothers.

**Ruth Tatlow** has been awarded a fellowship at the Swedish Academy for Advanced Study, Uppsala for the spring term 2020.

**Channan Willner** just published two new Bach-related articles on his website, <http://www.channanwillner.com/online.htm>. The first, “Baroque Borrowings and Tonal Domains in Mozart’s Piano Concerto in B-flat, K. 450, I,” adds borrowings from Handel and J. S. Bach to those from J. C. Bach discovered by Ellwood Derr (1997) and shows how they help define the boundaries of the exposition’s underlying prolongations. The second, “Schubert’s ‘Unfinished’ Symphony: Dance Topics, Borrowings, and the Sense of an Ending,” introduces new borrowings from Handel, J. S. Bach, and (with help from Tilden Russell) Mozart in the Andante con moto. One of the borrowings in particular, from the climactic closing pages of Bach’s E minor Partita for Clavier, strongly implies that Schubert’s narrative has come to a close.

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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](mailto:sandersr@kenyon.edu).

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