



THE AMERICAN BACH SOCIETY NEWSLETTER

Fall 2003

A Tribute to Rosalyn Tureck (1914–2003)

A Tribute to Rosalyn Tureck was held as part of a two-week International Keyboard Institute and Festival, now in its fifth year at the Mannes College of Music, New School University, New York, on July 17.

The event was organized by **Jerome Rose**, founder-director of the institute, and was hosted by **David Dubal**. A greeting *in absentia* from Tureck herself alluded to her forthcoming Bach publications and autobiography, and other pending projects. A number of excerpts from her own archives and other sources were seen and heard in several presentations by **Foster Grimm**, including an early rendition of Liszt's *La Campanella*, two 1961 American television broadcasts, a 1976 BBC broadcast of the *Well-Tempered Clavier*, a 1992 Brahms *Handel Variations* performed in Argentina, and a 1995 *Goldberg Variations*, her first performance in Russia.

Live Bach performances included selections from the *Partita in E*, arr. Rachmaninoff, by **Jung Lin**; *Italian Concerto* by **Yuan Sheng**; and *Chromatic Fantasy and Fugue* by **Golda Vainberg-Tatz**. The last two also discussed their experiences as students of Tureck, and **Miriam Kartch-Hughes**, another former student, stressed the broad, non-specialized approach that Tureck advocated both in music and life.

Rabbi David Posner, a close friend since the mid-80's, discussed Tureck's strong religious persuasion. Her grandfather was a synagogue cantor, her father was a Talmudic scholar, and her first language was Yiddish. **Michael Charry**, her "youngest student fifty years ago," spoke of the innovative, renaissance approach with which she reformulated pianistic techniques in application to Bach. **Sharon Isbin**, in a written communiqué, recalled how, in her studies as a guitarist working with Tureck, they spent an entire year on one work exclusively (the E-minor Suite, BWV 996). **Teri Noel Towe** recounted his 34-year friendship with Tureck—how she insisted on listening to each and every one of the 43 *Chromatic Fantasy and Fugue* sound-recordings in his possession,

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FROM THE PRESIDENT

The New Brunswick meeting is approaching fast and I hope you are planning to attend (see further within). But before then our newsletter will undergo some changes and you will receive the membership gift for 2003.

NEWSLETTER CHANGES

This issue marks the end of one phase in the life of the *ABS Newsletter* and the next issue will be the beginning of another. From the next issue the newsletter will have a new format, an expanded content, and a new editor.

NEW FORMAT. Before we became the American Bach Society, we were, from 1972, a chapter of the Neue Bach Gesellschaft and the newsletter was an occasional publication containing news of American NBG members, chapter activities, and other Bach information. When the chapter became independent of the NBG, and was founded as the American Bach Society in 1989, the newsletter became the publication for the members of the new society, issued twice a year in the familiar format. The newsletter will continue to be issued twice a year, but we are taking the opportunity to make some changes in its format. So look for the new look in the new year!

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News from Members

Richard Benedum directed an interdisciplinary institute for teachers this past summer, "Mozart's German Operas in Context," in Vienna, for the National Endowment for the Humanities, his eighth such undertaking for the NEH.

Richard Coffey will collaborate in a Bach performance with the Hartford Symphony Orchestra this winter as artistic director of the Connecticut Choral Artists (CONCORA).

T. Herbert Dimmock will collaborate with members of the Baltimore Symphony Orchestra this season in performances and pre-concert lectures devoted to BWV 13, 89, 112, 235, 123, 127, 140, and 245, as music director of First Lutheran Church, Baltimore.

Raymond Erickson will present an illustrated lecture-demonstration on Bach's *Ciaccona* at the Juilliard Doctoral Forum at The Juilliard School this winter.

Laurette Goldberg will present "Fun with Fugues," a workshop for piano teachers, this season.

Dale Higbee has recorded *Sacred and Secular Cantatas of J. S. Bach and Bach Arias, Duets, and Chamber Music* as music director of the Carolina Baroque.

Natalie Jenne has written "The Harmonic 'Skeleton' of a Bach Sarabande—Or—The Sarabande 'Strip,'" for inclusion in a Festschrift for Richard Hillert which will be announced at the annual "Lectures in Church Music" at Concordia University this fall.

Michael Kassler has edited *The English Bach Awakening: Knowledge of J. S. Bach and his Music in England, 1750–1830* for Ashgate Press, due for publication in 2004.

Marie Herseth Kenote taught a summer class on J. S. Bach's flute music at Drew University, Madison N.J., and will lecture on "J. S. Bach, The Excellence, Variety, and Message of his Music for the Transverse Flute" at Nyack College, Nyack, New York, this fall.

Jan-Piet Knijff has been appointed organist-in-residence at the Aaron Copland School of Music, Queens College, C.U.N.Y., where he will continue to perform and teach on the 17th-century North German-style pipe organ (Bedient III/39, 1991).

Mark Peters completed the Ph.D. at the University of Pittsburgh last spring with a

dissertation on the Ziegler-Bach cantatas, and will be teaching at West Virginia University this fall.

Melvin Unger will receive the 2003 James P. Barry Ohioana Award for Editorial Excellence this fall, as editor of *BACH, Journal of the Riemenschneider Bach Institute*.

Paul Walker was appointed full-time associate professor at the University of Virginia, where he will teach course work in music before 1700 in addition to his ongoing work as director of the Early Music Ensemble.

American Bach Society Scheide Research Grants

The American Bach Society is pleased to announce the awarding of William H. Scheide Research Grants in support of research on Bach and figures in his circle. These awards are funded through the generosity of William H. Scheide, a scholar of Bach's music, collector of materials connected with him, and patron of research on and performance of his music.

Scheide grants, which have been awarded since 1992, ordinarily support one outstanding project by a Ph.D. candidate or scholar in the early stages of his or her career. This year the committee has elected make a series of smaller awards to support research on a broader range of topics by scholars at various stages of their careers. The recipients for 2003 are:

Raymond Erickson, Queens College, C.U.N.Y., "Bach, Jews and Judaism, and the Early Enlightenment in Leipzig."

Jason Grant, University of Pittsburgh, "Concert oratorios by Georg Philipp Telemann."

Tanya Kevorkian, Millersville University, "Religious Practices and Society in Leipzig, 1650–1750."

Russell Stinson, Lyon College, "The Reception of Bach's Organ Works."

Peter Wollny, Bach-Archiv Leipzig, "Source-Critical Studies in American Bach Sources."

Book Review

Ignace Bossuyt. *Het Weihnachts-Oratorium (BWV 248) van Johann Sebastian Bach*. Louvain: Leuven University Press, 2002. 179 + 39 pp. ISBN 90 5867 242 5.

It is common knowledge that Bach “does well” in the Low Countries. The popularity of the St. Matthew Passion in the Netherlands—with annual performances in every town that respects itself, always in the weeks before Easter—can really only be compared to that of Tchaikovsky’s *Nutcracker* at Christmastime in the United States. Although in the eyes of many Dutch, nothing really beats the *Matthäus Passion*, the other major vocal works are equally well-known and well-loved. To be sure, the Bach tradition in Roman Catholic Belgium is not nearly as old as it is in Holland, but then, Flemish early-music superstars like the Kuykens and—in vocal music—Philippe Herreweghe, have certainly contributed to the growing interest in Bach’s music in that country.

It comes as no surprise, then, that the most recent monograph on Bach’s *Christmas Oratorio* is written in Dutch. And since, to my knowledge, nothing of the sort exists in English, we can only hope that an English version will be available soon. Ignace Bossuyt, probably Belgium’s premier musicologist, has done an excellent job with this equally thorough and accessible book. While the monographs on the *Christmas Oratorio* by Alfred Dürr and Walter Blankenburg (both, of course, in German) are clearly Bossuyt’s main source, he cites abundantly from an impressive number of recent publications, particularly Küster, Leaver, Rampe, Steiger, and Wolff.

While the book is both scholarly and up-to-date (with footnotes on virtually every page), Bossuyt clearly writes with the educated music-lover in mind. A technical term like *tasto solo* is explained in a footnote, and a “purely technical matter” like Bach’s harmonic treatment of a modal hymn tune is “is not discussed any further here.” At times, Bossuyt’s description of the music is a little too rich

in superlatives for my taste. While the theological interpretation of the music is an important part of the book, Bossuyt negotiates carefully in these matters: he dismisses interpretations only where necessary and gives them the benefit of the doubt wherever possible.

Before discussing in detail the six cantatas that comprise Bach’s *Christmas Oratorio*, Bossuyt offers two introductory chapters on the “Algemene context” (General context) and “De tekstuele en muzikale componenten” (The textual and musical components). The parody aspect is, of course, an important part of the first chapter and throughout the book. Bossuyt also spends a lot of time on the bible text (he points out how the order of events is slightly rearranged in the second cantata). While he discusses Bach’s instrumental forces in detail (“De instrumentale bezetting”), it seems as if keyboard instruments are not a significant part of Bach’s orchestra: there is no mention of the question of organ/harpsichord. Bossuyt is equally silent on the matter of Bach’s vocal forces.

The book offers the complete text of the *Christmas Oratorio* with a new Dutch translation by Johan Nowé, which naturally sounds a little “over-the-top” at times—no one would ever speak like this in every-day life—but on the whole it is accurate and faithful to the original. Strangely enough, Bossuyt’s translation of the full title in Bach’s printed libretto is, I think, incorrect: this is not, literally, an “Oratorio about the Holy Christmas Night,” but an “Oratorio, which during the Holy Christmastime” was—not is—performed in Leipzig.

In summary, Bossuyt’s monograph on the *Christmas Oratorio* is up-to-date, thorough, and readable. The music examples are taken from the *Neue Bach-Ausgabe*, and printed in a separate booklet for easy reference. But perhaps the most charming pages of the book are in the preface by Philippe Herreweghe, where he readily admits that he “was able to learn quite a few new things from this book.”

—Jan-Piet Knijff

FROM THE PRESIDENT *(continued from p. 1)*

NEW CONTENT. Until now the Newsletter has contained information of interest to ABS members, news of performances of Bach's music, occasional reviews of books and recordings, an infrequent article, and so on. But is this all the newsletter should contain? The ABS has its prestigious series of Bach studies, *Bach Perspectives*, five volumes published since 1995. When this series was begun it was envisaged as an annual publication with reviews of important Bach literature, a common feature for a yearbook (see *BP* [1]). But it soon became clear that, for editorial as well as economic reasons, *BP* would make better sense as a biennial publication. Thus *BP* appears in every other year and each issue explores a particular theme in Bach studies. In order to make each volume a coherent anthology, the contributions are mostly commissioned, and reviews and other short pieces are no longer included. It is not a publication that normally includes unrequested studies. In the English-speaking world there are a number of musicological journals, especially *Bach, The Journal of the Riemenschneider Bach Institute*, in which substantial Bach studies appear from time to time, but we have nothing that approximates to the "Kleine Beiträge" (short articles) of the *Bach-Jahrbuch*. So here is an opportunity for the *ABS Newsletter*. In the future, each issue of the *ABS Newsletter* will contain one or two shorter studies, as well as the usual information for members. We also hope to be more systematic in our reviews of important Bach publications and distinctive new recordings. The articles could be short studies of source materials, ideas about performance, and many of us get "a bee in our bonnet" from time to time about some aspect of Bach's life and works, which could be explored in two or three pages (or less). So there will be the opportunity of writing it up and submitting it to the editor of the newsletter and see what the reaction might be. The newsletter will therefore contribute to the ongoing understanding of the master and his music, his predecessors and successors, as well as being a forum for airing questions concerning performance practice, source materials, etc.

NEW EDITOR. The new editor of the newsletter will be Reginald L. Sanders and we are grateful to him for his willingness to take on this task on our behalf. Dr. Sanders is Assistant Professor at Kenyon College, Ohio; received the ABS William H. Scheide prize in 2000 (with Daniel R. Melamed) for the article "Zum Text und Kontext der 'Keiser' Markuspassion" (*Bach-Jahrbuch* 1999); recipient of a Fulbright Fellowship (1998–99); author of a number of published articles, with more in the pipeline; with a Yale Ph.D.: "Carl Philipp Emanuel Bach and

Liturgical Music at the Hamburg Principal Churches from 1768 to 1788." All matters concerning the newsletter should now be addressed to Dr. Reginald L. Sanders, P.O. Box 1961, Gambier OH 43022, <sandersr@kenyon.edu>.

PRESENT EDITOR. We owe Frank Morana, who brings his editorship of the newsletter to an end with this issue, a sincere debt of gratitude for editing the newsletter over the past three and a half years. We are indeed grateful for all the time and energy he has spent on our behalf. Those who have never edited anything may not be aware of what a time-consuming job it is. But those of us who have been editors know fully how frustrating it can be: having to make last minute decisions because a promised contribution never turned up in time—which usually means writing something yourself—or having to reduce a piece that the author thought was just right, and so on. But as with the problems there are also the rewards, such as the track record of issues that are edited and published. So well done, Frank, and thank you.

MEMBERSHIP GIFT 2003

The membership gift, which should be ready for mailing in a few weeks, will be a CD package entitled *Bach in Britain in the 1920s*. The set will include a large number of "gramophonic premieres" (first recordings of major Bach pieces), recordings that have become very rare collectors' items. Many of the tracks have never been reissued in a re-mastered format before, and some have never been officially released. The recordings are being assembled by Teri Noel Towe, and Seth B. Winner is the sound restoration engineer. The CDs should create quite a stir—from collector's of historic recordings (who will have to join the American Bach Society to get it!); from anyone interested in early—sometimes the earliest—Bach recordings; from those of us who teach because these tracks will give us some excellent examples of the changes in performance practice during the 20th century. Some of the performances are very musical interpretations that may make us revise our opinions regarding earlier performance practice. But these recordings are also an aural witness to the reception of Bach's music during the earlier 20th century.

BACH PERSPECTIVES 6

By the time you read this, the manuscript of *Bach Perspectives 6* will have been delivered to the publisher. It will be published in 2004 and will be next year's membership gift. So there is much to expect from ABS in the months ahead!

—Robin A. Leaver

Rosalyn Tureck (continued from p. 1)

in preparation for her own edition of the work; and how, as “sound-check man” for her 1977 double-performance of the *Goldbergs* at Carnegie Hall (one of the performances used amplified harpsichord), she “ran through” all 32 movements in the empty hall just for him.

Dubal concluded with excerpts from his interview with Tureck in which she recalled her formative musical experiences from ages 16–17. When asked which of the keyboard instruments she would most desire the opportunity to have heard Johann Sebastian Bach play, she replied, “the organ.”

In a remarkable confluence of events, the conclusion of the tribute coincided, almost to the minute, with the death of its honoree: Rosalyn Tureck died at approximately 10:40 p.m. that evening, at the age of 88.

She was born in Chicago, and played her first piano recital at age nine. She studied with Sophia Brilliant-Liven, a student of Anton Rubinstein, and with Olga Samaroff at the Juilliard School. At age 22 she performed the Brahms B-flat Concerto with the Philadelphia Orchestra under Eugene Ormandy for her New York orchestral debut. She subsequently embarked upon a series of all-Bach recitals in New York, Montreal, London, and Copenhagen, and for half-a-century toured Europe, Asia, Israel, and South America.

She was the author of several articles on Bach during the 1950's and 1960's, as well as an *Introduction to the Performance of Bach*, a three-volume anthology of keyboard music edited with introductory essays. She founded an International Bach Institute in 1966, and later, the Tureck Bach Institute and its successor, the Tureck Bach Research Foundation. Her teaching positions included the Philadelphia Conservatory of Music, the University of California at San Diego, and the Juilliard School.

—Frank Morana

American Bach Society Biennial Meeting

The next meeting of the American Bach Society will take place at the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey, from Friday April 16 thru Sunday, April 18, 2004, on the theme “**Images of Bach.**” Coordinators are **George B. Stauffer**, host, and **Daniel R. Melamed**, program chair. For info and updates, please refer to the Society website <www.americanbachsociety.org>.

Re-Imagining Bach for the 21st Century Lincoln Center Bach Symposium

Re-Imagining Bach for the 21st Century, a symposium presented in conjunction with a series of over a dozen Bach-related performance events at Lincoln Center during the 2002–03 concert season, was held at the Stanley H. Kaplan Penthouse, The Juilliard School, New York, on April 5, 2003.

The event was organized and moderated by **George B. Stauffer**, who also delivered the opening presentation, “J. S. Bach in His Century and Ours.” Some aspects of Bach's life that Stauffer touched upon were the extent and scope of Bach's education, the machinations involved in his early employment at Arnstadt, the huge salary increases he enjoyed at Weimar, the great daring of his willful and “stubborn” departure from Weimar, and his relationship (or non-relationship) with church music throughout various periods. The extraordinary staying power and attraction that Bach's music continues to exert can be attributed, according to Stauffer, to such factors as its harmonic richness, solidity of construction, technical sophistication, contrapuntal allure, and not least of all, its openendedness, or susceptibility to a variety of interpretations (a “repertory in a state of flux”). The subsequent presentations in the symposium all served to underscore this last aspect.

A presentation by **Laurence Libin** on “Bach Rearranged” made a case for the fresh appeal discernable in artistically motivated Bach arrangements. Libin began by surveying such note-for-note transcriptions as the string trio settings from the *Well-Tempered Clavier* attributed to Mozart, the guitar arrangements of Andrés Segovia, the vocal arrangements (with added drums and bass) by Ward Swingle, and the orchestrated *Art of Fugue* by Franz Stidry. He ranks Schoenberg's 1928 orchestration of the Fugue in E-flat (BWV 552/2) and Webern's 1934 orchestration of the *Ricercare a 6* as successfully “analytical” treatments that serve to highlight Bach's works in a special way, but he is less favorably disposed toward Schumann's added piano parts in Bach's unaccompanied violin works, and Brahms's and Busoni's treatments of the *Ciaccona*. He draws an ironic parallel between the “countercultural expression” of the Bach arrangements of Ward Swingle and Walter Carlos during the early 1960's and the “historically informed” performance style in early music that was emerging at around the same time.

A jazz perspective, “Bach and the Modern Jazz Artist,” was delivered by **Kenny Werner**, whose initial foray into the field consisted, some years ago, of an
(continued on p. 6)

Re-Imagining Bach (continued from p. 5)

invitation to improvise with his trio in a performance of the Third Brandenburg Concerto. The active principle in such performances, according to Werner, is that of “lines over changes,” that is, the ability to recognize vertical harmonic motion, however rapid, and to conform to it. As a pianist, Werner considers the cultivation of an “intelligent left hand” to be a never-ending process—and yet, a weak link in much jazz practice. He recommends, on the one hand, an emphasis on two-part texture, and on the other, an attentiveness to the possibility for subsuming wrong notes into the larger harmonic fabric. “Good rhythm with bad harmony,” he says, is fine, “but not vice versa.”

A choreographic perspective, “Bach and the Modern Dance Choreographer,” was delivered by **Trisha Brown**, whose initial foray into the field consisted, ten years ago, of choreographing the complete *Musical Offering* after having worked previously throughout her career entirely in the abstract, that is, without music at all. Brown arrives at her choreographic intent by videotaping, editing, and mixing her own movements, which are then learned by the performing dancers. A challenge in her interpreting Bach in this way consisted of an initial realization that Bach’s music “did not need any ‘hopping around’”; and it was necessary, she says, to find ways to “circumvent the motoric quality” that she perceived in the music. With respect to the *Musical Offering*—one of the most cutting-edge, contemporaneous pieces ever written—Brown found herself humbled in her previously staunch contemporaneous approach to modern dance.

The symposium was amply illustrated with recordings, videos, and slides, and featured two live performances, both focusing on Bach’s unaccompanied cello suites. The first, by cellist **Hai-Ye Ni** and pianist **Min Kwon**, consisted of three different arrangements for cello and piano from the Suite in G, BWV 1007/1-2, by W. Stade (c. 1870), Carl Grädener (c. 1870), and Alfredo Piatti (1950). The second, by marimbist **She-e Wu**, consisted of the Suite in C, BWV 1009, arranged by the performer, with embellishments and a cadenza by George B. Stauffer.

A concluding panel involving all participants raised further issues, such as the performance venues for the cello suites in Bach’s time, Bach on the piano, perceptibility in contrapuntal writing in more than three parts, Bach and the *Gesamtkunstwerke*, and arrangement as a vindication for the use of performance forces of varying size.

—Frank Morana

Bach Bibliography Seeks Collaborators

Yo Tomita, who maintains the online *Bach Bibliography*, seeks the assistance of collaborators to monitor specific journals on a regular basis, and/or to report possible errors in the existing citations for these journals.

The current “List of Journals” can be accessed directly from the home page at <homepages.bw.edu/bachbib>. In addition, there are over 30 journals for which specific queries are posted, and for which it is hoped that ABS members may be able to provide some elucidation.

If there is a journal that you are able to monitor on a regular basis, or with which you have sufficient familiarity so as to be able to help with questions and *lacunae*, please contact Dr. Tomita at <y.tomita@qub.ac.uk>.

The *Bach Bibliography* presently comprises over 19,000 entries, draws over 50,000 visits annually. All contributors are gratefully credited under the “contributors” line that is accessible from the home page.

Letter

In last issue’s article “Toward a 21st-Century Interpretation of Bach’s *Ciaccona* for Solo Violin, BWV 1004/5,” Raymond Erickson credits me with having shown that “the terms *passacaglia*, *passacaille*, *ciaccona* and *chaconne* are often used interchangeably.” Quite to the contrary, what I believe I have shown is that whether a composer used *ciaccona*/*chaconne* on the one hand, or *passacaglia*/*passacaille* on the other, depended in some cases on the nature of the piece, but in other cases on the practices of the particular environment in which he found himself; see my various writings on the topic, especially “Bach and the Chaconne,” *Journal of Musicology* 17/3 (1999): 358–85. I do not know, however, of a composer who used both the French and the Italian versions of these terms to distinguish between different national types of the genres, so perhaps one should not attach much significance to whether a piece is called *ciaccona* or *chaconne*.

Alexander Silbiger

Was Bach A Polyphonist?

In the insert page to this issue, the editor purports to treat one of Bach’s quintessentially polyphonic works—*The Art of Fugue* (first movement)—in a distinctly unpolyphonic way: according to the conventions of figured bass.

In this redaction, players are encouraged to judge for themselves how well a realized figured bass may serve to impart the essential physiognomy and identity of Bach’s music.

Bach Festivals

Bach Choir of Bethlehem
610-866-4382
www.bach.org

Bach Choir of Pittsburgh
www.artswire.org/~bachchoir

Bach Festival of Philadelphia
215-247-2224
www.bach-fest.org

Bach Festival Society of Winter Park (Florida)
407-646-2182
www.bachfestivalflorida.org

Bach Society of Christ the King (Houston)
713-523-2864
www.neosoft.com/~ctk

Bach Society of St. Louis
314-652-2224
www.bachsociety.org

Bach Vespers at Holy Trinity (New York)
212-978-4321
www.holytrinitynyc.org

Bach Vespers at St. Luke (Chicago)
773-472-3383
stlukechicago.org

Baldwin-Wallace College Bach Festival
440-826-2207
www.bw.edu/academics/libraries/bach

Baroque Artists of Champaign-Urbana (Illinois)
217-378-6802
www.baroqueartists.org

Calvin College Seminars in Christian Scholarship
616-957-8558
www.calvin.edu/fss/bach

Carmel Bach Festival (California)
831-624-1541
www.bachfestival.org

Dallas Bach Society
214-320-8700
www.dallasbach.org

Emmanuel Music (Boston)
617-536-3356
www.emmanuelmusic.org

Friends of Bach (Connecticut Choral Artists)
860-224-7500
www.concora.org

Louisville Bach Society (Kentucky)
502-585-2224
www.louisvillebachsociety.org

Milwaukee Baroque
414-771-2225

Oregon Bach Festival
541-346-5666
bachfest.uoregon.edu

San Francisco Bach Choir
415-922-1645
www.sfbach.org

Santa Fe Pro Musica
505-988-4640
www.santafepromusica.com

Shenandoah Valley Bach Festival
540-432-4367
www.emu.edu/bach

Tallahassee Bach Parley
www.freenet.tlh.fl.us/Bach_Parley

Washington Bach Consort
202-686-7500
www.bachconsort.org

Washington Bach Sinfonia
www.earlymusic.net/bachsinfonia

Newsletter Address and Deadline

The *Newsletter of the American Bach Society* is published twice yearly (Spring and Fall) and is mailed to all members and subscribers. We welcome letters, articles, comments, and suggestions, and can be contacted at <newsletter@americanbachsociety.org>. Materials for Spring 2004 should be submitted by January 31, 2004 to Reginald Sanders, P.O. Box 1961, Gambier OH 43022.

Membership Information

Originally founded in 1972 as a chapter of the *Neue Bachgesellschaft*, the now independent American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$40 (or for student membership, \$25). To join the Society, send dues to Mary J. Greer, ABS Secretary-Treasurer, 176 West 87th Street (12A), New York, NY 10024-2902, USA.

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THE AMERICAN BACH SOCIETY

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The image displays a musical score for a section of J.S. Bach's 'Die Kunst der Fuge'. It consists of ten staves of music, arranged in five pairs. Each pair includes a treble clef staff and a bass clef staff. The notation includes various note values, rests, and accidentals. Above the staves, there are numerous numbers and symbols, likely representing fingering or performance instructions. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The numbers and symbols above the staves include: 4 3 4 # 6 6 7 6 7 6 5 #6 6 4/2 5 2; 7 7 #6 7 #5 6 6 #4/2 # #6 4 7 # 6 5 #7 4/2 5; 4 3 6 5 5 5 5 5 # 6 5 5 5 5 5 5 5 5 5; 4 # 6 4 7 #4/2 6 6 #6 4 3 5/2 6 7 6; # 6 7 5 9 6 5 9 6 4 3 4 3 5 4; # 2 # 7 #5 5 7 #4/2 9 6 #7 #5 5 #6 7 6 4; 6 6 7 6 5 7 #6 6 6 2 #6 4 3 #4/2 #5 6.

7 6 2 5 7 $\sharp 6$ $\sharp 6$ 5 7 6 $\sharp 4$ $\sharp 5$ 7 9 6 5

$\sharp 7$ 8 7 6 6 7 6 4 7 $\sharp 6$ 6 4 $\sharp 3$ $\sharp 5$ 6 5 4 7

6 5 6 5 6 4 6 4 6 5 6 5 2 $\sharp 6$

4 $\sharp 3$ 6 5 9 6 9 8 7 5 4 6

9 $\sharp 4$ 6 2 7 6 9 6 4 3 4 \sharp

$\sharp 5$ 5 6 4 6 5 $\sharp 6$ 6 $\sharp 4$ $\sharp 5$ 4 3 $\flat 9$

6 2 $\sharp 9$ 4 3 $\flat 6$ 5 $\sharp 9$ 6 4 $\sharp 2$ 7 6 4 $\flat 2$ 7 \sharp

6 6 5 5 9 8 5 4 7 6 7 5 4 6 5 3 9 6 5 3

6 7 4 $\sharp 3$ 4 6 $\sharp 4$ 6 $\sharp 2$ 6 4 7 \sharp

6 5 5 \sharp 6 7 6 6 $\flat 2$ 7 $\flat 9$ 6 7 6 $\sharp 7$ 6 5 \sharp