

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

A NEWLY EXPANDED RESEARCH LIBRARY RENOVATIONS AT THE BACH-ARCHIV LEIPZIG



After two years of renovations, the Bach-Archiv Leipzig has moved back into the Bosehaus on the Thomaskirchhof. The house was originally built in the 16th century and renovated in 1711 by J.S. Bach's neighbor, Georg Heinrich Bose, who lived there with his wife and their many musically inclined children. The renovations, which took place under the auspices of the Bach-Archiv's Director, Christoph Wolff, brought particularly dramatic improvements to the museum and the library. The following article was written by the Bach-Archiv's Head Librarian, Kristina Funk-Kunath, and appeared in the Bach Magazine 15 (2010).

The library of the Bach-Archiv Leipzig possesses a unique collection

of documents and materials pertaining to the life and works of Johann Sebastian Bach and other musicians of his family. The core of the holdings consist of valuable manuscripts and early prints of the 18th and 19th centuries, including the original performing materials for the cycle of chorale cantatas Bach composed during his second year in Leipzig (1724-25).

Initially conceived as an aid for resident researchers, the library today serves a much broader public. Musicologists, music lovers, students, musicians, and Bach enthusiasts from all over the world visit to conduct research and examine the vast collection of music and literature. Since the library's holdings were made searchable online in 2004, the number of users

has grown steadily. The primary emphasis on books and scores is supplemented by numerous special collections, including recordings, images, sculptures, posters, programs, coins, and medals, for a total of more than fifty thousand items.

The constant growth of the collection over the past few decades eventually led to a lack of space. This problem was temporarily solved by removing certain materials to repositories outside

IN THIS ISSUE:

PAGE

1. **A Newly Expanded Research Library**
by Kristina Funk-Kunath
2. **The Bach-Jahrbuch 2010**
by Peter Wollny
3. **Raymond Erickson's *The Worlds of Johann Sebastian Bach***
by Jason B. Grant
5. **Markus Rathey's book on C. P. E. Bach's *Bürgerkapitänsmusik***
by Reginald L. Sanders
6. **The New Facsimile Edition of BWV 33**
by Melvin Unger
8. **News from Members; Officers, Advisory Board, & Membership Information**

© 2011

The American Bach Society

the Bach-Archiv. But the constricted working area, lack of air conditioning and, above all, the shortage of room for new acquisitions made it ever more difficult to maintain adequate preservation standards for the valuable manuscripts and visual images.

With the decision to completely renovate the *Bosehaus* came a unique opportunity to restructure the library as well. From the beginning our goal was to substantially improve the reading and working conditions for future visitors and to create the best possible conservation circumstances for the entire collection. Specifically, this required us to greatly increase the size of the existing reading rooms (pictured on page 1), and to add supplementary reading and meeting areas as well.

In doing so, we were careful to ensure we would have the best security and climate controls available. In the interest of longterm conservation, it was essential to expand the closed stacks and add the most modern air conditioning technology. We consider ourselves particularly fortunate now to be able to preserve the valuable manuscripts and other rare items in a climate-controlled vault.

The renovation plans included the construction of a welcoming information center for guiding visitors in the reading rooms. We also decided to make the entire collection of music-related literature easily accessible in open stacks. The realization of this plan required us to adopt a completely new cataloging system (the *Regensburger Verbundklassifikation*) organized by topic, which has also increased transparency and made it easier for users to browse in their particular areas of interest.

Visitors today have easy access to over 9,000 volumes of specialized research materials as well as current periodicals. There are eight work stations outfitted with the most modern technical conveniences. Visitors have access to two research computers and wireless internet service. One of the work stations has also been outfitted with a light table for examining watermarks. In order to make optimal use of daylight, the work stations were set up against the windows at the front of the building. As a result, visitors also have a direct view of the historic *Thomaskirche* and Carl Seffner's famous Bach monument. Two armchairs allow visitors to comfortably listen to recordings from the library's collection. For those who wish use the library over several days, weeks, or months, the Bach-Archiv offers storage capabilities for computers, books, and other materials.

The limited space problem has been addressed not only by expanding the library but also by introducing a more modern shelving system. At 185 square meters (ca. 300

meters of shelf space), the total capacity of the library has nearly doubled.

The optimization of our library has been worth the many years of careful planning it required. With the creation of a large and well-lit reading room and information center, the Bach-Archiv Leipzig stands open for all the world to use, and we would be very pleased to welcome you and your students.

Kristina Funk-Kunath
Bach-Archiv Leipzig
(Translated by Andrew Talle)

A REPORT ON THE BACH JAHRBUCH 2010

The Bach-Jahrbuch remains the premiere journal for Bach studies worldwide. Because its articles are in German, however, many Americans have limited access to the valuable findings and analyses they present. In hopes of making the journal more accessible to all ABS members, Peter Wollny, the Bach-Jahrbuch's editor, has kindly allowed Bach Notes to publish this summary of the most recent issue's contents in English.

The *Bach-Jahrbuch* 2010 includes ten long essays and four shorter contributions by internationally regarded researchers from Germany, Russia, the Netherlands, England, Italy, and the United States. Werner Breig offers an analysis of the constructive principles behind the cantus-firmus canons in Bach's chorale-based organ works. George B. Stauffer introduces a previously unacknowledged original print of the *Clavier-Übung* III to which Bach himself made numerous additions and emendations in red ink. On the basis of this discovery Stauffer develops a new theory for evaluating Bach's personal prints (*Handexemplare*) of his own publications. Anatoly P. Milka attempts on the basis of handwriting analysis to more precisely date Bach's last two works, the *B-minor Mass* and the *Art of the Fugue*. He comes to the conclusion that Bach put the final touches on the *Art of the Fugue* immediately before the eye surgery which caused his death.

Hans-Joachim Schulze devotes an essay to three vocal works (BWV 150, BWV 36c and BWV 209), the texts of which offer previously unrecognized clues as to the occasions for their composition. The astonishing results illuminate the still rather dark realm of Bach's commissioning patrons and lead to far-reaching investigations into personal and family histories.

Tatjana Schabalina presents new findings on the genesis

of the cantatas BWV 34 and 34a. Building on the discovery of a text print from 1727 presented in the *Bach-Jahrbuch* 2008, she discusses the original sources for the two compositions, finding numerous clues to their complex early histories.

Peter Wollny reports on the discovery of two Bach manuscripts in the *Kantoreiarchiv* of the little town of Mügeln in Saxony. The sources—a J.S. Bach autograph of a work by an anonymous composer and a C.P.E. Bach autograph of a cantata which represents the earliest surviving vocal work in his hand—throw new light on the music in Leipzig's churches in the 1730s and offer insights into the mysterious *Picander-Jahrgang*.

On the basis of numerous previously unknown documents, Michael Maul is able to elucidate the background of Johann Adolph Scheibe's famous criticism of J. S. Bach. The key to his successful investigation proves to be an exemplar of Scheibe's criticism once in the possession of Bach's cousin, Johann Gottfried Walther, who added in the margins the names of all of the other musicians Scheibe anonymously criticized.

Konrad Küster presents a Bach document relating to Lorenz Christoph Mizler's "Society of the Musical Sciences." It appears in a recitative in a wedding cantata performed in 1751 by the Kiel cantor, Christian Friedrich Fischer, which presents a history of German music and its leading protagonists.

Pieter Dirksen devotes his essay to investigating the authenticity of keyboard works by Johann Christoph Bach (1642–1703). Study of the sources and the development of a stylistic profile offer important reference points for future research.

Barbara Wiermann reconstructs the music library of the Greifswald lawyer, Johann Heinrich Grave, and explicates the biographical and socio-historical conditions which led to the creation of one of the most remarkable collections of music from the late 18th century and included many works by C.P.E. Bach.

The array of shorter contributions to this year's *Bach-Jahrbuch* includes Gottfried Simpfendörfer's speculations as to the identity of a cantata performed in Leipzig on Whit Sunday, 1721. In his view, the most likely candidate is Bach's Weimar cantata, "Erschallet, ihr Lieder" (BWV 172).

Rashid-Sascha Pegah presents a newly discovered eye-witness report about a May 1727 celebration for Augustus the Strong in Leipzig and includes a reference to J. S. Bach's cantata, "Entfernet euch, ihr heitern Sterne" (BWV Anh.9).

Finally, Peter Ward Jones discusses two previously unknown copies of Bach works from the library of

Felix Mendelssohn Bartholdy, and Matteo Messori investigates a pedal harpsichord built by Zacharias Hildebrandt, which he argues may have been used by Bach's *Collegium musicum*.

Peter Wollny
Bach-Archiv Leipzig
(Translated by Andrew Talle)

BOOK REVIEWS

Raymond Erickson (editor). *The Worlds of Johann Sebastian Bach*. New York: Amadeus Press, 2009.

In 1985, Raymond Erickson conceived and directed a cross-disciplinary Academy sponsored by the Aston Magna Foundation for Music and the Humanities which celebrated Bach's 300th birthday with a broad array of events designed to explore the environment that gave rise to Bach's music. In the spirit of the Aston Magna Academies, Erickson's *The Worlds of Johann Sebastian Bach* is conceived as a cross-disciplinary effort undertaken by experts in various fields (including architecture, history, theater, literature, and, of course, music) to provide basic information to a Bach-loving, English-speaking audience about a composer who inhabited a place and time very different from our own.

The book is meant to appeal broadly to performers, music buffs, concert-goers, and scholars. Any reader, however—whether a newcomer to the music of Bach or the seasoned professional—will delight in the more than 200 illustrations, many in full color, with detailed captions, all written by Erickson.

The introduction—an expanded version of the keynote address Erickson gave at the 1985 Aston Magna Academy—is entitled "The Legacies of J.S. Bach." As the author writes on the first page, "The 'legacies' in the title... refer not to Bach's musical gifts to posterity but rather to those threads of tradition—be they intellectual, religious, family-related, musical, or social—that provided Bach with the raw materials he wove into his music, creating works of art so rich in meaning and inferences that to study them is to study Western civilization itself." The introduction covers considerable ground in laying out the topics to be covered in the rest of the book; indeed, it is significantly longer than any single essay that follows. The essays themselves are divided into two parts. Part I, comprised of chapters 1–6, deals with "The Context for Bach," and paints in broad strokes a picture of the various "worlds" inhabited by the composer. Topics

covered include the history of Germany in Bach's day and the politics of patronage (Norman Rich), religion (Robin A. Leaver), architecture (Christian F. Otto), Baroque novels by and about musicians (Stephen Rose), Leipzig as a center of German acting (Simon Williams), and dance (Meredith Little). Part II, comprised of chapters 7–9, deals with "Bach in Context," covering Luther (Robert L. Marshall), the lure of the 'big city' (George B. Stauffer), and the town of Leipzig in particular (Christoph Wolff), and their importance for Bach. The book concludes with an afterword about Bach in the 21st century by Hans-Joachim Schulze.

Erickson certainly succeeded in making a book that will appeal to the general reader. None of the essays deal in matters that require specialized knowledge, even though many Bach specialists are represented among the authors. In the preface, Erickson thanks the contributors for "speaking through their writing to the interested general public as well as to their peers." His introduction offers general readers a survey of the major issues concerning Bach's life and career, and the various legacies to which Bach was heir: his family, his religion, and the many strands of Western musical tradition which came together in his work.

Experts, on the other hand, will find that there is nothing really new here. Virtually all of the information about Bach's biography, his career, etc., can be found in other works, especially Christoph Wolff's *Johann Sebastian Bach: The Learned Musician* (Norton, 2000). More problematic, however, is the amount of internal repetition in the book when read as a whole. Much of this can be attributed to the introduction, which is out of scale with the rest of the book and covers so many issues that Erickson ends up stealing everyone else's thunder.

I find the presence of the editor a little too intrusive in the essays as well. Erickson has added several editor's notes to the contributions by non-Bach specialists. I appreciate the need to expand on or clarify an issue in the non-specialist's work, but why not simply add the notes in the normal process of editing? It seems unnecessary to make explicit which notes originated with the author and which with the editor.

The captions for the figures, all written by Erickson, also give the impression of a disconnect between the editor and his authors. For example, in Christian F. Otto's "Architectural Settings," it is mentioned that Bach heard the great organist Johann Adam Reinken in Hamburg, with reference to fig. 3.4 on the same page (145). The caption gives the name as Jan Adam Reinken (the general index gives the name with the spelling "Johann"). This non-uniformity of names, especially on the same page,

is annoying and diminishes the credibility of the book more broadly. The selection of figures and the writing of the captions seem to have been totally separate from the composition of the individual essays. Perhaps if the authors had had more of a hand in this work, infelicities of this type could have been avoided.

While the cross-disciplinary approach of the book is certainly noble, the quality of the essays varies widely. All of the Bach experts make strong showings; even if they have nothing earth-shaking to reveal, it is a pleasure to read these encapsulations of topics they have covered in greater detail elsewhere. Of the essays by non-Bach experts, the historical essay by Norman Rich is the most valuable; anyone interested in Bach can benefit from this as a refresher course of the various forms of patronage under which Bach served and their roots in the history of the Holy Roman Empire. I found the weakest offering to be Christian F. Otto's "Architectural Settings." It is little more than a loose collection of descriptions of various buildings with hardly any attempt to connect them with Bach. My impression was made worse by an editorial mishap whereby the endnote callouts do not correspond to the correct endnotes.

Another oddity is the afterword, "Bach in the Early Twenty-first Century," by Hans-Joachim Schulze. It was not commissioned for this book; rather it is a republication of an essay which appeared in *Bach Studies in Dublin*, edited by Anne Leahy and Yo Tomita (Four Courts Press, 2004). Whereas the introduction and the following essays seek to provide a sketch of the contexts in which Bach lived and worked, and the legacies that he inherited, the afterword is a call to performers and scholars to exercise careful judgment when approaching the composer's life and works. After reading so many essays by authors trying to make the most of what few biographical sources there seem to be, it is somewhat disconcerting to end the book with Schulze's call for caution: "Despite recent discoveries, we still know almost nothing about the man himself, little about circumstances accompanying his duties (at most only official things), again nearly nothing concerning the performance and resonance of his works during his lifetime." Schulze refers unfavorably—at times obliquely, at times explicitly—to several recent (and some long-standing) controversial claims regarding Bach's music, for example the one-on-a-part hypothesis, the quest for numerological and other "hidden meanings" of Bach's music, and the reconstruction of lost works (especially the St. Mark Passion). He also cautions against staged interpretations of Bach's music and rigid performance practice dogmas, especially with regard to tempo and temperament. Through all of this,

Schulze reminds the reader that not enough information exists for modern scholars to determine how Bach's music would have sounded in his own day. Although a fine piece in itself, it seems out of sync with the overall tone and approach which characterize this volume.

Ultimately, I would recommend the book to the general reader, as it does provide a wealth of basic information about Bach and his environs. The introduction is particularly valuable in this regard. Though experts will probably learn nothing new, the essays stand as useful repositories of information. One could perhaps make good use of this volume in the classroom, as a means of helping students understand that Bach did not compose in a vacuum. His was indeed a complex world, made up of several smaller "worlds," the investigation of which can help us get a glimpse of the man behind the music.

Jason B. Grant
Packard Humanities Institute

Markus Rathey. *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs.* Hildesheim: Georg Olms Verlag, 2009.

Carl Philipp Emanuel Bach has long been recognized as an authoritative 18th-century voice on playing keyboard instruments and as an important composer of music for such instruments. His years in Hamburg, particularly as a church musician, have also been the subject of recent scholarship, and the present volume sheds more light on Bach in Hamburg, as the composer of music for the annual celebration for the "citizen captains" of the local militias. Bach composed his *Bürgerkapitänsmusiken*, consisting of an oratorio (the religious portion) followed by a serenata, to texts by Christian Wilhelm Alers, for the celebrations in 1780 and 1783 (though the music to the 1783 oratorio is lost).

The particular appeal of Rathey's book lies in his fruitful analysis of these works within the socio-historical context in which they were composed and performed. The discourse he identifies in Enlightenment-influenced, late 18th-century Hamburg involves personal development—the triumph of virtues over vices; the role of religion in a virtuous life; and patriotism, meaning in this time and place complete devotion to the betterment of one's "fatherland." Contributing to this public discussion were the moral weeklies and writings of authors such as Joachim Heinrich Campe, whose children's literature is full of lessons concerning virtue and vice. Rathey devotes particular attention to Campe's adaptation of the Robinson Crusoe story, an *Erziehungsroman*

published in Hamburg in 1779, in which the lessons that emerge from the island society are intended to benefit all societies. This multifaceted discourse was consistent with and enriched by the views of the theologians.

Bach's *Bürgerkapitänsmusiken* took part in this discourse on many levels and in many of the same ways as the corresponding works of Bach's Hamburg predecessor Telemann. The texts to Bach's compositions, delivered by such allegorical figures as "Love of the Fatherland," "Chorus of the Patriots," and "Chorus of the Virtuous," correlate extremely well with the ideals found in the moral weeklies and the writings of Campe. And undoubtedly influenced by Telemann's music of 1756, which mentions the 1755 Lisbon earthquake, Bach's *Bürgerkapitänsmusiken* also point to unfortunate contemporary events as examples of what may happen if one does not lead a virtuous life. The 1780 music refers to the 1780 Lord Gordon Uprising in London, stemming from the Protestant Association's petition against the Catholic Relief Act of 1778, and the 1783 music refers to the 1783 Messina, Italy, earthquake.

As the title of the book indicates, Rathey's analysis concerns both the discourse and the communicative aspects of the works that serve that discourse. For example, he demonstrates that a central communicative position is given to the large, multi-sectional outer choral movements of both the oratorios and serenatas by virtue of Bach's reliance in these movements on a mixture of ritornello and rondo forms—popular and beloved contemporary forms that involve repetition of particular sections of the text. Further, into the architecture of the closing choral movements of the oratorios Bach incorporated chorale arrangements—commentary on the discourse—that were sung not only by the performers but also by the audience. This "mitsingen" served to decrease the social distance between audience members and performers, and also affirmed the content of the discourse.

In another instance, Rathey shows that while secco-recitatives are the true conveyors of the discourse and dramatic action, they are not simple reflections of the text, serving to heighten the dramatic moments. Instead, in these sections the musical structure achieves its most intense affirmative function, as prominent tonal effects clearly demand the listener's attention. Concerning accompanied recitatives, Rathey looks to Johann Adolph Scheibe, who maintained that in sacred works accompanied recitatives awaken greater devotion and have a much stronger effect on the heart than secco-recitatives. In Bach's works in this genre, accompanied recitatives have a similarly strong effect on the heart in awakening

feelings of patriotism.

The *Bürgerkapitänsmusiken* are original works except that the closing movement of the 1783 serenata is a re-working of the corresponding movement of the 1780 serenata. Rathey discusses the individual movements which were later adapted for use in the *Dankhymne der Freundschaft* and the 1786 music celebrating the completion of St. Michael's tower (H 823). The complete librettos to both of Bach's *Bürgerkapitänsmusiken* are included as an appendix to this welcome and valuable contribution to the literature on C. P. E. Bach in Hamburg.

Reginald L. Sanders
Kenyon College

REVIEW OF A FACSIMILE EDITION

Johann Sebastian Bach, "Allein zu dir, Herr Jesu Christ," BWV 33. Autograph Score (Scheide Library, Princeton, New Jersey), Original Parts (Bach-Archiv, Leipzig, Thomana-Sammlung), and Text Booklet for the 13th to 16th Sundays after Trinity and St. Michael's Day, 1724 (Russian National Library, St. Petersburg). With a Commentary in German and English by Christoph Wolff and Peter Wollny. Published jointly by The Bach-Archiv Leipzig and Bärenreiter Verlag as vol. 5 of Leipzig's *Faksimile-Reihe Bachscher Werke und Schriftstücke – Neue Folge*, 2010.

As Christoph Wolff and Peter Wollny state in the introduction to these facsimile materials, "Not a single vocal work of Johann Sebastian Bach has ever been presented in a facsimile edition of the complete set of original sources. The present publication of the cantata 'Allein zu dir, Herr Jesu Christ' BWV 33 avails itself of the unique opportunity of bringing together the autograph composing score, the performing parts, and the text booklet of 1724 in faithful reproductions." It is a remarkable achievement, since the materials reside thousands of miles apart in three different countries.

Belonging to the so-called chorale-cycle, a series of hymn-based cantatas that Bach composed during his second year in Leipzig (1724–25), "Allein zu dir, Herr Jesu Christ" comprises six movements: a chorus in which the first stanza of the chorale is employed verbatim, a bass recitative and alto aria whose poetic texts are based on the hymn's second stanza, a tenor recitative and tenor-bass duet whose texts paraphrase the third stanza, and a concluding four-part harmonization of the chorale tune

employing the fourth stanza as text. The librettist is unknown, though suspected to be Andreas Stübel, "former conrector of the St. Thomas School who died in the spring of 1725."

The coloring, texture, and weight of the facsimile's paper strike one immediately for their amazingly authentic look and feel. Except for the absence of wear, the materials could almost be mistaken for originals. The score is ruled variously for 23, 24, or 25 staves per page, some of which are left unused on the bottom of several pages. Distinctions between his initial intentions and subsequent corrections in darker ink are explained in the accompanying commentary, which is impressive for its comprehensiveness and level of detail. Foxing and bleed-through is minimal, and back-printing virtually non-existent. In comparison, the performing parts (in the hand of Johann Andreas Kuhnau, Christian Gottlob Meißner, and an anonymous helper) exhibit more pronounced bleed-through. Like the score, however, they show no evidence of holes (even where corrections have been made with a heavy hand) and virtually no signs of fading.

Of particular significance are the emendations (almost all by Bach himself) that were made to the performing parts. These, too, are systematically explained in the facsimile's accompanying commentary: the corrections and clarifications Bach made to the instrumental parts for the original performance on September 3, 1724, his addition of tacet markings to the transposed organ part in movements 2, 3, and 4 for a later performance (early 1730s?), implying dual accompaniment in movements 1, 5, and 6, a thorough revision of the parts sometime after 1745 (the commentary makes note of similar refinements Bach made to other works during the 1740s), and the addition of more continuo figures by Carl Friedrich Barth to the transposed continuo part (some of them incorrect) for a performance that apparently took place on the 13th Sunday after Trinity in 1755 (August 24). For this project Barth evidently received assistance from Christian Friedrich Penzel, who completed a copy of the score on the following day.

It is particularly fortuitous that an original matching text booklet, recently found in the Russian National Library at St. Petersburg, could be reproduced with the other materials, for it helps recreate the perspective of Bach's listeners. Such booklets typically contain the cantata libretti for several successive Sundays and/or feast days. They were printed at the cantor's expense and then sold to parishioners. In this case, the pocket-sized pamphlet contains five cantata librettos, with that of BWV 33 appearing first. St. Thomas Church is given as the perfor-

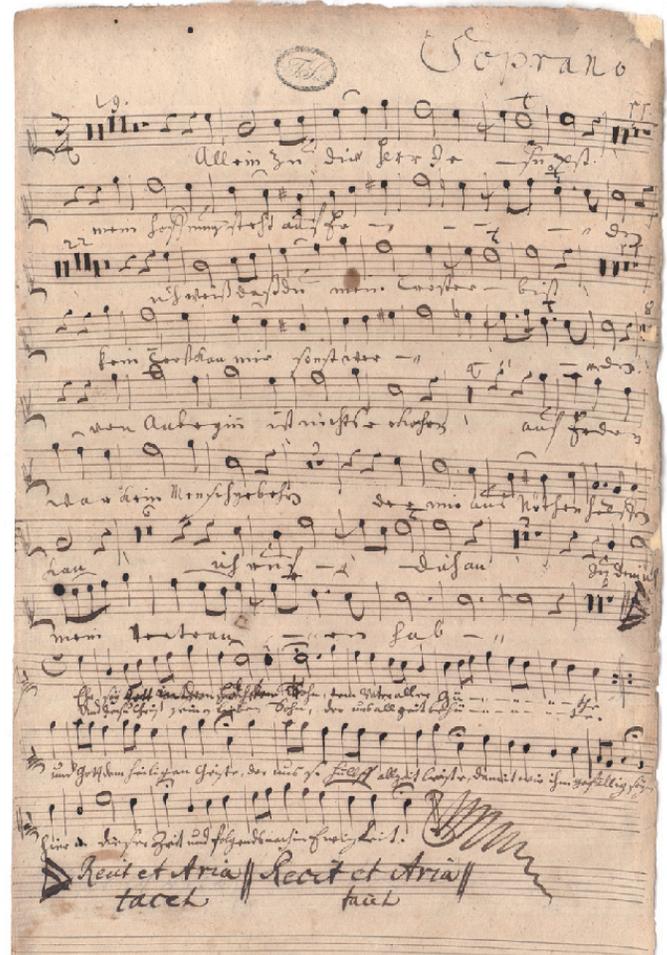


mance venue. Locations for the succeeding cantatas are similarly named, following the normal alternating pattern between the two main churches in Leipzig; the cantata for St. Michael's day, however, was performed twice: "Früh zu St. Thoma, und Nachmittag zu St. Nicolai"). Cantata arias were evidently of particular interest, for their texts are rendered in larger typeface than the recitatives. *Da capo* rubrics are included at the ends of arias where appropriate, suggesting that listeners were assumed to possess a level of musical sophistication. After J. S. Bach's death, the score for Cantata 33 was passed down to his eldest son, Wilhelm Friedemann Bach, who kept it until his own death in 1784. Subsequent owners are named in the commentary. In 1965 it was purchased by the library of William H. Scheide

of Princeton, who proposed a facsimile edition at his own 95th birthday (January 6, 2009), and to whom the publication is dedicated. The parts, on the other hand, were sold in 1750 by Anna Magdalena Bach to the city of Leipzig, where they have remained ever since (except for a brief period toward the end of World War II, when they were taken to Grimma for safe-keeping). The current title wrapper was supplied by an unknown hand in 1750 when Bach's estate was settled. Its blue-grey color is faithfully reproduced in the facsimile.

The importance of these facsimile materials is manifold. Not only do they provide insight into Bach's compositional process, but they also illuminate Bach's work conditions and the transmission of his music. The luxurious reproduction of the originals is impressive—indeed, seemingly flawless. The resulting work is highly to be recommended—it will appeal to both the dedicated researcher and the casual scholar.

Melvin Unger
Riemenschneider Bach Institute
Baldwin-Wallace College



NEWS FROM MEMBERS

The American Bach Society is pleased to award 2011 **William H. Scheide Research Grants** to two of its members: Mark Peters and Markus Rathey. Dr. Peters (Trinity Christian College, Palos Heights, IL) will use the Scheide Grant to conduct research on the textual, liturgical, theological, and musical aspects of “Meine Seele erhebt den Herren” from Luther’s liturgical reforms to the cantatas of J. S. Bach and his contemporaries. The ultimate goal of this research is a monograph to be titled *The German Magnificat from Martin Luther to J. S. Bach*. Dr. Rathey (Yale University) will use the Scheide Grant to conduct research on the Christmas Oratorio (BWV 248), one of Bach’s most popular and yet least-studied compositions. Studies of the autograph score and original parts will shed light on his compositional procedures, and an investigation of the context will situate the work within Leipzig’s unique cultural environment.

The **Bachfest Leipzig 2011** will run this year from June 10-19. The theme is “... In The Italian Style,” which will highlight Bach’s interest in the work of Italian masters, from Palestrina and Frescobaldi to Vivaldi, Porpora, and Pergolesi. A particular highlight of this year’s *Bachfest* is the performance of *Zanaida*, an opera by Johann Christian Bach, in the Goethe-Theater in Bad Lauchstädt (June 15 and 16). The work was last performed in 1763 at London’s King’s Theatre, and was believed lost before it was acquired by Elias N. Kulukundis, whose collection is now held in trust by the Bach-Archiv. The festival also features works by two more recent Bach enthusiasts, who celebrate round anniversaries this year: Franz Liszt and Gustav Mahler. For more information please visit the website: www.bach-leipzig.de.

The **Museum of the Bach-Archiv Leipzig** would like to announce that a new selection of precious manuscripts will be on view beginning April 5th. Pieces from the Elias N. Kulukundis Collection will be featured, including Johann Christian Bach’s newly discovered opera, *Zanaida*. On April 14 a concurrent exhibition on the 300-year history of the *Bosehaus* will open, illuminating daily life in J. S. Bach’s Leipzig with musical instruments, paintings, decorations, and documents of the era.

Channan Willner (New York Public Library) would like to announce that two new articles—“Then and Now: Heinrich Schenker’s Analysis of the Sarabande from Bach’s E minor English Suite” and “Sequential Expansion and Baroque Phrase Rhythm”—are freely available at: www.channanwillner.com.

Richard Benedum (University of Dayton, emeritus) has received a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for teachers, “Mozart’s Worlds: Bridging West and East,” to be held in Vienna June 20-July 15, 2011. The Institute is planned for 22 teachers and 3 graduate students, and will focus on *Die Entführung aus dem Serail* and *Die Zauberflöte*. This will be Dr. Benedum’s 14th seminar on Mozart’s music for the NEH. After retiring from full-time teaching at the University of Dayton, he moved to Florida and has been appointed co-director of the Sarasota-Manatee Bach Festival. He also presented a workshop on “Grant-Writing for Music Faculty” for the College Music Society’s annual meeting in September.

The **Bach Festival Society of Winter Park** (Florida) celebrates its 76th anniversary with music by Beethoven, Mozart, Bach, and Vivaldi, among others. For more information please visit the website: www.BachFestivalFlorida.org.

THE AMERICAN BACH SOCIETY

OFFICERS

Mary J. Greer, *President* (Cambridge, MA)
Lynn Edwards Butler, *Vice-President*
 (Vancouver, BC)
Mark Peters, *Secretary-Treasurer* (Trinity Christian College)
Andrew Talle, *Editor*, *Bach Notes* (Peabody Conservatory)

ADVISORY BOARD

James Buswell (New England Conservatory)
Stephen A. Crist (Emory University)
Don O. Franklin (University of Pittsburgh)
Greg Funfgeld (Bach Choir of Bethlehem)
Walter B. Hewlett (Center for Computer-Assisted Research in the Humanities)
Robert Levin (Harvard University)
Daniel R. Melamed (Indiana University)
George Ritchie (University of Nebraska)
Kenneth Slowik (Smithsonian Institution)
Kerala J. Snyder (Eastman School of Music)
George B. Stauffer (Rutgers University)
Jeanne R. Swack (University of Wisconsin)
Melvin Unger (Riemenschneider Bach Institute)
Allan Vogel (Los Angeles Chamber Orchestra)
Christoph Wolff (Harvard University)

EDITORIAL BOARD

Gregory G. Butler (Univ. of British Columbia)
Stephen A. Crist (Emory University)
Mary J. Greer (Cambridge, MA)
Robin A. Leaver (Yale University)
Daniel R. Melamed (Indiana University)
Kerala J. Snyder (Eastman School of Music)
George B. Stauffer (Rutgers University)
Russell Stinson (Lyon College)
Ruth Tatlow (Stockholm University)
Christoph Wolff (Harvard University)

MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bach-Gesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at www.americanbachsociety.org. Interested persons may also contact Mark Peters, Trinity Christian College, 6601 West College Drive, Palos Heights, IL 60463, USA, or mark.peters@trnty.edu.

© 2011 by The American Bach Society
 All rights reserved

Please visit the ABS website
www.americanbachsociety.org
 for concert and festival listings