

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

CARL PHILIPP EMANUEL BACH THE FATHER

BY ELLEN EXNER

A few years ago, I was at the Evangelisches Landeskirchliches Archiv in Berlin combing through hundreds of baptismal records from the 1740s. My most modest (and, if we're being honest, the only surely accomplishable) goal in visiting the archive that day was to consult the original baptismal records for Emanuel Bach's three children, who were born in Berlin during the 1740s.

This trip was a part of a larger project to reconstruct afresh Frederick II's process of selecting musicians for his Royal Prussian Kapelle during the 1730s and early 1740s. I needed to find out as much as possible about C. P. E. Bach's early years in Berlin. We know little about C. P. E. Bach's life at this time because (except for his music) he left us only a few scraps of correspondence and a retrospective and often vague autobiography. The best we can do, in many cases, is to draw inferences from documents that refer to Bach. The baptismal documents for Bach's three children make up a significant portion of the non-musical primary sources from his Berlin years.

The selection of godparents speaks to the kinds of hopes parents have for their offspring. Children are even named for their godparents, who promise to be guardians in life and death, in the event of the biological parents' untimely passing. Going all the way back to Spitta's biography of Johann Sebastian Bach, the lists of sponsors for Bach, his children, and his children's children have been valued as sources



"Die Mühle am Bach," a Watercolor by J. S. Bach the Younger, Courtesy of the Bach-Archiv Leipzig.

of information about the elusive inner workings of the family. Spitta believed that the parents' choices of baptismal sponsors indicated a "certain intimacy" within a family unit. More recently, Christoph Wolff began his biography of J. S. Bach with an account of his subject's christening, rich with information about Bach's parents and godparents. Their identity is taken to be useful in reconstructing the Bach family's social milieu.

What we see reflected in the names connected with J. S. Bach's own christening (as well as in the lists of godparents for his children) are the various networks within which he was situated throughout his life. Some of the godparents

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The American Bach Society

Sebastian Bach and his wives selected for their children were family members (Johann Bernhard Bach), some were friends (Georg Philipp Telemann, Christiana Sybilla Bose), and others seem to have been aspirational choices (Prince Leopold of Anhalt-Cöthen). Each of the names demonstrates something about Bach's relationship with the world in which he lived. The godparental relationship was also supposed to endure, as we can see in the connection between Georg Philipp Telemann and Carl Philipp Emanuel Bach: Telemann not only bestowed on his godson part of his name, but eventually his job, as well. So what similar baptismal ties did C. P. E. Bach hope to create for his own children?

Consulting the originals just to fact-check is rarely a waste of time, even when details are easily confirmed. The originals provide a richer glimpse into material that suffers in transcription: the appearance of the original text, or how it looks on the page in comparison with other, similar documents concerning people whose lives never attracted the attention of historians. Those are valuable, too, because they provide context. I went in hoping to find answers to one set of questions and came out with a new view of the baptismal documents for Emanuel's children and what they might say about him as a father. As I spent time scrutinizing the pages of the archive's giant record books, a new set of questions emerged based on what I was actually seeing rather than on what I had expected to see.

If we consider the records for the first two children of Emanuel Bach and his wife, Johanna Maria Dannemann, we see a list of names that suggests that the Bachs were surrounded by a stable support network characterized by solid, bourgeois respectability (doctors, lawyers, merchants, keepers of noble households) and that they maintained close ties to immediate family on both sides. The oldest child, a boy, called Johann August, was baptized in 1745. His younger sister, Anna Carolina Philippina, was baptized in 1747. Their godparents share a number of commonalities: they were husband and wife, or grandparents from one side of the family or the other. The godparents listed for Emanuel's third child, baptized in 1748 and called Johann Sebastian after his paternal grandfather, are stunning in comparison. This baby's sponsor list includes no family members, merchants, or lawyers, but rather two margraves, a count, and the wife and daughter of the Royal Danish Special Envoy to the Prussian court. What happened here? The answer may lie in the context. I had not gone to the archive expecting to see familiar names other than Bach's, so was pleasantly surprised to recognize so many other musicians connected with King Frederick's orchestra on these same pages. Some of Bach's direct colleagues were also becoming parents in the same years. As an expectant parent myself at the time, I found these fragments surprisingly meaningful. And they got me thinking. In transcribing the records related to

the other court kapelle members, I began to notice a pattern: all of the children born to Bach's immediate colleagues had other musicians as godparents. Most of these musicians were colleagues of the baby's father, though a few came from afar (the Dresden Hofkapelle, for example). But in over a decade of similar records, not once was Bach himself chosen as a godparent, nor did he choose any of his colleagues as sponsors for his own children.

If these baptismal documents truly do present the names of the important figures in C. P. E. Bach's first decade away from home, then it is striking that his fellow musicians are not found among them. Is this because Bach viewed himself as separate from his work colleagues or perhaps even, as the son of the great Johann Sebastian, above them? Or did the status of his wife's family of successful merchants give Emanuel Bach a social standing higher than or at least separate from that of the other court kapellists? We know that Bach enjoyed long-term friendships with some of his colleagues (Georg Benda, for example) but none of those relationships translated into sponsorship on either side. Why? Could this indicate that Bach did not necessarily want to see his children receive the spirit of the musician but instead hoped they would become doctors, lawyers, and merchants? (Margrave was probably out of the question.)

The way Friedrich Rochlitz tells it, this was explicitly not the case, at least when it came to Johann Sebastian the younger. Rochlitz wrote that Bach's choice of such a powerful name for his infant son was the result of his sheer joy in a surprise baby who would be the musical savior of the family: "When he was already fairly advanced in years, to his great joy a further son was unexpectedly born to him. 'This child', he exclaimed, 'will be the one to continue the family tradition!' And in this consoling hope he christened the child Sebastian, explaining to his friends on numerous occasions: 'Through this child I shall bequeath to the world all that I have learnt from my great father and all that I have discovered for myself.'"

Rochlitz's anecdotes often smack of sensationalism and this one is no exception. Bach was hardly "advanced in years" (he was thirty-three) and had baptised his previous child just twelve months earlier. The surprise factor might therefore have been the rapidity with which another child joined the household. His own father's reproductive career had lasted more than three decades (into his fifty-seventh year) and unless something had occurred to make it impossible for Emanuel and his wife to conceive more children, it would have been difficult for them to know that after this child, there would be no more.

Did Bach show favor to his second son because, as a second son himself, he had apparently enjoyed less paternal affection than his older brother Wilhelm Friedemann? Was there something particularly inspiring about this baby?

In the end, Johann Sebastian became not a musician but a painter of estimable talent. The young man's death in 1778, just shy of his thirtieth birthday, caused his father considerable pain, as is to be expected. There is, however, no solid evidence that Bach was ever disappointed that his son had opted out of a musical career. The closest we get to such a complaint boils down to an observation that he communicated to Johann Nikolaus Forkel in 1775: "The present generation, quoad Musicam, is degenerating."

Emanuel Bach's oldest son, Johann August, was also not a musician; he became a lawyer in Hamburg. Bach's daughter Anna Carolina Philippina never married, and was well-educated enough to become a competent manager of her father's estate. Surprisingly, we have no indication that she was musically literate, even though some fluency in keyboard playing or singing would have been normal for women of her social class. Her hand appears in written documents connected with her father's affairs but never (at least as far as we know) in connection with musical notation. Johann Sebastian Bach (the elder's) wife and children certainly acted as copyists for him, but it might be significant that Carl Philipp Emanuel Bach's family was apparently not called on to perform the same service. And to the best of our present knowledge, not one of them pursued music, even as a hobby in an age in which nearly everyone of means seems to have made music recreationally. It may be that the godparents Emanuel Bach and his wife chose for their children actually tell us more about the professional future they hoped they would have. Some of the sponsors for their three children were well-known and generous patrons of music, such as the two margraves, and members of the Stahl and Happe families. That which benefitted the father surely helped the children too, so the possibility that Bach's choices (especially regarding his youngest child) were self-interested must also be considered. We must remember, too, that a monetary gift was expected from each baptismal sponsor and that margraves could afford to be more generous than professional musicians.

The fact remains that in the context of his peers, Emanuel Bach's selection of godparents is remarkable, both for who was on the lists and for who was not. Perhaps Bach's choices meant that he wanted his children to have more options in life than he had had, just as his father Johann Sebastian evidently did when he gave up a court position and moved his young family to the university town of Leipzig.

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(The author wishes to thank Mark Knoll, Michael Maul, and Dan Melamed for productive discussions about this topic.)

CHALLENGING VIRTUALITY: A RESPONSE TO RUTH TATLOW

BY YO TOMITA

In the Spring 2012 issue of *Bach Notes*, Ruth Tatlow elegantly summed up the concerns that some of us have been feeling in recent years, and raised many pertinent questions. She observed that technological advancement, while bringing huge joy and benefit to scholars, has also unfortunately destabilized the relationship between scholars and enthusiasts. She predicted that this could lead to the loss of quality control in scholarly discourse. I believe these problems will disappear as time goes by. To me the most important idea in the essay—and one which merits further discussion—is her vision of a Virtual World Bach (V.W.B.) academy, in which Bach experts guide future generations in their use of Bach documents.

It is comforting to know that we have a thriving community of Bach scholars and enthusiasts that seems to be growing steadily. For this we of course owe much to our predecessors who laid the foundation of knowledge and scholarship, including the questions they posed for us to resolve. Every new research project produces new knowledge with which we can reevaluate existing knowledge. This sometimes leads to the revision of the knowledge itself. On other occasions, the new findings inspire further investigation. In the past, the biggest stumbling block scholars typically encountered was the lack of vital bits of evidence necessary for proving hypotheses. We have often dreamed of rediscovering lost sources, or coming up with more rigorous and powerful assessment methods and techniques to extract new information from the already available materials.

Today we face a different set of concerns. Living in the age of the internet, we are fortunate to have instant access from our own home to exponentially greater numbers of high-quality reproductions, such as high-resolution color scans of Bach's autograph manuscripts via Bach Digital (<http://www.bach-digital.de>). Of course it is not just Bach studies that benefits from the ever-expanding information infrastructure and data repositories. There are many thousands of other historical sources to which it was previously difficult to gain access that are now being scanned by hundreds of institutions around the world and made available to the public for free. The dilemma we have today is to know when they become available online. Due to the speed at which these digital resources appear on various websites, it is not easy to keep track of the developments without making such matters a central focus of one's life. As more

information becomes available for research, our work has become both more diversified and more specialized. The surging increase in the number of scholarly discussions in the area of reception of Bach's works in the nineteenth century is an example of this trend. While there is advancement in every strand of scholarly work, it is increasingly difficult to comprehend everyone's achievements and understand how they fit together. In other words, we cannot engage with everything that we think we need within the time we have.

This may be a familiar story to many. We need a comprehensive and systematic reference work through which we can quickly learn about new resources as they become available. A decade ago, there were many "portal" websites that specifically tried to achieve this. To our dismay, they have gradually been abandoned, perhaps because no one feels able to catch up with the speed at which new online resources appear.

I am not happy with the way in which the technological developments of the last ten years have taken place. Not only is the pace of change in the virtual world of scholarly resources too quick to effectively follow, but much of the work has been happening without coordination or strategic planning. In 2002, I presented a paper entitled "Breaking the Limits: Some Preliminary Considerations on Introducing an e-Science Model to Source Studies" at the International Congress in Shizuoka. In this paper I called for the creation of a new research environment in which to share our work using the internet. To me, this might be the most effective realization of Ruth Tatlow's V.W.B. Below I will briefly describe the concept and how it might be implemented.

Traditionally, source studies made little use of scientific method and equipment. The only exception in Bach studies is the investigation of paper and ink. There is hardly any empirical basis for analyzing musical scores from philological (i.e., text criticism) or sociological approaches (i.e., scribal activities in the light of social background), let alone graphoanalysis. With respect to our approach to solving musicological problems, we musicologists need to adopt scientific models, such as disclosing all the evidence that was used in the assessments so that other scholars will be able not only to verify the conclusions we have reached, but also to facilitate the construction of extensions to what we have already achieved. It is high time we give serious thought to what can be achieved by turning to the technologies of the future.

Source studies in the future will be expected to examine sources more thoroughly and systematically, not only from our perspective as to what we actually see written on paper, but also from an eighteenth-century scribe's perspective, including habits and customs particular to his or her time and region. This will require the development of a system that is capable of theorizing a scribe's ability, attitude, and intention. We need to collect a wide range of data for this task. The data

obtained would then be processed using AI techniques, generating meaningful information for reconstructing the circumstances in which the scribe worked.

As research becomes increasingly specialized and segmented, it is important that we proactively create a research environment in which we can share our work and knowledge for mutual benefit, while focusing on our own particular research interests, so that we do not lose touch with one another's achievements. Bach scholars need to consider constructing a flexible, stable and dynamic global research infrastructure for sharing data, computing, and other resources via the internet. Using the e-Science model recently established in other fields of scientific endeavor is, in my view, the most attractive option.

The e-Science model is a meta-research project carried out through distributed global collaborations. It is designed to make use of very large data collections and huge computing resources housed in different parts of the world. Its core concept is called "Grid" technology, which enables the sharing and coordinated use of services and resources across distributed, heterogeneous, dynamic, virtual organizations, irrespective of geographical location. In the UK, this technology was initiated and promoted by the government in November 2000, and has already been adopted by the scientific and technical communities. Conceptually, it resembles the World Wide Web in the sense that it provides access to the information that is stored in countless computers around the world. Grid takes this concept one stage further by allowing seamless access and use of computing resources as well as information. An enquiry to a Grid search engine will not only find the data one needs but also the data processing techniques and the computing power to carry them out before sending the results to an end user (see the diagram below).

For musicology, the potential benefits are enormous. Researchers could share their collections with one another, and since the data is accessed dynamically in real time, each collection can be managed independently and is always up-to-date. The resource sharing would allow us to access the complete resource scattered across the world relating to, for example, digitized images of Bach's autographs stored on the computers of the libraries where the original manuscripts are archived. It would also open the door to a holistic approach of a depth that we have not seen previously: under this model, one would have access to multiple databases of quite different kinds that are automatically configured for consultation and analysis. When we are examining the origin and authenticity of variant readings within a single work by Bach, for example, we might access the following resources:

- a module based on a genealogical system of sources in order to evaluate the authenticity of the reading.
- a module developed from the context of the musical grammar of Bach's works in order to evaluate the correctness or stylistic traits of a reading.

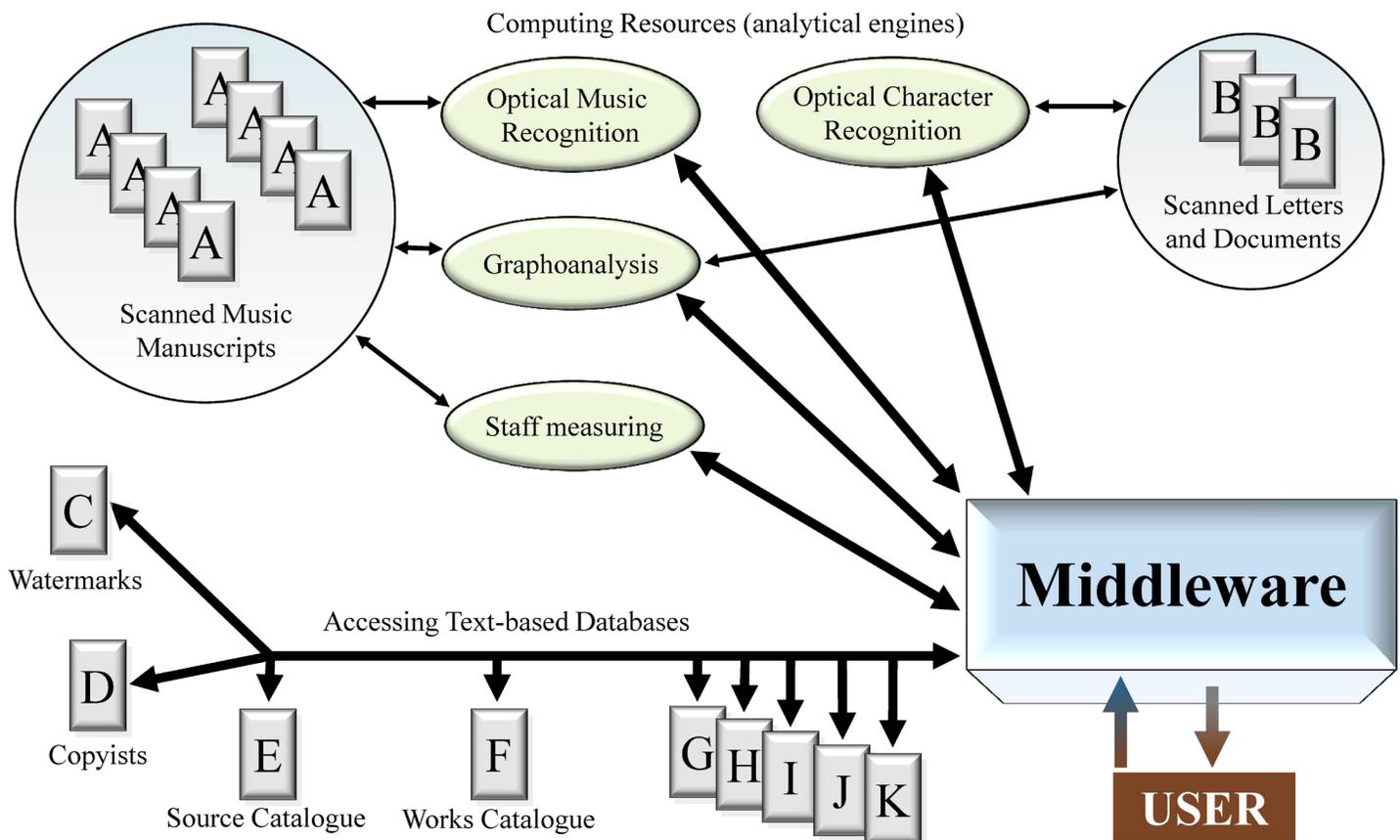
- a module developed from the notational practice of Bach's time to evaluate the chronology of a notation as well as regional variation (i.e., notational dialect) reflected in the notation.
- a module developed from the notational peculiarity found in the sources in order to evaluate hesitation in writing and revisions against more usual notational (diplomatic) policies.
- a module assessing the scribe's level of competence and the purpose for which this particular source was written.

We could then collect the feedback of queries from each module to make an assessment. If we wish to magnify our examination of a scribe's competence, we may be able to carry out a further subset of analyses, for example:

- a module examining the scribe's handwriting from calligraphic angles.
- a module assessing his performance in this source and comparing it with those of his other surviving copies.
- a module examining the wider context of scribal activities (by using the database of the scribe's biography).
- In this way, we would be able to examine any single issue in our musicological enquiries from many different angles by adjusting the point of examination.

If we are to achieve this long-term goal, what should we do now? First, we need to form a consortium, a group of active scholars who are interested in this initiative, to manage and steer the project, work out in detail every stage of its development. While the discussion of such details is beyond the scope of this short article, it is important to stress that this is probably the best way forward. We must be committed to resolving many thorny issues early, such as the ownership of individual projects, copyright of resources, funding, identifying the right people for the project, and setting out viable research targets. Assuming that this stage is cleared, we would then be able to move on to tackle the real issues in research. These may be classified under the following three types:

1. The identification and building of data resources (e.g., musical scores, letters and documents, watermarks of all the sources, etc.).
2. The identification and construction of an assessment mechanism for each data collection. This will involve considering whether the data format is inappropriate for analysis, in which case there would be a need to generate a secondary data set. For example, for the analysis of musical scores, we might need (1) an optical musical recognition engine, (2) a graphoanalysis engine, and (3) a staff measuring engine. Where databases are already in exis-



tence, we simply need to integrate them into the system (e.g., Bach's works, Bach's musical sources, Bach's scribes, etc.).

3. Construction of software (middleware) that enables the Grid to carry out the actual work.

Since the publication of my paper on this subject in 2004, nothing has happened. No serious constructive comment has been received. Surely it is time to begin debating.

Yo Tomita

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J. S. BACH AND LORENZ MIZLER

BY LUTZ FELBICK

The period between 1740 and 1750 is a mysterious time in J. S. Bach's biography. His compositional style shifted to a constructivist and rational style, which was oriented around archaic musical aesthetics. Christoph Wolff wrote of Bach's "self-imposed quasi-retirement" (*selbst verordneten quasi-Ruhestand*) from approximately 1740.

There are relatively few primary sources from that time that offer insight into the reasons for this change. There are, however, two major secondary sources for this phase of Bach's life. Unfortunately, they are somewhat contradictory. On the one hand there is the so-called "patched together" (*zusammestoppelt*) necrology of Carl Philipp Emanuel Bach and Johann Friedrich Agricola. On the other hand there is the testimony of Lorenz Christoph Mizler (1711-1778). In Bach research, more weight is typically given to the first of these two sources. Mizler's comments have tended to be neglected or downplayed. Part of this neglect can be attributed to ignorance about Mizler, a former Bach student who has received relatively little attention from scholars. It is remarkable that during the 1740s both Mizler and Bach produced retrograde circular canons. Bach also presented Mizler with a part of the score to his Musical Offering (BWV 1079) in 1747. We can presume that the two men were in close contact during this period, and that they engaged in extensive discussions about music. My recent monograph, entitled *Lorenz Christoph Mizler de Kolof—Schüler Bachs und pythagoreischer "Apostel der Wolffischen Philosophie"* (Hildesheim: Georg Olms Verlag, 2012), aims to explore these connections. I also seek to relativize what I view as the outsize influence of C. P. E. Bach and J. F. Agricola's necrology on Bach studies.

In 1737-1738, the famous scholar Carl Günther Ludovici counted Mizler among the most important people in German music. Ludovici mentioned Mizler and his activities very often in the volumes of Zedler's Universal Lexicon (*Universallexicon*), for which he had served as editor. Indeed, Mizler's

name is mentioned far more often than that of J. S. Bach. The composer is only referenced in a small lexical entry in the supplement. Mizler's interests ranged from ancient and contemporary music theory to concrete socio-political issues. He devoted himself with great diligence to music, philosophy, mathematics and medicine. But after 1743, he was mainly interested in the diverse problems facing Poland. He became an important figure in what has become known as the Polish Enlightenment. Because of the natural division in Mizler's biography—before 1743 in Germany, after 1743 in Poland—scholars have tended to deal with one or the other. The estimation of Mizler's work by Bach experts was different, and far more negative, than the estimation of Mizler by scholars of his Polish activities. Although Mizler appears in musicology as a pioneer, his image has been negatively influenced by his often poor diplomacy. The three-volume *Sammlung auserlesener moralischer Oden* (Collection of Selected Moral Odes) he published in Leipzig between 1740 and 1743 are compositionally insignificant and did more harm than benefit to his reputation. His work in musicology and music theory was more impressive. Mizler's book on figured bass—*Anfangs-Gründe des Generalbasses* (Leipzig, 1739)—was misunderstood by some contemporaries, but its discussion of "the rule of the octave" offers parallels to Bach's own practice which deserve careful study. Mizler's translation of Fux's *Gradus ad Parnassum* (1742) was clearly highly valued during the eighteenth century, and Bach himself owned a copy of the Latin version. In the years 1736-1754 Mizler published his "Musical Library" (*Musikalische Bibliothek*) which is an important source for the music of the first half of the eighteenth century. In 1738 he founded the "Corresponding Society of Musical Sciences" (*Correspondierende Societät der musicalischen Wissenschaften*). Composers such as Bach, Handel, Telemann, Graun, and Stölzel joined this Society. In his *Musikalischer Staarstecher* (1739-1740), Mizler described the skills he felt were essential for a good composer to possess. Foremost among these was a good general education, especially in philosophy and mathematics.

Mizler's thinking about music was unusual for its time in that it was primarily defined in terms of philosophy and theology. His writings and activities can only be fully understood by taking this perspective into account. In his Society, Mizler adopted the name Pythagoras and expounded upon his philosophy in diverse places. His most important philosophical influence was found in the writings of Christian Wolff. This controversial philosopher of the German Enlightenment subjected all statements to a strict textual analysis. Unproven assertions were rigorously distinguished from empirical observations. Wolff called this radically rational method "mathematical pedagogy" (*mathematische Lehr-Art*) which was similar to the strict logic of mathematics. Mizler used this expression in the title of his book about figured bass. Nowadays this method is accepted in science but in those days the consequence of

Wolff's logic led to confrontations with theologians. One of the goals of my book about Mizler is to offer readers a sense for the philosophical and theological environment which characterized Bach's Leipzig.

In the many works he produced after 1743, the Protestant Mizler showed himself to be an excellent promoter of Enlightenment values in Catholic Poland. Following the example of Wolff and Gottsched, he looked for the practical application of philosophy. Mizler's aim was to find ways to make people content, and to help them maintain their health. His first role in Poland was that of a successful physician, and he was eventually appointed court doctor in Warsaw. The philosopher Wolff had high appreciation of Mizler's review of Leonhard Euler's "An Attempt at a New Theory of Music, Exposed in All Clarity According to the Most Well-Founded Principles of Harmony" (*Tentamen novae theoriae musicae ex certissimis harmoniae principiis dilucide expositae*) of 1739. Since he was already well known for his mathematical publications, Mizler (who was knighted by the King in 1755 and thereafter known as Mizler de Kolof) also acted as a court mathematician. As royal Polish historian he edited and published thousands of pages of writings on Polish history. He tried to pursue the goals of the Enlightenment by writing his journals in German, Latin, and Polish. Finally, with the development of the book collections, he helped to create the basis for scientific research. Much of his research was rooted in the materials of Warsaw's Zaluski library. It was also in that city that he founded the first secular printing press, which he used to produce about 150 books and periodicals, including the 10,000-page *Monitor*, an influential Enlightenment-era journal in Poland.

Surviving sources on the relationship between Bach and Mizler are fragmentary. At the end of my book, I present ten theses, which are based on the following facts:

- Mizler's studies with Bach began at the earliest in 1731 and ended at the latest in 1734.
- Mizler dedicated his *Dissertatio* (1734/36) to Bach and to three other musicians.
- In 1738 Mizler called Bach a good friend and patron.
- In 1754 the good relationship between the two men was again confirmed in Bach's necrology.
- On September 1, 1747 Mizler reported on a meeting with Bach the previous summer. On this occasion Bach had treated Mizler as a good friend and showed him his as-yet-unpublished Musical Offering.
- In 1746, Mizler announced that Bach would be joining his Society; the formalities were completed in 1747.
- The Society's members ordinarily communicated by circulating parcels, the fifth of which (1747) contained the Canon triplex á 6 voc. (BWV 1076), which Bach had dedicated to the Society.
- Another parcel contained the Musical Offering.

- Mizler's Society required every member to provide a portrait. It is to this requirement—which resulted in the portrait painted by Elias Gottlob Haussmann in 1746—that posterity owes its knowledge of J. S. Bach's appearance.
- When Bach joined Mizler's Society he presented the members with his Canon Variations on "Vom Himmel hoch, da komm' ich her" (BWV 769).
- The necrology published in 1754 in Mizler's *Musikalische Bibliothek* is considered to be the foundational document for research on J. S. Bach's biography.

In light of the facts assembled above, Carl Philipp Emanuel Bach's assertions that Mizler and his Society played no important role in his father's life cannot be true. It is more likely that Emanuel Bach gave Johann Nikolaus Forkel this impression in order to press his own agenda, in particular to imply that J. S. Bach's aesthetics were much more in line with his own than was in fact the case. In Emanuel's view, every true musician was against the constructivist and rational approach to aesthetics that he associated with Mizler. His father's views, however, are not necessarily reflected in his own statements. The relationship between Mizler and Bach must be classified an important source for the above-mentioned stylistic change that took place in the last decade of Bach's life. It must be admitted that Bach's late large-scale publications—the Musical Offering and the Art of the Fugue—cannot be directly connected with Mizler's Society on the basis of documentary evidence. That said, the similarities between those works and the rational logic of Mizler and his Society suggest that a strong connection is more likely than none at all.

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**ALFRED MANN:
AMERICA'S FIRST RECORDER VIRTUOSO**

BY DALE HIGBEE

Alfred Mann, one of the founders of the American Bach Society, was a distinguished Bach and Handel scholar. He can also be considered America's first recorder virtuoso.

My introduction to the recorder was in 1946 or 1947. I was a Harvard undergraduate at the time, and heard The Trapp Family Singers perform at Jordan Hall in Boston. I had started playing the flute in 1936, when I was eleven, but I had never heard of the recorder, and thought the recorders played by members of the Trapp Family were strictly folk instruments. A little later I heard some very bad recorder playing at Harvard, and I saw plastic recorders for sale at a music store in Harvard Square. It was not until 1955 that I realized that the recorder was a "real" instrument with a serious literature.¹

There was a TV series on Sunday afternoons titled “Princeton ’55” in which various Princeton professors discussed their favorite subjects. One of these was with Arthur Mendel, who talked about “Instruments Old and New” and presented two performances of the opening Concerto from J. S. Bach’s cantata *Tritt auf die Glaubensbahn* (BWV 152). First it was played on alto recorder (Alfred Mann), baroque oboe (Josef Marx), viola d’amore, viola da gamba, chamber organ, and double bass continuo; then it was repeated on Boehm flute, modern French oboe (Marx), viola, cello, bass, and Steinway piano. I had bought music from Josef Marx (oboist in New York who had played in the Metropolitan Opera Orchestra and the Goldmann Band, and ran a music company, McGinnis & Marx), so I wrote to him about Alfred Mann.²

Mann was at Rutgers University, where he founded the music department and taught from 1947 to 1980. He worked closely with Arthur Mendel, conductor of the New York Cantata Singers, where he performed on recorder and contrabass in many concerts and recordings, and when Mendel was appointed chairman of the music department at Princeton, Mann succeeded him as conductor of the Cantata Singers.

My letter to Alfred Mann asking for his recommendation on buying a recorder was promptly answered. He suggested that I order an alto recorder made of cocobolo wood from William Koch (1892-1970) in Haverhill, N.H., which I did, for about thirty dollars. I also wrote to Maria Trapp (the daughter) in Vermont, and she said that Dolmetsch recorders were the best, but had a waiting period of several months.

Friedrich von Huene, an apprentice to flute-maker Verne Q. Powell, was influenced to take up recorder-making when he first heard Alfred Mann play recorder in 1958 in a concert by the Cambridge Society for Early Music directed by Erwin Bodky. Mann, playing a recorder made by Robert Goble, performed the Telemann Concerto for Flute and Recorder with James Pappoutsakis, flutist with the Boston Symphony Orchestra, and Bodky at the harpsichord. In an interview in 1999 von Huene said that Alfred Mann “was the outstanding recorder player at the time.”³

Alfred Balder Mann was born in Hamburg on April 28, 1917. His mother, Edith Weiss-Mann (1885-1951), a harpsichordist, leader of early music ensembles, and music journalist, was Jewish, while his father, Wilhelm Mann (1882-1957), a portrait painter whose work can be seen in the Hamburg Kunsthalle, was of Silesian and Frisian ancestry. They divorced when Alfred was a child, but both gave him emotional support and encouragement. He learned to play the violin, viola and double bass and then, through friends of his mother, took up

¹ Dale Higbee, “The Recorder: A Serious Musical Instrument,” *Woodwind World* 1, no. 8 (November 1958): 4.

² Dale Higbee, “Josef Marx, Oboist and Musician Extraordinaire, 1913-1978 - An Appreciation,” *The American Recorder* 20, no. 1 (May 1979): 16-18.

³ Susan E. Thompson, “Friedrich von Huene Celebrates 70,” *The American Recorder* 40, no. 1 (January 1999): 8-14.

the recorder, on which he became very proficient.

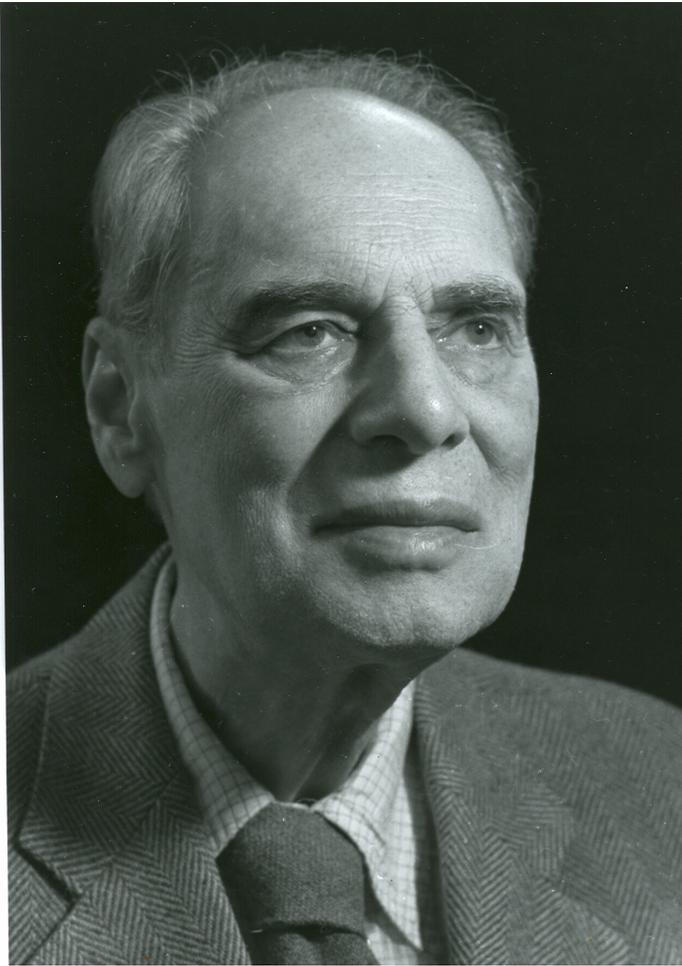
Mann attended the Johanneum, a school where Telemann and C. P. E. Bach had been music teachers, but he was blocked from entering university because of his mother’s ethnicity. Instead he entered the Berlin Academy of Music, where he studied viola, composition, and conducting, as well as recorder with “one of the first modern specialized recorder players” and musicology.⁴ Here he encountered Johann Joseph Fux’s 1725 treatise *Gradus ad Parnassum*, for which no translation from the original Latin had ever been published, and this became Mann’s first scholarly publication.

Leaving Germany for Italy, Mann met other German immigrants and gathered for string quartets, and they were “engaged for private concerts at the more affluent Milanese homes [...] Before long a publisher entrusted me with the preparation of an instruction book for the recorder; and a small music school, the Scuola Musicale di Milano, asked me for my services as a performer and teacher.”

Managing to get to the United States, Mann got appointed to work in the library at the Curtis Institute and was “entrusted with the course of recorder instruction for the flute class of William Kincaid, famed member of the Philadelphia Orchestra, but himself intrigued with the Baroque predecessor of the modern instrument. It also caught the interest of Eugene Ormandy, then recently appointed as conductor of the Philadelphia Orchestra, who engaged my recorder ensemble for one of the Orchestra’s youth concerts. With one of my new students and the Institute’s chamber orchestra, I recorded Bach’s Brandenburg Concerto No. 4 as the first American issue in its original orchestration. [...] Baroque music and performance practice saw at that time their first flourishing on the American scene. One day there appeared a group dressed in Austrian costume at the Institute. They were members of the von Trapp family, then the only Baroque ensemble that had widely toured in the country. They had completed several highly successful concert seasons and had decided on a ‘sabbatical’ with concentrated further studies in singing and recorder playing, on which they sought advice. [...] one of the most congenial teaching assignments I have ever had.”

Mann took out first papers to become a US citizen, making him liable for the US draft, and before his Army basic training was completed he became an American citizen. His knowledge of German led to his being assigned to the Counter-Intelligence Corps, and his unit stopped at the Bavarian resort town of Garmisch, where he met the great composer Richard Strauss at the end of World War II in April 1945. With him was John de Lancie, who was principal oboist of the Pittsburgh Symphony under Fritz Reiner before he enlisted. De Lancie was very familiar with Strauss’s orchestral writing for oboe,

⁴ Alfred Mann, “A European At Home Abroad: An Autobiographical Sketch,” in *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann*, edited by Mary Ann Parker (Stuyvesant, NY: Pendragon Press, 1994).



Alfred Mann, Photograph by Louis Ouzer.

and he asked the composer if he had ever considered writing an oboe concerto. The composer replied simply “No,” so De Lancie was astonished to learn six months later that Strauss was publishing an oboe concerto and had assigned the rights to the US premiere to him. By then he was a junior member of the Philadelphia Orchestra, making it impossible for him to premiere the piece, so he gave the rights to Mitch Miller who was then with the CBS Symphony in New York.

After being discharged from the Army Mann decided to start graduate studies in music with Professor Paul Henry Lang at Columbia University. He continued to work as a teacher at Germantown Friends School and then established the music department at Rutgers University, where he served on the faculty for the next three decades. Mann earned his MA in music at Columbia in 1950, his thesis being “The Use of the Recorder in the Works of Bach and His Contemporaries,” which unfortunately was never published. It consists of four chapters: I) Introduction; II) Flute versus recorder: 1) Names; 2) Tone quality; 3) Range; 4) Tessitura; III): 1) England; 2) France and Italy; 3) Germany; IV: Conclusion. Mann points out that both Christopher Welch and Curt Sachs considered the recorder essentially a Renaissance instrument, but it is the late Baroque

period “in which its use is specified and fully shown.”

Alfred Mann retired from Rutgers in 1980, and then became Professor of Musicology at the Eastman School of Music. He officially retired from Eastman in 1987, but continued teaching graduate seminars, giving out-of-town lectures, and various writing projects. His beloved wife Carolyn died from cancer in 1995, and in 1999 he moved to Fort Wayne, Indiana, to be near his oldest son, Adrian. Alfred Mann died in Fort Wayne on September 21, 2006.

Dale Higbee
Salisbury, North Carolina

REPORT ON THE AMERICAN BACH SOCIETY'S 2012 CONFERENCE

BY DEREK STAUFF

The biennial meeting of the American Bach Society convened in Rochester, NY, from September 27 to 30, 2012, in tandem with the Eastman-Rochester Organ Initiative's eleventh annual festival. The program, “Bach and the Organ,” offered papers and performances catering to both groups.

Participants heard organ recitals by members of the Eastman faculty (Hans Davidsson, David Higgs, and William Porter) and students (Adrian Foster, Thatcher Lyman, Amanda Mole, and Oliver Wolcott) as well as visiting recitalists (Jacques van Oortmerssen, Robert Bates and Edoardo Bellotti). Joel Speerstra gave a concert on the pedal clavichord and the Boston Early Music Festival Chamber Ensemble, the Eastman Collegium Musicum and the Christ Church Schola Cantorum performed cantatas with obbligato organ by Bach and Stölzel. Of particular note was the Eastman faculty recital which recreated Mendelssohn's performance in Leipzig in 1840. To begin and end the concert, respectively, William Porter improvised a short introduction to the Fugue in E-flat major (BWV 552/2) and a “Freie Phantasie,” as Mendelssohn did. Although we know only the barest details about the composer's own improvisations, Porter modeled his fantasy on Mendelssohn's sixth organ sonata, featuring the chorale commonly titled “O Haupt voll Blut und Wunden” in place of the sixth sonata's “Vater unser.”

The conference began with a novelty: a master class in musicology. Three students in Daniel Zager's graduate seminar presented Bach-related papers, and each received a response and critique by Daniel R. Melamed. Margaret Harper related canonic technique in the Clavier-Übung III to Lutheran devotional practices; Bryan Holten applied theories of musical-rhetorical figures to Bach's chorale preludes; and Tom Mueller placed the chorale prelude “Wie schön leuchtet der Morgenstern” (BWV 739) in the stylistic context of central German

tradition. Considering that the presenters were not musicologists-in-training but DMA organ students, their well-delivered presentations and the subsequent discussion were all the more impressive. In his responses, Melamed encouraged each to re-think some of the premises on which their arguments were based, thereby streamlining and strengthening their cases. In the end, the format of this session was unusual but refreshing, and the opportunity for graduate students to present their work in a challenging but supportive forum was valuable.

The paper sessions on Friday and Saturday featured a wide range of topics related to the organ. Three presenters, each in his or her own way, questioned received historical and textual evidence. Peter Williams delivered the keynote address, encouraging us to reexamine a number of assumptions about Bach and his organ music. The tendency to place Bach in the context of a north German tradition, according to Williams, has caused us to overlook many profound ways his later music engages with Italian music, especially ritornello forms. Williams also questioned the level of expertise that Bach sometimes showed in his reports about instruments, noting several occasions where he offered mere platitudes. He also raised the possibility that Bach learned about some instruments only through books, rather than through hands-on experience. Finally, Williams advocated for better analysis of the organ works, with the noble aim of gaining a better understanding of their form and harmony. Later, William Little examined the evidence linking the Bohemian organist Matthias Sojka (1740-1817) to J. S. Bach. Based on Sojka's date of birth, the story of his study with J. S. Bach in the late 1740s is now thought to be spurious. To that end, Little raised the likelihood that the earliest sources for the story were fabricated. Finally, in preparation for his new Breitkopf & Härtel edition of Bach's organ preludes and fugues, David Schulenberg reexamined many long-held assumptions about sources and authentic readings. He shared examples of spurious ornamentation and doubtful readings, e.g., an extra bar in the D-major fugue (BWV 532/2). Presentations by Andrew Talle, Robin Leaver, and Ellen Exner assessed recently discovered documents or music. Talle's discovery of an account book prepared by Carl August Hartung (1723-1800), organist in Cöthen and Braunschweig, enabled him to paint an exceptionally detailed picture of the economic and social life of an organist around 1750. The book indicates the kinds of students Hartung taught, how he earned his living, and how he spent his money. Among Hartung's possessions is a handwritten incipit catalog, including works by Johann Sebastian Bach, which may contribute to a fuller knowledge of the transmission and reception of Bach's music in the years after 1750. Leaver addressed the importance of a book of figured-bass chorale harmonizations attributed to Bach. Though not in Bach's hand, the anthology may have served some of Bach's organ students in the 1740s. The chorales would have

been a starting point from which the students learned congregational choral accompaniment and improvisation. Since the manuscript Choral-Buch is now housed in Eastman's Sibley library, I wish we could have seen it firsthand. Exner assessed the contents of a manuscript containing chorale preludes for organ and obbligato instruments by Gottfried August Homilius. Besides dating and authenticating the pieces and tracing their provenance, she also showed how they might connect to prelude practices of J. S. Bach's students.

Other papers—by Peter Wollny, Michael Maul, and Lynn Edwards Butler—used recently uncovered documents to reassess organs and organ building during Bach's lifetime. Mark Knoll kindly read a paper on behalf of Peter Wollny, who was unable to attend. Wollny examined a manuscript copy of Praetorius's treatise on testing an organ, tracing its provenance back to the Mühlhausen cantor Johann Lorenz Albrecht (1732-1773). The appendices to this copy contain lists of organs in central Germany. Albrecht may have exchanged letters with other musicians about organs and organ building, and many of the dispositions and contracts he collected offer new details on instruments throughout the region. Thankfully, Wollny will publish much of this information in a forthcoming volume of the *Leipziger Beiträge zur Bachforschung*. Michael Maul presented his research on Johann Matthias Holzhey (d. 1728), an organist in southern Thuringia. Holzhey's frequent petitions to his employers for a new organ document both the struggles of a town organist as well as the informal network of colleagues on whom organists like Holzhey drew support. Lynn Edwards Butler illuminated the struggles between the organ builder Johann Scheibe and Leipzig University officials over the installation of an organ in St. Paul's Church in the 1710s. Letters from Scheibe to the university suggest that officials placed an unusually heavy burden on the builder, especially regarding payment. These disputes provide a better context for J. S. Bach's remarks upon examining the instrument in 1717, revealing Bach's concern for Scheibe's fair treatment. Another group of presenters placed the music of J. S. Bach and his heirs in a broader cultural context. Gregory Butler compared the Trost organ in Altenburg with the Fugue in E-flat from *Clavierübung III*. Although we do not know whether Bach played anything from the *Clavierübung* when he performed on this instrument in 1739, Butler maintained that the design of the fugue reflects the proportions of the Trost organ, especially the proportion 4:5. He also discussed both fugue and organ case against the background of a general interest among the Dukes of Saxe-Gotha in sponsoring art and architecture in praise of the Trinity. Mary Oleskiewicz surveyed the spaces in which Frederick the Great and his court would have heard keyboard music. She showed floor plans and photographs for palaces at Rheinsberg, Potsdam (Sanssouci, the Stadtschloss, and New Palace) and Berlin (Charlottenburg

and the Stadtschloss), pointing out the music rooms and keyboard instruments known to have been housed in them. She gave special attention to the keyboards of Princesses Amalia and Wilhelmine, both of whom were patrons of Bach family members. Finally, using a wide range of visual and literary evidence ranging from engravings and poetry to organ case decorations, Matthew Cron demonstrated a long-standing association between the organ and heaven stemming in part from neo-platonic influences in seventeenth- and eighteenth-century cosmology. These associations, he suggested, are also at work in some cantata movements with organ obbligato.

Two presenters discussed keyboards in the context of Bach's concerted music. Matthew Dirst reexamined dual accompaniment (organ and harpsichord) in Bach's cantata repertoire, especially the Passions. We know that in at least one of the performances of the Matthew Passion, Bach used harpsichord for the second continuo section, and with this in mind, Dirst pointed to several moments in the Matthew Passion where a harpsichord accompaniment might facilitate easier performance. In addition, he sought to show how the harpsichord has been unduly excluded from the nineteenth-century tradition of Passion performances based on an aesthetic that found the instrument's tone difficult to reconcile with demands for a sublime style. Christoph Wolff explored the possibility that the cantata sinfonias with obbligato organ might have existed at an earlier date as fully-fledged organ concertos. He points to an account of Bach's performance at the Dresden Sophienkirche where the composer played concertos with a supporting "soft instrumental music." With this in mind, BWV 1052a, previously believed to be a keyboard arrangement by C. P. E. Bach of a lost violin concerto by his father, may be an early version of the keyboard concerto (BWV 1052) and a model for the Sinfonia to Cantata 146.

Finally, Russell Stinson examined a stylistic anomaly in Bach's chorale preludes: the varied Stollen. He accounted for Bach's chorale preludes with this feature as a trait of north German organ repertoire. The majority of such examples appear in Bach's early works, when he was most directly under the sway of north German organists. Stinson also made a brief presentation on Schübler's arrangement of the G-minor fugue (BWV 578) for two voices, suggesting the possibility that this subject may have been a folk song arrangement.

In addition to the formal presentations, the informal time during breaks and at meals also provided invaluable opportunities for rewarding discussion. The next ABS Conference will take place at Kenyon College (Gambier, OH) from May 1-4, 2014. The subject will be "Johann Sebastian Bach and His Sons."

Derek Stauff
Indiana University

**2012 SCHEIDE PRIZE WINNER:
JASON B. GRANT**



Jason B. Grant, Photograph by Gretchen Grant

The American Bach Society is pleased to announce that the winner of the 2012 William H. Scheide Prize is Jason B. Grant for his article published in *Bach-Jahrbuch* 2011: "Die Herkunft des Chors 'Triumph! Triumph! Des Herrn Gesalbter sieget' aus dem Oratorium 'Die Auferstehung und Himmelfahrt Jesu' von C. P. E. Bach." Jason obtained his doctorate in 2005 at the University of Pittsburgh with a dissertation entitled "The Rise of Lyricism and the Decline of Biblical Narration in the Late Liturgical Passions of Georg Philipp Telemann." He is an editor at the Packard Humanities Institute (Cambridge, Massachusetts), which is currently publishing *Carl Philipp Emanuel Bach: The Complete Works*, as well as *Mozart Operas in Facsimile*, and is providing support for *Wilhelm Friedemann Bach: Collected Works*, published by the Bach-Archiv Leipzig. The William H. Scheide Prize is given biennially to a member of the American Bach Society in the early stages of his or her career for a publication of exceptional merit on Bach or figures in his circle. Nominations for the next Scheide Prize will be accepted in 2014.

NEWS FROM MEMBERS

In March 2013, W. W. Norton published **Christoph Wolff's** *Johann Sebastian Bach: The Learned Musician* with an additional 17-page "Preface to the Updated Edition" which refers to new biographical research from 2000 to 2012.

On August 5, 2012, **Dale Higbee** was honored at St. John's Lutheran Church in Salisbury, North Carolina. The occasion was the final performance of the ensemble Higbee founded in 1988, Carolina Baroque. A native of Vermont, Higbee served in World War II at the age of nineteen, was wounded in Northern France, and awarded the Purple Heart in 1944. After the war, he graduated from Harvard University and earned a Ph.D. in clinical psychology from the University of Texas in Austin. During its twenty-three seasons, Higbee's Carolina Baroque not only presented its season in Salisbury but also released thirty-three CDs of their performances. In 2011 the then eighty-six-year-old recorder virtuoso announced that the group would be disbanding after twenty-three seasons. Mayor Paul B. Woodson, Jr. read the long official document declaring August 5, 2012 to be Dale Higbee Day.

Timothy A. Smith, Professor of Music Theory at Northern Arizona University in Flagstaff, would be interested in corresponding with persons who might be of assistance in locating and obtaining permission to use modern translations of the St. Matthew Passion for the following hypertext: <http://bach.nau.edu/matthew/mp.html>. The purpose of this project is to honor Helmuth Rilling's forty-four years as artistic director of the Oregon Bach Festival.

The performance on the website is Rilling's. The site was officially launched on Bach's birthday, March 21, 2013. The libretto is currently available in Indonesian, Catalan, Chinese, German, English, French, Spanish, Hebrew, Italian, Japanese, Swahili, Portuguese, Hungarian, Russian, and Swedish. A translation in any language not included in the foregoing list would be welcomed. Please visit the website for contact information.

Distinguished musicologist and contributor to Bach studies, Professor **Reinhard Strohm** was awarded the Balzan Prize for 2012. The International Balzan Prize Foundation awards four annual monetary prizes to people or organizations who have made outstanding achievements in the fields of humanities, natural sciences, and culture, as well as for endeavors for peace and the brotherhood of man. The award carries with it a cash prize of one million Swiss Francs. The Balzan Prize committee comprises twenty members of the prestigious learned societies of Europe.

It is with great sadness that the American Bach Society announces the death of distinguished Bach scholar **Yoshitake Kobayashi**. Professor Kobayashi was a longtime researcher at the Johann-Sebastian-Bach-Institut in Göttingen, Germany, and later taught in his native Japan. His dissertation, *Franz Hauser und seine Bach-Handschriftensammlung* (1973), remains a standard work for all Bach scholars interested in questions of provenance. One of Kobayashi's particular strengths was identifying the idiosyncrasies of scribal hands. A full tribute will appear in the Fall 2013 issue of *Bach Notes*.

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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 the website listed below. Interested persons may also contact Reginald L. Sanders, Kenyon College Music Department, Storer Hall, Gambier, OH 43022, USA, or sandersr@kenyon.edu.

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