

## BACH



## NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

## SIR JOHN ELIOT GARDINER AND DR. PETER WOLLNY TO LEAD THE BACH ARCHIVE LEIPZIG FROM 2014



Sir John Eliot Gardiner. Photo: Gert Mothes.

On January 1, 2014, Sir John Eliot Gardiner will become President of the Bach Archive Foundation. The function of president is a newly created one aimed at underscoring and furthering the leading role of the Archive in Bach research. Leipzig's mayor, Burkhard Jung, succeeded in winning over Gardiner, one of the world's leading interpreters of eighteenth-century music, for this task during the Bachfest Leipzig 2013. Gardiner's profound academic knowledge of Bach's life and work make him an ideal choice. He will serve as ambassador of Bach research worldwide.

Dr. Peter Wollny will succeed Prof. Dr. Dr. h. c. mult. Christoph Wolff in the post of director. Wolff has been the director of the Bach Archive since 2001 and will be leaving the post for personal reasons at the end of 2013. Wollny, who completed his doctorate under Wolff's supervision at Harvard University in 1993 and took up a professorship at the University of Leipzig in 2009, is widely regarded as the leading Bach scholar of his generation. As director of the Bach Archive, he will be setting new priorities for research, the library and museum, and guiding the artistic orientation of Bach-related events in Leipzig. The official elections for the new leadership of the Bach Archive took place in October 2013.

Dr. Dettloff Schwerdtfeger will continue to assist the president and director as the managing director of the Bach Archive's now three-man Executive Board. He will also be taking up duties as the executive director of Bachfest Leipzig. The executive director chairs meetings of the Artistic Board which, as before, will be made up of the current cantor of St. Thomas, Prof. Georg Christoph Biller, the Bach Archive's new director, Dr. Peter Wollny, and the executive director of Tonhalle Zürich, Dr. Elmar Weingarten. The following statements have been issued:



Dr. Peter Wollny. Photo: Bach-Archiv Leipzig.

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Sir John Eliot Gardiner: “It is a special honour for me to have been offered the post of President of the Bach Archive Leipzig by the Mayor of Leipzig. I am delighted to have the most prominent Bach expert, Peter Wollny, by my side and thank my friend Christoph Wolff for the tremendous work that he has done for the Bach Archive. My work as a conductor and writer has depended upon the Bach research done in Leipzig. With the fine recent track record of the research team led by Peter Wollny and their sixth sense of knowing where to locate hitherto undetected source material, it is my strong belief that we can look forward to exciting fresh evidence coming to light that will enrich our portrait of Bach and our understanding of his oeuvre and environment. It will be my privilege to support and encourage this research and to blast a trumpet internationally for the work and achievements of the Bach Archive in Leipzig.”

Leipzig Mayor Burkhard Jung: “Bach and Bach research are some of the best things Leipzig has to offer. That means that only the best is good enough to represent the city with Bach’s legacy at home, in Germany and internationally. The City of Music is gaining another two eminent authorities on the musical and academic scene in Sir John Eliot Gardiner and Peter Wollny.”

Dr. Peter Wollny: “The Bach Archive has for decades been successfully shedding light on the musical world of the seventeenth and eighteenth centuries, centred on Johann Sebastian Bach, through painstaking and systematic research into archival source material. The task is a difficult one, but it is the only way to fill in the gaps in Bach’s biography. I shall be continuing down this long path, at the same time bringing the methods of research and dissemination of our work and its findings into the twenty-first century. Sir John Eliot Gardiner is the ideal partner for this task.”

Prof. Dr. Dr. h. c. mult. Christoph Wolff: “The groundwork has been laid. In collaboration with numerous partners, I have succeeded in creating excellent conditions for Bach research in Leipzig. The *Neue Bach-Ausgabe* is complete and is now ready to be revised, every piece of source material in central Germany is currently the subject of systematic research, Bach Digital is delivering Bach’s original manuscripts right to the fingertips of musicians and scholars worldwide, the Peters Music Library

with its Bach-related items now belongs officially to the City of Leipzig, and the Bach Archive in the Bose House has been fully modernized. I am certain that under the leadership of Sir John Eliot Gardiner and Peter Wollny a shining future lies ahead for the Bach Archive and for that I sincerely wish them all the best.”

—Adapted from a Bach Archive Leipzig Press Release

## A REPORT ON THE BACHFEST LEIPZIG 2013

BY PAUL CORNEILSON

The theme of this year’s Bachfest (June 14–23, 2013) was “Vita Christi.” The one hundred and fifteen concerts included performances of J.S. Bach’s *St. John Passion*, and his oratorios associated with Christmas, Easter, and Ascension. These works represent the most important festivals in the Christian church year, and must have made a memorable impression on the city of Leipzig when they were performed in 1734–35 during Christmas, Holy Week, Easter, and Ascension. To supplement these works, sixteen cantatas that recount the teaching and miracles of Jesus Christ were included, along with works like Beethoven’s oratorio *Christus am Ölberg*, Schubert’s *Stabat Mater* and incomplete oratorio *Lazarus*, and C.P.E. Bach’s oratorio *Auferstehung und Himmelfahrt Jesu*. Rounding out the week were other recitals for organ and chamber music, academic lectures and seminars, excursions to nearby towns, plus innovative offerings in “BACHmosphere” (mixing jazz and open-air performance), and “b@ch for us!” (concerts and workshops for families and youth). The festival opened on Friday, June 14, at the St. Thomas Church with the theme of “Christ’s Incarnation.” I was able to watch a live stream from the Bach-Archiv web site: <http://bach-archiv.de>. The program opened with J.S. Bach’s *Fantasia in G Major* (BWV 572), played by organist Ulrich Böhme. After speeches by the mayor of Leipzig, Burkhard Jung, and the director of the Bach-Archiv, Christoph Wolff, we heard *Wachet auf, ruft uns die Stimme* (BWV 140), and part I of Handel’s *Messiah* in Mozart’s arrangement, performed by the St. Thomas School Choir and the Gewandhaus Orchestra, conducted by cantor Georg Christoph Biller. It was a little strange to hear music usually associated with Advent in mid-June, but that was the point of the festival: to compress the

events of Christ's life into just over a week. The second concert in the series, on Sunday, June 16, commemorated Christ's Birth, with J.S. Bach's Christmas Oratorio (BWV 248) at the Gewandhaus. Trevor Pinnock led the Tenebrae Choir and Gewandhaus Orchestra, with soloists Malin Christiansson (soprano), Christine Rice (mezzo-soprano), Daniel Johannsen (tenor), and Johannes Weisser (baritone). (I was not able to attend this concert, but I spoke to two or three people who were very enthusiastic about it.)

I arrived in Leipzig on Monday, June 17, to hot summer weather and attended the third concert at the St. Thomas Church, with three works exploring the Arrest and Crucifixion of Christ. The first work, J.S. Bach's *Jesu, der du meine Seele* (BWV 78), was first performed in Leipzig on September 10, 1724 for the 14th Sunday after Trinity, and is based on the Gospel according to St. Luke, which recounts Jesus healing ten lepers. The first movement of the cantata is an impressive chorus combining Italian and French ostinato form—passacaglia and chaconne—on a descending chromatic bass. The second movement, “Wir eilen mit schwachen, doch emsigen Schritten,” is one of Bach's most lively duets for soprano and alto, and was sung expertly by Miriam Meyer and Susanne Krumbiegel. The third and fourth movements, a recitative and aria with flute obbligato for tenor, were sung by Jörg Dürmüller, who in my view was too strident in calling the host of hell to battle (“der Höllen Heer zum Streite”). The fifth and sixth movements, an accompanied recitative and aria for bass, Henryk Böhm, tell of Christ's suffering on the cross. The concluding chorale pleads for help in weakness (“Herr, ich glaube, hilf mir Schwachen”).

How different is Beethoven's approach to Christ in the Mount of Olives the night before his crucifixion. *Christus am Ölberge* was written very quickly in 1803 and performed on April 5 of that year, along with his First and Second Symphonies, and his Third Piano Concerto. The oratorio was published much later as Op. 85. Beethoven depicts Jesus as a heroic tenor, and perhaps even as a model for Florestan in his opera *Leonore/Fidelio*. This is certainly a far cry from the calm, bass Jesus presented in J.S. Bach's Passions! Dürmüller's approach seemed much more suitable for the oratorio. Beethoven features three soloists, a Seraph and Peter in addition to Jesus. The closing “Maestoso” by a choir of angels is really rousing.

The nineteen-year-old Franz Schubert was equally under the influence of Pergolesi and Beethoven when he com-

posed his *Stabat Mater* (D 383) to a German text by Klopstock. The program notes, by Frauke Heinze, point out that J.S. Bach also made an arrangement of Pergolesi's piece, and perhaps this would have been a more appropriate choice for the Bachfest. But Schubert's work was hard to turn down due to movements like “Erben sollen sie am Throne” (They will inherit the throne), which features a Beethovenian fugue. Overall, it was a meaty piece for the Monteverdi-Chor Hamburg and the Mitteldeutsches Kammerorchester, directed by Gotthart Stier. On Tuesday, June 18, the theme was “Death and Resurrection” at the St. Nicholas Church. There were just two works on the program, and I had expected that J.S. Bach's *Christ lag in Todesbanden* (BWV 4) would be done before Schubert's incomplete oratorio *Lazarus, oder Die Feier der Auferstehung* (D 689). But Frieder Bernius, conducting the Hofkapelle Stuttgart, chose to begin with the later piece. Schubert was in his early twenties when he abruptly ceased work on it, in the middle of an aria for soprano, about two thirds of the way through the story. I had never heard the work before this performance, and I will admit I was skeptical at Christine Blanken's suggestion in the program notes that *Lazarus* should be regarded as a precursor to *Parsifal*. But it was true that Schubert's writing here is more like late Schumann or even Brahms and Wagner; he was certainly leaving the oratorios of Handel and Haydn far behind. Surely, *Lazarus* would have been a hard sell in Vienna in 1820; did Schubert think it could have been staged as an opera? Or did one of his friends tell him it was too difficult? The work nonetheless met with success when it was eventually discovered and performed by Brahms in 1863. But its incomplete status kept it out of the standard repertory. There is little for the chorus to sing in *Lazarus*, except for some male and female part-songs, and the soloists bear the weight of the piece. The cast included Sarah Wegener (soprano—Maria), Johanna Winkel (soprano—Martha), Sophie Harmsen (mezzo-soprano—Jemina), Andreas Weller (tenor—Lazarus), Tilman Lichdi (tenor—Nathanael), Tobias Berndt (bass—Simon). One of the problems with Schubert's work is a lack of contrast between roles. Simon only enters in part 2, and part 1 is dominated by Maria and Martha—two sopranos—and Lazarus and Nathanael—two tenors. Lazarus' first recitative sounds like a cross between an Evangelist in a Passion and a Lieder singer. The musical texture moves freely from through-composed accompanied recitative,

to arioso, song, and aria, with little drama. Though Mary and Martha are clearly distinguished in St. John's Gospel, the libretto by the Protestant theologian August Hermann Niemayer has little contrast between them. There is some variety when Jemina is introduced, but it is not until the final aria of act 2, when Martha expresses a desire to join her brother in death, that Schubert shows real passion. Since the last fascicle of the aria is missing (or was never written) the work ends abruptly on a seventh chord based on B. This just happens to be the dominant to the E-minor opening Sinfonia of BWV 4. There is a vast sonic difference between Bach's early cantata (c. 1708, rev. 1724) and Schubert's forward-looking oratorio, but somehow the transition worked wonderfully, without applause.

The next installment of the "Vita Christi" concerts was on Thursday, June 20: "The Suffering and Death of Jesus." Sir John Eliot Gardiner conducted his ensembles—the Monteverdi Choir and The English Baroque Soloists—in a performance of J.S. Bach's *St. John Passion* (BWV 245) at the St. Thomas Church. Historically, the *St. John Passion* has played the poor stepsister to Bach's *St. Matthew Passion* (BWV 244) ever since Mendelssohn's famous revival in 1829. The *St. John Passion* shows Bach at his most baroque, in passages like the long melismatic text-painting of the Evangelist on "weinete bitterlich" (wept most bitterly) or on "geißelte ihn" (scourged him). The turba chorus "Kreuzige, kreuzige!" (crucify, crucify!) is as vivid and gruesome as the medieval paintings depicting Christ's death. But it ends with the proto-romantic chorus, "Ruht wohl, ihr heiligen Gebeine," which C.P.E. Bach borrowed for the conclusion to his own *St. John Passion* in 1772, almost 50 years after it was first performed in Leipzig in 1724. As Peter Wollny summed up in his program notes: "The unique quality of the *St. John Passion* always has something new to teach the listener." Professor Gardiner taught us well. Indeed, I don't think I've ever heard a more expressive performance from beginning to end. Mark Padmore and Matthew Brook sang the Evangelist and Jesus with conviction. Among the excellent arias, three deserve special mention: the intensely heartfelt alto aria "Es ist vollbracht!" (It is fulfilled!), accompanied by thunder in this performance and ending in a whisper, sung by Meg Bragle; the bass aria with chorale, "Mein teurer Heiland" (my precious Savior) sung by Peter Harvey; and the so-

prano aria "Zerfließe, mein Herz, in Fluten der Zähren" (Dissolve, my heart, in floods of tears) sung by Hannah Morrison, and preceded by the arioso "Mein Herz, indem die ganze Welt" (My heart, while the whole world) sung by tenor Nicholas Mulroy. All except Padmore and Brook are members of the Monteverdi Choir.

The following two nights—Friday, June 21, and Saturday, June 22—there were two contrasting concerts on the theme "Resurrection and Ascension," both at the St. Nicholas Church. In the first, we heard J.S. Bach's *Hält im Gedächtnis Jesum Christ* (BWV 67) paired with C.P.E. Bach's *Die Auferstehung und Himmelfahrt Jesu* (Wq 240) and performed by the Rheinische Kantorei and Das Kleine Konzert, directed by Hermann Max. These two pieces were written 50 years apart, with BWV 67 performed on Quasimodogeniti Sunday in 1724 at the St. Thomas Church in Leipzig and Wq 240, at least the first part, on Easter Sunday 1774 in Hamburg. The bass aria with chorus "Friede sei mit euch" in BWV 67 offers support for Joshua Rifkin's theory that the cantatas were sung by soloists in Bach's time (Sigiswald Kuijken has recorded it with one per part), but Max chose to use SAT chorus plus the bass soloist Matthias Vieweg. C.P.E. Bach's oratorio is one of his best vocal works, and I thought Max's reading was well paced, bringing out progressive harmonies and sonorities but rooted in the contrapuntal world of his father. The tenor aria "Ich folge dir," sung by James Gilchrist and accompanied by a soaring trumpet, is one of the high points, as is the chorus beginning "Triumph!" heard at three distinct points in the work. But the final chorus, "Gott fährt auf mit Jauchzen" (God goes up with jubilation), is a compendium of choral music in the eighteenth century, while at times foreshadowing Beethoven's Ninth Symphony.

But J.S. Bach is not easily outdone. His Easter Oratorio, *Kommt, eilet und laufet* (BWV 249) and Ascension Oratorio *Lobet Gott in seinem Reichen* (BWV 11) are part of a trilogy, with the Christmas Oratorio, on the life of Christ. All three works are based in part on earlier compositions; for example, the Easter Oratorio began life as a congratulatory cantata for Duke Christian of Saxe-Weissenfels in February 1725. That same year it was heard in Leipzig with a sacred text for Easter. J.S. Bach later revised it in 1735 as an oratorio, in which the soloists have character names: Maria Magdalena (alto), Maria Jacobi (soprano), Petrus (tenor), and Johannes (bass). Similarly, the music for the opening chorus of the Ascension Oratorio origi-

nally served as rededication music for the St. Thomas School in 1732. And the alto aria, “Ach, bleibe doch, mein liebstes Leben,” is later found in the “Agnus Dei” of the *Mass in B Minor*. The latter work was performed in the final concert on Sunday, 23 June, at the St. Thomas Church by the St. Thomas School Choir and the Freiburg Baroque Orchestra. It too was streamed live and is available to watch at [http://liveweb.artetv.de/video/Abschlusskonzert\\_Leipziger\\_Bachfest/](http://liveweb.artetv.de/video/Abschlusskonzert_Leipziger_Bachfest/).

It is always a little unfair to compare different works performed by different ensembles. J.S. Bach’s Easter and Ascension Oratorios are not nearly as well known as his Christmas Oratorio. But all three are better known than the corresponding works by C.P.E. Bach. And while Max’s performance was excellent, Gardiner’s was stupendous. The high points in J.S. Bach’s Easter Oratorio included the second movement of the Sinfonia, which is a virtual oboe concerto, featuring Michael Niesemann; the aria “Seele, deine Spezereien” (O soul, your spices) sung by Hannah Morrison; the mesmerizing obbligato flutes played by Rachel Beckett and Christine Garratt; and the aria “Saget, saget mir geschwinde” (Tell me, tell me quickly) with oboe d’amore. The first chorus with three trumpets was overwhelming, and the two chorales were performed in a delightfully understated manner. The Monteverdi Choir and English Baroque Soloists were in top form, and no one would leave the St. Nicholas Church until we heard two encores from the Ascension Oratorio, the opening chorus with three trumpets and the subtly beautiful choral “Nun lieget alles unter dir” (Now everything is subject to You).

In addition to the main concerts and the “Motette” services, I heard “Bach and His Pupils” on June 20 at the Altes Rathaus by a group called NeoBarock. In addition to trio sonatas by C.P.E. Bach (Sonata in D Minor, Wq 145), Johann Philipp Kirnberger (Trio in D Minor), and Johann Gottlieb Goldberg (Sonata in G Minor), they played two reconstituted works by J.S. Bach. The first was a reconstruction of an early version of Sonata in G Major, BWV 1039, by Hans Eppstein (1911-2008), and the second was an attempt by musicologist Klaus Hofmann to reconstruct the lost trio for violin, viola, and bass written by J.S. Bach and C.P.E. Bach—listed in the latter’s estate catalogue under “Vermischte Stücke” (mixed works)—based on BWV 1038. The ensemble missed an opportunity to present an earlier version of Wq 145, the Sonata in D Minor for Keyboard and Vio-

lin, BWV 1036, which was probably written by C.P.E. Bach under his father’s tutelage.

On June 22 at the Alte Handelsbörse there was another kind of reconstruction: a Soirée at the Court of Frederick the Great. Although we usually associate flute music with Frederick, including the Trio Sonata in the *Musical Offering* by J.S. Bach, there obviously was other kinds of music performed at court. Lucile Boulanger (viola da gamba) and Arnaud De Pasquale (cembalo) offered selections by C.P.E. Bach, Carl Friedrich Abel, J.S. Bach, plus an anonymous work attributed to Ludwig Christian Hesse, one of Frederick’s gamba players. The viola da gamba allows chords and contrapuntal music better than a violoncello, and Boulanger is a virtuosa on the instrument. In addition to accompanying the gamba, De Pasquale played C.P.E. Bach’s Suite in E Minor (Wq 62/12) with gusto. I detected the influence of C.P.E. Bach’s keyboard music in the anonymous Sonata in D Major, especially in the “Poco allegro.”

Next year, for the 300th birthday of C.P.E. Bach, Bachfest 2014 promises much more of his music, as well as Haydn’s *Creation*.

**CONFERENCES AND FESTIVALS CELEBRATING  
CARL PHILIPP EMANUEL BACH  
IN 2014**

The tercentenary of Carl Philipp Emanuel Bach’s birth (March 8, 1714) will be celebrated next year with a number of festivals and conferences. Among the most prominent are a conference in Leipzig entitled “Carl Philipp Emanuel Bach: Between Tradition and Uprising” (March 6-8, 2014) and events in Magdeburg associated with the Magdeburger Festtage (March 14-23, 2014), which feature music by both C.P.E. Bach and his godfather, Georg Philipp Telemann. The American Bach Society’s biennial conference is devoted to “Johann Sebastian Bach and His Sons” and takes place from May 1-4, 2014 in Gambier, Ohio, at Kenyon College, which was recently named one of the world’s most beautiful campuses by Forbes Magazine. This gathering will offer a mixture of insightful lectures and extraordinary performances. Abstracts of the papers to be delivered will appear in the Spring 2014 edition of *Bach Notes*. The most complete account of C.P.E. Bach events taking place in 2014 can be found at the German website [www.cpebach.de](http://www.cpebach.de).

IN MEMORY OF YOSHITAKE KOBAYASHI  
AND KIRSTEN BEIßWENGER

BY ANDREAS GLÖCKNER

The Japanese Bach researcher Yoshitake Kobayashi died in Tokyo on January 26, 2013 at the age of seventy. Our world of professional Bach specialists has suffered a great loss at his passing. Kobayashi was an extraordinarily capable researcher whose work on the original manuscripts of Bach's vocal and instrumental works yielded foundational discoveries. His most important publications include "Zur Chronologie der Spätwerke Johann Sebastian Bachs" (On the Chronology of Johann Sebastian Bach's Late Works) from 1988, the *Bach-Werke-Verzeichnis* (Bach Thematic Catalog) he prepared with Alfred Dürr in 1998, and the two-volume catalog for the *Neue Bach-Ausgabe* entitled *Die Kopisten Johann Sebastian Bachs* (Johann Sebastian Bach's Copyists) which was prepared in 2007 with his wife, Kirsten Beißwenger.

Kobayashi was born in 1942 in Muroran (Hokkaido) and read aesthetics from 1962 to 1966 at the Philosophical University in Tokyo. He continued his studies in Europe, first as a scholarship recipient of the Austrian government at the University of Vienna and later at the University of Göttingen, where he completed his dissertation on *Franz Hauser und seine Bach-Handschriftensammlung* (Franz Hauser and his Collection of Bach Manuscripts). Since its publication in 1973, this work has belonged to the standard literature. From 1974 to 1991, Kobayashi was active at the Johann-Sebastian-Bach-Institut Göttingen, first as a fellow of the Deutsche Forschungsgemeinschaft (German Research Collective) and later as a salaried researcher. In 1991, he returned to Japan to accept a position in the art history department of Doshisha Women's College of Liberal Arts in Kyoto. From 1999 to 2013 he served as Professor of Musicology in the art history department of Seijo University in Tokyo. Between 1997 and 2003 he received awards from numerous organizations, including Tokyo's Rikkoyo University. On February 24, 2013 the last in a series of performances of Bach's complete cantatas was given by Masaaki Suzuki and the Bach Collegium Japan. The concert concluded with "Dona nobis pacem" from Bach's B-Minor Mass. This rendition of the work was dedicated to the memory of Yoshitake Kobayashi, who had engaged with Bach's "Opus summum" until shortly before his death.



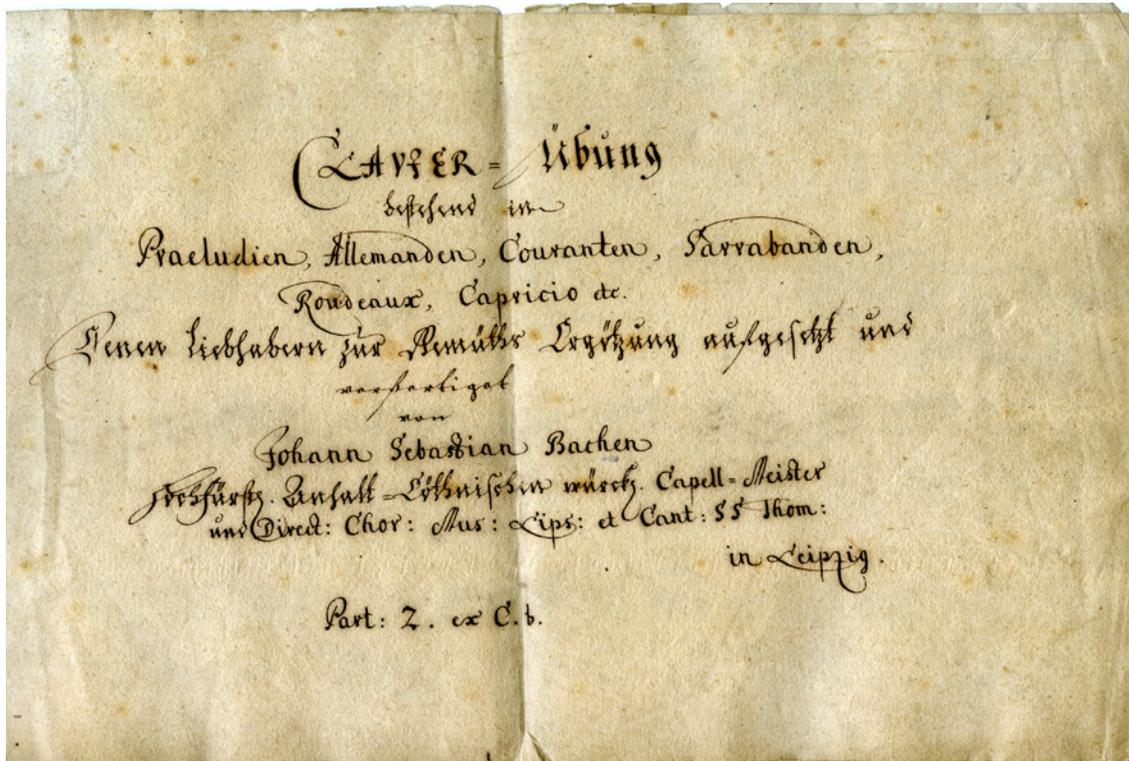
Yoshitake Kobayashi and Kirsten Beißwenger.  
Photo: Matthias Wendt.

We are also saddened to report that Kobayashi's wife of many years, Kirsten Beißwenger, died on May 16, 2013 at the age of fifty-two. She was born in Stuttgart and studied at the Eberhard-Karls-Universität in Tübingen from 1982 to 1984. Beißwenger continued her studies in Göttingen, where in 1990 she completed her doctoral disserta-

tion, which is entitled *Johann Sebastian Bachs Notenbibliothek* (Johann Sebastian Bach's Music Library). Since its publication in 1992 this book has also been regarded as standard literature. From 1991 to 1993 she served as official researcher at the Johann-Sebastian-Bach-Institut in Göttingen. Thereafter she lived in Japan where she held the title of Professor in the Department of German Language and Culture at Dokkyo University in Soka, near Tokyo. Kirsten Beißwenger served as editor of numerous volumes of the *Neue Bach-Ausgabe* and her death represents a tragic loss for the world of Bach specialists.

THE EARLIEST MANUSCRIPT COPY  
OF BACH'S KEYBOARD PARTITA IN C MINOR  
(BWV 826)

In November 2012 the American Friends of the Leipzig Bach Archive joined with the German Friends organization (Vereinigung der Freunde des Bach-Archivs) to purchase the earliest known scribal copy of J.S. Bach's C-Minor Partita (BWV 826) for the Bach Archive Leipzig. The manuscript originated in Thuringia, and dates from about 1727-28. It has never been the subject of scholarly inquiry. Hopefully we will learn more about this valuable manuscript, including the identity of the scribe, in the near future. The title and opening of the work are reproduced on the next page.



r. Sinfonia.  
 Andante.

## NEWS FROM MEMBERS

As noted above, the manuscript of Bach's Partita (BWV 826) was acquired with funds donated by the **American Friends of the Leipzig Bach Archive (AFLBA)**. The same organization is sponsoring a Piano Master Class by distinguished keyboard artist and AFLBA board member Robert Levin at the Goethe-Institut Boston from Tuesday, November 12th to Sunday, November 17th. The focus will be on J. S. Bach's French Suites, Book II of the Well Tempered Clavier, and a (non-obligatory) sonata of C. P. E. Bach. Participants in the master class will present a final concert on Sunday, November 17, beginning at 11 am. Immediately following the concert—at about 1 pm—there will be a reception for participants, audience members, AFLBA members, and other invited guests. If you are interested in learning more or becoming a member of AFLBA, please contact the clerk, Paul Cornelson, at 11A Mt. Auburn St., Cambridge, MA 02138; telephone: 617-876-1317.

On June 17, 2013 **Elias N. Kulukundis** was awarded the honorary degree of Doctor of Philosophy from the University of Leipzig in a ceremony at the Sommersaal in the Bach Museum in Leipzig. Dean Frank Zöllner and Professor Helmut Loos presented the diploma, and the viola da gambist Thomas Fritsch and harpsichordist Michaela Hasselt performed sonatas by J.C. Bach

and C.F. Abel. The Kulukundis Collection, consisting of well over one thousand items, among them important autographs of J. S. Bach's four sons, is currently on a ten-year loan to the Bach Archive Leipzig, and will be scanned and made accessible to scholars and performers as part of the "Bach Digital" project.

**Michael Kassler** is preparing a new, annotated and corrected edition of *The Memoirs of Charlotte Papendiek (1765-1840)* for publication by Pickering & Chatto in London in 2015. Both Mrs. Papendiek and her husband Christopher, who played in Queen Charlotte's chamber band, were pupils of Johann Christian Bach and knew many performers and artists active in London at the time.

Researchers at the Carl Philipp Emanuel Bach Complete Works Edition are curating an **Exhibition on the Life and Legacy of C.P.E. Bach** at Houghton Library and Isham Memorial Library of Harvard University. The exhibition opens on January 13 and closes on April 5, 2014. There will be a special performance of C.P.E. Bach's oratorio *Die Israeliten in der Wüste* by Edward Jones and the Harvard University Choir and Harvard Baroque Ensemble on Friday, March 28, at Memorial Church. It will be preceded by a panel discussion featuring Christopher Hogwood, Reginald Sanders, Ellen Harris, Edward Jones, and Christoph Wolff.

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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](mailto:sandersr@kenyon.edu).

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