

BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

NEW LEADERSHIP AT THE RIEMENSCHNEIDER BACH INSTITUTE, NEW OPPORTUNITIES

Baldwin Wallace University in Berea, Ohio, is home not only to the Baldwin Wallace Bach Festival but also the Riemenschneider Bach Institute and its journal, *BACH*. The RBI houses an astonishingly rich collection of research materials, the bulk of which pertain to the life, works, and reception of J. S. Bach and his circle. Built from the originally private collections of Albert Riemenschneider, Hans T. David, Emmy Martin, and others, the library's holdings currently number about 20,000 volumes. The ABS has long enjoyed a close relationship with the RBI; a generous gift by ABS Member Jim Brokaw now promises to knit our efforts even closer together. We offer in this issue of *Bach Notes* interviews with the RBI's new leadership, Professors Christina Fuhrmann and Danielle Kuntz, as well as a description of the new Frances Alford Brokaw Grant.



RBI Team (L to R): Prof. Christina Fuhrmann, Laura Kennelly, Prof. Danielle Kuntz

Interview with Christina Fuhrmann, Professor of Music, Editor, *BACH: Journal of the Riemenschneider Bach Institute*

[ABS:] You have a new role at Baldwin Wallace Conservatory as well as at the Riemenschneider Bach Institute. What was your path to Bach and to Baldwin Wallace? What musical and professional experiences in your past are you most looking forward to bringing to the RBI and its work?

[CF:] I am thrilled to join the faculty of Baldwin Wallace and to help to lead the

RBI and *BACH* in new directions. My path here was a circuitous one. I started life as a pianist and always enjoyed studying and performing Bach. One of my senior recitals at Marlboro College included the Goldberg variations and it was my senior thesis comparing different recordings of this piece that convinced me to pursue musicology. Although I subsequently became immersed in opera studies, I am delighted to be returning to Bach.

I am especially excited about the position at Baldwin Wallace because it combines so many of my interests. Excellence in teaching can remain my primary concern. Yet, I can also bring my dedication to research and my organizational skills to

the RBI. Finally, I have always enjoyed the publishing and writing process, both as it relates to my own scholarship and in my role as Managing Editor of the *Journal of Musicology*. I am looking forward to putting these skills and interests to use as Editor of *BACH*.

[ABS:] What activities of the RBI since its founding in 1969 would you most like to continue?

[CF:] The RBI has always provided a haven for scholars of Baroque music. Previous directors have established important scholarship programs for students as well as the Martha Goldsworthy Arnold Fellowship, which brings visiting scholars from around the world to the RBI. The RBI has also been tied closely with Baldwin Wallace's Bach Festival. Last year, for example, the

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Brahms *Requiem* was performed, in part to highlight an especially valuable item in the RBI collection: Brahms's rehearsal copy of the score.

[ABS:] What is the role of the RBI in the community? What sorts of outreach exist now and are on the near horizon?

[CF:] A dedicated group of audience members trek to the Bach Festival each year, attend the RBI open houses, and listen to lectures by top Bach scholars. Many belong to the Friends of the Conservatory, a wonderful group of volunteers that generously supports our many endeavors. We are also blessed to have multiple generations of the Riemenschneider family who take an active role in the life of the conservatory and deeply dedicated to the RBI's continuing success.

[ABS:] What new ventures do you imagine for the RBI?

[CF:] In the future, the watchword for the RBI will be "access." Completing a user-friendly online catalog and a new website is a high priority. One of our main goals is to increase student engagement with the collection. Through seminars, individual research projects, visiting lecturers, class "field trips," and scholarships, we want to maximize the benefits a collection like the RBI can provide students, both at Baldwin Wallace and at other institutions. We also want scholars across the world to use the collection. We have revived the Martha Goldsworthy Arnold Fellowships for visiting researchers and are accepting applications each year on 1 April and 1 October. In addition to this fellowship, we will be increasing opportunities for scholars to travel to use the collection and to view facsimiles of its collection online. Finally, we want the RBI to serve as a locus for events that highlight scholarship. We have already begun to bring in visiting scholars who can engage both students and community members and we plan to expand this in the future.



Dr. Ellen Exner, recent guest lecturer at the RBI, with an early manuscript copy of C. P. E. Bach's *Gellert Oden und Lieder*, and students in Dr. Kuntz's Bach seminar

[ABS:] You are the new editor of the journal *BACH*. How do you see its role now and its potential for the future?

[CF:] I am honored and excited to lead such an important journal. The amount of impressive scholarship that has appeared in *BACH* is humbling. My predecessors and my Associate Editor have been tireless in their efforts for the journal. The fact that we will soon celebrate *BACH*'s 50th anniversary is a testament to their hard work and dedication.

I have two main goals for *BACH* as it enters its next fifty years. First and foremost, I want the level of scholarship to be as high as possible. I want *BACH* to be the place where scholars of baroque music send their best work. Second, I want to expand the reach of *BACH* to encompass a wider variety of perspectives and readerships. I have a number of initiatives planned to meet these goals. My first issue will feature a tribute to Gustav Leonhardt, in commemoration of what would have been his 90th birthday, by performers and conductors who worked with him. My second issue will include a roundtable on "Bach in the Music Theory Classroom," for which submissions are due 15 April 2018. Baldwin Wallace is hosting a conference entitled "Bach on Screen" on 18 February 2018 and these articles will appear in a special issue co-edited with Dr. Rebecca Fülöp. Finally, both issues in the journal's 50th anniversary year in 2020 will be dedicated to work by the top Bach scholars of today. I am excited about moving *BACH* in new directions and I encourage ABS members to send me their submissions and ideas.

[ABS:] The RBI's 50th anniversary is also on the horizon. What ideas do you have for marking that milestone?

[CF:] This is an important anniversary that we plan to celebrate during the entire 2019–20 academic year. While the details are not fully worked out—stay tuned!—we are exploring several initiatives. As I mentioned earlier, the *BACH* journal's 50th anniversary is in 2020, and both issues that year will feature work by leading Bach scholars. In collaboration with the Bach Festival, we plan to bring in speakers and performers throughout the year who will highlight our collection. We will also be focusing several student seminars on the history of the RBI and students' projects will be available on our new website. Finally, we plan to launch several fundraising initiatives in order to expand the RBI's support for scholarly inquiry.

[ABS:] Thanks to the generosity of Jim Brokaw, the RBI and the ABS will collaborate on a new opportunity for undergraduate research [see description in the article that follows]. Tell us about the RBI's role. What possibilities does this gift open up?

[CF:] We are delighted that Jim Brokaw and the ABS have given the RBI this opportunity. Baldwin Wallace is dedicated to undergraduate research. In recent years, thanks in large part to Dr. Kuntz's efforts, we have seen a surge in students hungry to work with the RBI resources. We are pleased that we will be able to offer the same enriching experience to students from other institutions.

What I find most valuable is that students from numerous universities will be able to connect with peers who share a love of research. The potential for a young community of scholars who can lead future developments in musicology is quite exciting.

[ABS:] What other attributes of the RBI, BW, or BACH would you like the ABS readership to know about?

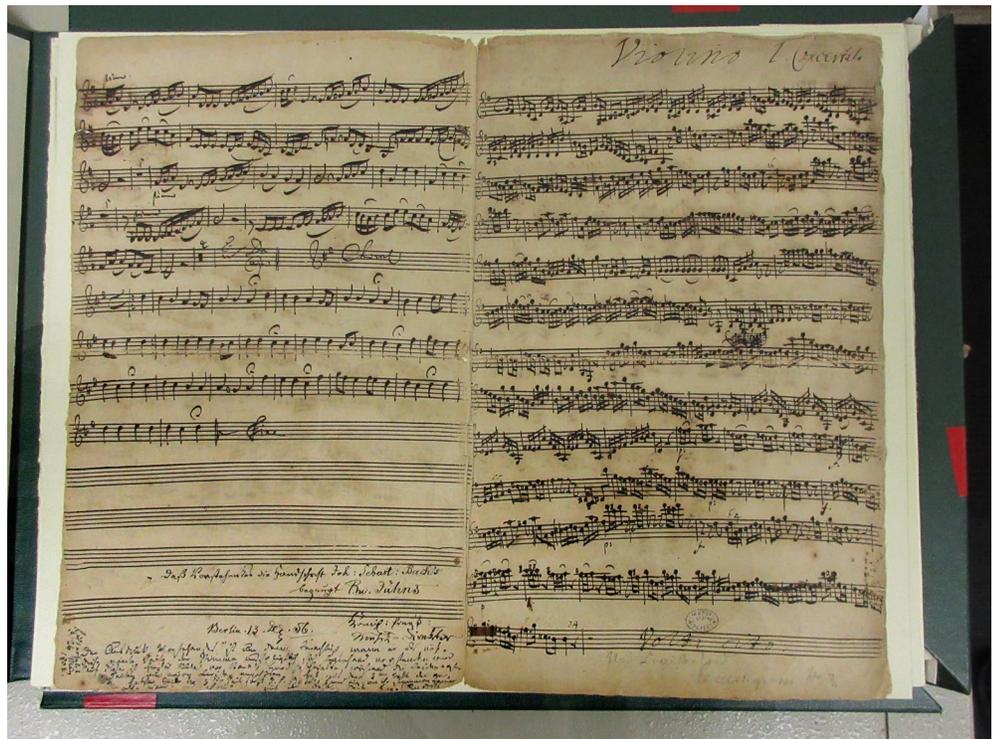
[CF:] If there is one thing I wish people knew about the RBI, it is that it is not limited to Bach. Our Bach holdings are significant and will remain at the core of the collection. Yet, we also have fascinating items on topics as diverse as nineteenth-century opera, Brahms, the Schumann family, and musical theater. I want to bring this message to a wider audience in the future.

I also want to emphasize that this truly is a new day for the RBI and for *BACH*. The amount of energy and excitement for these resources at BW is tremendous. New ideas, new directions, and new possibilities are the order of the day. I warmly invite ABS members to take part in this revitalization.

Interview with Dr. Danielle Kuntz, Assistant Professor of Music, Riemenschneider Bach Institute Scholar in Residence

[ABS:] You have a new role at Baldwin-Wallace Conservatory as well at the Riemenschneider Bach Institute. What was your path to Bach and to Baldwin Wallace?

[DK:] My path to Bach and to Baldwin Wallace was in many ways unexpected. As an archival scholar working on the oratorio tradition of the Portuguese court in the eighteenth century, Bach couldn't be further from the center of my research (the Portuguese court exclusively cultivated Italianate oratorio styles well into the nineteenth century). Nonetheless, like for so many other eighteenth-century scholars, Bach found a way into my work. In graduate school, I also researched the oratorios of Felix Mendelssohn, and my study of Portuguese music took me in 2013 to Germany, where several Portuguese manuscripts are located (rather mysteriously!). During that trip, I revisited some of my work on Mendelssohn and enjoyed immersing myself in the heritage of Bach, as well. I was asked subsequently to teach a graduate seminar on the music of J. S. Bach at the University of Minnesota and soon found the opportunity to teach a similar undergraduate seminar at Baldwin Wallace.



An original performing part for Bach's cantata BWV 174, with annotations by the composer

As a funny matter of coincidence, I realized after being hired at Baldwin Wallace that I had written the "Baldwin-Wallace Bach Festival" entry for *Grove Music Online* several years earlier. At the time I couldn't have put Berea, Ohio, on a map, but I knew well the work of the Riemenschneider Bach Institute through the publications of the *BACH* journal. Was Bach calling me to Berea even then? I like to think so! I am so glad, today, to call Berea and Baldwin Wallace home.

[ABS:] What musical and professional experiences in your past are you most looking forward to bringing to the RBI and its work?

[DK:] Baldwin Wallace University is fortunate to be home to both a strong undergraduate conservatory of music and the Riemenschneider Bach Institute. As an archival scholar with a background in music education, I most look forward to using my experiences to develop ways of making the resources of the RBI a meaningful part of the undergraduate experience at the BW Conservatory. My work as RBI Scholar-in-Residence will focus, in part, on envisioning ways to enliven BW's classroom teaching through the use of RBI resources. Additionally, I will be developing programs that support our undergraduate students in the process of original research utilizing RBI collections. Although I am dedicated to keeping Bach at the center of these initiatives, my primary professional work as a scholar of Iberian music means that I will also be interested in diversifying the focus of RBI projects, especially those relating to the vast portions of our collection that are not Bach-focused, as well.

[ABS:] What activities of the RBI since its founding in 1969 would you most like to continue?

[DK:] From its founding, the RBI has aimed to be a student-centered institute. I would most like to continue the tradition of placing student education at the core of the RBI's mission and to develop new ways to showcase and celebrate that work. In particular, I am deeply invested in continuing to grow our RBI Scholars Program, which provides annual support for one or more BW undergraduate students to complete original research within the collection.

[ABS:] What is the role of the RBI in the community? What sorts of outreach exist now and are on the near horizon?

[DK:] The RBI offers regular opportunities for the community to come together and learn from its resources, including special exhibits and the new RBI Lecture Series, all of which are open to the public. We also serve the broader Cleveland community by offering educational programming to local universities and school groups, as well. The ongoing digitization of many of our most treasured documents and the revitalization of our web platforms will help to expand the reach of the RBI far beyond Northeast Ohio. I am particularly interested in continuing to develop new outreach initiatives that will help BW students share RBI-based scholarship with the local and global scholarly community through technology. Such outreach might include physical displays that integrate interactive technology to engage younger audiences or online student-curated exhibits that can be accessed far beyond BW.

[ABS:] What new ventures do you imagine for the RBI?

[DK:] As undergraduate scholarship in the RBI grows, I would like to see the development of further student-centered events that will help to showcase the work of our own BW student scholars while also helping to draw together the growing network of young musicological researchers. This year, for instance, our RBI Scholars will give research presentations at our annual Bach Festival for the first time, sharing their work with our festival community. Future ventures might include an annual undergraduate musicological research conference hosted by BW and the RBI.

[ABS:] The RBI's 50th anniversary is on the horizon. What ideas do you have for marking that milestone?

[DK:] My ideas for marking this important milestone focus, expectedly, on celebrating the tradition of student scholarship at BW that has developed since the founding of the RBI. In addition to showcasing the ongoing work of BW student scholars, I hope to gather the support of former scholars and alumni in order to generate a comprehensive view of the contributions of the RBI to the growth of student scholarship over the years.

[ABS:] Thanks to the generosity of Jim Brokaw, the RBI and the ABS will collaborate on a new opportunity for undergraduate research. Tell us about the RBI's role. What possibilities does this gift open up?

[DK:] We are delighted by the development of the new Frances Alford Brokaw Grant. In addition to helping to facilitate the logistics of scholarly visits, the faculty and staff of the RBI will provide access to our complete facilities and a space for research. My role as RBI Scholar-in-Residence will be to provide on-site research assistance to visiting undergraduates and to facilitate opportunities for grant recipients to connect with BW students and faculty during their visit. It is my goal that grant recipients will not just gain valuable research experience in their time at the RBI, but also that they will make meaningful connections to our faculty and our own young researchers. Additionally, I hope that BW faculty, students, and staff will also have the opportunity to learn about the grant recipient and his or her work during the visit. This gift opens up the possibility of developing a robust culture of undergraduate musicological research centered in the RBI that will support future collaborations between current undergraduate scholars at BW and recipients of the Brokaw Grant. It is my hope, especially, that as we explore new models for supporting undergraduate musicological research at the RBI, such as an undergraduate research conference, we will be able to integrate the work of the Brokaw Grant recipients in these initiatives.

[ABS:] What other responsibilities do you have at Baldwin Wallace?

[DK:] In addition to my work on undergraduate scholarship in music as RBI Scholar-in-Residence, I teach a variety of courses and seminars across western and global musical traditions, including our annual seminar on the music of J. S. Bach. Outside the classroom, I work on undergraduate research initiatives more broadly as part of the advisory council for Undergraduate Research and Creative Studies, and I am also the new faculty adviser to the Mu Phi chapter of Mu Phi Epsilon, a co-educational professional music fraternity that provides a vast network of support to students committed to high scholarship and musicianship. Additionally, I am deeply invested in the value of study abroad as part of the undergraduate experience, and I am developing a faculty-led study abroad program to Portugal and Spain to take place in coming years. I have also become something of our resident accordionist and polka dance specialist, and I may or may not be amassing a small army of accordion-playing students...

[ABS:] Tell us about your own current research.

[DK:] I am working on several projects related to my primary interest in the oratorio tradition at the Portuguese court, including an upcoming article on the cultural and aesthetic connections between villancico and oratorio productions in Portugal in the early eighteenth century for the *Revista Portuguesa de Musicologia*. More broadly, I am exploring also the influence of Portuguese patrons

on eighteenth-century musical productions in Rome. This work includes an article on Portuguese composer Francisco António de Almeida's oratorio *La Giuditta* and a forthcoming book chapter on Alessandro Scarlatti's serenata "La virtù negli amori," both of which were sponsored by Portuguese patrons living in Rome in the 1720s. My future research promises to turn more directly toward the production of oratorio at the Portuguese court in Brazil in the period after 1807.

[ABS:] What other attributes of the RBI, BW, or BACH would you like the ABS readership to know about?

[DK:] I believe that any scholar at any point in their career—undergraduate, graduate, professional—will find something of immense value in our diverse collection of rare materials, and we invite everyone to share in this incredible resource with us.

The New Frances Alford Brokaw Grant for Undergraduate Research at the Riemenschneider Bach Institute

The American Bach Society is happy to announce a new grant program that provides undergraduate students with the opportunity to work with resources at the Riemenschneider Bach Institute at Baldwin Wallace University (Berea, OH). The grant has been endowed by long time ABS member James A. Brokaw and it has been named in honor of Jim's mother, Frances Alford Brokaw.

The ABS is grateful for Jim's generous donation and we invite all members who teach at undergraduate institutions to encourage their students to apply for this unique program. The collections at the Riemenschneider Institute are a treasure trove for the study of Bach, Bach reception in the US, and the music of Bach's circle; the grant will allow students to use and study these resources on site and to spend time at the institute.

The Brokaw Grant adds a new and important facet to the ABS grant program. While the Scheide Research Grant (which Jim Brokaw won in 2005) has been endowed to support Ph.D. candidates and scholars in the early stages of their careers, the Brokaw Grant supports students at yet an earlier stage—undergraduates—providing them the opportunity to work on Bach-related topics and to use the resources at one of the prime institutions dedicated to the research and preservation of material related to Bach. The official announcement reads as follows:

The **Frances Alford Brokaw Grant** of \$750.00 is awarded annually to an undergraduate student to provide support for research at the Riemenschneider Bach Institute (RBI) at Baldwin Wallace University in Berea, OH, on projects relating to Bach or figures in his circle. The award is for a period of residence of one or more weeks to use the RBI's resources. The RBI collection comprises

over 30,000 items, including Bach-oriented manuscripts, books, archival materials, and scores, among other rare items.

Undergraduates of any nationality studying at colleges, universities, and conservatories in the United States and Canada are eligible to apply for the grant (students at Baldwin Wallace University are not eligible but can apply for a similar program at the RBI). Each winner will receive a one-year membership in the American Bach Society in addition to the \$750.00 award.

Applications should include a research proposal of no more than three double-spaced pages, along with a letter of reference from an established musicologist/music theorist, most often a faculty member at the student's home institution. The committee will favor proposals that identify specific materials to be consulted (e.g., scores, books, etc.) and a clear outline of the research goals.

Grants will be awarded for research to be completed during the calendar year 2018. To apply, please send your research proposal and the letter of reference by December 31, 2017, to Andrew Talle at andrew.talle@northwestern.edu. Awards will be announced in January of 2018.

For more information, please see the full announcement of the grant on the ABS website (<https://www.americanbachsociety.org/research.html#brokawgrant>).

American Bach Society Biennial Conference 26–29 April 2018 Yale University

The Yale Institute of Sacred Music invites members of the American Bach Society to the society's biennial meeting on 26–29 April 2018, in New Haven, Connecticut.

This is the second meeting at Yale, exactly 20 years after a conference in Spring 1998. Next year's meeting will feature students and faculty from the ISM in several thrilling performances, and it will give attendees the opportunity to see some of the Bach sources housed at the Yale libraries (including the *Clavierbuch* for Wilhelm Friedemann).

The topic of the conference will be "Bach Re-Worked—Parody, Transcription, Adaptation." Through scholarly papers and performances, we will explore different ways in which Bach reworked his own pieces, how his students adapted their teacher's compositions, and how later generations of performers and scholars reworked, transcribed, and re-invented Bach's music. The call for papers for the scholarly symposium is now closed. We will post the roster of topics and speakers soon on the ABS website.

We are pleased to announce that Prof. Daniel R. Melamed (Indiana University) has agreed to give the keynote address. He will explore Bach's parody practice from a critical perspective and ask whether our fascination (and sometimes obsession) with Bach's parody practice is overrated and distracts from more important aspects of his work.

The meeting will feature performances by several musical ensembles from Yale as well as Julliard's early music ensemble "Julliard 415." On Friday, 27 April, David Hill will conduct a performance of the Yale Schola Cantorum. Founded in 2003 by former King's Singers member Simon Carrington, the Schola Cantorum is as a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. The performance during the ABS meeting will feature Robert Schumann's adaptation of Bach's St. John Passion, a rarely heard piece. On Saturday evening, 28 April, Masaaki Suzuki will conduct an ensemble with alumni of the ISM voice program in a performance of Bach's B-Minor Mass.

The ISM program in voice, with an emphasis on Early Music and Oratorio, has produced some of the most talented and fascinating singers in the early music scene in the US, and numerous former students went on to win prestigious prizes, including the Grammys, the Bethlehem Bach Vocal Competition, and the ARD Competition in Munich. The ABS meeting is a welcome opportunity for the ISM to bring back some of the alumni and to perform one of Bach's most captivating works.

Located close to the metropolitan areas of New York City and Boston, New Haven can easily be reached by plane, train, or by car. Most of the events will be taking place close to the Yale main campus and the attendees of the meeting will be staying at the Courtyard Marriott in downtown New Haven. Please refer to the ABS website for information about reduced conference prices and other information regarding travel and accommodation.

My colleagues and I and the students at the Yale Institute of Sacred Music look forward to welcoming you to New Haven in April.

– Markus Rathey
President of the American Bach Society
Local Arrangements Chair



Cross Campus, Yale University

Zuzana Růžicková: Music is Life by Executive Producer Frank Vogl

In May 2017, a feature film about the late-Prof. Zuzana Růžicková, noted performer of Bach's keyboard music, honorary member of the Bach Gesellschaft, and holocaust survivor, was screened at the Full Frame festival in North Carolina. Prof. Růžicková's experiences were shaped by some of the twentieth century's darkest times: the Nazi regime, the Czechoslovak Communist era, and the desperation of post-war Europe. Through it all, she said, "Bach saved her life." We asked the film's executive producer, Frank Vogl, to tell us a little bit more about the film and its fascinating subject:

Zuzana, age 16, had just arrived in Auschwitz with her mother, Leopoldina (Poldi). They had been transported from Terezin, where her father had died because the Nazis refused to provide medical care. Zuzana was put on the back of a truck, her mother was left behind and then a small scrap of paper flew out of Zuzana's hand.

That scrap contained a few notes from Johann Sebastian Bach's "Sarabande" from his English Suite. Poldi knew that this was Zuzana's talisman and she rushed to pick up the paper and ran after the truck. Women on the truck lifted her up and so, as Zuzana notes, Bach brought her and her mother together. They were never separated despite the subsequent hardships in Auschwitz, in slave labor in Hamburg and in Bergen-Belsen concentration camp ("and if Auschwitz was hell, then this was the nether hell," says Zuzana).

To Zuzana this episode was vital to her survival, "Indeed, Bach saved my life." As a child in a loving family in Pilsen, Czechoslovakia, in the 1930s, Zuzana Růžicková had a passion for music. There was a time when she was very ill and her parents said they would get her any present she would like—she wanted a piano. It was some years later when she switched from the piano to the harpsichord. For her, there was something uniquely authentic about playing Bach on the harpsichord and it was to become the most natural of partnerships.

Zuzana recalls that she had not much experience of playing the harpsichord when she went to Munich in 1956 to participate in the ARD International competition. She said she really went to learn and to listen. But, she won.

But I am running ahead too fast. Zuzana, born in 1927, celebrated her 90th birthday earlier this year. One part of the celebration was the first screening of a feature documentary film: ZUZANA-MUSIC IS LIFE, produced and directed by Harriet Gordon and Peter Getzels. It is the film of Zuzana's life and her music.

My father was Poldi's first cousin and I met Zuzana in the late 1950s when I attended her first concert in London. It was the first of many wonderful performances that I, and later my wife Emily, enjoyed. Yet for years we knew very little about Zuzana's life outside of music. We of course noticed her numbered tattoo on her arm that every Nazi concentration camp victim received, but we never felt it quite right to ask.

In the early 1990s, Marie Winn, a relative in New York,

conducted a long series of interviews in English with Zuzana and they were a revelation. When Emily and I read them, we felt that there just had to be a film about this extraordinary woman of dignity, grace and humanity. Now, the film has been made and it is being shown in the United States and in Europe at film festivals and winning audience awards.

Zuzana and Poldi made it back to Pilsen in late 1945. Her music teacher took one look at the hands of this 18-year-old and said that given that they had been damaged by her months of slave labor, as well as the fact that she had missed years of musical training, there was no prospect of her having a musical career. However, Zuzana, with Bach deep in her soul as she says, was determined.

Within three years she had won a scholarship to the music academy in Prague; and she started to give public concerts. However, two crucial events were to change her life. The good news was that at the academy she met the brilliant composer Viktor Kalabis and, as Zuzana says in the film, they fell deeply in love and his support was to help her to heal and to become such a success.

The bad news was that in 1948 a Communist coup launched forty-one years of dictatorship. Zuzana and Viktor refused to join the Communist Party. Zuzana says that she tried to convince Viktor not to marry her in 1952, because it was just too dangerous. As the film shows (with archival news footage combined with scenes from a new Czech opera by composer Ales Brezina) this was the time of the famous show trials where prominent Jewish government officials were called traitors and then sentenced to death. Zuzana says that, in the eyes of the Communist Party, Viktor was suspect not only because he refused to join the Party, but also as a non-Jew he dared to marry a Jew.

But they did get married. They were poor. They both were denied their university doctorates. Viktor had great difficulty finding a job. As a wedding present he composed his first piano concerto, which Zuzana was later to record. And at about this time Zuzana was asked by the maestro of the Czech Philharmonic, Karel Ancerl, also a concentration camp survivor, to give a concert of a new work by Bohuslav Martinů. Shortly before the event Zuzana was told that she could not perform as a senior Communist Party official had decided: “Two Jews in the orchestra was one too many.”

After winning the 1956 Munich competition, Zuzana and Viktor sat at their kitchen table and considered how she could possibly go and perform widely in Germany, just eleven years after leaving Bergen-Belsen, and facing the prospect of having high-ranking former Nazis in the audience. Viktor convinced her. As she says in the film: “Viktor said you are bringing Bach back to Germany. You are showing them that Hitler was not the last word in Germany and that they had a huge culture to go back to. That

they had Bach and it’s really your task to go there—as a Jew and as a former prisoner—playing Bach in Germany.”

In the following years, she gave concert performances across the world. Zuzana says that when she asked young people who came to her concerts what Bach means to them, “They say Bach provides a sense of order in a world of disorder.”

Zuzana talks about Bach in scenes in the film with the acclaimed young harpsichordist, Mahan Esfahani. She says: “Bach’s music is both the most vivacious joy of life and the most desperate sadness. You always feel a deep sense of being human, in living on this earth. Although he was a great mystic and we feel that god is somehow present in his music. And, then Bach starts with a fugue and this is something above human suffering. It is about order. It is about something more than human. For me it always reaches the depths of suffering, but then you sense there is something above you, above your individual faith and above your individual suffering,

which is more important and which will always be there and which will always make sense of your life.”

For more than forty years, Zuzana toured the globe and made more than 100 recordings. She earned foreign exchange—and the Czech communist authorities took 80% of her earnings.

Zuzana received honors galore: from the *Chevalier des Artes et des Lettres* in France, to an honorary position at the helm of the Neue Bachgesellschaft. One of her happiest times was being invited to Paris to sign a ten-year contract to record J. S. Bach’s entire keyboard works for Erato. Those recordings have recently been remastered and released in a twenty CD set by Warner Records/Erato.

Czechoslovaks who lived through the Communist era say that Zuzana’s recordings and her live radio performances were a constant reminder of the very best in their country and their heritage. She loved performing early harpsichord music from England, Spain, and Portugal and many other countries, but Bach had a special place in her life, in her music and in this new film.

Viktor Kalabis died in 2006 and much of Zuzana’s time ever since has been engaged in sorting and promoting his music. The Viktor Kalabis and Zuzana Růžicková Foundation was established to support these efforts. She continues to sit on competition juries, give interviews, receive awards, and share her wonderful sense of humor.

ZUZANA: MUSIC IS LIFE – <http://www.zuzanathemovie.com>

[Editor’s Note: Word of Prof. Růžicková’s recent death reached us as this newsletter was in press. Our sincere condolences go out to the family. Here is a link to the obituary in *The New York Times*: <https://www.nytimes.com/2017/10/03/obituaries/zuzana-ruzickova-dead-leading-harpsichordist-and-war-survivor.html>]



Zuzana Růžicková, 1975 on ERATO’s release of her recordings of the Complete Bach Keyboard Works

**Bach's Germany, "wie es eigentlich gewesen":
a Review of Andrew Talle's *Beyond Bach*
by Evan Cortens**

My title here is intended with complete sincerity: Andrew Talle's new book, *Beyond Bach* (Urbana: University of Illinois Press, 2017), is a virtuosic tour of the ways in which music featured in the lives of everyday people in Bach's Germany. In the age of Big Data, Talle shows us that we can learn a great deal from "small data": an expense ledger here, an order catalogue there. The volume demonstrates a masterful command of primary sources, many of which are rarely if ever seen in English scholarship, or indeed even in German scholarship. It is not unusual for a chapter to have more than 100 footnotes and extensive translations. The thrust of the book is clear: it is not so much about the music itself, but about the people in whose lives music played a role. "Ultimately, the meaning of music is not to be found among the stars and planets," writes Talle, "but rather in the relationships it creates and sustains between people, whether near or far, living or deceased" (p. 9).

The first chapter serves as an introduction to the world of the book, in particular the concept of "galant" and "natural" toward which the people of Bach's Germany strived. Literary theorists thought that art should imitate nature, but "the nature they had in mind had nothing to do with the rocky outcroppings and stagnant swamps that surrounded them in the real world" (p. 14). As Europe recovered from the Thirty Years' War, prosperity began to return and gradually parts of Germany became more urban and affluent; the aristocracy turned to "cultural representation, rather than violence, to manifest their power" (p. 12). The chapter concludes with Talle's convincing argument that a focus on keyboard instruments will provide exemplary case studies of the larger historical forces at work on his subjects.

Chapter two begins by imagining the encounter between tax collector Johann Heinrich Heyne and clavichord builder Barthold Fritz, when the former visited the latter's workshop sometime in 1750 to order a new clavichord. These sorts of "re-enactments" happen several times throughout the book and humanize the participants, bringing us closer to events that could otherwise seem

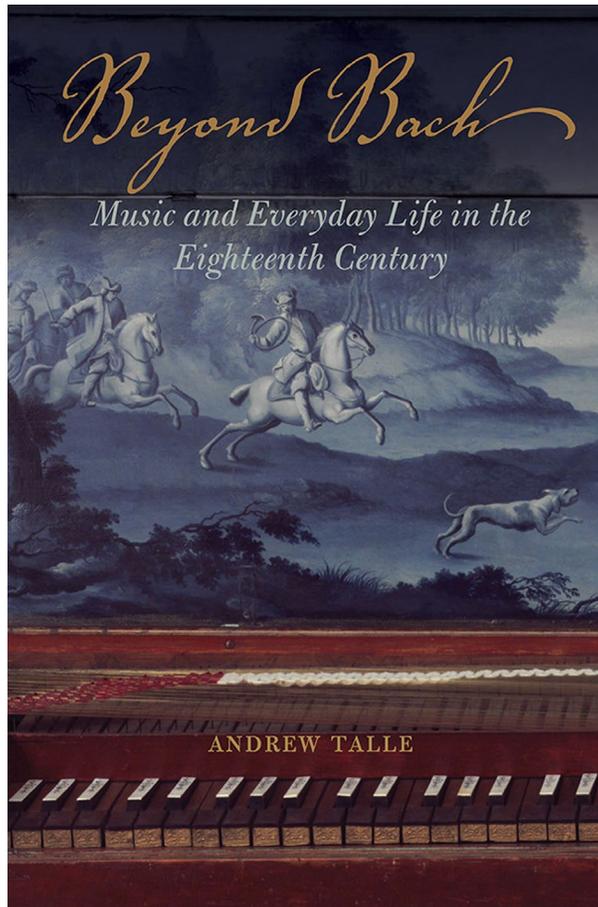
very foreign to modern readers. The balance of the chapter uses a detailed register of Fritz's clavichord order to discuss the social strata of his buyers.

In chapter three, the beginning of a section focusing on women, Talle turns his attention to Christiane Sibylla Bose, daughter of a wealthy silver merchant. The chapter serves to introduce us to life in affluent, urban Leipzig through the eyes of one of its wealthy citizens. Particular care is devoted to discussing life in the Bose house, located in the Thomas Kirchhof. (The house still stands today, and is now home to the Bach-Archiv.) Through records from Bose's life, and from various primary source vignettes, Talle vividly depicts life as a young woman at that time. He draws on sources

hitherto ignored by, or unknown to, musicologists. From a violent episode in a young girl's life (pp. 48–49) to songs and poetic texts (p. 53), Talle's skilled translations make for a real page-turner.

Moving to Berlin for the fourth chapter, Talle discusses the life of Scottish aristocrat James Boswell. When Boswell moved to the Prussian capital in 1764, he lived initially in the home of city council president Carl David Kircheisen and quickly became enamoured with Kircheisen's daughter, Caroline Henriette. While her society would have her be the "submissive" partner in any relationship, through skilful use of verbal sparring and music, she turns the tables on Boswell. "Like the words she spoke," writes Talle, "the notes she played were deployed to express the exact opposite of what Boswell wanted them to mean" (p. 83).

Chapter five moves the discussion to the music collected by young women in Bach's time. In 1968, a collection of 700 previously unknown eighteenth-century music manuscripts were rediscovered in a "mysterious wooden chest" in Frankfurt. Altogether these manuscripts constitute "the largest, best-preserved collection of music for teenage girls in J. S. Bach's Germany" (84). In examining the role of music in the lives of the sisters Friederika Sophie and Luise Charlotte, the Countesses zu Epstein, this is the only chapter of the book that devotes significant space to aristocratic life. It is also the only chapter with musical examples of any significance. It is noteworthy that they are not famous pieces by well-known composers, but rather music written for the teenage countesses by their teacher Johannes Merle, or written by the countesses themselves. I see this as a manifestation of a larger



point about Talle's agenda: to understand music in the eighteenth century, look not to great men, but to the lives of the majority, the minor players. Of the 367 movements copied for the Countesses zu Epstein for which Talle could ascribe attributions, just five composers make up more than half of the total, several of whom are no longer especially well known: Johan Joachim Agrell (72 movements), Christian Ludwig von Löwenstern (42), Fortunato Chelleri (29), Giovanni Platti (25), and Christoph Graupner (23).

Chapter six turns to the lives and relationship of Johann Christoph and Luise Adelgund Gottsched. Music plays only a small role in this chapter, though that is surely by design: in the rational, enlightened project of the Gottscheds, music was important, but it is only one thing among many. In a bit of a leap begging for more explanation, Talle suggests that Bach himself had "little patience for worshippers of reason" like the Gottscheds (p. 127), in part on the basis of the text by an unknown librettist from the second movement of "Ach Gott, vom Himmel sieh darein," BWV 2 from 1724. The Scheibe-Birnbaum affair receives coverage in this chapter as well, though framed in a rather traditional way. Talle suggests that Luise Gottsched might have had a point in believing that Bach's music "did not evoke an image that she felt comfortable projecting" (p. 128). Yet he positions Scheibe's well-known remarks about Bach's "turgid [*schwülstig*] and confused style" not as a criticism coming from a legitimate, galant point of view—as he frames J. C. Gottsched's criticisms of the very same issue, turgidity (*Schwülstigkeit*), in literature—but rather as "an opportunity for revenge" (p. 131) because Bach had prevented him from becoming organist at the Leipzig Nikolaikirche.

Chapters seven and eight complement one another in forming the section of the book devoted to music in the lives of male amateurs. Much of the seventh chapter depicts the everyday horrors of growing up as a boy in eighteenth-century Germany, largely through the eyes of the (controversial) theologian Karl Friedrich Bahrtdt. Life in boarding schools sounds downright treacherous. I was particularly fascinated by a 1746 set of rules for a Collegium Musicum in Greiz (pp. 158–59). The chapter concludes with two cases studies of lawyers: the first, Johann Stephan Pütter admits that he was not terribly talented but that music nonetheless brought him pleasure; the second, Johann Heinrich Fischer, had an extensive library of music-theoretical debates and was "extraordinarily well informed" (p. 166). Johann Christian Müller's extra-ordinarily detailed 1,554-page autobiography provides the main source for chapter eight. More than most of the autobiography writers featured by Talle, Müller has a real knack for storytelling that comes through in Talle's equally evocative translations. From Müller's time as a student until he becomes a teacher himself, his story is absorbing, particularly the role music plays in his flirtations with one of his employer's daughters.

Chapter nine is quite short, serving almost as an interlude, a testimony to the importance of the organ. Though the organ

featured in the philosophical debates of the day, it was ultimately a "prayer machine" (p. 202) built "in hopes of inspiring God's mercy" (p. 201). Talle makes a convincing argument that a new organ was especially significant for the town of Rötha. Just a few months before it was completed, a fire swept through the town destroying a quarter of the homes. The organ provided a "sense of resurrection," "evidence that Rötha had passed this test of faith" (p. 203).

The penultimate chapter focuses mostly on organists, their duties, and their social stature. In this world, prestige depended upon being insulated from the natural world, but music was difficult to classify in this regard. "Music's value ... was ephemeral," says Talle, and therefore musicians "faced fundamental questions" about their own value (p. 208). He goes on to describe how men (for they were almost entirely men, of course) entered the world of professional music making—whether through apprenticeship or attending a choir school—including where they worked and how they were compensated.

The final chapter of the book is a tour de force: it is the most detailed and extensively footnoted one in the entire book. The primary source for the chapter is organist Carl August Hartung's meticulous account book, which he maintained from 1752 to 1765 and is today preserved in Braunschweig's City Archive. Hartung wished to present himself as "a comfortably situated, tastefully dressed, God-fearing intellectual and musician" (p. 226). During his time in Cöthen, the majority of his income (57%) came from non-musical activities and most of his musical income came from the teaching of private keyboard lessons (29%, see Table 9, pp 227–28). In 1760, Hartung was appointed organist in Braunschweig and this ratio flips: Hartung made much more from musical activities and almost nothing from non-musical teaching (Table 16, p. 251). Looking at the chapter as a whole, one thing is very clear: how enmeshed Hartung was within his community. Clearly he thought highly of his profession and sought to ensure it was accorded the appropriate respect, a manifestation of a larger movement in Germany at this time.

My one, minor criticism concerns the realities of modern academic publishing more than the book itself. The book understandably uses endnotes rather than footnotes. However, all of the extensive quotations in their original language are not present in the endnotes, but rather only on the publisher's website. This is a double-edged sword: the website makes a handy reading companion when one is at the computer, since pages can be quickly searched through. However, when offline, the feature is somewhat limiting, since you cannot check for a particular word or phrase in the source text using the printed book alone.

All in all, I really cannot say enough good things about this book: it is a must-read for scholars of eighteenth-century Germany. It demonstrates through numerous examples how music functioned in a complex web of social signalling, and how focusing on the music itself really misses the broader point of what it meant to those who lived with it.

Conference Report: “Bach in the Age of Modernism, Postmodernism, and Globalization” University of Massachusetts Amherst, 21–23 April 2017

The University of Massachusetts Amherst held its biennial Bach Festival and Symposium on its campus as well as in the surrounding community of Amherst, MA, on 21–23 April 2017. The program, “Bach in the Age of Modernism, Postmodernism and Globalization,” covered a wide range of topics: Bach and musical form, comparisons of historic and modern performances of Bach, allusions to or quotations of Bach in modern works, and many more. The weekend also featured performances of some of Bach’s most beloved works by UMass students and faculty as well as community members.

The symposium opened with a panel discussion, “Contextualizing Bach’s B-Minor Mass,” with preeminent Bach scholars

Michael Marissen, **Robert L. Marshall**, **Daniel R. Melamed**, **Szymon Paczkowski**, and **Janice Stockigt**. Moderated by UMass Professor Emeritus **Ernest May**, the panel covered Bach’s possible intent behind this mysterious work, and how performance choices affect our understanding of Bach’s music. Marshall noted that Bach’s emulation of Dresden’s cosmopolitan musical style and very choice of a Latin Ordinary setting made the work progressive and forward-looking.



Conference speakers, L to R: Janice Stockigt, Joel Lester, Daniel R. Melamed, Roberta Marvin, Erinn Knyt, Ernest May, Andrea Moore, Robert Marshall, Michael Marissen, Traute Marshall, Szymon Paczkowski, Markus Rathy, Brent Auerbach, Louis Epstein, Ellen Exner, Matthew Mugmon

Brent Auerbach opened Saturday’s first paper session with a presentation on non-musical performances of Bach’s music—specifically, those that render the works visually (such as Disney’s *Fantasia*). **Joel Lester** then challenged the tendency to assign Bach’s music to formal categories and the analytical consequences of doing so. He argued that Bach may be better understood by examining his compositional principles in relation to the expectations of particular genres. **Daniel R. Melamed** closed this session with an exploration of Bach’s aria “Aus Liebe will mein Heiland sterben” from the *St. Matthew Passion*, which has come to be regarded as a very slow piece. He argued that this slow tempo is likely an inheritance of a nineteenth-century aesthetic rather than

an eighteenth-century view, especially because Bach used the same music to accompany a text that begins with a reference to “joy.”

Saturday’s second paper session began with **Janice Stockigt**’s discussion of Bach’s possible connection to the Royal Catholic Chapel musicians who began working in Lutheran Leipzig in the early eighteenth century. Controversies generated by their presence, Stockigt argued, could explain the meager historical mention of this Catholic presence in Leipzig during Bach’s time. **Szymon Paczkowski** then reported the results of his investigation of Dresden archival material concerning Lutheran chapel music in Dresden after the conversion of the Saxon Elector, Frederick Augustus I, to Catholicism. To end this session, **Robert L. Marshall** and **Traute**

Marshall shared their field experience in gathering data for their recent book, *Exploring the World of J. S. Bach: A Traveler’s Guide* (University of Illinois Press, 2016). The two traveled through Germany to various Bach-related sights, visiting statues, churches, museums, homes, archives, and other landmarks. Among the engaging aspects of their presentation was the range of ways in which Bach is represented by statues, from aggressive cape-wearer to youthful dreamer.

Michael Marissen’s keynote address, “Bach Against Modernity,” followed the second paper session. Marissen described qualities—such as religious tolerance and valuing reason—that some like to attribute to Bach as evidence of his modernity. Arguing the opposite, Marissen called on specific works to demonstrate that religious intolerance and suspicion of Enlightenment-era obsession with reason over belief frequently appear in texts Bach set to music. Cantatas BWV 18 and BWV 126 were cited as evidence of both anti-Muslim and anti-Catholic sentiments with their references to the rage of the Pope and the Turk as living threats to Jesus’s dominion. Marissen argued further that the text of an alto aria in BWV 24 is evidence of a belief that Germans, specifically, were more likely to be faithful and righteous, and therefore valued by

God. In questioning those who would cast Bach as a modern, Enlightened figure, Marissen argued that an increase in manuscript markings—SDG (Soli Deo Gloria) or J. J. (Jesu Juva)—during his Leipzig years was evidence of the very Christian Bach’s seeking divine help rather than an appeal to the powers of reason. In sum, Marissen argued that Bach was not a modern, cosmopolitan, religiously tolerant person, but a product of his time, with its strict Lutheran- and German-centered values.

Louis Epstein opened the third paper session with an examination of Bach’s musical presence in early twentieth-century France. He used as examples works such as Roland Petit’s choreography of BWV 582 for Jean Cocteau’s *Le jeune homme et la mort* to explore the paradoxical reverence for this most German of composers. **Erinn Knyt** then shed new light on Bach’s influence on Ferruccio Busoni’s early compositions through an examination of primary sources, showing that Bach played a role in his musical education and earliest compositions. To end the session, **Markus Rathey** drew on archival materials to compare the ways in which two German émigré Yale faculty members, scholar Leo Schrade and composer Paul Hindemith, viewed Bach in the years after World War II.

Ellen Exner started the final paper session with an exploration of Bach’s influence on the band P-Funk, taking as her starting point the testimony of George Clinton about the musical proclivities of his keyboardist, Bernard Worrell. Exner showed, through sound clips from Clinton’s discography, that Bachian textures and classical references helped to create P-Funk’s signature sound. **Matthew Muggmon** followed with an examination of how Bernstein’s use of Bach’s music, particularly in updated forms that linked it to popular music, effectively served as an argument for twentieth-century tonal writing in the face of the avant-garde. Bernstein put this to use in his *Mass*, with its combination of popular styles, tonal language, and avant-garde techniques. **Andrea Moore** then presented on Tan Dun’s contribution to the Passions 2000 project, *Water Passion*

After St. Matthew. Moore argued that Tan translates the ideals Bach’s *St. Matthew Passion* for the twenty-first century. **Allison Smith** ended the session with an examination of John Adams’s allusions to Bach’s passions in *The Death of Klinghoffer*. Smith challenged the critique that these allusions are evidence of anti-Semitism and argued instead that the composer used references to Bach to comment on the damage caused by religious intolerance.

A performance of Bach’s *Mass in B-Minor* by the UMass Bach Festival Chorus and Orchestra at Amherst’s Grace Episcopal Church followed the final paper session, with an encore performance on Sunday afternoon. Sunday also heard a performance of the “Coffee Cantata” BWV 211 at Amherst’s Share Coffee; it included UMass music theory faculty member **Christopher White** on harpsichord.

In addition to the compelling paper sessions and remarkable performances, discussions over coffee breaks and meals also made this conference both enjoyable and informative. Many thanks are due to Erinn Knyt and her colleagues for their hospitality.

*Text by Allison Smith and
Adam I. Weldig*

MEMBER NEWS

CALL FOR PAPERS: BACH REWORKED — PARODY, TRANSCRIPTION, ADAPTATION

The American Bach Society invites submissions for consideration for *Bach Perspectives 13*, an essay collection on the theme of “Bach Reworked — Parody, Transcription, Adaptation.” Papers on all aspects of the subject are welcome, and will be selected after peer review for publication in 2020. Potential topics include Bach’s adaptations of music by other composers; his transcriptions and parodies of his own works; similar reworkings by other composers in the Bach circle; and the use of Bach’s music by composers of the 19th, 20th, and 21st centuries.

Submissions should be approximately 6,000 words and should be sent in electronic form to Laura Buch (lbuch@fas.harvard.edu) by 1 April 2018. Information the series is available at <https://americanbachsociety.org/perspectives.html>.

During the last year, **Pieter Dirksen** published three items on J. S. Bach. The first was a new critical edition of the fantasias and (single-standing) fugues for organ. They form the third volume of Breitkopf & Härtel’s complete edition of Bach’s organ music, which now has progressed to eight published volumes; the final two will appear in 2018. As a spin-off of the project, a separate study of the most famous (and in several respects most problematic) two pieces from this work group, namely the Fantasia and Fugue in G minor BWV 542, was included in the *Organ Yearbook 45* (2016), dedicated to the memory of **Peter Williams**. Finally, a critical edition of Bach’s cantata “Ich habe meine Zuversicht” BWV 188 appeared as part of the Carus-Verlag’s complete edition

of Bach's vocal music. This edition encompasses a reconstruction of the partly lost Sinfonia with concertante organ. Apart from several solo recitals on organ and harpsichord with Bach's works (including a recital with the harpsichord toccatas at the Bachhaus in Eisenach on Bach's birthday), Dirksen directed a performance of his reconstruction of the first version of the *St. John Passion* (see <http://www.pieterdirksen.nl/Essays/Johannespassion.htm>), in a refined soloistic setting with only ten vocalists and a few instrumentalists.

Jason B. Grant presented the paper "Carl Philipp Emanuel Bach's Adaptations of Georg Philipp Telemann's Chorales in His Hamburg Church Music" at the conference "Georg Philipp Telemann: Enlightenment and Postmodern Perspectives" held 11-16 October as part of the 2017 Philadelphia Telemann Festival. He also chaired the short session "Performance Histories" with papers by **Michael Maul** and **Nik Taylor**. Other sessions included papers by ABS Members: **Ellen Exner**, **Joyce Irwin**, **Tanya Kevorkian**, **Michael Marissen**, **Daniel R. Melamed**, **Markus Rathey**, **David Schulenberg**, **Jeanne Swack**, and **Steven Zohn**. The conference program and abstracts are available at: <https://www.temple.edu/boyer/documents/2017TelemannConference.pdf>

Harpsichordist **Rebecca Pechefsky** recently released a recording of Bach's *Well-Tempered Clavier*. Her recording of Book II was released in 2009 and is also available.

Lee Ridgway will lead his second, and the sixth "Bach's Organ World" tour to Germany, 23 July to 3 August 2018. This tour, developed and previously led

by Quentin and Mary Murrell Faulkner, focuses on organs spanning 280 years in the Berlin-Leipzig-Dresden triangle. A feature of the tour is that participants have ample time to play the organs, in addition to learning about the organs' histories and contexts within the organ building traditions of this central German region. Included are three organs with which J. S. Bach had a direct connection: the Hildebrandt organs in Naumburg and Störmthal, and the Trost organ in Altenburg. Other highlights are the Silbermann organ in Dresden's Hofkirche; the organ built in 1755 by Migendt-Marx for Princess Anna Amalia, sister of Frederick the Great; the 1624 Scherer in Tangermünde; an 1864 Ladegast in Wittenberg's Schlosskirche; and the 1905 Saur in the Berliner Dom.

Curt Sather performed the complete organ works of J. S. Bach on a 24-hour marathon on the composer's birthday, 21 March 2017, at St. John's Episcopal Church, Olympia, WA, where Sather is Organist and Choirmaster. The event raised money for the completion of the installation of the 1967 Schlicker organ at St. John's, which was originally built for Plymouth Church, Seattle.

The American Bach Society and University of Illinois Press are pleased to announce the publication on 15 November of *Bach Perspectives 11: J. S. Bach and His Sons*, edited by **Mary Oleskiewicz**. It includes essays by **Christine Blanken**, **Evan Cortens**, **Robert Marshall**, **Mary Oleskiewicz**, and **David Schulenberg** and is the 2017 ABS membership gift.

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Founded in 1972 as a chapter of the Neue Bachgesellschaft, the American Bach Society supports the study, performance, and appreciation of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at the website listed below. Interested persons may also contact Reginald L. Sanders, Kenyon College Music Department, Storer Hall, Gambier, OH 43022, USA, or sandersr@kenyon.edu.

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