

BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

BACHFEST LEIPZIG 2018: CYCLES A CONFERENCE REPORT BY YO TOMITA

Bachfest Leipzig 2018 took place from June 8–17 with the theme “Zyklen” (Cycles), featuring works that can be grouped together, for instance collections of six or twenty-four pieces, numbers with potential biblical significance, or works that share formal or stylistic features. In addition, this year’s festival presented something quite extraordinary: nearly all the main slots in the first weekend (June 8–10) were filled by a series of concerts called “Leipziger Kantaten-Ring” (Leipzig Ring of Cantatas), which looked like a festival of Bach cantatas within the Bachfest. (Its own program book, at 351 pages, was three times thicker than the entire booklet of the Bachfest!) Altogether thirty-three sacred cantatas cherry-picked by the program committee were performed in ten concerts by five illustrious Bach interpreters and their ensembles in turn—John Eliot Gardiner, Ton Koopman, Masaaki Suzuki, Hans-Christoph Rademann, and Gotthold Schwarz—primarily in the two main churches in Leipzig. Each of the ten was linked to a specific season in the liturgical year and performed roughly in calendar order, hence the concept of “cycle.”

In each concert we heard several of Bach’s cantatas interspersed with sacred



John Eliot Gardiner in the Nikolaikirche (Photo Credit: Leipzig Bach Festival/Gert Mothes)

vocal works from the sixteenth and seventeenth centuries. This arrangement exposed the stylistic differences between Bach and his predecessors, prompting us to consider why and how Bach’s musical style might have evolved, a precious moment to reflect on Bach’s ingenuity. In addition, the associated passages from the Bible were read out before listening to the music, which some of us found helpful to prepare both mind and spirit to appreciate Bach’s musical liturgy and its historical context. Quite separately, it was also a rare occasion to be able to hear different approaches and renditions from the five ensembles, a frequent topic of discussion among listeners after the concerts. From the concept of the programming to the quality of individual performances, everything seemed meticulously planned and rehearsed to produce such an exceptional

listening experience. There was an immensely warm and appreciative atmosphere in the acoustic space once owned and exploited to its full by Bach himself almost 300 years ago. To me this part of the Bachfest was a resounding success. It will be long remembered, especially by the fully packed exuberant audience at the tenth and the final concert of the Kantaten-Ring on June 10 in the Nikolaikirche, where the Monteverdi Choir and English Baroque Soloists directed by

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John Eliot Gardiner performed six works: Bach's "Es erhob sich ein Streit" (BWV 19); Buxtehude's "Nimm von uns, Herr, du treuer Gott" (BuxWV 78); Bach's cantata with the same title (BWV 101); "Jesu, der du meine Seele" (BWV 78); Schein's "Freue dich des Weibes deiner Jugend;" and Bach's "Wachet auf, ruft uns die Stimme" (BWV 140). The final chorale of Cantata 140, "Gloria sei dir gesungen," was given as an encore, the audience being invited to join in, which we all did!

Outside this intense Kantaten-Ring were all sorts of events. Many concerts were slotted under various "cycles" of Bach's works such as Passions, *Clavierübung*, *The Well-Tempered Clavier*, Cello Suites, Brandenburg Concertos, as well as those beyond but still connected historically to Bach, such as cycles titled "*florilegium portense*" and "Mendelssohn." Some of them were accompanied by well-attended lectures given by the researchers at the Bach Archive. For me the most memorable lecture-concert pair this year was on Bach's Cello Suites (BWV 1007–1012), delivered by our ABS Vice President Andrew Talle with a performance by Pieter Wispelwey. In his lecture on Friday June 15 in the Zeitgeschichtliches Forum, Talle explained some important facts about the manuscript and printed sources of the suites, outlined his key findings, and illustrated the difficulties in interpreting the variants, especially the performance-related marks, which he and Wispelwey also effectively demonstrated on the cello. The same evening, Wispelwey performed the first three suites in the Altes Rathaus, with the rest following the next day in the Salles de Pologne. Despite being late night concerts, the halls were fully packed, making the rooms rather too warm for Wispelwey to keep his gut strings in tune; but with his wonderful sense of wit and imaginative handling of phrasing and colours, he created a deeply rich sound world which seemed like a blessing from Bach at the end of a long and busy day.

For many years *The Well-tempered Clavier* (WTC) was mysteriously excluded from the Bachfest programs, but this year it was distinctly featured in five concerts under a "Well-Tempered Clavier cycle." I went to three of these: Nelson Goerner on modern piano playing the first six preludes and fugues from WTC 2, Partita no.6 in E minor (BWV 830), and Chopin's *Préludes* op. 28 on Monday, June 11 in the Gewandhaus; Robert Levin, also on modern piano, playing the second half of WTC 1 and Mendelssohn's *Seven*

Character Pieces op. 7 on Friday, June 15 in the Kongresshalle; and Andreas Staier on a double-manual replica Mietke harpsichord playing the first half of WTC 1 interspersed by preludes and fugues by Georg Böhm and Johann Caspar Ferdinand Fischer on Saturday, June 16 in the Bundesverwaltungsgericht. Combined, all three offered an interesting contest of Bach interpretations by

artists who have won reputations in their own fields of specialization. Of these, the most noteworthy, in my view, was by this year's Bach Medal recipient, Robert Levin. He had expected to use harpsichord for Bach and fortepiano for Mendelssohn, but we discovered on the day of the concert that he was to play on a modern Steinway grand piano instead, probably a necessary compromise considering the unsympathetic acoustics of the Weißer Saal. Early in the recital, there were some concerns as his touch and tone occasionally sounded

too harsh at moments when he seemed to have had an overflowing surge of inspiration. But that was a trivial side effect of the greater gains from Levin's mighty virtuosity. Through his able fingers, his original voice as an interpreter of Bach stood out with both boldness and sensitivity, as his colourful and long-breathed phrasing continued to develop logically, unfolding the inner structure of the pieces. A moment of conviction came with the G-minor fugue: the way Levin marked out the fugue subject and characterized it reminded me of "Es ist der alte Bund: Mensch, du mußt sterben!" from the *Actus Tragicus* (BWV 106). It may be worth noting that Levin supplemented his presentation of WTC in a unique and special way: he added his own improvisatory interludes between the prelude-fugue pairs when the tonic shifts up a semitone (e.g. moving from no.14 in F-sharp minor to no.15 in G major) in an attempt to minimise the sudden tonal shift, which makes an interesting effect. Unlike the Promenade of Mussorgsky's *Pictures at an Exhibition*, his free improvisations kept a low-profile with no apparent thematic identity of their own, and I felt they added little musically to our appreciation of Bach's genius. Still, the concert was most refreshing and enjoyable.

Under the "Passion cycle" were six events, and I have chosen to review two: the Passion oratorio, *Der blutige und sterbende Jesus* (1729 version), by Reinhard Keiser, recently rediscovered by Christine Blanken and performed on Wednesday, June 13 in the Nikolaikirche by Cantus und Capella Thuringia directed



Andrew Talle and Pieter Wispelwey (Photo Credit: Leipzig Bach Festival/Gert Mothes)

by Bernhard Klapprott; and Bach's *St Matthew Passion* on Thursday, June 14 in the Thomaskirche performed by La Chapelle Rhénane directed by Benoît Haller. The latter was the only concert proper of Bach's Passion this year during the Bachfest, and, I regret to say, it was a disappointment. However, Keiser's Passion oratorio was fascinating in many respects, especially because so few of his compositions from his later years have survived, preventing us from getting a real sense of what Mattheson praised about his Passions in *Grundlage einer Ehren-Pforte* (1740). From the biographical angle of a composer and librettist (Menantes), who each influenced Bach and his contemporaries, to the uproarious premier and subsequent reception of the work as documented in historical writings, to how it sounded to our own ears, the work has much to offer. Keiser's oratorio is laid out very differently from Bach's own oratorio Passion, and charting the similarities and differences while listening to it was an edifying experience. As one of Blanken's important discoveries in recent years, it is truly fitting that it was featured in this year's Bachfest.

There were altogether 161 events in the space of ten days, and it was impossible to attend every one or even mention everything I did manage to attend. For instance, the Keiser Passion performance took place at the same time as András Schiff's recital of the *Clavier-Übung* II (Italian Concerto and French Overture) and IV (Goldberg Variations) at the Gewandhaus, a recital said to have been an extraordinary feat in Bach interpretation on the piano, which I would have otherwise reported here in detail had I been able to attend. But it must suffice to say that this year's festival was among the best I have attended since 2003, and for this we must thank the new Artistic Director, Michael Maul, for his imaginative and careful planning and for his hard work running it smoothly in this, his first year in office.

Bachfest Leipzig 2019 will run from June 14 to 23 with the motto "Bach, Court Compositeur." For further information, visit <https://www.bachfestleipzig.de/en/bachfest>



Leipzig Bachfest at night (Photo credit: Leipzig Bach Festival/Gert Mothes, <http://www.leipzig.travel/>)



The Bach statue in front of the Thomaskirche (Photo credit: Evan Cortens)

The American Bach Society and Social Media

In early 2018, the American Bach Society initiated an effort to increase its presence and visibility through social media. Through Facebook and Twitter, the society now seeks to promote the activities and accomplishments of its members such as appointments, publications, performances, presentations, fellowships, and more. In the weeks preceding this year's biennial gathering, several presenters submitted profiles that helped publicize the conference's sessions and performances. Facebook has also allowed the society to readily receive and share news and announcements from sister institutions such as the [Bach-Archiv Leipzig](#), [Bach Network](#), and [Riemenschneider Bach Institute](#), as well from performing organizations such as the [Bach Vespers series at Holy Trinity](#), [Washington Bach Consort](#), and many more. The newly established Twitter account has accumulated several dozen followers and the society's Facebook audience has doubled, allowing high-caliber Bach news to reach a wider audience of scholars, performers, and enthusiasts.



The society's social media presence is curated by members Carolyn Carrier-McClimon and Chad Fothergill. Carolyn is a doctoral candidate at Indiana University and a specialist in nineteenth-century music working on a dissertation about Robert Schumann's album leaves and Romantic memory. She previously served on the faculty of Furman University and has published an article in *BACH: Journal of the Riemenschneider Bach Institute* for which she received the Scheide Prize in 2016. She resides in Philadelphia where she works full-time on her dissertation thanks to a departmental writing-year fellowship. Chad is a doctoral student at Temple University, Philadelphia, where his dissertation research examines aspects of the Lutheran cantorate from the mid-sixteenth century to the time of Bach. He received a master's degree in organ performance from the University of Iowa and previously taught at Gustavus Adolphus College (St. Peter, MN) and the University

of Delaware. He also serves as editorial assistant for the journal *Eighteenth-Century Music*.

To continue expanding the society's digital reach, members are encouraged to submit noteworthy items to Carolyn and Chad at absmedia@americanbachsociety.org, and are invited to follow the society on Facebook at <https://www.facebook.com/americanbachsociety/> and on Twitter at [@ambachsociety](https://twitter.com/ambachsociety).

The American Bach Society shared a video. August 3 · 🌐

The Washington Bach Consort has chosen Dana Marsh as their new artistic director. Read about Marsh's background as a singer, organist, conductor, and scholar (<https://bit.ly/2veNtPR>), and hear his own thoughts about his appointment and his hopes for the future of the Consort below.

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Washington Bach Consort
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With great pleasure and pride, we introduce to you our new Artistic Director, Dana Marsh! Single tickets are now on sale for our 2018–2019 season at www.bachconsort.org

👍 Evan Cortens and 5 others 1 Share

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**A Review of Jeffrey S. Sposato's
Leipzig After Bach, by Jason B. Grant**

Jeffrey S. Sposato. *Leipzig After Bach: Church and Concert Life in a German City*. New York: Oxford University Press, 2018. Pp. xix, 313. \$74. ISBN: 9780190616953.

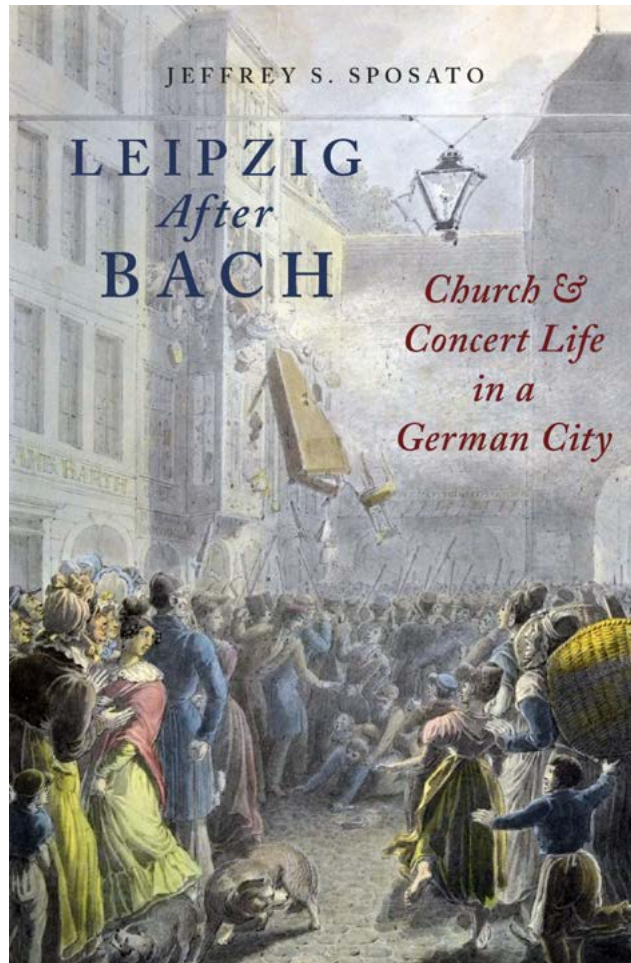
Since the publication of his last book, *The Price of Assimilation: Felix Mendelssohn and the Nineteenth-Century Anti-Semitic Tradition* (Oxford University Press, 2006), Jeffrey S. Sposato has focused his research on the musical culture of the city of Leipzig. This research has resulted in several publications, covering not only Mendelssohn's own music, but also musical developments during Bach's lifetime and the period between Bach's death and Mendelssohn's arrival in Leipzig. The culmination of this research is Sposato's new book, *Leipzig After Bach: Church and Concert Life in a German City*. It presents, for the first time, a comprehensive study of church and concert music during a hitherto neglected period of Leipzig history: the century or so between the deaths of Bach (1750) and Mendelssohn (1847). Sposato tells a story of two towering musical institutions, the church (especially the Thomaskirche) and the concert hall (especially the Gewandhaus), that influenced each other to the extent that concert programs and church services often resembled each other in form and in content. This story is a useful corrective to previous accounts in which the two institutions were treated more in isolation.

The main thrust of Sposato's argument is that Leipzig's concert life developed differently from that of most German cities. In other musical centers, public concerts tended to develop from court establishments and municipal opera companies. This did not happen in Leipzig, which had no court and no permanent opera. Rather, concert life welled from the rich church music culture, as developed primarily by Bach. Public concerts initially took their cue from church-music programming, and thereafter the church and concert hall were enriched by a process of cross-fertilization. This process was enabled primarily by the close ties between the

directors of church music, mainly the Thomaskantor, and the directors of public concert music, primarily the directors of the Grosse Concert (est. 1743), the Musikübende Gesellschaft (est. 1775), and the institution that Mendelssohn would eventually lead during its "golden age," the Gewandhaus (est. 1781).

The book is divided into four chapters, framed by an introduction and epilogue. Chapter 1, "Leipzig, Saxony, and Lutheran Orthodoxy," provides background on the unusual religious landscape of Leipzig, in which the structure of the liturgy, while Lutheran, remained close to its Catholic counterpart throughout the eighteenth century until well into the nineteenth century. Sposato argues that the preservation of the old liturgy over such a long period was "in part a result of the state church and the head of state belonging to different faiths" (see p. 58). From the end of the seventeenth century the Lutheran state church was subject to Catholic electors after Friedrich August I, Elector of Saxony, converted to Catholicism in 1697. While this could have led to conflict between the populace and the throne, the low degree of divergence between Lutheran and Catholic liturgies, Sposato contends, contributed to the relatively peaceful coexistence of the two confessions. It was this culture, linked to the politics of the era, that fostered Leipzig's retention of the Catholic format of the mass

(sometimes sung in German, at other times in Latin) to a greater extent, and for a longer time, than in other Lutheran towns and cities. Chapter 2, "Church Music and the Rise of the Public Concert, 1743–1785," explores the development of church music during Bach's last years and during the careers of the first two successors to the Thomascantorate, Gottlob Harrer and Johann Friedrich Doles. One of the most significant musical developments during Bach's later life, beginning in the mid-1730s, was the shift in emphasis from de tempore cantatas to concerted masses. Bach's frequent performance of cantatas by other composers, such as Gottfried



Cover image courtesy of Oxford University Press

Heinrich Stölzel, which tended to be much shorter than Bach's own works and put few demands on the choir, allowed time for the performance of Latin mass settings. Sposato points to Bach's decreasing cantata output, the composition of his four Lutheran masses (BWV 233–36), and his increased acquisition of mass settings as indicators of “a new balance between cantata settings and concerted masses” (p. 102) in the Leipzig Hauptgottesdienst music. Unlike earlier scholarship, which held that the repertoire shifted radically after Bach's death, Sposato counters that changes already evident during Bach's lifetime laid the groundwork for further developments in church music repertoire under his successors. This chapter also explores the rise of public subscription concert series under the guidance of Johann Adam Hiller, who directed the Grosse Concert, then left to found the Musikübende Gesellschaft, and who finally established the Gewandhaus.

Chapter 3, “Hiller, Schicht, and the Crises of Church and State, 1785–1823,” discusses how both church and concert music were affected by decreased church attendance and Leipzig's involvement in various wars and uprisings. The Thomaskantors during these crises—including Hiller himself and especially Johann Gottfried Schicht, who had previously been the Gewandhaus director—sought to increase church attendance by developing sophisticated music programming that resembled parallel developments in the concert hall. Schicht in particular was known for serialized performances of major vocal works aimed at aficionados, requiring them to attend services over several weeks to hear the works of significant composers in their entirety. For example, during the first year of his cantorate (1810), Schicht performed the cantata *Zeit und Ewigkeit* by Johann Gottfried Naumann in installments during Sunday services over a period of a two and a half months. Other composers' works received similar treatment. Contemporary newspaper reports suggest that Schicht's efforts to increase church attendance through his choice of repertoire were successful. In chapter 4, “Mendelssohn and the Transformation of Leipzig Musical Culture,” Sposato explores the efforts of authorities, led by the Gewandhaus Directorium, to hire a music director for the entire city, with sway over church as well as concert hall. This vision was at first achieved only in part with the hiring of Mendelssohn as the Gewandhaus music director. Though he had no desire to direct the church music himself, Mendelssohn did have enormous influence over the direction of sacred music, particularly in the selection of the new Thomaskantor, his friend Moritz Hauptmann. With a shared vision, both men together fostered a reverence for Bach and other mid-eighteenth-century composers, bringing their works to the concert stage and church service. Thus began the development of a canon of concert music and the transformation of the church service into a marketed cultural event. Sposato's discussion of these trends is focused on Leipzig, but in the epilogue he links them, without going into detail, to the German historicist movement and even to present-day

programming and marketing in European and American concert halls and churches.

To establish the influence of the church and the concert hall on each other, Sposato focuses throughout the book on the productive relationships between the Thomaskantor and the Kapellmeister for one of the city's concert series across three generations: first, between Doles and Hiller (ch. 2), then Hiller and Schicht (ch. 3), and finally Mendelssohn and Hauptmann (ch. 4). One impression gained from these relationships is that being a Kapellmeister was often a stepping stone to becoming Thomaskantor. This seems to have been the case for Doles (Grosse Concert, ?–1744; Thomaskantor, 1756–89), Hiller (Grosse Concert, 1763–75; Musikübende Gesellschaft, 1775–81; Gewandhaus, 1781–85; Thomaskantor, 1789–1804), and Schicht (Gewandhaus, 1785–1810; Thomaskantor, 1810–23). Sposato gives a very useful timeline of Thomaskantors and Kapellmeisters for the period under study in table I.1 (p. 5).

In *Leipzig After Bach*, Sposato constructs a compelling narrative based on his extensive original research. Archival documents, such as church diaries and concert programs, shed light on the developments in and cross-fertilizations between the church and concert hall. I was pleased by the clarity and accuracy of the many translations of German texts. In this, Sposato was ably assisted by Traute M. Marshall. Such attention to readability certainly enhanced my enjoyment of the book. In fact, at times I ceased checking the German originals once it became clear that the English translations were so reliable.

Every book has its errors and shortcomings. Fortunately, these are few in *Leipzig After Bach*. There are occasional misspellings, missing words, and inapt translations of names. None are significant enough to enumerate here. My only reservation—and it is a minor one—about the overall pace of the book is that it takes a while to get up to speed (the “after Bach” part of the title begins about 100 pages into the narrative), and it stops somewhat abruptly once it gets to Mendelssohn and Hauptmann. While the introduction claims that the story ends with the death of Mendelssohn in 1847, it really ends with the appointment of Hauptmann as Thomaskantor in 1842, with brief discussions of Mendelssohn's historical concerts and Hauptmann's changes to the repertoire in the Hauptgottesdienst. I wanted more detail about the music during their tenures. Fortunately, that period has been covered in detail elsewhere, and to be fair, Sposato does point the reader to other literature for topics not covered extensively in the book.

All nitpicking aside, *Leipzig After Bach* is an important contribution that fills a significant gap in the literature about music in Leipzig. Sposato successfully sheds light on the “symbiotic relationship between the sacred and secular musical worlds, one that served as a source of strength when each institution needed it most” (p. 14). This book should be read by Bach scholars, Mendelssohn scholars, and anyone else interested in the development of musical culture in a city that was unlike any other in Germany.

Conference Report: ABS Biennial Meeting, “Bach Re-Worked: Parody, Transcription, Adaptation,” Yale University, April 26–29, 2018

The biennial meeting of the American Bach Society took place this past April at Yale University in New Haven, Connecticut. The theme, “Bach Re-Worked: Parody, Transcription, Adaptation,” attracted a wide variety of presentations and performances that explored issues of authorship, the relationship of musical text to historical practice, J. S. Bach as a cultural icon, and more.

After Thursday evening’s opening reception and organ recital in Marquand Chapel, the next morning’s keynote speaker, **Daniel R. Melamed**, set the tone for the conference with his provocative talk “Parody is Overrated.” The trend in Bach studies toward pursuing parody as a way of determining musical meaning in Bach’s works, Melamed argued, is a trap. In most cases, it is impossible to know if eighteenth-century listeners would have known source models of parodied works; thus this methodology gives us insight into Bach’s working methods but not the historical listening experience. Melamed suggested instead that scholars ought to focus on musical substance and the final product rather than “origin stories.” Unsurprisingly, his presentation fueled a spirited round of discussion and questions, including the tongue-in-cheek, “is musicology then overrated?” (The consensus was no.)

The following session included three presentations on Bach’s parodies and reworkings of his own music. Using annotations and clues in autograph performance parts and other sources, **Manuel Bärwald** suggested that an intermediate version of the *St. John Passion* may have existed between its second and third versions of 1725 and ca. 1730, respectively. **Matthew Dirst** traced antecedents for some of the 1738 harpsichord concertos, particularly BWV 1052, 1053, and 1058, suggesting that they may have originated as organ concertos in the previous decade. **Szymon Paczkowski** explored how aspects of Polish style were retained throughout various iterations of the birthday-turned-Advent cantata “Schwingt freudig euch empor,” BWV 36. He noted how stylistic markers such as the polonaise were appropriate not only for the courtly pomp and ceremony at the birthday celebration of Princess Charlotte Frederike Amalie

in Köthen, but also for Christ’s entry into Jerusalem as heard in Matthew’s Gospel on the first Sunday of Advent.

Friday’s second session opened with **Christine Blanken’s** discussion about a unique group of Bach manuscripts in Nuremberg. This collection contains hundreds of handwritten adaptations of Bach chorales and other arrangements by the preeminent eighteenth-century Nuremberg organist Leonhard Scholz, and thus provides a tantalizing glimpse of historical performance practice. **Bernd Koska** followed with a talk about Bach’s compositional influence on his students. Koska focused primarily on some of the lesser known pupils of Bach, including Heinrich Nicolaus Gerber and Johann

Georg Schübler, showing that they viewed Bach as a master of the old style rather than a proponent of contemporary music.

The final session on Friday began in a similar vein with **Michael Maul’s** talk about Bach’s student Philipp David Kräuter, who had received a scholarship from his home city of Augsburg to travel to Weimar and study with the composer. Despite his reportedly exhaustive study, Kräuter’s contrapuntal music left much to be desired, and upon returning to Augsburg and assuming the cantorate, he ended up programming more Telemann than Bach. **Alannah Rebekah Taylor** focused her attention across the pond,



Masaaki Suzuki and Alumni of the Yale Voxtet, after a performance of Bach’s Mass in B minor at Yale’s Woolsey Hall (Photo Credit: Stephen Gamboa-Díaz)



Breakfast before the ABS Business Meeting

discussing the performance history of Bach's Passions in the United States during the nineteenth century. In her discussion of the premieres of *St. Matthew* by the Handel and Haydn Society in Boston (1879) and *St. John* by the Bethlehem Choral Union in Pennsylvania (1888), she noted that each group adapted Bach's works freely by translating them, cutting sections, and altering the performing forces to fit their respective needs. Fittingly, Friday evening's concert was another adaptation of the *St. John Passion*—the Yale Schola Cantorum, led by David Hill and aided by the Elm City Girls' Choir, performed Robert Schumann's 1851 arrangement.

Our first session on Saturday morning opened with **Kayo Murata**'s paper, in which she discussed the relative contrapuntal complexity of Bach's Weimar-era cantatas, explaining several examples of his treatment of dissonance in permutation fugues. **Erinn Knyt** then detailed the publication and performance history of Ferruccio Busoni's little-discussed arrangement of the *Goldberg Variations* (1915), further raising issues related to authorship and performance practice. To close the session, **Sebastian Wedler** explored Anton Webern's *Passacaglia*, Op. 1 (1908) as both a contribution to Bach reception and as a modernist monument in its own right, influenced by the New Symbolism and *Jugendstil* architecture.

During the second Saturday session, **Markus Zepf** surveyed fugue subjects reworked by Bach, particularly those in Johann Caspar Ferdinand Fischer's *Ariadne Musica* as well as material in Fischer's collection modeled after music by Johann Jakob Froberger. **Moira Leanne Hill** described patterns within borrowed and reworked movements from two decades' worth of Passions which C. P. E. Bach presented in Hamburg's churches, noting emendations made according to genre, characteristics of source models, and prevailing musical tastes. In a stirring lecture-recital at the Yale Collection of Musical Instruments on Saturday afternoon, **Mary Oleskiewicz** and **David Schulenberg** examined earlier sources for the so-called "triple concerto," BWV 1044, questioning whether Bach himself was responsible for its adaptations and suggesting that the work was more like a collaborative project from his later years.

Stephen A. Crist began the final Saturday session with a talk about the album *Blues on Bach* by the Modern Jazz Quartet (Atlantic Records, 1974). He, too, broached questions related to



Masaaki Suzuki is inducted as an honorary member of the American Bach Society by President Markus Rathey (Photo Credit: Stephen Gamboa-Díaz)

authorship, transcription, and arrangement, and additionally contextualized this album within the group's broader engagement with Bach. **Sara Gulgas** explored the phenomenon of Baroque rock in the 1960s, demonstrating how Bach was appropriated as a cultural symbol to diametrically opposed ends—as proof of classical music's "hipness" by Leonard Bernstein, and as a means of attaining cultural accreditation by Baroque rock artists. The final paper of the day, by **Ellen Exner**, illuminated the lasting contribution of keyboardist Bernard Worrell, a member of George

Clinton's Parliament-Funkadelic. Clinton has long claimed Bach's musical influence, an influence largely channeled through Worrell, a pianist trained at the Juilliard School and New England Conservatory and inventor of "classical funk."

On Saturday evening, Masaaki Suzuki led a choir of Yale Institute of Sacred Music alumni and the period-instrument ensemble Juilliard415 in an electrifying performance of the Mass in B minor. Before the performance, Suzuki was awarded honorary membership in the ABS for his accomplishments both as a performer and champion of Bach's music. During the ceremony, ABS president Markus Rathey noted that, "as a conductor, harpsichordist, and organist, Suzuki has been one of the most prolific performers of Bach's music for more than two decades." The evening's performance—filled with verve, polish, grace, and profundity—was followed by a closing reception at the Yale Graduate Club.

Following the Sunday morning breakfast and business meeting, attendees heard two final presentations at the closing session: **Ruth Tatlow** suggested that Chopin's *Préludes*, Op. 28, were modeled on numerical relationships in the second book of *The Well-Tempered Clavier*, while **Russell Stinson** used a newly discovered four-hand piano arrangement of Bach chorale settings from the Mendelssohn circle to explore how Mendelssohn and his contemporaries viewed Bach's music.

The American Bach Society extends its thanks to local arrangements chair Markus Rathey, to the program chair, Andrew Talle, and to the Yale Institute of Sacred Music, Yale Graduate Club, Yale University, and all those whose work—in ways seen and unseen—contributed to the success of this year's meeting.

Carolyn Carrier-McClimon
Chad Fothergill

Recent Prize Winners

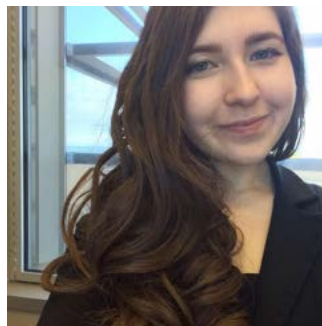
Scheide Prize Winner

At the 2018 meeting of the American Bach Society, hosted by Yale University, **Moira Leanne Hill** received the William H. Scheide Prize for her article “Der Sänger Johann Andreas Hoffmann als Notenkopist C. P. E. Bachs,” *Bach-Jahrbuch* 102 (2016). Hill is a scholar of musicology based in Minnesota with research interests in sacred music of the seventeenth and eighteenth centuries, historical performance practice, keyboard tablature notation, and evolutionary musicology. She earned her doctorate in Music History from Yale, where she wrote her dissertation on C. P. E. Bach’s Passion settings. During her doctoral studies, she spent a year in Leipzig as Junior Fellow at the Bach Archive with assistance from a DAAD grant. She received her bachelor’s degree from Harvard and her master’s degree from the University of Minnesota. Currently, Dr. Hill is preparing a scholarly edition of C. P. E. Bach’s *Passion Cantata*.



The First Winner of the Frances Alford Brokaw Grant

The Frances Alford Brokaw Grant is awarded annually to an undergraduate student to provide support for research at the Riemenschneider Bach Institute (RBI) at Baldwin Wallace University on projects relating to Bach or figures in his circle. The 2018 winner is **Grace Pechianu**, who just graduated from Northwestern University with a major in musicology and violin performance. At the RBI in July, she examined Griepenkerl’s first editions (1852) of J.S. Bach’s Harpsichord Concertos and Double Harpsichord Concertos BWV 1056, 1058, 1060, and 1061. She compared Griepenkerl’s edition of the Concerto for Two Harpsichords in C minor (BWV 1060) to manuscript sources, identifying likely manuscripts consulted by the editor in addition to those indicated in his preface. Beyond her work at the RBI, Grace is interested in the intersection of music and literature. As a recipient of the Northwestern University Undergraduate Research Grant (2017), she investigated representations of the Faust



legend in programmatic and instrumental music, the subject of her senior thesis. She is currently researching the early use of the Ondes Martenot in multimedia works from the twentieth century as she pursues her master’s degree in musicology at Northwestern.

The 10th Biennial Bach Vocal Competition for Young American Singers

On May 20, 2018 in Bethlehem, Pennsylvania, six finalists competed in the 10th Biennial Bach Vocal Competition. Judges included Greg Funfgeld, Artistic Director and Conductor of the Bach Choir of Bethlehem, soloists from the 111th Bethlehem Bach Festival, and ABS past president Stephen Crist. This year’s winner was **Gabriela Estephanie Solis**, mezzo-soprano (1st prize), and **Amy Broadbent**, soprano (honorable mention). Solis, who recently completed graduate studies in sacred music and vocal performance at the University of Notre Dame, now resides in Baltimore. She has performed as a soloist with the California Bach Society and as a member of the American Bach Soloists Choir, and has sung roles in operas by Purcell, Handel, and Cavalli, including at the Amherst Early Music Festival.



Gabriela Estephanie Solis (<https://gabrielaestephaniesolis.com/>) and Amy Broadbent (<https://www.amy-broadbent.com/>)

The Boston Bach International Organ Competition (BBIOC)

The first Boston Bach International Organ Competition was held in Boston, Massachusetts from September 2 to 9, 2018. Designed to increase public awareness of Bach’s organ music and showcase Boston as a leading center of historically informed organ building, the competition is open to emerging and highly qualified international organists, ages 26 to 37, who have already finished their formal schooling. These requirements, according to organizers, led to more musically mature, distinctive, and interesting performances this year. After three rounds of competition, the winners were Adriaan Hoek of the Netherlands (1st prize), Ben Bloor from the United Kingdom (2nd prize), and Nicole Simental from the United States (3rd prize).

New Publications

New Volumes in the *Complete Organ Works of Johann Sebastian Bach* from Wayne Leupold Editions

Wayne Leupold Editions is pleased to announce the release of three new volumes in its *Complete Organ Works of Johann Sebastian Bach* series: Volume I/9, *Schübler Chorales, Canonic Variations, and Chorale Partitas*, edited by George B. Stauffer; Volume II/1, *The Performance of the Organ Works: Source Readings*, edited by Quentin Faulkner; and Volume II/2, *The Chorales of the Organ Works: Tunes, Texts, and Translations*, edited by Mark Bighley. Volume I/9 includes for the first time in print the 125 emendations and improvements that appear in Bach's hand in a previously unnoticed copy of the original print; Volume II/1 contains new Central German documents on organ registration; and Volume II/2 contains the complete text, in the original German and English translation, of all the verses of all the chorales set by Bach in his organ works, together with a detailed commentary. The volumes can be ordered on the Leupold Edition website: www.wayneleupold.com.

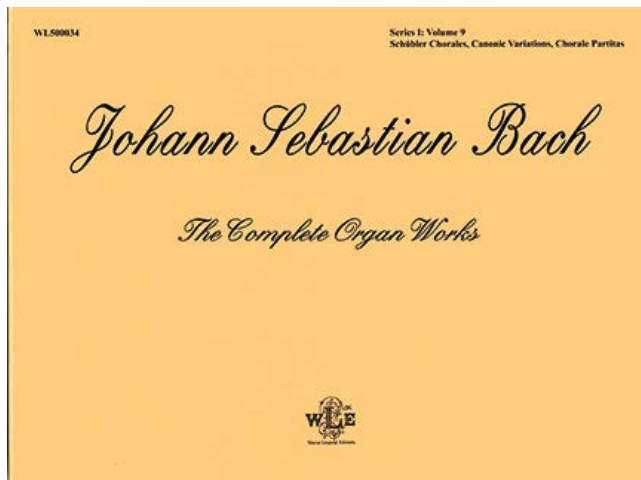


Image courtesy of Wayne Leupold Editions

Announcements

William H. Scheide Research Grants

The **William H. Scheide Research Grants**, stipends ordinarily ranging from \$500 to \$2,000, awarded annually, provide support for research projects on Bach or figures in his circle. The funds may be used to defray travel costs, acquire reproductions of primary sources, or for similar purposes. Although preference will be given to applications from Ph.D. candidates, junior faculty, and independent scholars, senior faculty are also encouraged to apply, especially when institutional research support is limited or unavailable. Awards will normally go to citizens or permanent residents of the United States or Canada. Each winner will also receive a one-year membership in the Society.

Applications should include a research proposal of no more than three double-spaced pages, along with a curriculum vitae and a budget, all in English. The committee will favor proposals that include concrete statements of (1) the materials to be consulted (specific scores, books, instruments, etc.) if research in libraries or archives is proposed, and why it is necessary to examine them on-site; (2) a clear itinerary if travel is involved; and (3) the nature of the ultimate outcome of the research (book, article, edition, etc.).

Grants will be awarded for research to be completed during 2019. To apply, please send a description of your research project and a budget by December 31, 2018, to Andrew Talle at andrew.talle@northwestern.edu. Grants will be awarded in January 2019.

The William H. Scheide Grant and Prize were established in 1990 by an endowment fund given by William H. Scheide (1914–2014). It honors in perpetuity one of the founding members of the ABS and its first major benefactor.

The Frances Alford Brokaw Grant

The Frances Alford Brokaw Grant of \$750 is awarded annually to an undergraduate student to support an internship at the Riemenschneider Bach Institute (RBI). The purpose of the internship is to familiarize the student with the methods and materials of research relating to J.S. Bach. Winners will develop individual projects under the supervision of RBI scholars. The award is for a period of residence of one or more weeks to use the RBI's resources. The 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 also receive a one-year membership in the American Bach Society.

Applications should include a statement of interest no more than two pages in length, a CV, and a letter of reference from an established musicologist/music theorist, most often a faculty member at the student's home institution. Grants will be awarded for research to be completed during the calendar year 2019. To apply, please send your research proposal and the letter of reference by December 31, 2018, to Andrew Talle at andrew.talle@northwestern.edu. Awards will be announced in January of 2019.

***Bach Jahrbuch* Now Available Digitally Online:** <https://oa.slub-dresden.de/ejournals/bjb>

In conjunction with the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB) in Dresden, all issues of the *Bach Jahrbuch* from 1904 to 2012 have now been digitized. A moving wall of five years has been established, meaning that the 2013 issue will soon be available. Users can browse volumes, search by title or author, download individual articles or entire issues in pdf format, and export citations. Each article and issue has a stable url. At this point, it seems, no full-text search option is available. Readers will also note that the SLUB now also hosts the digitalization of the *Schütz Jahrbuch*: <https://oa.slub-dresden.de/ejournals/sjb>

Riemenschneider Bach Institute Visiting Academic Fellowship

The Riemenschneider Bach Institute (RBI) is now accepting applications for the Martha Goldsworthy Arnold visiting academic research fellowship. Fellowships are for a period of one to four weeks, to use the RBI's resources for research and writing. Fellowships are for full-time residential research in the collections of the RBI. Fellowships are for a period of one to four weeks with a stipend of up to \$2500, depending on the length of stay and travel expenses. Fellows will be encouraged to present their work to faculty and students and, depending on suitability, submit it for publication to *BACH: Journal of the Riemenschneider Bach Institute*. The RBI welcomes applications from scholars interested not only in its exceptional collection of Bach-related materials, but in any of its diverse holdings. Eligibility: Scholars who hold the Ph.D., doctoral candidates engaged in dissertation research, and independent scholars are eligible. Deadline: Applications are due 1 April for research undertaken within one year of the date.

Bach Network Dialogue Meeting

From Ruth Tatlow and the conference organizers: the next Bach Network Dialogue Meeting will take place from Monday 8 to Saturday 13 July 2019 at Madingley Hall, near Cambridge

(www.madingleyhall.co.uk). It will follow a similar format to the stimulating and successful meetings we held there in 2017 and 2015, again facilitating discussions with a wide variety of Bach scholars, performers, and enthusiasts in relaxed surroundings. The core programme will run from Tuesday afternoon to Thursday evening with a series of themed sessions led by distinguished researchers in the Bach world. Live music sessions are also planned, and there will be opportunities to discuss issues of performance practice with eminent artists. Rooms are reserved from Monday 8 July with departures on Saturday morning to allow delegates to settle in, read and prepare, hold meetings, discuss research projects, and enjoy the beautiful gardens. There will be a forum for Young Scholars (contact andrew.frampton@music.ox.ac.uk) and a repeat of the highly successful five-minute Flash Announcement slots where every delegate is invited to speak about their current research.

The committee is organising a rich and varied programme, engaging speakers on a wide range of important topics relating to Bach and his world. Details will be publicised on our website, through our mailing list (sign up on www.bachnetwork.org) and on our Facebook page (www.facebook.com/BachNetwork). Registration for the meeting will open in early 2019. If you are interested in becoming part of this exciting event, please drop a line to our dialogue administrator Mark Seow (seow.bachnetwork@gmail.com).

News from the Bach Cantata Website (<http://www.bach-cantatas.com>; Aryeh Oron, editor, oron-a@inter.net.il)

A note from William Hoffman: The Bach Cantata Website (BCW), currently completing its fourth round of weekly online discussions of Bach's complete vocal music in its first twenty years, will change direction in 2019. The weekly discussions will focus on electronic recordings and major performers-pioneers, both vocal and instrumental (soloists, groups, conductors) and the Bach repertory, based on the BCW archives of extensive biographical, repertory, and recording information. A listing of the topics will be posted at the BCW by the end of 2018. Participants will be encouraged to offer insight, reminiscences, and essays that add to our understanding of these performing greats and their repertory, such as Albert Schweitzer, Pablo Casals, Nikolaus Harnoncourt, and others. Bibliography and discography will be included.

MEMBER NEWS

Rebecca Cypess announces the publication of *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin* (University of Rochester Press, 2018), co-edited with historian Nancy Sinkoff.

During the summer of 2018, **Raymond Erickson** lectured on improvisation to the Academy of Fortepiano Performance sponsored by the Catskill Mountain Foundation; read a paper on accompaniments to and arrangements of the Bach Ciaccona at the 18th Biennial Conference on Baroque Music in Cremona, Italy; and directed the eighth annual "Rethinking Bach" workshop at Tokai University (Shonan campus) in Japan. The last culminated in an abridged performance of Bach's *St. John Passion* with spoken narrative in Japanese that proved unexpectedly effective.

Tanya Kevorkian's book *Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750* (2007) is now available in paperback from Routledge.

Robin Leaver gave this year's Distinguished Scholar Lecture at the 111th Bethlehem Bach Festival in May, a lecture that commented on two milestones marked this year: the 120th anniversary of the founding of the Bethlehem Bach Choir, 1898–2018, and the 35th anniversary of Greg Funfgeld becoming artistic director and conductor of the Choir, 1983–2018. Leaver also announced his decision to step down from the responsibility of writing program notes for the choir. Having first started writing notes for a concert in 1984 anticipating the 300th anniversary of Bach's birth, his service to the choir has lasted 34 years!

Wm. A Little published an in-depth study of the life and work of Johannes Ringk (1717–1778), a pupil of J. P. Kellner, Bach copyist, and organist of

the Marien-Kirche in Berlin. Under the title "Johannes Ringk and the Dissemination of German Organ Music in the Eighteenth Century," it appeared in two parts in *The American Organist* 52.6 (June, 2018): 42–47, and 52.7 (July, 2018): 30–37.

The Bach Cantata Choir of Portland Oregon, led by Artistic Director **Ralph Nelson**, completed its first European tour this past June. Highlights of the tour included singing around Bach's baptismal font in Eisenach, as well as concerts in both the Thomaskirche and Nikolaikirche in Leipzig. At the Nikolaikirche, the choir partnered with the Dresden Sinfonietta in a performance of Cantata no. 4, "Christ lag in Todesbanden."

Kerala Snyder, Christoph Wolff, and Paul Walker announce the completion of the *Collected Works of Dieterich Buxtehude*, a project nearly a century in the making, with the appearance in February 2018 of Vols. 12 (Sacred Works for Five Voices and Instruments, Part 3) and 13 (Miscellanea), both edited by **Paul Walker** and published by The Broude Trust.

Derek Stauff has issued an edition of Samuel Michael's *Psalmodia Regia* (Leipzig, 1632), a volume of sacred concertos in the series Recent Researches in the Music of the Baroque Era, published by A-R Editions.

Joseph P. Swain announces his book *Listening to Bach and Handel: A Comparative Critique* published by Pendragon Press in October.

Ruth Tatlow has been awarded the prestigious Ingmar Bengtsson prize by The Royal Swedish Academy of Music (established in 1771) for "an outstanding contribution to musicological research" ("en framstående musikvetenskaplig forskningsinsats").

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MEMBERSHIP INFORMATION

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