

BACH NOTES

NEWSLETTER OF THE

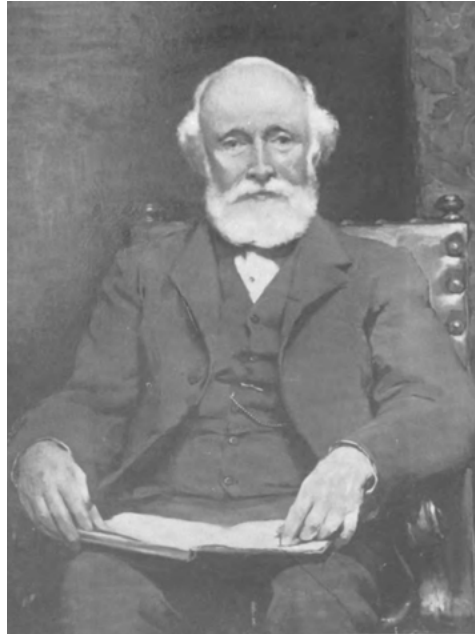
AMERICAN BACH SOCIETY



A 2019 BACH ANNIVERSARY: THE FIRST AMERICAN EDITION OF THE *ST. MATTHEW PASSION* BY DAVID W. MUSIC

In 1869—150 years ago this year—John Sullivan Dwight (1813–1893), a Boston music critic and newspaper editor, published the first American edition of J. S. Bach's *St. Matthew Passion*. It was also the first publication of a major choral work by Bach in the United States. The edition is often mentioned in studies of Bach reception in the United States such as those by Karl Kroeger (1991, 40) and Barbara Owen (2003, 12), as well as in Matthew Dirst's excellent study of *Dwight's Journal of Music* (2003, 27–28), but to this point the score itself has received little discussion or analysis. Dwight edited the *Passion* from nineteenth-century German performing editions by Julius Stern and Robert Franz, but the American adapted their interpretive suggestions for his own purposes. The edition's most important feature was Dwight's own new English translation, which, unlike the translation published for William Sterndale Bennett's edition thirty-five years before, sought to retain as much as possible of Bach's word-tone relationships.

John Sullivan Dwight was a prominent Boston music critic who founded and edited *Dwight's Journal of Music* from 1852 until the paper ceased publication in 1881. The importance of the *Journal* for music in the United States was summarized by one of Dwight's biographers: "The paper fixed the musical standard, not only of Boston, but of the whole country; and genuine lovers of music turned to its pages as to a supreme authority" (Cooke



John Sullivan Dwight. Image from George Willis Cooke, *John Sullivan Dwight* (1898).

1898, 157). Dwight became an early and vocal American champion of the music of Bach and used the pages of his *Journal* both to review and to encourage performances of the composer's works, especially the *St. Matthew Passion*. As early as 1854, in noting the first performance of the *Passion* in England, he asked: "When shall we have a chance to hear it in our oratorio-loving Boston?" (*Dwight's Journal of Music* [hereafter *DJM*] May 6, 1854, 36). Dwight was particularly pointed in his messages to the Boston Handel and Haydn Society, the city's premier choral ensemble, encouraging them to tackle Bach's monumental work,

writing in 1862: "when will the day come, that shall give spirit, courage and devotion to our old Oratorio Society, or to any other organization which may spring up, to study and master and bring out such works as the 'Passion' music and the Christmas Cantata[s] of Sebastian Bach...?" (*DJM* June 21, 1862, 95; see also *idem*. June 9, 1866, 254). (For histories of the Handel and Haydn Society during this period see Perkins and Dwight 1883–93 and Johnson 1965.)

The publication of Dwight's edition was the culmination of a process that began with the publication of a piece from the *Passion*, the E-flat major setting of *Befiehl*

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du deine Wege (BWV 244/17, but with a different text), in Lowell Mason's *The Seraph* (1839). The piece was almost certainly not printed directly from an edition of the Passion but probably from a volume of chorales, perhaps the Breitkopf edition by C. P. E. Bach. Individual items from the Passion—invariably chorale harmonizations—continued to appear in American tune books over the course of the next thirty years.

The first English-language edition of the Passion was issued in 1862 by the British composer and conductor William Sterndale Bennett, but there is little evidence that copies were imported to America in significant numbers. A few selections from the Passion received American performances in English before the publication of Dwight's edition, but the sources from which they were sung are uncertain. For example, in 1866 Dwight's *Journal* observed that the alto aria "O Father, hear" (probably *Erbarme dich*), the bass aria "Give me back my dearest Savior" (*Gebt mir meinen Jesum wieder*), and the final chorus, "We bow us down" (*Wir setzen uns*) had been performed by "an amateur choir or club of Cambridge ladies and gentlemen" on June 20 (*DJM* July 7, 1866, 270). These translations do not match those in Bennett or Dwight's editions. Perhaps Dwight simply translated the titles for his English-speaking readers, or someone made a translation specifically for this concert, perhaps the organist, John Knowles Paine, who had studied in Germany and was an ardent proponent of Bach's music.

The principal impetus behind the publication of Dwight's edition was a plan by the Boston Handel and Haydn Society to perform the Passion in the spring of 1869. In his *Journal* for October 24, 1868, Dwight reviewed the Society's proposals for the upcoming season.

But what seems really likely to be done, and what, if done even but passably, would be the great musical event of the year,—as German writers say, an "epoch-making" event with us,—is the production in whole, or at least in great part, of Sebastian Bach's *Passion Music according to St. Matthew*. The government of the Society are indeed in earnest about it, and have taken measures to procure the most approved edition of the orchestral and vocal parts, and to have the text done into English in as close and singable a manner as possible, so that both may be published here, and the study of the work begin with energy, in the hope of bringing it out in Passion Week.

Though he modestly refrained from mentioning his own name, Dwight was the one who was to provide the English translation. He was undoubtedly chosen for the task because of his musical insight, his experience translating German writings for his *Journal*, as well as his consistent advocacy for the work.

Unfortunately, as Dwight later explained in a column from August 28, 1869, the proposed performance did not occur, at least in part because the full score and parts from Robert Franz's 1867 edition "were procured from Germany last winter [1868–69], but

too late to enter upon so formidable a task at that time," and the presentation was put off until 1870. This delay gave Dwight more time to prepare his edition, and by August 1869 he remarked that:

The voice parts for the double chorus will soon be in readiness. Messrs. Ditson & Co. already have them in the engravers' hands, and are preparing to publish an octavo edition . . . of the entire work for voices and pianoforte, with both German and English words—the latter translated here expressly with the utmost care to keep them as close as possible in spirit, sense and form to the original text, antiquated and quaintly pietistic as it is, while scrupulously studying in every syllable and vowel sound Bach's never careless marriage of the word and tone.

He went on to observe that "there will be plenty of copies of the full vocal score, at a moderate price," and pointed out that "For an American publisher this is a bold venture and an honorable one." The complete edition appears to have been printed approximately three months later; the preface is dated December 6, 1869.

Unfortunately, as had happened in the previous year, the anticipated 1870 performance of the Passion for which Dwight prepared his edition had to be cancelled, though 650 copies of his score had been procured and the work had been in rehearsal

PASSION MUSIC,

(ACCORDING TO THE GOSPEL OF ST. MATTHEW.)

WORDS ENGLISH AND GERMAN.

THE ENGLISH TRANSLATION AND ADAPTATION BY

JOHN S. DWIGHT.

Full Vocal Score, with Piano-Forte Accompaniment

MADE BY

JULIUS STERN.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY.

NEW YORK:—C. H. DITSON & COMPANY.

Entered, according to Act of Congress, A. D. 1869, by Oliver Ditson & Co. in the Clerk's Office of the District Court for the District of Mass.

Figure 1. The title page of Dwight's 1869 edition of Bach's *St. Matthew Passion*. Image from digitized exemplar available at <https://catalog.hathitrust.org/Record/011563059> (accessed 3/13/2019).

for several weeks. The stated reasons for the cancellation were, at first, the unwillingness of the conductor and organist “to present the work in any other than its complete and finished proportions.” Even after agreeing to perform only about an hour and a half of the work, the entire project was postponed to a future season because an ensemble of sufficient size for the Passion’s double orchestra could not be secured for performance during Holy Week (*DJM* June 18, 1870, 259; *idem.* June 4, 1870, 255; see also *The Independent*, New York, June 16, 1870, 2).

Dwight’s Edition

Dwight’s edition, titled *John Sebastian Bach. Passion Music, (According to the Gospel of St. Matthew)* was published by the firm of Oliver Ditson & Company, one of the United States’ leading music publishers. (Figure 1 shows the publication’s title page.) The preface points out with obvious pride that “This is the first American edition of the ‘Matthäus-Passion,’ the greatest of the sacred compositions of Sebastian Bach, a work without a rival in its kind.” It further boasts of being only the second offering an English translation of the libretto, the first being “published in London in 1862, bearing the name of Prof. William Sterndale Bennett as Editor, with ‘English translation and adaptation’ by Miss H. F. H. Johnston.” While Dwight says of the latter that “much of it is excellent, and we are indebted to it for some good suggestions,” he criticizes what he considers to be its too great liberties with Bach’s music:

It is a very free translation, too often ceasing to be a translation at all.... Not made to be accompanied by the original German text, it invited to more liberties with the music itself than we have deemed allowable in an edition which seeks to be as close as possible, both to the form and meaning of the words, and to Bach’s own wonderfully expressive way of wedding tones with syllables, his melodic phrasing and division, and especially his quaint, peculiar *accent*, to alter which according to our modern notions is to rob his melody of much of its essential genius.

In his own edition, Dwight chose to include both English and German texts, the latter

partly for the use of German Choral Societies, so numerous in this country, and partly in justification of the somewhat strange, naive, and often homely character of an English text which would fain cleave as closely as may be to the quaint old German rhymes (sometimes poor poetry, it must be confessed, but always redeemed by their sincere, deep, tender piety) with whose whole sense and imagery and style this music seemed so inseparably intertwined.

He points particularly to the difference between Bennett and Johnston’s handling of the recitatives and his own approach.

The London edition often cuts the knot by torturing Bach’s phrases and divisions into exact conformity with the received English version of the Gospel [the King James Version], as if the letter were of vital consequence. It has been our endeavor, while using the familiar words wherever they would serve, and never of course departing from their sense or style, to keep Bach’s Recitative intact.

As Dwight later pointed out when discussing Picander’s lyrical texts, his goal was ultimately to find “English words *to which Bach’s music can be fitly sung*” (Dwight’s emphasis). Thus, in some respects, he sought to make the text fit the music of the recitatives rather than the other way around, as he felt was the case with Bennett and Johnston’s edition. (For further discussion of Johnston’s translation, see Jenkins 2004).

The Translation of the Libretto

Dwight’s most original contribution, his English translation, faced different challenges from each of the Passion’s three principal text types—biblical prose, poetic arias/accompagnatos, and chorales. The discussion below demonstrates how Dwight approached each of the Passion’s text types, partly by comparing them to Bennett and Johnston’s edition.

With the biblical prose, Dwight sought to render the words in a manner that respected both the rhythm and phrasing of the music and the sense of the text, all while paying attention to word-painting or other rhetorical devices in the music. An added challenge was to match as closely as possible the language and cadences of the familiar English rendering of the Bible, in Dwight’s day the King James Version (KJV). The differing approaches of Bennett and Dwight’s editions to the biblical text can be illustrated with an extract from “Now when Jesus was in Bethany” (no. 6, from Matthew 26:7), the story of the woman with the jar of precious water. Example 1 shows the vocal part of the recitative in the editions of Stern, Dwight (minus the German text), and Bennett/Johnston. Johnston rendered the phrase “ein Glas mit köstlichem Wasser” as “an alabaster box of very precious ointment,” which matches the KJV exactly. Her purpose, of course, was to align the translation as directly as possible with the version that was already familiar to English singers and listeners. However, the translation does not give the sense of the German text, and it also results in a heavy adaptation of the music to fit the text: a triplet has to be added and eighth notes made into pairs of sixteenths.

Dwight takes the opposite approach, adapting the KJV text to fit Bach’s vocal line more closely: among other changes, he leaves out the material from which the “box” was constructed (“alabaster”) and substitutes “table” for “meat. These departures

Stern
Weib, das hat - te ein Glas mit köst - lich-em Was - ser, und goss es auf sein Haupt, da er zu Ti-sche sass.

Dwight
wo - man, who had _____ a box of pre - cious oint-ment, And pour'd it on His head, As He at ta-ble sat.

Bennett
wo-man, hav-ing an al - a - bas-ter box of ve-ry pre-cious oint-ment, and pour'd it on His head, as He sat at meat.

Example 1. Recitative *Da nun Jesus war zu Bethanien* from Stern, Dwight, and Bennett (mm. 4–6); voice part only.

from the Bennett edition reflect Dwight's desire "to keep Bach's Recitative intact" (preface) rather than to follow slavishly the KJV text. Certainly, Dwight still must sometimes split, combine, or slur notes together in order to satisfactorily link the music and the English translation. This, however, he does to a lesser extent than in Bennett. Dwight's clear intention was to retain as much of Bach's original rhythm and word underlay as possible in the recitatives.

The Passion's arias and accompagnatos offered Dwight greater freedom to follow the structure and meaning of the German, since there was no need to relate them to an already-familiar text. Nevertheless, he still faced the challenge of accommodating their poetic design. For example, consider Picander's words for the soprano aria *Ich will dir mein Herze schenken!* "Never will my heart refuse thee" (no. 19). (Throughout this article, references to the Passion text will be given in German followed by Dwight's translation, unless otherwise noted. The movement numbers are those of Dwight's edition.) Picander wrote six lines with the syllable count 878777 and the rhyme scheme *ababbb*. (See Table 1) Dwight reproduced these exactly, even retaining the double rhymes in lines one and three. Johnston, on the other hand, changed the syllable count of the same aria to 777777, forcing her to slur notes in the first and third lines. She also altered the rhyme scheme to *aabbcc*, with a half rhyme in the *a* lines and no attempt at a double rhyme. (For a fuller discussion of Johnston's translation of this aria see Jenkins, 2004, 3–5.) Dwight's version is closer to the meaning of the German text, and, as might be expected from his handling of the recitatives, he goes out of his way to reproduce Bach's rhythms and text underlay.

Yet occasional cross-rhythms in the music or use of a partial text

phrase compelled him to add an extra word here and there. For instance, in m. 16 of the same aria, Bach begins the phrase "ich will dir mein Herze" on the final eighth note in 6/8 meter, whereas it has previously appeared on the downbeat. In order to avoid awkward accents in the English text, Dwight had to add the word "no" to begin the phrase ("No, never will") and slur several later notes together. A similar situation occurred in mm. 35–36.

Many of the same principles apply to the chorales: Dwight keeps the original German syllable stresses, hymnic meters, and rhyme schemes intact; he preserves Bach's rhythmic settings; and—where possible—gives the important English words in the same position as their German counterparts. Since the chorales that appeared in American hymnals and tune books before Dwight's edition usually substituted English texts that were unrelated to the originals, there was no expectation for a specific translation of the German lyric; thus Dwight could exercise considerable freedom in the wording used.

An example of this liberty can be seen in the chorale *Ich bin's, ich sollte büßen!* "'Tis I! my sins betray Thee" (no. 16). Dwight retained the *aabccb* rhyme scheme and double rhymes, and even made a true rhyme where the original had a half rhyme (*Höll'-Seel'*, whole-soul). On the other hand, the English text is far from an exact translation of the German.

Ich bin's, ich sollte büßen,	'Tis I! my sins betray Thee!
An Händen und an Füßen	Ah! foully I repay Thee,
Gebunden, in der Höll'.	Who died to make me whole!
Die Geisseln und die Banden,	Of all the wrong Thou borest,

Picander	Johnston	Dwight
Ich will dir mein Herze schenken, Senke dich mein Heil hinein!	Jesus, Saviour, I am Thine, Come and dwell my heart within.	Never will my heart refuse Thee, Dwell in me, my Life, my All!
Ich will mich in dir versenken; Ist dir gleich die Welt zu klein	All things else I count but loss, Glory only in Thy cross.	Evermore in Thee I'll lose me. If for Thee the world be small,
Ei, so sollst du mir allein Mehr als Welt und Himmel sein!	Dearer than the world beside, Is the Saviour who hath died.	Thou to me art more than all, More than worlds, my Heav'n, my All!

Table 1. *Ich will dir mein Herze schenken* with the translations by Johnston and Dwight.

Und was du ausgestanden, The stripes, the crown Thou worest,
Das hat verdienet meine Seel'. The guilt lies heavy on my soul.

Apparently, the idea of being bound hand and foot in hell was too much for Dwight, who omitted all reference to the infernal region. This reticence probably derived partly from theological and partly from cultural beliefs. As a transcendentalist, Dwight believed that divinity resided in both nature and human beings, and the original language of the chorale reflected an opposite view. Also, even Americans who did believe in a literal hell and eternal punishment for sin were not used to singing such concepts in their hymns. Dwight's delicate translation also reflects his belief that it was more important to preserve the spirit than the literal "strange old text of the Chorales" (preface).

Generally, it can be said that Dwight's translation of the Passion text met his goal of fidelity to the word-tone relationships that Bach had established. This is not to say, of course, that his translations are always successful. In *Erbarm' es Gott!* "Look down, O God" (no. 60), Dwight rendered *Erbarm'* as "Look down," an awkward choice to accompany an upward leap of a minor seventh. Johnston gives the phrase as "All gracious God," which at least avoids the contradiction between the text and music, but one wonders why neither version gave the line the logical translation "Have mercy, God." It is unfortunate that in the bass aria *Komm, süßes Kreuz!* "Come, blessed cross" (no. 66), the melismas on *Leiden* (suffering) and *tragen* (carry) are set to the words "great" and "strong," respectively, rather than terms that would more accurately reflect the musical rhetoric. Another unusual feature of his translation is that the recitatives use the name "Jesus," but arias and chorales always have "Jesu," marking the different types of text.

Dwight himself recognized that his attempts to adapt the words to Bach's music rather than the other way around sometimes resulted in a text that had a "strange, naïve, and often homely character" (preface). However, this was a price he was willing to pay to retain what he conceived to be the most essential aspects of the piece, "Bach's own wonderfully expressive way of wedding tones with syllables, his melodic phrasing and division, and especially his quaint, peculiar *accent*" (preface).

The Music of the Edition

If Dwight's translation of the libretto is his most noticeable contribution, his editorial hand also can be seen in the music, though to a lesser extent. Dwight turned to several existing German editions of the Passion for his musical text. Although he had access to the Bach Gesellschaft edition, noting its presence

in the Harvard Musical Association's collection, what use Dwight might have made of the edition in preparing his version is not evident (*DJM* Sept. 27, 1862, 207). Instead, as the title page and preface to Dwight's edition point out, his piano score is based primarily on the keyboard reduction by Julius Stern published by C. F. Peters. Yet the preface acknowledges that several of the accompanato and aria accompaniments are taken from publications by Robert Franz. In addition to editing a full orchestral score, most noticeably adding clarinets and a trombone part, Franz had issued sets of piano reductions of some of the solos in his *Arien aus der Matthäus-Passion* (Breslau, 1862). Dwight learned of these soon after their publication. In September 1862, the *Journal* announced that the Harvard Musical Association "has just added to its library the entire series (thus far issued) of the arrangements of Sebastian Bach's sacred works by Robert Franz," including "three Soprano, three Alto and three Bass Arias from his great 'Passion Music according to St. Matthew'" (*DJM* Sept. 27, 1862, 207). Franz's publication also included six accompanatos for a total of fifteen pieces. For his American edition, Dwight borrowed twelve of Franz's arrangements (all except the arias *Ich will dir mein Herze schenken* and *Aus Liebe* and the accompanato *Er hat uns allen wohlgethan*), nearly half of the solo pieces in the Passion. (See Table 2) According to Dwight's preface, he considered Franz's accompaniments to be "masterly" and "regretted that this great interpreter of Bach to our more modern taste has not in the same spirit made an arrangement of the entire work."

Besides incorporating Franz's accompaniments, Dwight also altered Stern's in places. This can be seen in the first measures of the opening chorus, where Dwight gives the bass notes an octave lower than Stern. More important differences can be found in the third measure, where Dwight thickens the fabric of the right-hand part by adding notes to those found in Stern. This difference generally holds true throughout the work: Dwight often provides a denser texture than Stern.

Mvt.	Genre	German title	English title
9	Accompagnato	Du lieber Heiland	Thou dear Redeemer
10	Aria	Buss und Reu	Grief and pain
12	Aria	Blute nur	Only bleed
18	Accompagnato	Wiewohl mein Herz	Although my heart
28	Accompagnato	Der Heiland fällt	The Saviour falls
29	Aria	Gerne will ich	Gladly will I
47	Aria	Erbarme dich	O pardon me
51	Aria	Gebt mir meinen Jesum	Give me back my dearest
60	Accompagnato	Erbarm' es Gott	Look down, O God
61	Aria	Können Thränen	Are my weeping
65	Accompagnato	Ja! Freilich	Yea! Truly
66	Aria	Komm, süßes Kreuz	Come, blessed cross

Table 2. Movements borrowed from Robert Franz's piano reductions.

Another example of the alterations made by Dwight is in the *turba* chorus *Ja nicht auf das Fest!* "No, not on the Feast" (no. 5).

The image displays three systems of musical notation, each representing a different piano reduction of the same piece. Each system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The top system is labeled 'Stern', the middle 'Dwight', and the bottom 'Bennett'. The music is in common time (C) and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The notation includes various accidentals, slurs, and dynamic markings. The 'Stern' edition shows a more traditional piano reduction with a clear distinction between the right and left hands. The 'Dwight' and 'Bennett' editions show more complex arrangements, with the left hand often playing multiple parts of the original score.

Example 2. Piano Reduction of *Wozu dienet dieser Unrath!* “Wherefore wilt thou be so wasteful” (no. 7) in Stern, Dwight, and Bennett (mm. 1–2).

Stern’s general approach is to place material where it is most easily played, while Dwight is more consistent in assigning material to the two hands. Thus, at the beginning of the chorus, Stern has the right hand play only the sixteenth-note obligato part while the left hand plays a combination of the two continuo parts with added harmonic tones; when the obligato parts begin to move in eighth notes, the harmony parts move to the right hand, then the harmonic filler drops out altogether as both the obligato and continuo parts have running sixteenth notes. In contrast, Dwight uses the left hand only for the continuo lines and duplicates as many of the instrumental parts as he can in the right hand. On the whole, Dwight’s version is probably a better reflection of the full score, but Stern’s is undoubtedly easier for the pianist.

There are also a few instances in which it appears that Dwight may have been influenced by the piano arrangement of the Bennett edition. In the *turba* chorus *Wozu dienet dieser Unrath!* “Wherefore wilt thou be so wasteful” (no. 7), Dwight’s indebtedness to Stern is evident from the sixteenth notes in the bass in m. 1 on the second half of beat one, which differs from Bennett (Example 2). However, there are several instances of notes appearing in both Dwight and Bennett that are not found in Stern. (See m. 1, bass,

note 6; m. 2, treble, top line, note 5). It is possible that Dwight derived his accompaniments by consulting Franz’s full score. In Example 2, the “added” notes occur in the first flute and first violin parts of Franz’s edition.

According to Dwight’s preface, “The expression marks and Metronomic *tempi*, throughout, are taken from the Score by Franz,” but this statement is questionable. His source for metronome markings was neither Stern nor Bennett, who give none (though the latter gives tempo indications), but the markings given by Dwight likewise often do not coincide with those in Franz’s edition. For example, though both Franz and Dwight marked the first movement as “Andante con moto,” Franz gave it a metronome marking of dotted quarter=60, while Dwight indicated a tempo of dotted quarter=76. Throughout the score, Dwight’s metronome suggestions invariably indicate a faster tempo than in Franz. The American gave indications for every movement except for (appropriately) the *secco* recitatives and two accompanatos, *Du lieber Heiland!* “Thou dear Redeemer” (no. 9) and *Mein Jesus schweigt!* “He will not speak” (no. 40).

Dwight likewise employed Franz’s expression marks but again felt free to alter, ignore, or add his own interpretive marks as well.

For instance, in the aria *Blute nur* / “Only bleed” (no. 12), both Dwight and Franz suggest *mf* at the beginning with a crescendo and decrescendo on the first two beats. Franz gives no other dynamic indication in the remainder of that measure or the following one (except for a *p* in the bassoon 1). Dwight, on the other hand, indicates a *p* on the second half of beat three and a decrescendo to the end of the measure, then two more decrescendos in m. 2.

One apparently original change that Dwight made in the music occurs in the aria *Ich will dir mein Herze schenken* / “Never will my heart refuse Thee” (no. 19). As is true of the other da capo arias in the work, at the end of this B section, Dwight follows Bach’s instruction to return to the opening material. However, while in other arias he spells out “Da Capo,” in this case he abbreviates the term “D.C.” and places it in parentheses. He then adds twelve measures to form what appears to be an alternative ending. This added section is drawn from the first ten measures of the piece, to which are added two measures from the end of the vocal part in the A section. The shortening might reflect a performance practice of performing the A and B sections then ending with the opening ritornello, but in this case the procedure had to be adapted because the opening ritornello modulates to the dominant key just before the entry of the voice. The overall purpose of the alternative ending was undoubtedly to shorten the aria, but why this should be desirable when all other solos remain in their original state is not evident.

Performances at Last

Despite the disappointment caused by the cancelled performances of the Passion in 1869 and 1870 for which he had prepared his edition, Dwight did not give up hope of a presentation in Boston. He continued to encourage the Handel and Haydn Society to program the work through the pages of his *Journal*. On May 13, 1871, the Society finally presented “copious selections” amounting to sixteen numbers from the Passion (*DJM* April 22, 1871, 15; idem. May 6, 1871, 22–23). In the meantime, Dwight had begun serializing his edition of the Passion piecemeal in the *Journal*, beginning with the January 28, 1871, issue and concluding on April 5, 1873. This was a practice he had followed with other musical works—Mendelssohn’s *Elijah* in preceding issues and Schumann’s *Album for the Young* following the Passion—thus making them available to a wider audience.

The Handel and Haydn Society continued to work at the Passion, performing a larger portion of it in a concert on May 8, 1874, to an audience that “filled the floor and both galleries, and overflowed into the aisles” (*DJM* May 16, 1874, 228). In the May 30 issue, Dwight noted several “imperfections” in the performance, which he lays at the feet of there being only one full rehearsal, the inadequacy of the soloists because of the work’s novel demands on them, and an injudicious selection of the extracts to be performed (238–39). After another partial performance in

1876, the Society finally gave a complete performance of Bach’s masterpiece on Good Friday, April 11, 1879, presenting Part 1 in the afternoon and Part 2 in the evening. (For a fuller discussion of early *St. Matthew Passion* performances in Boston see Cook 2001.) Dwight’s edition was undoubtedly used for all these performances, since when Dwight referred to portions of text in his descriptions of the performances, they invariably match his translation (*DJM* May 20, 1871, 29; idem. May 16, 1874, 225–27; idem. April 29, 1876, 222–23; and idem. April 26, 1879, 69–71).

In the coming years, other groups around the United States would turn to Dwight’s edition when mounting the Passion. The New York premiere took place on March 18, 1880, with the New York Oratorio Society conducted by Leopold Damrosch. Reviews of the concert in both the *Times* and *Evening Post* for March 19, 1880, mention several of the movements by name, invariably giving Dwight’s titles though with occasional errors. Though specific information is lacking, it is likely that Dwight’s score also was used in premieres in other cities, including Cincinnati (May 17, 1882), Baltimore (February 12 and 13, 1885), and Philadelphia (March 12, 1885), particularly since it was one of only two editions in English and would have been the most conveniently available one for American choirs. The program for the 1882 Cincinnati presentation at the Fifth Biennial Musical Festival, conducted by Theodore Thomas, gives the title of the work in the exact wording used on Dwight’s title page but unfortunately does not even list the individual movements. When Thomas conducted the work again at the 1890 Cincinnati festival, it was certainly sung from the Bostonian’s edition; in this instance, the words were printed in the concert program.

In the early twentieth century, the New York conductor Louis Koemmenich prepared a revised version of Dwight’s edition, though the new editor’s name never appeared on the work. Although dated “Boston, November, 1907” in a note following Dwight’s original preface, the revised score evidently was not published until 1916. Koemmenich reproduced Dwight’s preface (minus the last two sentences and last paragraph, which quoted from the program to the London premiere in 1854) as well as his “incomparable English translation,” which, in a note added to the preface, Koemmenich characterized as one that was “still unrivaled in beauty, fitness, and faithful adherence to the spirit of the original.” One important change that Koemmenich made was to omit the German text of the Passion, probably in order to produce a clearer and more readable page. This may also be an indication that American choirs had found little use for the German text and that the edition had not been widely adopted by the German choral societies that Dwight had mentioned in his preface. (For contemporary references to Koemmenich and his revised edition see *Musical Courier* March 15, 1917, 12; and *Musical Courier* March 29, 1917, 44.)

In his essay on *Dwight’s Journal of Music* and the American Bach awakening, Matthew Dirst perceptively observed that “Dwight

endeavored to make the European canon speak to American listeners by humanizing it in a peculiarly American way” (2003, 16). In the case of the *St. Matthew Passion*, Dwight fulfilled this purpose by giving American singers an English-language performing score that sought to preserve the integrity of Bach’s music, particularly in its word-tone relationships. At the same time, he relied on scores—particularly the Franz full score—that adapted Bach’s work to nineteenth-century standards of orchestral scoring and also included his own interpretations of tempo, dynamics, and expression. As the first American translator of the *Passion* and only the second to render it into English, his was a pioneering venture that provided material for the first performances of the work in the United States and also made Bach’s oratorio available to several generations of American singers in a variety of locales. Thus, Dwight’s contribution to the American performance and understanding of Bach’s monumental work marks an important milestone in the reception of this music in the New World.

David W. Music is Professor of Church Music at Baylor University. His edition of *Thomas Hastings: Anthems* was published by A-R Editions in 2017 under the series *Recent Researches in American Music*.

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Call for Papers

Bach and Mozart: Connections, Patterns, Pathways

Stanford University February 13–16, 2020

The American Bach Society and the Mozart Society of America invite proposals for papers and panels to be offered at a joint conference that will take place February 13–16, 2020 at Stanford University. We are interested in exploring the many fruitful connections between generations of composers in the Bach and Mozart families, the patterns of influence and inspiration that emerged from their works and their artistic milieus, and the pathways opened by their music and musical cultures.

Proposals of 300 words or less should be sent to Andrew Talle (andrew.talle@northwestern.edu) by August 1, 2019. One need not be a member of either society to submit a proposal, but those who present at the conference will be expected to join one of the societies.

For further information, visit www.americanbachsociety.org or www.mozartsocietyofamerica.org.



**Review of Johann Sebastian Bach, *The Complete Organ Works*,
vols. I/9 and II/2, Wayne Leupold Editions,
by Matthew Dirst**

Johann Sebastian Bach. *Schübler Chorales, Canonic Variations on Vom Himmel hoch, Chorale Partitas*, edited by George B. Stauffer. (The Complete Organ Works, ser. I, vol. 9) Colfax, NC: Wayne Leupold Editions, 2018. Pp. xlviii, 146. ISMN: 9790800017049.

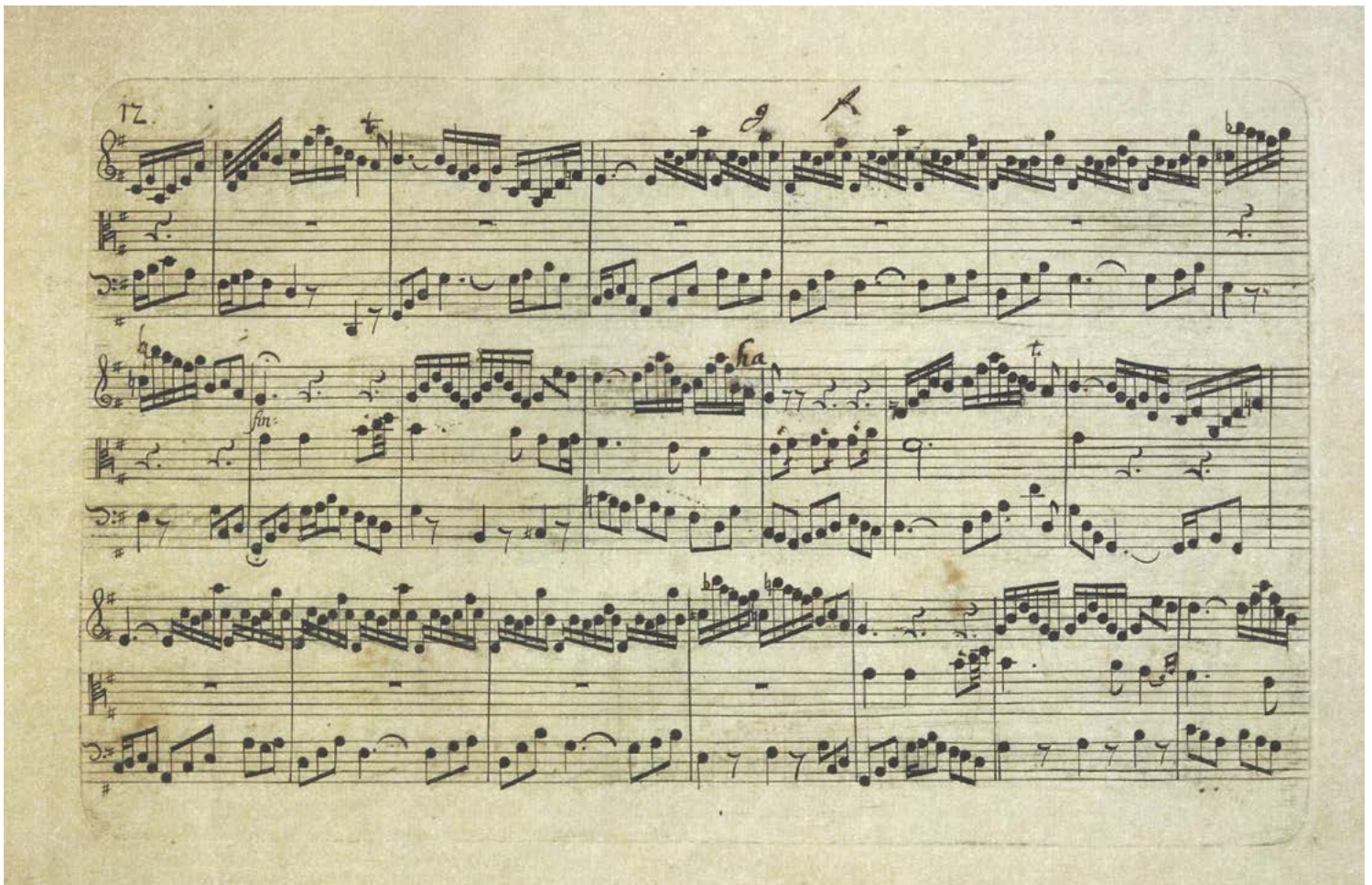
Mark Bighley. *The Chorales of the Organ Works*. (The Complete Organ Works, ser. II, vol. 2) Colfax, NC: Wayne Leupold Editions, 2018. Pp. xx, 263. ISMN: 9790800017056.

A dozen years ago, while moving my library of organ music from one office to another, I briefly considered pruning the Bach shelf. The sheer number of editions represented there—from Bärenreiter, Breitkopf, Dover, Novello, Peters and others that shall remain nameless—seemed indulgent, perhaps even obsessive. The shelf

groans still, and not because of any personal qualms with recycling or donating. Retiring any of this music felt wrong somehow: like the family Bible, the Bach organ works occupy sacred space.

That space has expanded recently to accommodate a new complete works edition, one that combines reliable musical texts, handy and easily navigable critical reports, intelligent organization, and thoughtful scholarship—all in elegantly produced, eminently practical volumes. This welcome and ambitious undertaking, from Wayne Leupold Editions and general editor George Stauffer, will eventually comprise fifteen volumes of music plus three scholarly companions. The portions currently in print make a vigorous argument for continued engagement with this core organ repertoire.

Some may wonder how a small American publisher could successfully challenge the big players, whose royal blue and benchmark brown tomes have long dominated the Bach publishing



Bach's handwritten corrections and additions to *Kommst du, nun, Jesu, vom Himmel herunter*, BWV 650, in the Vienna exemplar of the original edition of the *Schübler Chorales*.

industry. Wayne Leupold began his namesake business in 1988, with editions of music by formidable though underserved figures in nineteenth- and twentieth-century organ culture: the legacies of Edwin H. Lemare and Margaret Vardell Sandresky, to cite but two, owe much to this intrepid publisher. Having become a major source for “all things organ,” as its website proudly notes, Leupold now offers a range of pedagogical and performance materials plus a select list of its own books and an online database of hymn tunes and texts. Its many significant achievements include authoritative editions of the organ music of Nicolas de Grigny, Johann Pachelbel, César Franck, and John Knowles Paine, among others.

Since its launch in 2010, the Leupold Bach edition has released volumes of small-scale pedagogical works (Ser. I, Vols. 1A and 1B include the *Orgel-Büchlein*, among other items), the organ trios (Ser. I, Vol. 7), and *Clavier-Übung* III (Ser. I, Vol. 8). Its most recent offerings are a volume comprising the “Schübler” Chorales, the Canonic Variations on *Vom Himmel hoch da komm ich her* and the chorale partitas (Ser. I, Vol. 9), plus a detailed catalogue of the chorales in Bach’s organ works by Mark Bighley (Ser. II, Vol. 2). Stauffer himself edited all currently available volumes in Series I. Though published out of sequential order, the individual volumes are self-sufficient, with all components of each issue (including critical reports) included under one cover.

An assortment of concise collections from both ends of Bach’s long career exemplify in the most recent volume his lifelong fascination with chorale settings for the organ. The most familiar works come first: the six “Schübler” Chorales, ritornello-based works arranged in the 1740s by Bach himself from favorite Leipzig cantata movements (the fourth movement of *Wachet auf, ruft uns die Stimme*, BWV 140, for example). Engraved and printed by Johann Georg Schübler in the late 1740s, these pieces constitute an artful reply, in the most progressive of styles, to those who considered Bach’s church music “turgid and confused.” Of all his late publications, this one was clearly designed with popular appeal in mind.

For unknown reasons Bach seems not to have been involved in the proofing process, but he made various corrections and improvements to two extant exemplars of Schübler’s print, one of which has recently come to light in Vienna. Small but significant adjustments from that source make Volume 9 of the Leupold Bach edition the best choice for the “Schübler” Chorales especially. As Stauffer explains, these changes provide insight into Bach’s “open-ended, organic process” of adaptation while clarifying aspects of performance practice (p. xi).

Bach’s compulsive tinkering with matters large and small is likewise evident in the Canonic Variations on *Vom Himmel hoch* and the chorale partitas, making editorial explanation especially welcome. Following his pattern in the earlier volumes, Stauffer provides an informative and detailed preface that summarizes current thinking about the most important primary sources while discussing the music itself, its structure or organizational scheme(s),

its context or purpose, and its performance. Two substantially different versions of the Canonic Variations, reworkings of various movements in the Partita on *Sei gegrüßet, Jesu gütig*, and three chorale partitas attributed to Bach provide much food for thought. Each movement gets its due, with editorial generosity extending to small but significant details: the convenient page turns in Bach’s early manuscripts of the chorale partitas, for example (p. xxii). Performers will appreciate the equally accommodating Leupold volumes, whose page turns favor those moments when one hand is unoccupied.

The first publication (as Volume 2) in Series II of this edition is a revised version of Mark Bighley’s *The Lutheran Chorales in the Organ Works of J. S. Bach* (St. Louis: Concordia, 1986), expanded here to include chorales added to the Bach canon and research on these hymns since the 1980s. Now titled *The Chorales of the Organ Works: Tunes, Texts, and Translations*, this volume offers more than its subtitle suggests. Bighley’s new volume includes every chorale Bach set as an organ piece, with every verse in German and English plus succinct information on author, date, scriptural or other sources, and each chorale’s place in Bach-era hymnals. Tunes are given in single-line musical examples, as Bach knew and used them, and texts are comprehensively referenced. Though it lacks an index to his compositions (BWV sightings are rare), the volume doesn’t really need one: this unique Bach reference work is meant to assist research into the full chorale texts, their language, diction, history, and place in Bach’s confessional world. As such, it makes for a valuable companion to an edition that raises an already high standard to a new level.



The Buxtehude Collected Edition, 1978–2018 by Ronald Broude

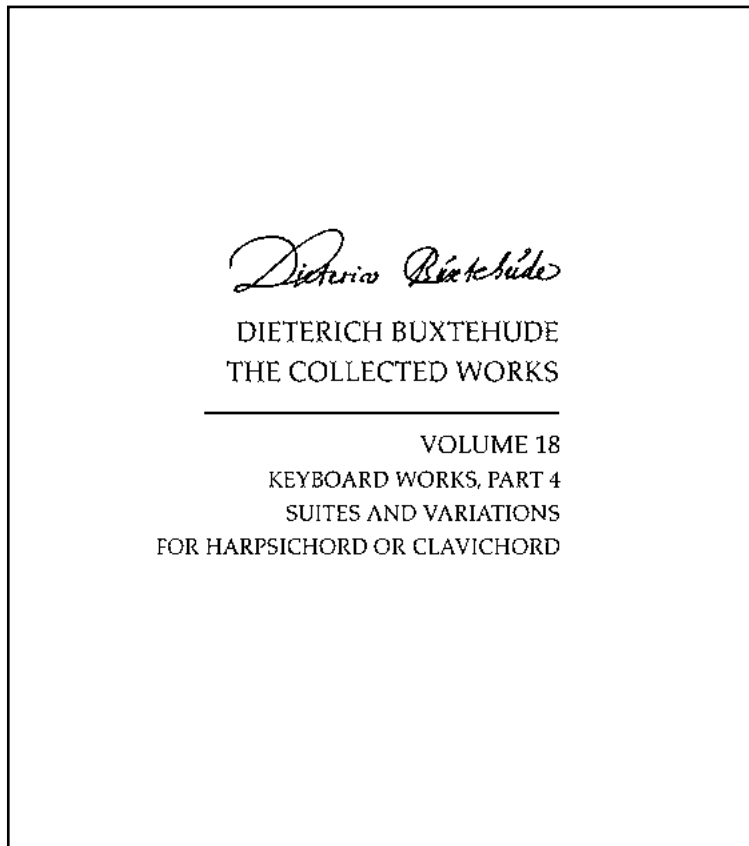
Editor's note: in the fall 2019 issue of Bach Notes, we plan on observing the completion of the collected works of Dieterich Buxtehude, published by The Broude Trust, with reviews of the final volumes of vocal and keyboard works. To mark the occasion further, we have also invited Ronald Broude, representing the publisher, to review briefly the history of the edition and to explain its editorial approach.

With the publication of Volumes 12 and 13 at the beginning of 2018, the new Buxtehude edition, Dieterich Buxtehude: *The Collected Works*, is now complete in ten volumes numbered 9–18. This enigmatic statement requires some explanation. *The Collected Works* was begun in 1978 and was intended to complete and eventually replace *Dieterich Buxtehudes Werke*, the edition begun in 1925 under the supervision of Wilibald Gurlitt, published by Ugrino Verlag, and abandoned in 1958 after the publication of eight volumes. The edition plan of the *Werke* had recognized the impossibility of establishing a satisfactory chronology of Buxtehude's works and had therefore planned to organize the edition by categories—vocal works, instrumental works, and keyboard works—with each category being further subdivided. The vocal works were ordered by the number of voices for which they were scored—Volumes 1 and 2 were devoted to sacred works for solo voice; Volumes 3, 5, and 6 to sacred works for two voices; Volume 7 to sacred works for three voices; and Volume 8 to half of the sacred works for four voices. (Volume 4, which contains the *Missa alla brevis* for five voices and *Benedicam Dominum* for six choirs of voices, departs from this plan.) *The Collected Works*, prepared under the general editorship of Kerala Snyder and Christoph Wolff, takes up where the *Werke* left off: Volume 9 contains the remaining sacred works for four voices; Volumes 10, 11 and 12 the sacred works for five voices; Volume 13 the sacred works

for five or six voices, occasional works, canons, and dubia; Volume 14 the works for string instruments and continuo; Volume 15 the *pedaliter* free organ works; Volume 16 the organ chorales; Volume 17 the *manualiter* organ works; and Volume 18 the works for harpsichord or clavichord.

The Collected Works was begun in 1978 (the first volume appeared in 1987), and the edition has averaged one volume approximately every four years. Although the original intention was to revisit the eight volumes of the *Werke* and re-do them in accordance with the editorial principles of *The Collected Works*, this now seems a task both impossible and unnecessary. Editors willing and competent to undertake the work are hard to find (promotion and tenure committees usually regard a first-rate edition as of less value than a mediocre article); during the past thirty years, all of the works in the first eight volumes have been newly published either singly or in small collections; and the imminence of sophisticated interactive digital editions renders the publication of new print editions pointless.

The differences between the *Werke* and *The Collected Works* in respect of editorial policies reflect both the substantial changes in editorial philosophies that took place during the course of the twentieth century and the diversity of the sources in which Buxtehude's music is preserved. As with all responsibly prepared editions, the nature of the extant sources transmitting the music of Buxtehude determines the ways in which editors can represent his works. Some of Buxtehude's works survive in authoritative sources: manuscripts that Buxtehude inscribed himself, manuscripts the preparation of which he supervised, and prints in the publication of which he participated. At the other extreme, a few of Buxtehude's works reach us only in nineteenth-century editions representing nineteenth-century



editors' management of earlier sources now lost. The sources of most of Buxtehude's works lie between these poles: in seventeenth- and eighteenth-century copies descended through varying numbers of intermediaries from lost holographs, and representing various copyists' approaches to making Buxtehude's music available for performance in various circumstances.

So diverse an array of sources suggests the desirability of a conservative editorial approach. The editors of *The Collected Works* have regarded each source as a particular inscriber or composer's "take" on the piece it transmits, and the integrity of that source has been respected. When a piece survives in several unauthoritative sources, the editor has selected one of the sources as the "base text"—the text that his or her edition will reproduce. When two sources represent the same piece differently enough so that one can speak of there being two versions, the editor has selected a base text for each version and has prepared a separate edition of each (this procedure is called "versioning" by textual critics).

Editors have been encouraged to keep editorial intervention in base texts to a minimum—to emend only to correct mechanical problems such as a missing octave line in a tablature or a missing beam in staff notation. Editors have been discouraged from trying to reconstruct lost holographs from the readings of several unauthoritative sources. The eclectic editions that result from the latter procedure are predicated on the assumption that when a composer's holograph has been lost and a piece survives in several unauthoritative copies, those copies are likely to misrepresent the holograph at different points, so that by picking readings that seem authoritative now from one copy and now from another (and by devising readings when none of the extant sources seems to provide a satisfactory one), an editor can produce a text closer to the lost original than is the text found in any single one of the extant copies. But scribal practice in the repertoires in which Buxtehude wrote allowed copyists too much freedom for such a procedure to be effective. In such a situation, it is better to accept the reading of a seventeenth- or eighteenth-century musician, who was, after all, a "native speaker" of the musical tradition in which he was working, than to rely on the judgment of a modern editor for whom recovering the context in which a source was inscribed is an historical exercise.

The Collected Works contains 188 editions of 182 pieces (excluding fragments). On the page, the editions look much alike—all are newly engraved in modern staff notation—but in fact they represent Buxtehude's music in different ways. When the base text is a holograph, the edition offers a text that Buxtehude intended should represent the piece, allowing for the facts that most of Buxtehude's holographs are in North German tablature and have been transcribed into modern staff notation and that the occasional mechanical slip has been corrected. When the source has been prepared by a copyist adapting the notation and/or the music for his own purposes, the edition represents that copyist's text, again with the proviso that mechanical errors have been corrected. This

means, for example, that when the only surviving source of a work is a copy representing how Buxtehude's friend Gustav Düben adapted one of Buxtehude's vocal works for performance at the Swedish court, the edition represents not Buxtehude's conception but Düben's adaptation. (For *Membra Jesu Nostri*, BuxWV 75, three movements of which are preserved in both holographs and Düben adaptations, *The Collected Works* offers two editions, one based on the holograph and the other on the adaptation.) For every edition in *The Collected Works*, the source on which it is based is identified and discussed in the critical apparatus, and emendations and variant readings are fully reported. Those who wish simply play the notes in the musical texts may do so, but users are encouraged to consult the critical apparatus in order to learn what the editor believes his or her edition represents and, using that apparatus, to work out for himself or herself ways in which the musical texts might be realized.

Announcements

Bach Network Dialogue Meeting (from Ruth Tatlow, Chair of the Bach Network council): The ninth Bach Network Dialogue meeting will take place from 8–13 July at the beautiful location of Madingley Hall, just outside Cambridge, England. Main sessions will be held from Tuesday 9–Thursday 11 July, with focused discussions on Bach and Materiality (Isabella van Elferen, Joel Speerstra, Bettina Varwig), Bach 333 (Nicholas Kenyon, Paul Moseley, Stephen Roe), the Fuga à 3 Soggetti from *The Art of Fugue* (Kevin Korsyn, Ruth Tatlow), Rethinking Bach's Chorale Pedagogy (Derek Remeš, Robin A. Leaver), Telemann, Graupner, Fasch, and the Thomaskantorat (Steven Zohn, Ursula Kramer, Barbara M. Reul), New Research from the Leipzig Bach Archive



(Christine Blanken, Christiane Hausmann, Benedikt Schubert), Musical Authorship (Michael Marissen, Stephen Rose), together with the Early Career Forum (twelve graduate students presenting), and the Flash Announcement Session (open to all registrants to present five minutes on their current work). Delegates will also

hear Christoph Wolff in a late-night conversation with Nicholas Kenyon, a harpsichord lecture recital by Mahan Esfahani, and be able to join an ad hoc choral singing session led by Paul Spicer. Those arriving on Monday will also catch a performance of *The Art of Fugue* (Ian Simcock, harpsichord) and enjoy a tour of the house and garden (Richard Gant, head gardener). For those staying on Friday there is the possibility of joining informal research discussions in the morning, and a tour of the University church, tower and organs in the afternoon. Final departures after breakfast on Saturday 13 July. Full details of the program, registration, room reservations and travel directions can be found here www.bach2019.eventbrite.com. It promises to be a wonderful meeting with plenty of time for discussion and networking. Welcome!



THE BACH SOCIETY
OF SAINT LOUIS

The Bach Society of Saint Louis (A. Dennis Sparger, Music Director and Conductor) announces the 2019 St. Louis Bach Festival presented by Centene Charitable Foundation and sponsored in part by Arts and Education Council of Greater St. Louis. The festival includes both free and ticketed events throughout the city of St. Louis from April 28 to May 19, including a performance of Bach's *Mass in B Minor*. Tickets are on sale now and detailed event information can be found here: <https://www.bachsociety.org/st-louis-bach-festival-2019>

The Riemenschneider Bach Institute (RBI) is now accepting applications for the Martha Goldsworthy Arnold visiting academic research fellowship. Fellowships are for full-time residential research in the collections of the RBI 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. Deadlines: Applications are due 1 October and 1 April for research undertaken within one year of each date. Applications should be submitted to bachinst@bw.edu.

New Publications

Compositional Choices and Meaning in the Vocal Music of J. S. Bach. Edited by Mark A. Peters and Reginald L. Sanders. Forward by Robin A. Leaver. Contextual Bach Studies. Lexington Books, 2018. ISBN: 9781498554954 (hardcover); 9781498554961 (ebook).



Compositional
Choices and Meaning
in the Vocal Music
of J. S. Bach

Edited by
Mark A.
Peters
and
Reginald L.
Sanders



Compositional Choices and Meaning in the Vocal Music of J. S. Bach is warmly dedicated to Don O. Franklin, former president of the American Bach Society, for his important contributions to Bach scholarship and for the collegiality, support, and friendship he has offered to each of the book's contributors.

Publisher's Description: "*Compositional Choices and Meaning in the Vocal Music of J. S. Bach* collects seventeen essays by leading Bach scholars. The authors each address in some way such questions of meaning in J. S. Bach's vocal compositions—including his Passions, Masses, Magnificat, and cantatas—with particular attention to how such meaning arises out of the intentionality of Bach's own compositional choices or (in Part IV in particular) how meaning is discovered, and created, through the reception of Bach's vocal works. And the authors do not consider such compositional choices in a vacuum, but rather discuss Bach's artistic intentions within the framework of broader cultural trends—social, historical, theological, musical, etc. The chapters in this volume thus reflect the breadth of current Bach research in its attention not only to

source study and analysis, but also to meanings and contexts for understanding Bach's compositions."

Contents:

Series Editor Foreword – Robin A. Leaver

Preface – Mark A. Peters and Reginald L. Sanders

Program for Professor Dr. Don O. Franklin – Ruth Tatlow

Part I: Bach's Vocal Music in Theological Context

1. Markus Rathey – In Honor of God and the City: Strategies of Theological and Symbolic Communication in Bach's Cantata *Gott ist mein König* (BWV 71)
2. Eric Chafe – Two "Johannine" Cantatas: *Darzu ist erschienen der Sohn Gottes* (BWV 40) and *Sehet, welch eine Liebe* (BWV 64)
3. Mark A. Peters – Death to Life, Sorrow to Joy: Martin Luther's Theology of the Cross and J. S. Bach's Eastertide Cantata *Ihr werdet weinen und heulen* (BWV 103)
4. Mary Greer – Toward an Understanding of J. S. Bach's Use of Red Ink in the Autograph Score of the Matthew Passion
5. Martin Petzoldt – The Theological in Bach Research (2007)

Part II: Analytical Perspectives

6. Reginald L. Sanders – Formal and Motivic Design in the Opening Chorus of J. S. Bach's Magnificat
7. Kayoung Lee – The Tonally Open Ritornello in J. S. Bach's Church Cantatas
8. Wye J. Allanbrook – The Christian Believer and the Sleep of Jesus: "Mache dich, mein Herze, rein" from J. S. Bach's Matthew Passion

Part III: Bach's Self-Modeling: Parody as Compositional Impetus

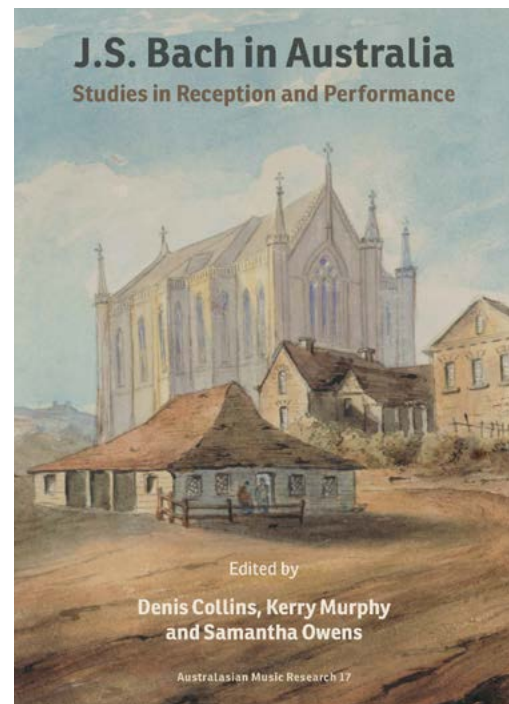
9. Hans-Joachim Schulze – Parody and Text Quality in the Vocal Works of J. S. Bach
10. Robin A. Leaver – J. S. Bach's Parodies of Vocal Music: Conservation or Intensification?
11. Gregory Butler – J. S. Bach's Dresden Trip and His Earliest Serenatas for Köthen
12. Steven Saunders – Bach's Second Thoughts on the *Christmas Oratorio*: The Compositional Revisions to "Bereite dich, Zion," BWV 248/4
13. Yo Tomita – The Passions as a Source of Inspiration? A Hypothesis on the Origin and Musical Aim of *Well-Tempered Clavier II*

Part IV: The Reception of Bach's Vocal Works

14. Tanya Kevorkian – The Leipzig Audiences of J. S. Bach's Matthew Passion to 1750
15. Jason B. Grant – The Vocal Music of the Bach Family in *Carl Philipp Emanuel Bach: The Complete Works*
16. William H. Scheide – The Need for a New Music: J. S. Bach in Contemporary Context (1946)
17. Robert L. Marshall – Bach at the Boundaries of Music History: Preliminary Thoughts on the B-minor Mass and the Late Style Paradigm

Note: ABS members can receive a 30% discount until the end of the year when ordering directly from the publisher: <https://Rowman.com/Lexington>. Use the promotional code LEX30AUTH19 (May not be combined with other offers and discounts).

J. S. Bach in Australia: Studies in Reception and Performance. Edited by Denis Collins, Kerry Murphy, and Samantha Owens. Australasian Music Research 17. The University of Melbourne, Lyrebird Press, 2018. ISBN: 9780734037909 (paperback); 9780734037916 (ebook).



Publisher's Description: "This book is the first to be dedicated to a study of the reception of a European composer in Australia. Each of the eleven essays explores how J. S. Bach's music has enriched Australian cultural life, from private performances in the early nineteenth century to historically informed realisations in recent years. The authors outline the challenges of mounting and sustaining this repertoire in the face of underdeveloped musical

infrastructure and limited resources, and how these challenges have been overcome with determination and insight. Championed by imaginative individuals such as Ernest Wood and Leonard Fullard in Melbourne, E. H. Davies in Adelaide and W. Arundel Orchard in Sydney, Bach's music has been a vehicle for the realisation of Australians' cultural aspirations and a means of maintaining connections with traditions that continue to be cherished today."

Foreword – Christoph Wolff

Introduction – Denis Collins, Kerry Murphy, Samantha Owens

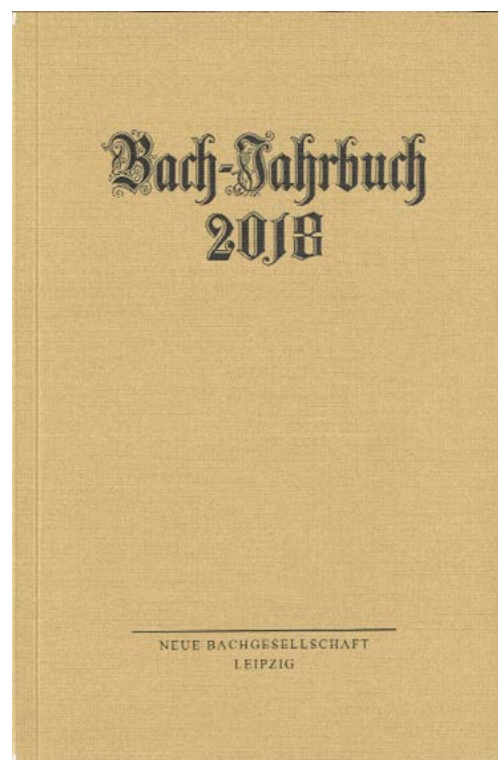
Chapters:

1. Janice B. Stockigt – "Nobody rose or joined in these hymns": Premiere Australian performances of J. S. Bach's *St. Matthew Passion* (1875–76)
2. Andrew Frampton – A tale of two Passions: The 1897 Melbourne cathedral performance of J. S. Bach's *St. Matthew Passion*
3. Alan Maddox – "The finest and grandest work ever created by human genius": The first performance of J. S. Bach's *St. Matthew Passion* in colonial Sydney
4. Julja Szuster – The performance history of J. S. Bach's *St. Matthew Passion* in South Australia
5. Peter Tregear – The key to timelessness: Some reflections on the Australian reception of the B minor Mass
6. Samantha Owens – "A gothic cathedral in music": The performance and reception of Bach's Mass in B minor in 1920s Australia
7. Niki Ebacioni – "A light shining in the darkness": Leonard Fullard's Melbourne Bach Festival
8. Peter Campbell – Historically informed Bach performance in Canberra: Problems and progress
9. Ian Burk – Bach in Tasmania: Overcoming the problems of a small population and a lack of musical resources
10. Graham Lieschke – Bach cantata reception in Melbourne: Setting the scene for the cantata program of St Johns Southgate Lutheran Church
11. Heinz L. Kretzenbacher – Approaches to Bach in Australian literature

Bach-Jahrbuch. Vol. 104. Edited by Peter Wollny. Evangelische Verlagsanstalt, 2018. ISBN: 9783374057801.

Contents:

- Hans-Joachim Schulze (Leipzig), Das Große Concert, die Freimaurer und Johann Sebastian Bach. Konstellationen im Leipziger Musikleben der 1740er Jahre
- Maria Hübner (Leipzig), Die Kaffeehäuser von Gottfried Zimmermann und Enoch Richter in Leipzig
- Klaus Hofmann (Göttingen), Gehörte die Oboe da caccia zu Bachs Weimarer Kantateninstrumentarium?



- Peter Wollny (Leipzig), Der Schleizer Organist Johann Jacob Kieser und seine Abschriften von Werken Johann Sebastian Bachs
- Marc-Roderich Pfau (Berlin), Telemanns Probe-Music für das Leipziger Thomaskantorat im Jahr 1722
- Thomas Daniel (Köln), War Bachs letzte Fuge als Quadrupel-Spiegelfuge konzipiert?
- Christine Blanken (Leipzig), Neue Dokumente zur Erbteilung nach dem Tod Johann Sebastian Bachs
- Reiner Marquard (Freiburg/Br.), "Ich will mich in dir versenken." Die Lehre von der Unio mystica in der Matthäus-Passion von Johann Sebastian Bach
- Andreas Glöckner (Leipzig), Bach-Aufführungen zur Zeit Mendelssohns
- Helmut Lauterwasser (München), Ein verschollen geglaubtes Oratorium von Gottlob Harrer in Nürtingen
- Inken Meents (Kiel), Andacht zwischen Gottesdienst und Konzert. Zu den doppelchörigen "Heilig"-Kompositionen von Carl Philipp Emanuel Bach und Diedrich Christian Aumann

Kleine Beiträge

- Rashid-S. Pegah (Berlin), "Chi in amor ha nemica la pace" – Ein Arientext und seine Rezeption
- Kristina Funk-Kunath (Leipzig), Spurensuche – Ein unbekanntes Porträt von Pierre Gabriel Buffardin
- Christoph Henzel (Würzburg), "... l'onore di darle Lezione di Musica in Berlino." Carl Philipp Emanuel Bach und Herzog Carl Eugen von Württemberg

Announcements

Riemenschneider 50th Composition Commission Contest: To help celebrate the 50th anniversary of the Riemenschneider Bach Institute and *BACH: Journal of the Riemenschneider Bach Institute* in 2019–2020, Baldwin Wallace University Conservatory of Music seeks to commission a talented composer to write a new work for the 2020 Baldwin Wallace Bach Festival, April 24–26. In addition to a \$3,000 monetary prize, the composer will receive a premiere performance by BWV: Cleveland's Bach Choir and an optional chamber ensemble of the composer's choosing, all accommodations covered to attend rehearsals and the performance of their work, press/media coverage, and a platform for lectures about their music at the Conservatory. Deadline for submission of scores is June 1, 2019. For more details see www.bw.edu/bach-composition-contest or email bachinst@bw.edu.

The Bach Cantata Website (<http://www.bach-cantatas.com>; Aryeh Oron, editor, oron-a@inter.net.il) announces that in April and May the website will take up discussions of Bach's keyboard music, starting with recording pioneers Wanda Landowska and Ralph Kirkpatrick, followed by orchestral and instrumental music, including Bach performing groups. Those interested in participating in the on-going discussions or initiating their own discussions should join the Bach Cantata Mailing List (BCML, <http://bach-cantatas.com/How.htm#Join>) to receive the weekly postings.



MEMBER NEWS

Worship, the journal of the North American Academy of Liturgy, published an essay by **Mark Bangert**, “On Discovering the Affect of Kyrie 1 from the B-minor Mass of Johann Sebastian Bach,” in its November 2017 issue.

Denis Collins published an essay in *Music Theory Online* vol 24/4 (2018): “Horizontal-Shifting Counterpoint and Parallel-Section Constructions in Contrapuncti 8 and 11 from J. S. Bach’s *Art of Fugue*.”

At the 2018 annual meeting of the American Musicological Society, **Rebecca Cypess** received the Noah Greenberg Award for outstanding contributions to historically aware performance and the study of historical performing practices for the project “Sisters, Face to Face: The Bach Legacy in Women’s Hands.”

Beverly Jerold Scheibert recently published two articles: “Tartini and the Two Forms of Appoggiature,” *Eighteenth-Century Music* 16, no. 1 (March 2019); and “Reichardt’s Review of Handel Concerts in London,” in *Handel News, The Newsletter of the Friends of the London Handel Festival*, 71 (Jan. 2018), reprinted in *The Diapason* (July 2018) and *SECM Newsletter* 32 (Fall 2018).

At its annual meeting this spring, the Music Library Association presented **Derek Stauff** with the Eva Judd O’Meara Award for the year’s best review in *Notes: Quarterly Journal of the Music Library Association* for his review, “The First Volumes in the Andreas Hammerschmidt Gesamtausgabe, vols. 1 & 8, edited by Michael Heinemann et al (Altenburg: Kamprad, 2015),” *Notes* 74, no. 1 (2017).

Ruth Tatlow has a new research affiliation at the Department of Musicology, Uppsala University.

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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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