

BACH NOTES

NEWSLETTER OF THE AMERICAN BACH SOCIETY

Review: Telemann's Church Cantata Cycles Recorded Steven Zohn (Temple University)



Georg Philipp Telemann, *Französischer Jahrgang 1714/1715: Complete Cantatas*, vol. 1, Gutenberg Soloists, Neumeyer Consort, Felix Koch (CPO 555 436-2, 2021); *Christmas Oratorios*, Kölner Akademie, Michael Alexander Willens (CPO 555 254-2, 2018); *Musicalisches Lob Gottes: Cantatas, Fantasies for Viola da gamba*, Hamburger Ratsmusik, Simone Eckert (CPO 555 387-2, 2021).

Few musical repertoires are as imposing as Telemann's 1,400 surviving church cantatas. Until recently, this repertoire also seemed unknowable and inaccessible: there was only a vague sense of when and where the music was composed and performed, and only a small fraction of it was available in modern editions and recordings. But thanks to the often complementary efforts of scholars and performing ensembles, most based in

Germany, a measure of order has gradually emerged in recent years. We can now credit Telemann with having composed at least twenty-one annual cycles (*Jahrgänge*) of church cantatas over the span of six decades, each adopting a unique approach to textual and musical organization (music for thirteen survives more or less intact). Many of these cycles have been published at least in part, with recordings proliferating rapidly. For Telemann studies, these developments are no less significant than the “new chronology” that radically transformed our understanding of Bach's church cantatas more than a half century ago.

Reviewed here are recordings—all of them premieres, so far as I can tell—that sample three annual cycles from different

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periods in Telemann's career. The earliest cycle, to librettos by Erdmann Neumeister, was first performed during the 1713–14 church year at the Eisenach court (where Telemann held the position of Kapellmeister in absentia) and then repeated the following year in Frankfurt (where Telemann was city music director). It is the second complete cycle to survive from the composer's pen, and was nicknamed the "French" cycle (*Französischer Jahrgang*) by his contemporaries owing to the presence in some works of stylistic elements associated with French opera. The recent discovery by Marc-Roderich Pfau of the 1714 printed textbook for the cycle (reported in the 2019 *Mitteilungsblatt* of the Internationale Telemann-Gesellschaft) has established that Neumeister's librettos, and most probably Telemann's music, originated in 1713–14 rather than in 1714–15, as had previously been thought. The second cycle, known today as the *Oratorischer Jahrgang*, was first heard in 1730–31 in Hamburg (where Telemann was again city music director), and sets librettos by Albrecht Jacob Zell. It was apparently the first ever to consist wholly of oratorio-style cantatas, meaning that many of the vocal parts are assigned to named biblical or allegorical characters. The music for the *Oratorischer Jahrgang* was considered almost completely lost until manuscripts for half of the cantatas became available with the recovery of the Berlin Sing-Akademie archive in 1999. Finally, the *Musicalisches Lob Gottes in der Gemeinde des Herrn* (Nuremberg, 1742–44), is the fourth of Telemann's five published cantata cycles, and another collaboration with Neumeister. It was likely first performed in Hamburg in 1741–42 or 1742–43.

The recording by the Gutenberg Soloists and Neumeyer Consort under Felix Koch of ten cantatas from the *Französischer Jahrgang* was sponsored by the "Telemann Project," a joint venture of the Collegium musicum at Johannes Gutenberg University in Mainz and the Forum Alte Musik in Frankfurt. It is the first installment of a projected complete traversal of the cycle, and included are cantatas from two distinct periods in the church year: the Third Sunday before Lent (Estomihi) together with the First, Second, Fifth, and Sixth Sundays in Lent (Invocavit, Reminiscere, Judica, and Palm Sunday); and the Seventeenth through Twenty-first Sundays after Trinity. Because fewer than a third of the cycle's seventy-two cantatas have so far appeared in modern editions, performing materials were specially commissioned from the Australian publisher Canberra Baroque.

Few were the Protestant churches in Germany that did not perform Telemann's cantata cycles, as Johann Ernst Bach claimed in 1758. The *Französischer Jahrgang* was among the more widely known of these cycles, and it seems likely that Bach became familiar with it at Weimar in 1713–14 (as has been often noted, Bach's cantata for the first Sunday in Advent in 1714, *Nun komm, der Heiden Heiland*, BWV 61, uses the same text as Telemann's cantata for that occasion, TVWV 1:1175). If so, he could not have failed to notice the cycle's variable movement sequence, unusual

prevalence of chorales and choruses, suave mixture of Italian and French idioms, and emphasis on the modern theatrical style.

No two among the ten recorded cantatas share the same sequence of movements. A number conclude with cantional chorale settings, as is familiar from Bach's practice, but Telemann also makes imaginative use of chorales in earlier movements. For example, chorale phrases introduce arias for bass and soprano as well as a chorus in *Jesu meine Freude*, TVWV 1:966. At the opening of *Valet will ich dir geben*, TVWV 1:1458, chorale phrases alternate with accompanied recitatives for bass, tenor, and alto; one hears the complete chorale only at the movement's end, and then again at the cantata's conclusion in a "Frenchified" version with gigue-like rhythms. Non-chorale-based choruses are often fugal, as in *Muß nicht der Mensch immer im Streit sein*, TVWV 1:1146, while others are set as multisectional motets with a culminating fugue (*Jesu meine Freude* and *Ich werfe mich zu deinen Füßen*, TVWV 1:882) or alternate choral and solo passages (*Herr, wie lange willst du mein so gar vergessen*, TVWV 1:777). These expressive movements encompass a strikingly wide range of affects, textures, and styles.

Many arias are reminiscent of Telemann's operas for Leipzig and Hamburg. Particularly fine are the soprano and tenor arias in *Ich werfe mich zu deinen Füßen*; the soprano arias in *Der Herr verstößet nicht ewiglich*, TVWV 1:288, and *Valet will ich dir geben* (the latter in the pastoral mode with deliciously pungent dissonances undermining cadences on the word "falsch"); and the tenor aria in *Wer ist der, so von Edom kömmt*, TVWV 1:1585. Another tenor aria, "Elend sind die Menschenkinder" from *Muß nicht der Mensch immer im Streit sein*, recalls some of the lamenting music in Telemann's Brockes Passion, written just a year later. Given the absence of festive occasions among the Sundays represented in this selection of cantatas, Telemann generally makes do with an instrumental ensemble of two oboes and strings. Yet four recorders accompany the soprano aria in *Jesu meine Freude*, and two obbligato bassoons vigorously rumble along during the bass aria in *Gott schweige doch nicht*.

French musical elements crop up in other cantatas besides *Valet will ich dir geben*. Opening *Ach, sollte doch die ganze Welt*, TVWV 1:32, is a pair of through-composed movements that together invoke the French overture: first, a tenor aria is imbued with the dotted rhythms and processional affect associated with the overture's first section; following is an alto aria with the gigue-like rhythms and ritornello structure typical of the overture's second section. *Wer ist der, so von Edom kömmt* commences with a Passiontide dialogue between three singers (SAT) and bass, who takes on the role of *Vox Christi* while joining two oboes in a "French wind trio." Especially Gallic in style is the concluding chorus of *Gott schweige doch nicht*, TVWV 1:678, an operatic rondeau with couplets for alto and bass.

The Gutenberg Soloists and Neumeyer Consort skillfully negotiate this colorful and challenging music (despite the

occasional raw vocal note sounding among the choruses and chorales), and Koch's tempos are consistently well judged. Among the strong cast of seven vocal soloists, standouts include soprano Julia Grutzka, tenor Fabian Kelly (who sings in all ten cantatas), and bass Hans Christoph Begemann. As this project marks the first attempt to record one of Telemann's fully-scored cantata cycles in its entirety, one might have hoped to see closer attention paid to two performance-practical issues. First, Koch observes in the booklet notes that vocal soloists are drawn from the twelve-member Gutenberg Soloists "according to baroque practice." Fair enough. But at Frankfurt, where these cantatas were composed, Telemann appears never to have had more than four concertists and four ripienists at his disposal at any one time. How might these cantatas have sounded to congregations in Eisenach and Frankfurt with one or two voices per part? Second, absent from the Neumeyer Consort is the calchedon (also known as the calichon or mandora), a six-string bass lute that often played unrealized continuo lines in Telemann's Leipzig and Frankfurt works. This instrument would have provided additional color and flexibility to the continuo team.

Vocal forces closely aligned with Telemann's Hamburg practice are employed in performances of works from the *Oratorischer Jahrgang* and *Musicalisches Lob Gottes* by the Kölner Akademie directed by Michael Alexander Willens and the Hamburger Ratsmusik directed by Simone Eckert. The former ensemble includes eight singers, with two extra basses added to accommodate the eight allegorical characters in the Christmas Day oratorio *Schmecket und sehet, wie freundlich*, TVWV 1:1251, from the *Oratorischer Jahrgang*. (The other two works from this cycle on the Kölner Akademie recording—*Im hellen Glanz der Glaubenssonnen*, TVWV 1:926, for the Third Day of Christmas, and the New Year's Day cantata *Herr Gott, dich loben wir*, TVWV 1:745—include five and four characters, respectively.) At Hamburg, Telemann often supplemented his basic vocal ensemble (SATB) with a ripieno bass; less frequently, he used six to eight singers, as would presumably have been the case for some works of the *Oratorischer Jahrgang* (for which the Hamburg performance parts

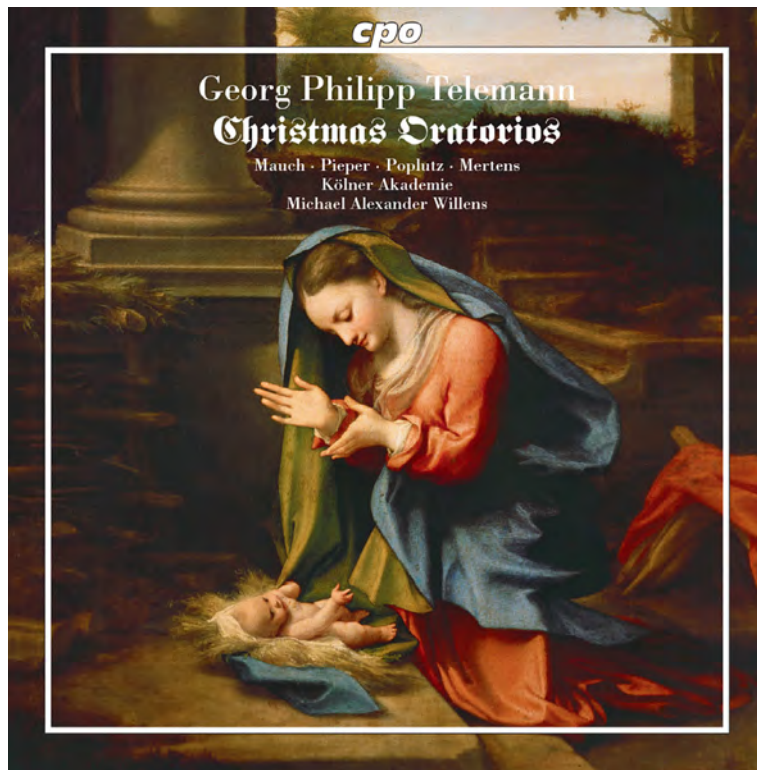
do not survive). In performing the *Musicalisches Lob Gottes*, for which some of the original Hamburg parts are extant, Telemann used either a one-to-a-part vocal ensemble (as do the Kölner Akademie and the Hamburger Ratsmusik) or added a full set of ripienists.

Written a decade and a half after the *Französischer Jahrgang*, the *Oratorischer Jahrgang* reflects the emerging *galant* style in its greater emphasis on homophonic textures and song-like melodic writing. Chorales are now less in evidence, though Telemann begins *Herr Gott, dich loben wir* with a Bachian chorale fantasia based on Luther's version of the Latin *Te Deum*. The oratorios' lavish instrumental writing, including trumpets and drums in *Schmecket und sehet, wie freundlich*, is in part a function of the festive occasions for which the three recorded works were written. Provided with a wealth of opportunities to shine, the singers and instrumentalists of the Kölner Akademie do not disappoint. Especially strong

showings are made by alto Nicole Pieper, tenor Georg Poplutz, flutist Frank Theuns, and bassoonist Rebecca Mertens.

There is no shortage of memorable moments in these pieces, but to my mind, the expansive *Herr Gott, dich loben wir* best epitomizes the fifty-year-old Telemann's talents as a composer of sacred vocal music. Balancing the opening chorale fantasia are a motet-like dictum sung by the Choir of Observing Souls, "Es segne uns Gott" (which enjoyed a life of its own as a free-standing motet, TVWV 8:8), and a concluding choral rondeau, "Großer Schöpfer, Schutz der Kirche." There are also three exquisite arias, the first pairing a virtuosic obbligato bassoon with Knowledge (bass), the second a moving portrayal by Contemplation (tenor) of the weary spirit falling into the deity's arms, and the third representing the holy ointment poured over Holy Longing (alto) through the gushing lines of an obbligato flute.

Among highlights in the other two oratorios is the dictum "O, welch eine Tiefe des Reichtums," sung by the Choir of Faithfully Observing Souls in *Im hellen Glanz der Glaubenssonnen*. Here Telemann invokes the sublime by following a monumental, chordal setting of "O the depth of the riches" with an imitative response for "and wisdom and knowledge of God." The modernity of this effect anticipates later "Heilig" settings by both Telemann and Carl Philipp Emanuel Bach. There are also movements



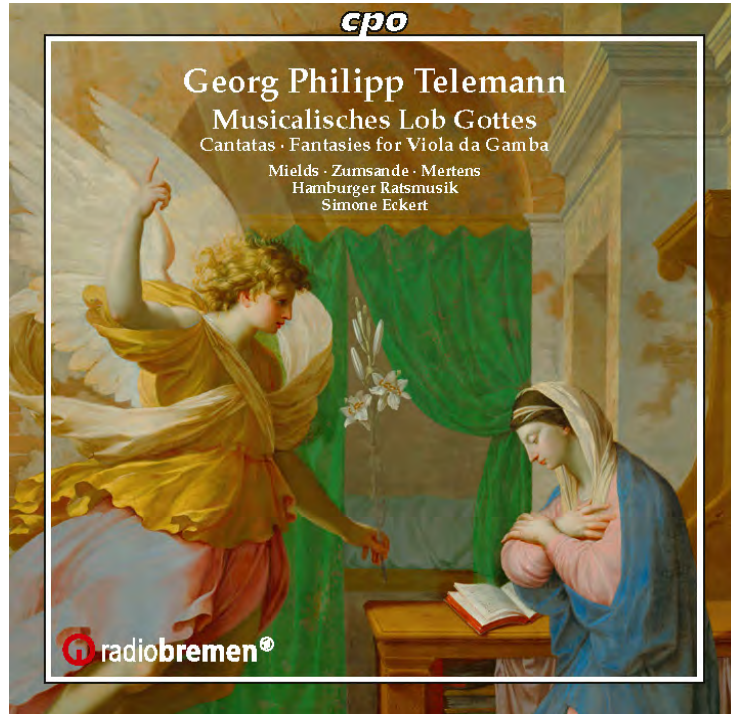
that may remind listeners of Sebastian Bach. In *Schmecket und sehet, wie freundlich*, a passion-like choral aria finds Joy (bass) imploring the other allegorical characters to view the Christ child in Bethlehem. Love, Prayer, Faith, Hope, Reverence, Fidelity, and Prudence repeatedly interject with the questions “What? Where?” Later, a pastoral lullaby aria for Prayer (alto) accompanied by obbligato flute and strings bears more than a passing resemblance to the alto aria “Schlafe, mein Liebster, genieße der Ruh” from the second part of Bach’s Christmas Oratorio.

These parallels raise the question of possible influence. Telemann followed up the *Oratorischer Jahrgang* with a more compact cycle of oratorio cantatas in 1731–32 (the *Schubart-Jahrgang*), and he set another six oratorio texts in his 1736–37 cycle (the *Stolbergischer-Jahrgang*). Is it mere coincidence that his exploration of the oratorio in weekly church music of the early 1730s occurred just a few years before Bach wrote his own oratorio-style cantatas, including the Christmas Oratorio (1734–35), the Easter Oratorio (1735), and the Ascension Oratorio (1737 or 1738)? Might Bach have drawn inspiration from Telemann’s oratorio cycles?

Telemann’s long-standing desire to publish a “full-voiced annual cycle” of cantatas was finally realized with the *Musicalisches Lob Gottes*. Printed in score, rather than the usual parts, the cycle enjoyed widespread and durable success; C.P.E. Bach performed selected cantatas in Hamburg following Telemann’s death, and the composer’s grandson, Georg Michael Telemann, performed some in Riga as late as the 1820s. The *Musicalisches Lob Gottes* calls for a relatively modest ensemble of three voices (one each in high and middle ranges, both doubled by instruments, and an optional bass doubling the continuo line) plus two violins and continuo; parts for trumpets and drums are provided for several feast days. Telemann allowed for the possibility of filling out the texture by doubling certain parts at the octave, or adding ripieno singers and players by observing solo and tutti indications (“Einer” and “Alle”). The cantatas are not modest in terms of length, though the repetition of the opening choral dictum to conclude each seven-movement sequence was a shrewd way to conserve both time and resources for composer, publisher, and performers.

Attractively tuneful, and in the full-blown *galant* idiom of

the 1740s, this music can also pose challenges to musicians and listeners. Some of the arias include more than a little coloratura writing, as does “Wenn es endlich möglich wäre” from *Und das Wort ward fleisch*, TVWV 1:1431 (for the Third Day of Christmas, performed by the Kölner Akademie). This aria, like a number of others in the cycle, is a cavatina that progresses through its text without a da capo repeat of the opening. Several choruses in the cantatas recorded by the Hamburger



Ratsmusik present challenges of a conceptual nature. In *Jauchzet, ihr Himmel*, TVWV 1:957 (for Laetare Sunday), melodic and harmonic chromaticism depicting the Lord’s “afflicted ones” (“seiner Elenden”) reaches an extraordinary, even shocking, level. A more lamenting portrayal of “Elend” is found in another Lenten cantata, *Gedenke doch, wie ich so elend und verlassen*, TVWV 1:583 (for Reminiscere Sunday). And cerebral counterpoint features in *Dies ist der Tag, den der Herr macht*, TVWV 1:359 (for the Feast of the Annunciation), where a long-note subject (“This is the day that the Lord has made”) is presented in its

original and inverted forms before the two are combined, all the while accompanied by a faster-moving countersubject (“Let us rejoice and be glad in it”).

Both the Kölner Akademie and the Hamburger Ratsmusik make a strong case for performing this music with one-to-a-part voices, and the soprano soloists of the latter ensemble (Dorothee Miels and Hanna Zumsande) acquit themselves especially well. Filling out the Hamburger Ratsmusik recording are four of Telemann’s fantasias for unaccompanied viola da gamba, part of a set considered lost until a single copy of the composer’s 1735 print resurfaced in 2015. These works, performed with the utmost imagination and virtuosity by Simone Eckert, have become instant staples of the instrument’s repertory. If they appear to make an odd pairing with sacred vocal works, we should bear in mind that Telemann designed his published cantata cycles to function equally well in church and in private devotion. That is, a church cantata and a fantasia could both, in their separate ways, glorify God in the confines of one’s home—a proposition that Bach would surely have endorsed.

Bach and Authority

Biennial Meeting of the American Bach Society
7–9 October 2022
Temple University, Philadelphia PA

The American Bach Society is pleased to announce that we will be holding our biennial conference in-person at Temple University in Philadelphia, PA from 7 to 9 October 2022. Our theme this year is “Bach and Authority.” For information and updates on this event, visit <https://americanbachsociety.org/meetings.html>

Logistics: There will be morning and afternoon paper sessions at Temple University on Friday, October 7 as well as on Saturday, October 8. The morning meeting on Sunday, October 9 will be held at the conference hotel (see below). Participants should plan to arrive on Thursday and leave Sunday afternoon. The nearest airport is Philadelphia International (PHL).



Concerts: We are pleased to offer the option of concert tickets to events on Friday and Saturday nights, with another potential concert option on Thursday. On Friday, Choral Arts Philadelphia will perform on period instruments two cantatas that are in dialogue with our conference theme of Bach and Authority: BWV 198 (“Trauerode”) and BWV 212 (“The Peasant Cantata”).

Saturday night’s offering will be part of Philadelphia’s historical keyboard series *Ravensong*. Robert Mealy (violin), Beilang Zhu (viola da gamba), Leon Schelhase (harpsichord), and Geoffrey Burgess (oboe d’amore and voice flute) will present works by Buxtehude, J. S. Bach, and J. C. Bach.

Both concerts are within easy walking distance of the conference hotel as well as numerous bars and restaurants. The restaurant scene in Philadelphia is truly excellent and actually affordable. Come hungry, but do make reservations in advance if you plan on eating near Rittenhouse Square.

Accommodations: The conference hotel is the Sofitel (<https://www.sofitel-philadelphia.com>) on Rittenhouse Square. We have reserved a block of 35 rooms. That number is expandable but only if there is enough advanced demand. Please note: Reservations at the conference rate must be made by Sept. 1, 2022 (be sure to mention the American Bach Society). There are also many other hotel options within a few blocks of the conference hotel location (Doubletree and Hilton, for example). We do not recommend lodging near Temple’s campus.

Shuttle: Temple University is not within walking distance of the conference hotel. We will therefore offer shuttles between the venues. Lyft, Uber, and mass transit are also easy options. Concerts and evening receptions will be held near the conference hotel.



Review: J. S. Bach's Material and Spiritual Treasures
Mary J. Greer (Cambridge, Mass.)

Noelle M. Heber. *J. S. Bach's Material and Spiritual Treasures: A Theological Perspective*. Woodbridge: Boydell & Brewer, 2020. ISBN: 9781783275717 (hardcover), \$90.

In her innovative study, *J. S. Bach's Material and Spiritual Treasures*, Noelle M. Heber juxtaposes a consideration of Bach's financial situation—his “material treasures”—with an exploration of concepts such as treasure(s), riches, poverty, and charity that appear in his church cantatas and provide insights into his “spiritual treasures.” The book's title, Heber tells us, was inspired by verses from Jesus' Sermon on the Mount (Matthew 6:19–21): “You should not accumulate for yourselves treasures upon earth, where they are devoured by moths and rust, and where thieves dig them up and steal. But gather up for yourselves treasures in heaven, where they are devoured by neither moth nor rust, and where thieves do not dig them up nor steal: for where your treasure is, there is also your heart (p. 9).”

Bach's conception of “spiritual treasures” was greatly influenced by the Bible commentaries and sermons of Martin Luther and Lutheran theologians represented in his personal theological library. The frontispiece of a book by August Pfeiffer, *Gazophylacion evangelicum, oder Evangelische SchatzKammer* (Evangelical Treasure Vault, 1686), which Bach owned, illustrates the concept of “spiritual treasures” in a particularly concrete way. (See facing page.)

The engraving depicts the believer on his knees, arms outstretched toward Moses and Jesus, both of whose heads are encircled with haloes. Moses' hand rests on a pair of stone tablets inscribed with the numbers I–X, representing the Ten Commandments, while Jesus holds a scroll with seven seals from

the Book of Revelation and cradles a cross in the crook of his elbow. Sturdy chests filled to the brim with “Schau-Groschen” (coin-like tokens) lie open on the ground in front of them. Moses and Jesus each hold up one of these tokens, metaphorically

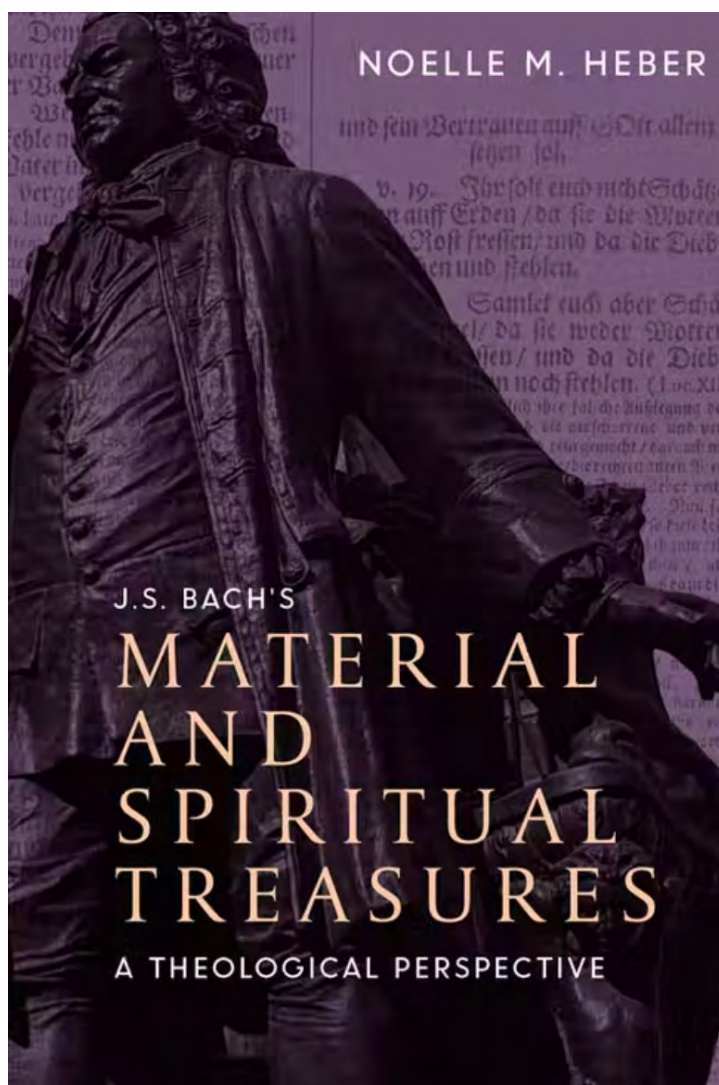
offering the believer the spiritual riches found in the Old and New Testaments. In the upper center, two cherubs surrounded by clouds hold a circular plaque bearing the inscription, “DOCT. AUGUST Pfeiffer's Evangelische Schatz-Kammer,” implying that these treasures will be available to the believer both in heaven and on earth (depicted in the foreground).

The novel—but challenging—approach of examining Bach's “spiritual treasures” as a foil to the practical concerns of his daily life proves to be a fruitful one, and Heber is up to the task. She brings to life Bach the man, striving, on the one hand, to follow the dictates of his faith—including being mindful of the needs of others—while earning enough to support his large family and the other members of his household.

In Chapter 1, Heber provides a comprehensive overview of Bach's financial situation over the course of his life. She does an outstanding job pulling together every shred of evidence concerning his salary, fees from

private students, testing organs, supplying music for weddings and funerals, and directing the Collegium Musicum. Not only is it useful to have this information available in one place in English, she manages to convey a considerable level of detail in a way that is eminently readable. It will be a valuable resource for Bach specialists, aficionados, and students for years to come.

In Chapters 2 through 6, Heber explores topics pertaining to wealth, poverty, and charity that appear in texts of church works (mainly cantatas) set by Bach. Her primary focus, she tells us,



is on how Luther and Lutheran theologians from the sixteenth through eighteenth centuries interpreted these concepts. She acknowledges, however, that because Bach elected to set certain texts that included these terms and because the exegesis she cites represents the perspectives of theologians in his personal library, her study also provides insights into Bach's views. Heber opens each chapter by identifying a specific theme that is encapsulated in a brief passage from the New Testament, then examines how it was interpreted by Luther and later theologians. The English translations of the numerous passages she cites are excellent; the original German is provided in a footnote. She goes on to point out lines from libretti of Bach cantatas that make reference to the concept under discussion.

The principal theme of Chapter 2, for instance, is the dichotomy that Christ came to earth as a lowly human in order that believers might become rich (2 Corinthians 8:9). (p. 63) After quoting passages from the writings of Luther, Heinrich Müller, Johann Olearius, August Pfeiffer, and Abraham Calov, she points out lines from BWV 91, 197a, 248/I, 121, and 151 in which Christ's poverty is juxtaposed with the spiritual riches it engendered for believers.

In Chapters 3 through 6, Heber examines additional themes pertaining to money, wealth, and poverty through the lens of Lutheran theologians: chapter 3, "Mammon's Chain: The Destructive and Redemptive Potentials of Material Wealth" (BWV 105, 94, and 168); chapter 4, "The Afflicted Shall Eat: Tables Are Turned in Eternity" (BWV 75, 20, and 39); chapter 5, "Spiritual Manna: The Lord Embraces the Poor" (BWV 186

and 187); chapter 6, "Blood Money": The Coins That Bought Jesus' Death" (*St. Matthew Passion*)

Although Heber devotes some attention to Bach's musical settings of terms such as "Armut" (poverty) and "Schatz" (treasure/riches), as the book's subtitle, "A Theological Perspective," suggests, her primary focus is not on Bach's music, but on the theological contexts that informed his approach. Chapters 2–7 each contain three or four musical examples, but readers who cannot read music will have no trouble following the discussion.

Heber is well versed in Lutheran theology and, in the great majority of instances, presents interpretations of theological concepts pertaining to riches, wealth, and poverty with exceptional clarity and in a balanced, straightforward way. She is careful to point out, for instance, that neither Heinrich Müller nor Luther condemns wealth *per se*, only placing one's trust in wealth or misusing it. In Müller's commentary on Mark 10:25, which reads, "It is easier for a camel to

go through the eye of a needle than for a rich person to enter the kingdom of God," he tells us: "Wealth does not condemn anyone, but rather placing [one's] trust in wealth." (p. 92; also 97 and 120) Likewise, in his commentary on Amos 6:6, Calov cites the following observation by Luther: "God does not punish us for having riches and possession, but for using our possessions badly." Bach has highlighted Calov's commentary on this verse in its entirety. (p. 220–21)

However, in the view of this reader, Heber's treatment of the subject of giving to the poor is somewhat uneven. She



Frontispiece, August Pfeiffer, *Gazophylacion Evangelicum: Evangelische Schatz-Kammer...* (Nürnberg, 1686). Reproduced with the kind permission of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden / digital collection / Theolev. asc.395.

introduces the topic in Chapter 2 and it is here that an over-emphasis on giving money or possessions to the poor is most apparent. Near the beginning of this chapter she cites several lines from Martin Luther's Christmas Eve sermon on Luke 2:1-14, which relates the Birth of Christ, including references to the shepherds and the angels. Luther explains that it was on account of the shepherds' poverty and low estate that they were especially well positioned to receive the good news of Christ's birth. "This," he tells us, "should be an example for Christians to evaluate their own hearts and their eagerness to help the poor and needy, and to recognise the Lord in their neighbour." Heber cites just one part of Luther's further elaboration, in which he explains that this leaves two practical implications for the Christian: "The one [admonition] is directed toward Christ... The second is directed toward his neighbor, that he get down to his level and also let him have disposition of his possessions (p. 65-66)."

She does not include a brief passage that appears seven lines earlier where Luther makes it clear that helping to alleviate the material needs of one's neighbor was just one facet of charity; it also encompassed helping those who had strayed spiritually or were suffering in body or soul: [Jesus has commanded] "that if you see that your neighbor errs, sins, is in need, and suffers in his body, possessions, or soul,... you should... help him with all you are and have (*Luther's Works*, vol. 52, p. 17)."

In his commentary on the Sermon on the Mount, Luther explains that alms-giving is by no means limited to feeding the hungry, but also includes all acts of kindness shown to one's neighbor: "alms-giving, which is still the best among all the outward works... simply means helping the poor and needy; and it includes not just giving a piece of bread to a beggar at the door, but all sorts of kind deeds and good works done to a neighbor (*Luther's Works*, vol. 21, p. 131)."

In Calov's explication of Matthew 6:1 in his Bible commentary, he quotes this very passage from Luther. In Bach's personal copy of Calov, the commentary on this verse contains several corrections, suggesting that he read it with care. (Calov, III/1, col. 61)

It is clear that Heber is well aware that "poverty" may refer to either material deprivation or to spiritual need, for she summarizes the main findings of Chapter 5 as follows: "1) Jesus has compassion for the poor and provides for their physical and spiritual needs; 2) believers... are nourished physically and spiritually (p. 176)."

Another anomalous feature of Chapter 2 is that the conclusions Heber draws at the end of the chapter do not appear to be in complete alignment with the actual content of the chapter. As noted above, the central theme of Chapter 2 is the dichotomy that Christ came to earth poor in order that believers might have spiritual treasures in heaven. While two of the theologians she cites (Luther and Olearius) exhort the believer to follow Christ's example and give to the poor, the overwhelming

emphasis throughout the chapter is on Christ's poverty and the wealth we gain in consequence.

In Chapter 2 the disproportionate emphasis on making monetary contributions to the poor is reinforced by the presence of an image of "Christ as the Man of Sorrows" by Hans Schäufelin (1480-1540) (p. 74). According to Heber, the painting was placed above the alms box in Nördlingen, Germany in 1522 "to remind citizens that giving to the poor was, in a sense, giving to the suffering Christ himself, as Jesus taught in Matthew 25:4." In the painting, at the feet of Christ on the cross, one sees the alms box surrounded by both givers and beggars. The quotation on the painting is from Isaiah 58:7, the opening line of *Brich dem Hungrigen dein Brot* (BWV 39) (p. 73). Since, besides one small picture of some Groschen from Bach's era (p. 18), this is the sole illustration in the entire book, it assumes greater significance in the mind of the reader.

Although each of the five cantatas Heber discusses in Chapter 2 juxtaposes Christ's poverty with "heavenly treasures," not one mentions giving to the poor. While *Brich dem Hungrigen dein Brot* (BWV 39) urges the believer to share his possessions with the poor, Heber makes just one fleeting reference to the work in this chapter (p. 73). The first three lines of BWV 91/5 read, "The poverty that God takes upon Himself / Has ordained for us an eternal Salvation, / The abundance of heavenly treasures" (p. 75). Part I of the Christmas Oratorio includes the following lines: "He has come on earth poor, / that he might have mercy on us, / and might make [us] rich in heaven" (p. 80). The first two lines of BWV 151/3 read, "In Jesus's humility I can find comfort, / In His poverty, wealth." (p. 85) It is thus puzzling that in the "Table of Consequential relationships related to Christ's poverty" that appears at the end of the chapter, Heber places following Christ's example and giving to the poor on an equal footing with the believer's spiritual wealth brought about by Christ's poverty:

Cause	Effect
Christ became physically poor.	Believers are made spiritually rich.
Believers accept Christ's example.	They give to the poor.

Moreover, when Heber examines *Brich dem Hungrigen dein Brot* (BWV 39) in greater depth in Chapter 5, she gives short shrift to the concept of being of service to one's neighbor. The middle four lines of Movement 6, a recitative, read:

I have nothing but my spirit itself
to offer to You,
to my neighbor, the wish
to be of service to him...

Heber simply summarizes Movements 5-7 as follows: "This is followed by three movements which stress that all one has is

a gift from God and that, in gratitude, believers should serve their neighbors and the poor in order to receive God's eternal blessings (p. 174)."

It is possible that she glosses over the concept of being of service to one's neighbor because she regards it as tangential to the German word "Schatz," meaning "treasure(s)" or "riches," which is the central focus of her study. However, the fact that three additional texts Bach set (BWV 77/6, 177/1, and 185/6) contain a reference to "serving" or "being of use to one's neighbor" suggests that it was a concept that particularly resonated with the composer. It is also noteworthy that in his copy of the Calov Commentary, Bach has underlined just one line of Calov's commentary on Ecclesiastes 9:4, the very line in which Martin Luther makes reference to "serving one's neighbor as long as we are able to." (Calov I/2, col. 1119; see Heber, 224)

In the final chapter of the book, titled "Bach's Spiritual Treasures: Values and Priorities," Heber explores the subject of Bach's own philanthropy. She acknowledges that the nature and extent of his charity is difficult to assess—we have no way of knowing, for instance, whether he dropped coins into the "Klingelbeutel" (collection bags) at church. (p. 235) She adopts a three-pronged approach in order to gain insight into Bach's generosity:

1) She cites passages in the Calov Bible commentary

concerning wealth, work, and the poor (many of them in the book of Ecclesiastes) that Bach highlighted, suggesting that they were of particular interest to him.

2) She presents what little we know about Bach's charity, which included taking several family members into his own home for extended periods of time.

3) She summarizes the recent findings of Eberhard Spree regarding Bach's ownership of a share ("Kux") in "Ursula Erbstocken zu Klein Voigtsberg," a silver mine in Saxony. Only in 2010, thanks to Spree's groundbreaking research, did the true nature of this enterprise become known. During this era deposits of ore were viewed as a gift from God. According to Spree, Ursula Erbstocken, like many of the silver mines in Saxony, never turned a profit. Shareholders enabled the miners to subsist by means of four quarterly payments. Thus, what was long thought to be a potential profit-making venture turns out to have been a philanthropy. Although an English translation (by Michael Fry) of Spree's key findings has been available since 2013, it is helpful to have Heber's excellent synopsis available in the context of a study of Bach's "Material and Spiritual Treasures."

The best books teach us, frame familiar material in fresh ways, and prompt us to ask new questions. Heber's *J. S. Bach's Material and Spiritual Treasures* succeeds on all three counts.

Recent Publications

BWV³

The long-awaited third, extended new edition of the *Bach-Werke-Verzeichnis* (BWV), edited by Christine Blanken, Christoph Wolff, and Peter Wollny, under the auspices of the Bach-Archiv Leipzig, and published by Breitkopf & Härtel, will appear in June 2022. An official presentation will take place at the Leipzig Bachfest on June 13. The first catalog of all Bach's works, the *Bach-Werke-Verzeichnis* (BWV), appeared in 1950 under the authorship of Wolfgang Schmieder. A revised edition of this internationally recognized reference work was published 40 years later, followed by a so-called "small version" with further updates in 1998. The thoroughly revised BWV³ represents the current state of Bach scholarship, includes many new user-friendly features, and is closely linked to Bach digital and RISM.



Vocal Music Index

A new resource for performers and scholars, the website Vocal Music Index (<https://vmii.org>), is described as an online database that "lets you search thousands of movements of early vocal music by instrumentation, text, key, meter, range, and occasion. Our cataloguers start with facsimiles or critical editions and work one movement at a time, noting original instrument designations (including continuo and dessus), historical versions, and editorial suggestions. Many entries include include texts, keys, meters, and ranges, which are all searchable. vmii began as a pandemic project with the cataloguing of the complete vocal works of JS and CPE Bach. The site now includes thousands of movements of a variety of early vocal works."

The founder and lead cataloguer, Ben Kazez, announced that on April 5, 2022, they finished cataloguing all the Handel oratorios from Bärenreiter's *Hallische Händel-Ausgabe*, bringing the total number of catalogued movements up to 10,654!

The editors of vmii.org request further help to add useful details like Bach cantata chorale references, Handel opera texts from original sources, and to catalogue works by other composers like Telemann, Schütz, Rameau, Charpentier, and Cavalli: please write to contact@vmii.org.

Announcements

Tiny Bach Concerts: New Episodes

Episode 13, January 2022: Bettina Varwig (lecturer), 2019 Chestnut Hill Summer Festival Ensemble: this episode features a performance of Brandenburg Concerto No. 2 in F major, BWV 1047.

Episode 14, March 2022: Ruben Valenzuela (lecturer/artistic director), Bach Collegium San Diego: two cantata movements are featured in this episode: Sinfonia, BWV 42/1, and “Siehe zu,” BWV 179/1.

Episode 15, May 2022: George Stauffer (lecturer) and Renée Anne Louprette (organist): this lecture and performance feature the rarely heard three-movement version of Bach’s Prelude & Fugue in G Major, BWV 541.2, with last movement of Trio Sonata No. 4 inserted between the Prelude and Fugue; performance on new Paul Fritts organ (Opus 48, full-sized two-manual instrument with pedals and 16’).

Episode 16, July 2022: Rebekah Franklin (lecturer) & Brian Hodges, piccolo cello: JCF Bach Sonata in A Major on piccolo cello with baroque cello accompaniment.

Episode 17, Sept 2022: Markus Rathey (lecturer) and Filament Baroque: aria/recitative pair from the Wedding Cantata, BWV 210, “O Holder Tag.”

Episode 18, Nov 2022: Jon Salamon (lecturer/performer), Fantasia and Fugue in A minor, BWV 904 on Flemish single manual harpsichord.

Bachfest Leipzig 2022

“We never stuck our heads in the sand” Michael Maul on the 2022 Bachfest

Distancing rules, sanitary regulations, anxious glances at incidence and hospitalisation rates – the months since the beginning of the pandemic brought cultural life, including in Germany, to a standstill. Under such circumstances, planning an international festival like the annual Leipzig Bachfest presented a particular challenge.

Originally, the 2020 Leipzig Bachfest was to have been celebrated jointly with the Neue Bachgesellschaft (NBG). A meeting of the worldwide Bach choirs was planned in Leipzig of which the motto was “BACH – We are FAMILY.” But then everything turned out differently: as we all know, the coronavirus pandemic

in March 2020 put a stop to the big “family reunion.” Instead, my team and I put together a virtual “mini”-Bachfest, and the artists and choirs outside Leipzig responded with relief and gratitude: relief because with the start of the first lockdown in late March 2020 it rapidly became clear to all choirs that the way to Leipzig would be barred to them.

What deeply moved me then was that all the scheduled Bach choirs agreed to participate at a later date: the main thing was that it should take place! The Neue Bachgesellschaft, too, unhesitatingly agreed to be joint organisers again in 2022. Consequently, in June we will now be able to catch up on 80 percent of the concerts scheduled for 2020 – and a few more besides. Because of course we could not pass over the 300th anniversary of the *Well-Tempered Clavier* – with the performance of Parts I and II by two Bach giants: Angela Hewitt and Sir Andrés Schiff. The grand cycle of “Bach’s Roots,” works by his ancestors and models, will also be taking place. Here, the Monteverdi Choir under John Eliot Gardiner will also be participating with a splendid programme of Schütz’s *Musicalische Exequien*, SWV 279–281, and Bach’s youthful stroke of genius, *Actus tragicus*, BWV 106.

The diverse programme of chamber music is almost identical to that planned for 2020. However, we have made one change regarding the Bach choirs: performing the entire cycle of chorale cantatas by 18 Bach choirs from all continents was too tricky a matter for 2022. In New Zealand and Australia, for example, choir rehearsals became possible again only in 2022, and at that time, it was uncertain whether international travel would be functioning normally. This is why we decided to divide “BACH – We are FAMILY!” into two parts. In 2022, 24 Bach choirs, mainly from Europe, but also some from Paraguay and Canada, will be present, and there will also be the festival choir and many other opportunities to sing along. For the performance of the entire cycle of chorale cantatas, featuring another two dozen Bach choirs from all over the world, we are playing it safe and postponing the cycle until the 2024 Bachfest. In any case, that is when the annual cycle of chorale cantatas celebrates its 300th anniversary – by which time the coronavirus should really be history. The whole spirit already kindled by our idea of a great get-together by the international Bach family at the Leipzig Bachfest makes me optimistic: the motto “BACH – We are FAMILY!” completely fills two festival editions!

This year, Leipzig’s most important music festival will take place from 9-19 June. Tickets for the 2022 Leipzig Bachfest can be booked on www.bachfestleipzig.de/tickets. You can also book tickets by phone, from outside Germany, on +49-1806-99 90 00-345 (local rates apply) Monday to Sunday from 10am to 4pm (CEST).

Notes on Bach

ABS was pleased to sponsor the most recent episode of *Notes on Bach*, a podcast from the Bach Society of Houston created by Carrie Allen Tipton. In this episode, “Meaning in Bach’s Vocal Music,” Mark Peters and Reginald Sanders converse about the complex subject of meaning in Bach’s vocal music, which can emerge from compositional choices, listener reception, and an intersection of these and other factors. Dr. Peters and Dr. Sanders edited an essay collection on this subject, *Compositional Choices and Meaning in the Vocal Music of J.S. Bach*, published by Lexington Books. To listen to the episode, visit <https://bachsocietyhouston.libsyn.com/meaning-in-bachs-vocal-music>

Encounters with Eighteenth-Century Music

The last of this season’s Encounters with Eighteenth-Century Music: A Virtual Forum was held Friday, April 29, 2:00-3:30pm EDT. Scholar/keyboardist Tom Beghin spoke about aspects of materiality and performance related to Beethoven’s acquisition of his 1803 Erard piano. The session was held in recognition of Beghin’s forthcoming book *Beethoven’s French Piano: A Tale of Ambition and Frustration* (The University of Chicago Press, 2022): <https://press.uchicago.edu/ucp/books/book/chicago/B/bo138507327.html>.

BACH: Journal of the Riemenschneider Bach Institute

Volume 53, No. 1

Edited by Christine Fuhrmann

Andrew Talle, Some Observations on the Sources for Bach’s Violin Soli and Cello Suites

Tomasz Górný, What Does the Author Mean? The Example of *Clavier-Übung III*

Special Section: Riemenschneider Bach Institute Holdings

Laurence Libin, The Verschneider Piano at the Riemenschneider Bach Institute

Faculty-Student Collaborative: Selma Riemenschneider and the Baldwin Wallace Bach Heritage

Danielle M. Kuntz, Introduction

Olivia Helman, The Marchesi Legacy: Selma Riemenschneider and Vocal Pedagogy

Madeline Mascia, Selma Riemenschneider’s Performance Career



Ben Webster, Selma Riemenschneider and the Berea Women’s Committee

Anna-Sophia Burr, Selma Riemenschneider’s Lasting Impact

Review: Fugue in the Sixteenth Century by Paul M. Walker, review by **Denis Collins**

Bach Network Update

Bach Network will be presenting a two-hour programme at the Leipzig Bachfest on 13 June 2022, ‘Bach Network in Dialogue’ (<https://www.bachfestleipzig.de/en/bachfest/no-58-bach-network-dialogue>). It will showcase three elements of the upcoming biennial Dialogue Meeting: a panel discussion, an Early Career Forum, and Flash Announcements, focusing on the most recent research discoveries and publications. The tenth Dialogue Meeting will be held a month later, 18-23 July 2022, at Maddingley Hall, Cambridge, England. Full details of the programme, accommodation, travel, and registration can be found on our website <https://bachnetwork.org/>, and on the Eventbrite page <https://bit.ly/3uegWa4>. Welcome!

MEMBER NEWS

Lynn Edwards Butler announces the publication in April 2022 of *Johann Scheibe: Organ Builder in Leipzig at the Time of Bach* by the University of Illinois Press (UIP). In his nearly forty-year career, Scheibe became Leipzig’s most renowned organ builder and one of the late Baroque’s masters of the craft. Based on extensive research and previously untapped archival materials, the book explores Scheibe’s professional relationships and the full range of his projects, from the one-manual organ in Zschortau to the three-manual organ at Leipzig University. (Until June 30, 2022, a 30% discount is available when ordering from the UIP website. Use Promo Code S22UIP.)

Tanya Kevorkian’s new book *Music and Urban Life in Baroque Germany* (University of Virginia Press) will be released in May and has received a subvention award from the Margarita M. Hanson Fund and the Donna Cardamone Jackson Fund of the American Musicological Society.

Bettina Varwig announces the publication of *Rethinking Bach*, which she has edited for Oxford University Press. The volume brings together fourteen distinguished and upcoming authors from within and outside Bach studies, who collectively set out

to rethink a range of vital Bach-related issues, from the relationship of Bach studies to theology, affect theory and material culture studies to Bach's humor, his singers, his listeners and his pedagogy, Bach editions, Bach codes, Bach as improviser, Bach reception in 1829 Berlin and twentieth-century Hong Kong, and Bach's place in Western modernity and postmodernity.

Mary E. Frandsen (University of Notre Dame) contributed the biographical article "Dresden: 1645-1672" to the new *Schütz-Handbuch* (2022), edited by Walter Werbeck and co-published by Bärenreiter and J. B. Metzler.

Rebekah Franklin published her article, "A Crossroads of Theology and Performance: J. S. Bach's *Passions* in Twenty-First-Century American Festivals" in *Doxology: Journal of the Sacramental Life* volume 32 no. 3. The online version may be found here: <https://oslpublishings.org/periodicalsarchive.html>

Frank Morana completed an accession of original scores, CDs, and DVDs to the New York State Library, a research center maintained under the auspices of the State University of New York. The Bach-related material, though not yet cataloged, includes over 100 programs, manuscripts, arrangements, and performance videos, under Manuscripts & Special Collections signum SC-23271.

Rebecca Pechefsky will be performing at the upcoming meeting of the Historical Keyboard Society of North America, titled "Bach and the 19th Century." The conference, taking place at the Catskill Mountain Foundation, in Hunter, NY, June 22-26, will center on the 300th Anniversary of Bach's Well-Tempered Clavier, Book I, and will include a complete performance of the work with different players on harpsichord, fortepiano, and clavichord, as well as a keynote address

by Raymond Erickson: "Bach's Keyboard Suites: Historical Context and Issues of Interpretation." For more information, visit hksna.org.

Kerala J. Snyder received the Medal of the Royal College of Organists on March 12 for her scholarship relating to the organ and church music.

Channan Willner published a new article on his website, entitled, "Borrowing for Contrast, I: Schütz, Bach, and Mozart," at <http://www.channanwillner.com/online.htm>. The first of a two-part set, the article investigates how composers use borrowings from different sources (or different borrowings from the same source) to generate contrast, and what the resulting contrast may imply. The examples comprise J. S. Bach's D minor English Suite, borrowed from a Symphonia Sacra by Schütz, and Mozart's C minor keyboard Concerto, borrowed from the same passages that Bach borrowed from Schütz, and from a Symphony by J. C. Bach (the lattermost from a 1997 article by Ellwood Derr).



DIRECTIONS TO CONTRIBUTORS

Bach Notes is published twice yearly (fall and spring) and mailed to all members and subscribers. Submissions for the Fall issue are due by 1 September, and should be in Microsoft Word, employ endnotes, and follow the style guidelines of *The Chicago Manual of Style*. Submissions should be sent to Rebekah Franklin at bachnotes@americanbachsociety.org.

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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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