

28 July 2012
Edition 2

B-A-C-H - STAGE NEWS & SOUNDS

The Leipzig Connection

Dear friends and Bach enthusiasts,

The distance between Leipzig and Melbourne is approximately 10,000 miles or 16,000 km but it doesn't deter our Bach travellers; some examples of recent and upcoming visits: The Choir of Trinity College just returned from a very successful trip to Europe choosing Leipzig as their base for six concerts in the city or nearby. Their chaplain and elected Dean of St. Paul's Cathedral Melbourne, Dr. Andreas Loe-we, had the rare opportunity to preach and celebrate the Eucharist at J.S. Bach's homestead, St. Thomas Church in Leipzig.

We were also eagerly looking forward to the visit of our distinguished guest, Martin Petzold, for a series of concerts in August, but unfortunately Martin had to cancel his trip due to illness. We wish Martin all the best for a speedy recovery!

Fortunately, a fantastic young tenor happens to be in Melbourne around the same time as Martin's planned visit. Wolfram Lattke, like his colleagues from the vocal ensemble Amarcord, is an ex-Thomaner. He kindly agreed to prolong his stay and to step in for Martin Petzold. Vielen Dank!

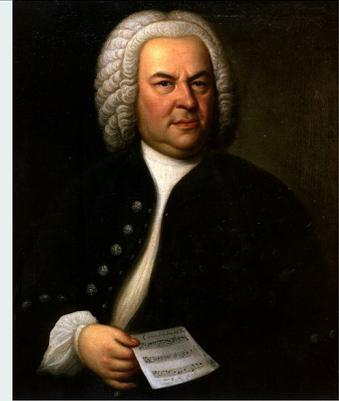
Another visitor expected to perform at Trinity Church in August, Matthias Böhlert, also received his musical education in Leipzig.

Our friends from the Australian Chamber Choir have been invited again to sing at St. Thomas in July 2013. And for another friend, Anthony Halliday, a dream becomes reality as he will play the organ in Bach's church in Leipzig in 2013.

This European summer many Melbournians have perhaps also chosen to travel to Leipzig, to join the '800 years Thomana' celebrations. Tell us about it!

Hans Schroeder

President Australian Bach Society Inc.



THIS NEWSLETTER AND WHAT'S IT ALL ABOUT?

CONCERTS, OTHER EVENTS &
NEWS FROM BACH AND HIS
MOTHER COUNTRY

WHO IS INVITED?

EVERYONE: NEWCOMERS &
BACH ENTHUSIASTS

WHY SHOULD YOU COME?

LISTEN TO THE GENIUS' MU-
SIC, NETWORK, LEARN AND
HAVE FUN

WHERE?

NEXT EVENT MAGNIFICAT
WITH LEADING YOUNG BACH
TENOR **WOLFRAM LATTKE**,
11 AUGUST @ 7:30PM –
TRINITY COLLEGE

RECENT EVENTS/ HIGH- LIGHTS:

ANTHONY HALLIDAY PER-
FORMED AT TRINITY CHURCH

DID YOU KNOW??

FACTS ABOUT BACH AND HIS
LIFE....

J. S BACH MAGNIFICAT

Australian Bach Society in recent weeks busily prepared for the visit of Bach No. 1 Tenor, Martin Petzold, to Melbourne, meant to culminate in the Bach Event of the Year: ‘Magnificat’ on 11 August 2012 at Trinity College, Parkville. The sad news hit us unprepared: Due to illness, Martin will not be able to travel to Australia and can therefore not be part of the planned concert. We wish Martin all the best for his recovery! Hopefully, we can welcome him to our shores in one of the coming years.



© Corwin von Kuhwede

After digesting the bad news, the telephone lines between Melbourne and Leipzig were aglow as we were desperately trying to save ‘Magnificat’. We didn’t expect much as we knew that it would require more than just a ‘substitute’ to be able to offer a concert of similar quality as originally planned. However, Johann Sebastian smiled at us when we became aware of a remarkable coincidence: The internationally acclaimed a cappella group ‘Amarcord’ including the renowned Bach tenor Wolfram Lattke will give 9 concerts in Australia between 17 July 2012 and 01 August 2012 (www.musicaviva.com.au/amarcord). Wolfram already took the role of the Evangelist in the St Matthew passion at St Thomas church Leipzig this year, traditionally sung by Martin Petzold. We discussed and agreed with Wolfram that he will remain in Australia a bit longer to take on Martin’s role in ‘Magnificat’. Between his last concert in Brisbane on 01 August 2012 and the start of his activities in Melbourne, Wolfram will enjoy a week off. We are trying to convince him not to stay in (Tropical) Queensland as we consider this too dangerous (crocodiles, snakes, spiders etc)... we will presumably not be able to find another ‘substitute’ of such quality... J.



Wolfram Lattke started his first training in singing at age 7. As a boy soprano he was a member of the Dresdner Kreuzchor and later the Thomanechor Leipzig. Following an extensive musical education and many engagements throughout the world including its major concert halls, he has been, since 1995, a member of the renowned vocal soloist Ensemble Amarcord which recently won the popular German Echo Classic. Their concert in Melbourne on 31 July will be broadcasted live on ABC Classic FM.

The sensational ‘Magnificat’ concert will be held in the Trinity College Chapel, University of Melbourne. Greta Bradman (soprano), Michelle Clark (soprano), Jenny George (alto), Wolfram Lattke (tenor), and Timothy Newton (bass) will be joined by the Choir of Trinity College and ‘Ludovico’s Band’, Australia’s most dynamic baroque orchestra, under the baton of Michael Leighton Jones in a performance of J.S. Bach’s ‘Himmelskönig, Sei willkommen’ (BWV 182), ‘Jauchzet Gott’ (BWV 51) and the great ‘Magnificat’ (BWV 243).

Next ABS event – J.S. Bach ‘Magnificat’

Saturday, August 11, Trinity College Chapel @ 7:30 PM

A program of Bach cantatas, performed in the Trinity College Chapel, The University of Melbourne. Tickets: ‘A’ Reserve: \$ 50 and \$ 35 (concession), ‘B’ Reserve: \$ 35 and \$ 25 (concession)

Booking: www.trybooking.com/BPFQ

To make this happen, we rely heavily on your generosity. We are delighted to be registered with the Australian Business Arts Foundation’s Australia Culture Fund. This enables us to provide a tax deductible receipt for your generous support. Please click on <http://www.abaf.org.au/donors/artist-projects/australian-bach-society-inc.html> to make a secure online donation.

EVENTS—AUGUST/SEPTEMBER

Sunday, August 19, Trinity Church @ 2:00 PM

Bach by Candlelight with Latitude 37

It will be a rare event to hear the exciting new baroque trio 'Latitude 37' with Julia Fredersdorff (baroque violin), Laura Vaughan (Viola da gamba) and Donald Nicolson (harpsichord) performing a selection of works by J.S. Bach, Dietrich Buxtehude, and others. A taste of 'Bachfest Leipzig' in Melbourne, brought to you by the Australian-German Association.

*The Australian-German Association is the
tion in the Australian-German business
ior people in business and the arts, seeking
between Australia and Germany. AGA is a
change through personal contact. AGA is a*



*oldest Australian-based business organisa-
community. Its members are primarily sen-
to strengthen economic and cultural ties
key forum for business information ex-
change through personal contact. AGA is a*

Tuesday, August 28, Trinity Church, @ 7:00 PM

Organ Music from Luther's Homeland

Matthias Böhlert, Director of Music in Salzwedel (Germany), is visiting us for the first time, bringing with him some rarely heard organ music by composers in Luther's Homeland, from lesser known Nicolaus Bruhns, Samuel Scheidt and Gottfried August Ritter to more popular J.S. Bach, G.F. Händel and F. Mendelssohn Bartholdy. Böhlert will play the historic organ of the German Church from 1874.

Tickets: \$ 35 and \$ 25 (concession) – Booking: www.trybooking.com/BPFE

Thursday, August 30, Church HALL, Trinity Church @ 7:00 PM

'Zeit und die Lutheriden' – Fireside Chat (in German)

Direct descendants of Martin Luther and Katharina von Bora congregate regularly in the old town of Zeitz (Saxony-Anhalt, Germany). Matthias Böhlert will talk about this barely known tradition. A new 60' video about Bach and Luther 'Im Irdischen das Himmlische' will precede this fireside chat.

Free admission – Donations welcome – Please register at www.trybooking.com/BPFF

Saturday, September 15, University of Melbourne

Symposium 'Bach in Australia'

For the first time, Bach scholars from across Australia will gather, present and discuss the early days of Bach's music in Australia (with a special focus on performances the St. Matthew Passion in the years 1875 - 1945), followed by the Bach Cantata 'Schmücke dich, o liebe Seele' (BWV 180) performed by Early Voices and Baroque Ensemble of the Early Music Studio, Faculty of the VCA and Music, University of Melbourne.

For more information please contact Dr. Samantha Owens via
s.owens@uq.edu.au

ANTHONY HALLIDAY BRIGHTENED UP A MOROSE AUTUMN DAY

On 2 May, Anthony once again gave a terrific performance which included the three versions of the BACH motif and his performance culminated in the monumental Toccata and Fugue in D-minor (BWV 565). Anthony started with the St. Anne Prelude and Fugue from the third part of Bach's Clavier-Übung. It ranks amongst some of Bach's finest masterpieces. This was followed by the Chorale Preludes BWV 645 and 646. The series of Chorales are named after the Leipzig music engraver and publisher Johann Georg Schübler. All of the Chorales are based on earlier cantatas, so Bach most probably published the Schübler chorales for keyboard to allow greater access to what he thought were some of his finer cantatas. An interesting quote on YouTube when listening to Aarnoud de Groen's interpretation of BWV 645 ('Wachet auf, ruft uns die Stimme'): 'I always think when I hear this cantata: This is punk avant la lettre. How can you mix those melodies, that persistent, so beautiful? I really, really, really live a better life because of this ingenious music. (...)' Well, listen yourselves...

After the concert, visitors indulged further in Bach's sounds and passion during a reception with finger food and wine, kindly sponsored by the German General Consulate / Henkell Vineyards.

A TRIBUTE TO OUR GENIUS - THE B-A-C-H MOTIF

Prior to Anthony's performance, we heard a passionate speech from Thomas Bell (Melbourne Conservatorium of Music) to be fully immersed in Bach's musical motives and the lives of JS Bach and some of his successors who were inspired by JS's works. Amongst others, Schumann, Rimsky-Korsakov, and Liszt impressively showed their admiration for Bach by composing music on the name BACH. The BACH motif is a succession of notes important or characteristic to a piece, B flat, A, C, B natural. In German musical nomenclature, in which the note B natural is written as H and the B flat as B, it forms Johann Sebastian Bach's family name.

Robert Schumann composed the Fugue in B flat on the name BACH in 1845, ninety-five years after the death of Bach, and it is part of a set of six fugues all based on the same theme. Schumann, along with Felix Mendelssohn whom he had befriended a decade before this fugue was written, were two of the primary orchestrators of the Bach revival that occurred in the early decades of the 19th century. Schumann continued the legacy of Mendelssohn in promoting Bach's works after Mendelssohn's death in 1850. Along with the can-

tor of the Thomas Church in Leipzig at the time, Moritz Hauptmann, and two others, he founded the Bach-Gesellschaft: a society that between 1851 and 1900 would be the first to publish the complete works of Johann Sebastian Bach.

Composed a further thirty years after Schumann, the Prelude and Fugue on the theme of B-A-C-H by Nikolai Rimsky-Korsakov is the fifth and sixth parts of a set of six variations composed on the Bach theme. Rimsky-Korsakov was part of a group of Russian composers popularly known as now as 'The Five' or 'The Mighty Handful'. The other members of this group included Alexander Borodin, Modest Mussorgsky, Mily Balakirev and César Cui.

If there was ever a musician who could rival the transcriptions of Johann Sebastian Bach, Franz Liszt would be a worthy competitor. Liszt was a maverick composer and the Prelude and Fugue on BACH is proof of this fact. He wrote this when he was forty-four and was still a celebrity touring Europe at this stage, playing works by the other great masters such as Beethoven, Schumann, Chopin, Hiller and of course his own piano works.

MASS IN B-MINOR – THOMANERCHOR LEIPZIG

WHITSUNDAY MAY 27 , 2012

Prior to a fantastic performance of the Mass in B-minor, recorded at St. Thomas church in Leipzig, Dr. Janice Stockigt (Melbourne Conservatorium of Music) provided fascinating insights into the composition and first performance of this magnificent work. Around 1733, Bach considered his situation in Leipzig as unhappy and compiled what was to be the first part of the B Minor Mass (Kyrie and Gloria). This was to be a presentation piece, a gift to the new Saxon Elector Friedrich August II, one of the most powerful European rulers of his time (later August III). This gift accompanied a petition in which Bach requested a position at the elector's court. He finally (in 1736) received the nomination as a titular, or honorary, court church composer at the Dresden court. Towards the end of his life, Bach returned to this mass adding a Credo, a Sanctus, and a Dona nobis pacem. Thus, Bach's Missa became a Missa tota.



© John Noack

Always welcome—a chat at Church Hall with Dr. Janice Stockigt (Second from left)

Jan's own research has established that Bach's Missa is closely aligned to the type of mass heard at that time in the Dresden Catholic court church. Known as the Neapolitan Mass, the work comprises a series of movements composed as solo and ensemble arias, and large-scale choruses in which a mixture of musical styles are side by side. Jan asked the interesting question: 'Was Bach's Missa performed in his lifetime?' We don't know it for sure, only about its revival in Hamburg in 1786 by Carl Philipp Emanuel Bach.

“BACH AND LUTHER” - A FIRESIDE DISCUSSION WITH THE REVD. DR. ANDREAS LOEWE ON MAY 16, 2012



Focusing on Martin Luther and Johann Sebastian Bach our popular series “Fireside Chat” continued in May. As an introduction to the topic we screened the movie “J. S. Bach – The God of Music”. This was followed by an interesting discussion about “Luther – a musician?” and ‘Bach- a theologian?’ between Hans Schroeder and the renowned Bach scholar, Dr. Andreas Loewe, Chaplain of Trinity College, The University of Melbourne and future Dean of St Paul's Cathedral Melbourne.

During the evening, Dr. Andreas Loewe referred to various of his Academic Publications such as ‘Musica est optimum – Martin Luther's Theory of Music’, ‘Why do Lutherans sing?’ and “God's Capellmeister: The Proclamation of Scripture in the Music of J.S. Bach” soon to be followed by an extensive monograph about J.S. Bach's St. John Passion – a fascinating insight. We are privileged to have such an eminent young Bach scholar in Melbourne!

To find out more please click [here](#).

NEXT EVENTS CONTINUED

SEPTEMBER - DECEMBER

Sunday, 30 September , Trinity Church @ 3:00 pm

J's Bach – Arias

Julia Nafisi (alto), Anne Gilby (oboe, oboe d'amore, cor anglais), Fiona Piggott (cello) and David Macfarlane (harpsichord) will perform arias from various Bach cantatas for contralto, solo instrument and continuo.

Tickets: \$ 35 and \$ 25 (concession) – Booking: www.trybooking.com/BPFI

Wednesday, 10 October, Trinity Church @ 7:00 pm

Bach and Sons

Anthony Halliday on piano will explore the keyboard music of J.S. Bach, his sons and contemporaries.

Tickets: \$ 35 and \$ 25 (concession) – Booking: www.trybooking.com/BPFJ

Australian Chamber Choir - Bach Motets

Providing another musical taste of St. Thomas Leipzig with its highly popular weekly motet recitals, the Australian Chamber Choir under its founder and conductor Douglas Lawrence will perform all six motets of J.S. Bach in the historic German Lutheran Trinity Church on two consecutive Saturdays, interspersed with Bach's cello suites, played by Rebecca Diederich.

Saturday, 3 November, Trinity Church @3:00 pm

Sing Unto the Lord a New Song

Tickets: \$ 35 and \$ 25 (concession) – Booking: www.trybooking.com/BPFK

Saturday, 10 November, Trinity Church @ 3:00 pm

Praise the Lord, all ye Nations

Tickets: \$ 35 and \$ 25 (concession) – Booking: www.trybooking.com/BPFL

Sunday, 9 December, Trinity Church @ 3:00 pm

J.S. Bach's Weihnachtsoratorium (Christmas Oratorium), Part 1

Like Händel's 'Messiah' in Australia, Bach's 'Christmas Oratorium' is a must in German Christmas tradition. We invite you to join us to watch this sensational video recording from the baroque church in Tading near Munich (2005), featuring the Munich Bach Choir and the Bach Collegium, Martin Petzold (tenor), and other soloists including legendary Peter Schreier as conductor and – for the last time – as evangelist.

Free admission – Donations welcome – Please register at www.trybooking.com/BPFM

WHAT'S ON IN MELBOURNE?

29 July, 26 August, 9 September, 28 October (all starting at 9:00 AM):

St Johns Southgate: Bach Cantata Services (www.stjohnssouthgate.com.au)

26 August—4:00 PM, Sakharov Hall / Holy Trinity St Nicholas Church (Corner Hotham St / Inkerman St, East St Kilda): Anatoly Dokumentov (piano) plays J.S. Bach and J. Haydn

14 October —4:30 PM, Glenfern (417 Inkerman St, East St Kilda):

Bach Mini Series, Recital 2, Robert Chamberlain (piano); Bach - Das Wohltemperierte Klavier, Book 1 (part of the CLASSIC MUSIC IN HISTORIC VENUES 2012 series)

10 November—7:30 PM, Collins Street Baptist Church:

Melbourne Bach Choir Spring Concert: Bach—Jesu meine Freude BWV 227 , Kodaly—Missa Brevis

.....more to come.....

INTERESTED IN AUSTRALIAN BACH SOCIETY, THE GERMAN CHURCH, BACH, LEIPZIG AND MORE....?

....Then the following links might be useful? (information available in German and English)

www.kirche.org.au :

Information about the German Lutheran Trinity Church East Melbourne including Australian Bach Society Inc.

www.bach-leipzig.de :

Bach Archive Leipzig

www.thomaskirche.org:

St Thomas Church, links to St. Thomas Boys' Choir, 'Thomasshop' etcetera

www.rondeau.de

Online ordering of CDs. The largest selection of 'Thomaner recordings' and sacred music by Germany's leading ensembles.

www.bachhaus.de

www.bachstiftung.ch

www.thomana2012.com

www.auschoir.org

www.stjohnssouthgate.com.au

www.trinity.unimelb.edu.au/about/flagship-programs/choir.html



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BACH AND MODERN ART—INSIGHTS



© Katharina Rapp 'The Household of Johann Sebastian Bach' Oil on canvas, 180 x 90 cm, 2012

In music and art in general, we are at risk of putting a genius up on a lonely pedestal, forgetting that he was made of flesh and blood. In the case of J.S. Bach, I am convinced that it was particularly his family life that led to his understanding of the human being. He experienced love and loss, birth and death, and every nuance in between.

When Hans Schroeder mentioned that he was playing with the idea of using an image for future programmes that was not a copy of the famous Hausmann portrait - as used by the *Bachfest Leipzig 2012* - but something modern, more accessible, this sparked my interest. And when we eventually agreed that I should paint something that celebrated Johann Sebastian, I was both terrified and thrilled.

How could I do justice to a man so revered? There was no point in copying an existing portrait, so bearing in mind that art imitates life (or was it the other way round?), I looked into his private life. Bach loved his wife, he loved his food and drink, and he loved his children. Imagine the conversations around the dinner table, by candlelight. Imagine the constant practice in every corner of their household, the screaming babies.

I wanted to show 'Johann Sebastian Bach the human being', so that a new generation, perhaps uncomfortable with the conventional, serious approach, might open their hearts and minds, and wonder how such beauty could come out of domestic chaos.

Katharina Rapp (STUDIO RAPP)

DID YOU KNOW?

WHAT VISITORS AND MUSICIANS HAD TO SAY ABOUT RECENT EVENTS:



Liz 20.2.12

I just wanted to say thank you for this wonderful opportunity to play Bach (the best composer ever)! This is really a thank you, not just from me, but from the entire community of musicians and music lovers. These people will get behind you to make this a highly successful series.

Hartley Beer 20.2.12

Thank you for a wonderful concert last Sunday. We look forward to attending the others also. ... Thanks also for your efforts in initiating and organizing Bach@Trinity in such a beautiful venue. I look forward enjoying the coming events and performances by the Australian Bach Society Inc.

Anthony 4.5.12

I really enjoyed playing this tribute to Bach. I think the Trinity Church has a special atmosphere, both warm and spiritual.

ANECDOTES

“There is nothing remarkable about it. All one has to do is to hit the right notes at the right time, and the instrument plays itself.”

(Bach replies to compliments on his organ playing, quoted by Johann Friedrich Koehler; Leipzig, after 1776)

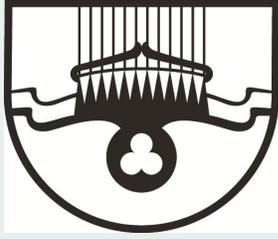
From Bach’s Muehlhausen contract:

85 Florins in cash, fifty-four bushels of grain, two cords of firewood, and six times threescore kindling — all delivered to his door.

Would it pass Fair Work Australia’s assessment?



BACH @ TRINITY 2012



Australian Bach Society

Australian Bach Society was officially founded during an inaugural meeting at the German Lutheran Church East Melbourne on 8 November 2011. Board Committee members were appointed as follows:

President:

Hans Schroeder

Vice President:

Frauke Tyrrell

Treasurer:

Peter Wabenhorst

Secretary:

Regina Gramer

Other Board Members:

Pastor Matthias Kunze

Silke Zurlinden

Dr. Hendrik Zurlinden

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PURPOSES OF AUSTRALIAN BACH SOCIETY ARE:

- to increase the appreciation and knowledge of J.S. Bach and his music
- to arrange performances, concerts, lectures, or other activities to promote an interest and appreciation in J.S. Bach, other classical composers and organ and sacred music in Australia
- to encourage young musicians and young people with an interest in classical music without limitation, arranging of performance opportunities, assisting in musical education, and providing tickets for events and scholarships

INTERESTED?

PLEASE CONTACT HANS SCHROEDER:

bachnewsletter@gmail.com

or mob. 04 2580 2046

If you would like to unsubscribe this newsletter, please send and email to bachnewsletter@gmail.com



Australian Bach Society—ABS
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