

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

THE BACHFEST LEIPZIG 2009 – A REVIEW BY YO TOMITA



The Bachfest Leipzig, the world's largest annual festival of Bach's music, ran from June 11-21, 2009. Its theme this year was "Bach – Mendelssohn – Reger," commemorating the 200th anniversary of Mendelssohn's birth (1809), as well as the life and works of Max Reger, Director of Music at Leipzig University in 1907-8. The University (founded in 1409) also celebrated its own 600th anniversary in 2009. During the ten-day festival, around a hundred public events took place, some staged at the very venues where Bach, Mendelssohn, and Reger themselves once regularly performed. Compared with previous years, somewhat fewer works by J. S. Bach were heard. The opening concert in the Thomaskirche, for instance, featured Mendelssohn's *Elijah*, while the next, at the Gewandhaus, was an all-Mozart

program. Although this may have disappointed a few visitors, there was evidence of thoughtful programming demonstrating the talent of the Bach-Archiv researchers, who contributed supporting lectures for the performances. These were centered around the theme and included presentations on the role of Mendelssohn in today's appreciation of Bach's music (Anselm Hartinger), the relationship of Johann Gottlieb Görner (Music Director at Leipzig University and Organist at the *Thomaskirche*) to Bach, and to Leipzig University (Andreas Glöckner), the life and world of Max Reger (Christine Blanken), and the performance practice of Bach's time seen through the musical library of Johann Wilhelm Koch (Michael Maul).

*The photo by Gert Mothes above pictures David Timm conducting the *Leipziger Universitätschor* and *Pauliner Barockensemble* in the *Nikolaikirche*.

The most impressive example of this type of research-led concert production took place on June 14 and demonstrated 'academic festival music' at Leipzig University during Bach's time. The march from "Auf, schmetternde Töne der muntern Trompeten" (BWV 207a),

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The American Bach Society

which accompanied a formal procession by students at its first performance, was followed by the cantatas “Vereinigte Zwietracht der wechselnden Saiten” (BWV 207) and “Die Lieb’ erkaltet allenthalben” by Görner. This composition was recently unearthed by Michael Maul, and its performance gave us a first-hand opportunity to judge for ourselves Görner’s compositional skills. The evening concluded with Bach’s cantata “Was mir behagt, ist nur die muntre Jagd” (BWV 208a) in a most gratifying rendition by the musicians from the *Leipziger Universitätschor* with the *Pauliner Barockensemble* under the direction of David Timm, the current music director of the university.

Another memorable feature of this year’s program was a series called “Ausgezeichnet,” which showcased young musicians who have recently won various international competitions. Of these, the 2008 winners of the International Johann Sebastian Bach Competition — soprano Marie Friederike Schröder with her truly convincing performance of Bach’s Cantata 51 (“Jauchzet Gott in allen Landen!”) and cellist Philip Higham with his exquisite interpretation of the Gamba Sonata in G minor (BWV 1029) as well as works by Britten and Mendelssohn — were most impressive and proved to the audiences that these young musicians are well-equipped to lead the performing world of tomorrow.

Special mention should be made of one late-evening concert at the Bundesverwaltungsgericht on June 20 with harpsichordist Andreas Staier, who performed the Goldberg Variations on a Mietke harpsichord. Artistically, his was by far the best performance of the Bachfest. Although he played all of the movements with repeats, his full command of tempo and rhythm made the eighty minutes pass like one!

The unforgettable performance of the St. Matthew Passion by the Thomanerchor Leipzig with Concerto Köln, conducted by Thomaskantor Georg Christoph Biller, took place in the Thomaskirche on June 19. After the sound of a bell struck from the altar, followed by a moment of silence (perhaps a tradition observed in Bach’s time?), the opening orchestral introduction from the great balcony at the rear of the church quickly filled the huge acoustic space with the wonderfully mellow E minor sound. In this emotion-laden moment one could feel oneself transported 280 years back to that Good Friday when Bach first performed his Great Passion. The voices of the two main choirs rang out fresh and sonorously, with the third choir, positioned on the north side of the balcony, with its own organ, adding another acoustic contour to the already rich, panoramic texture of this movement. Although not entirely polished, the performance abounded in moments of wonder and magic.

The performance of the B-minor Mass, which traditionally concludes the Bachfest, was this year given by the Balthasar-Neumann-Chor and Ensemble conducted by Thomas Hengelbrock. The first half I found somewhat unconvincing: the opening “Kyrie” with its plodding pace did not quite capture the yearning desire of the movement; the “Gloria” lacked brightness and focus, though the balance was excellent, and “Et in terra” did not reach the climax Bach

had intended. But Hengelbrock’s rendition started to make a good impression from the “Gratias,” with its beautiful vocal polyphony. The mood of “Domine Deus” materialized in Heike Heilmann’s charming voice, while in “Qui sedes” the oboe shone with its beautiful shaping of lines. After a somewhat disappointing rendition of “Quoniam,” the “Cum Sancto Spiritu” marvellously demonstrated the choir’s technical mastery. In the remaining portion of the Mass, it was the choral movements that stood out, culminating with the “Confiteor” and the final “Dona nobis pacem.” In all, Hengelbrock managed to produce an impressively original reading of this great mass.

Next year’s Bachfest Leipzig takes place from June 11 to 20, 2010 with the theme “Bach – Schumann – Brahms.” We can look forward to the closing performance of the B-minor Mass by Sir John Eliot Gardiner, joined by his Monteverdi Choir and the English Baroque Soloists.

The 2009 Montreal Bach Symposium — A Conference Report by Don O. Franklin

The St. Matthew Passion was the subject of a symposium and roundtable held in conjunction with the third biennial Montreal Bach Festival, which ran from November 21 to December 5. Participants in the symposium included Ulrich Meyer (Hannover): “‘Sehet! – Wen? – den Bräutigam.’ Picander’s libretto for Bach’s Saint Matthew Passion;” Don O. Franklin (Pittsburgh): “Viewing the St. Matthew Passion as a Musical and Theological Drama in Six Acts;” and Martin Petzoldt (Leipzig): “The Role and Theology of the Chorales in Bach’s St. Matthew Passion.” Joining the round-table discussion, which focused on “The interpretation and performance of Bach’s setting of the biblical narratives in the Matthew Passion,” were Christopher Jackson, director of the Montreal Studio for Ancient Music, and Christoph Prégardien, who sang the role of the Evangelist in the performance of the St. Matthew Passion with the Montreal Symphony Orchestra under the direction of Kent Nagano on November 24.

“Poets, Mothers, and Performers: Considering Women’s Impact on the Music of Johann Sebastian Bach” — A Conference Report by Tanya Kevorkian

This symposium, which took place from October 16-18, 2009 at the Institute of Sacred Music of Yale University, broke important ground in considering the roles of women and gender in J. S. Bach’s world and in his works. While these topics are already familiar in other areas of musicology, they have only recently been explored by Bach specialists. And it is no coincidence that some of the freshest insights at this symposium came from non-Bach specialists, demonstrating the value of bringing new perspectives to the study of well-known composers.

The papers can be divided into two main groups: those that

explored gender on a mostly symbolic level, and those that focused on actual women. In the first group, keynote speaker Wendy Heller argued that the prevailing “gender neutral” view of Bach’s vocal works should be revised. She made a case for seeing parts of the Magnificat, whose text is in the words of Mary, as projecting a female voice, and other parts, especially those representing power and might, as projecting a masculine voice. She also pointed to parts of Cantata 106 and other works as “embody[ing] a female sensibility,” just as could be the case in other genres for parts sung by boys or falsettists. Janette Tilley explored the feminine imagery in Protestantism that continued to be associated with the soul (“die Seele”), one of the few remnants of a “gendered discourse” after the removal of most “overtly female models” in the Reformation. She also explored Bach’s use of soprano and other voices in texts associated with the Song of Songs, which often appeared in connection with weddings. And Markus Rathey discussed the shifts involved when Bach reworked secular cantatas composed in honor of members of the Saxon royal family into the Christmas Oratorio. The former included several figures from Greek mythology that had clear gender associations; in the latter, he found that “gender typologies” were much more flexible.

In the other group of papers, Mark Peters discussed the nine cantata texts by Mariane von Ziegler that were set by Bach for performance in 1725. He drew particular attention to Ziegler’s closely following orthodox Lutheran theology in her biblical interpretations. Katherine Goodman reconstructed the extensive musical education, collecting, and compositional activities of Louise Adelgunde Gottsched, making a persuasive case for Gottsched as a serious musical figure. She was an accomplished lute player, owned many pieces by Silvius Leopold Weiss, and also owned a collection of over fifty virtuosic lute chorales recently found in Brussels. David Yearsley discussed female singers and other musicians ranging from Anna Magdalena Bach to hurdy-gurdy players who lingered around soldiers’ barracks. Depictions of the time emphasized the appearance of women’s bodies in public as problematic; Johann Mattheson’s wife, although eventually allowed to sing at the Hamburg Cathedral, had to do so from behind a screen.

Yo Tomita focused on Anna Magdalena Bach’s activities as a copyist. She made clean copies of some of J. S. Bach’s most important works and was a source of flexible labor in the household, filling in for ill student copyists. Andrew Talle drew on a range of manuscript diaries of travelers who visited elite homes in Leipzig and elsewhere, and found that wives’ and daughters’ musical talents were often featured alongside coin collections and libraries as symbols of wealth and taste. Ellen Exner argued that Princess Anna Amalia of Prussia, sister of Frederick the Great, was “central to Prussian musical culture.” She and the musicians whom she encouraged were also key in ensuring that Bach’s legacy flourished in Berlin. And Tanya Kevorkian reconstructed women’s roles in the liturgy in Bach’s Leipzig. While women held no leadership roles, they were the majority of pew holders and thus congregants, were active in hymn singing, and influenced overall participation in

the liturgy through their patterns of arrival, departure, and socializing. Performances at a concert by students in Yale’s early music program were excellent, and included a particularly memorable staged version of Bach’s Coffee Cantata.

The symposium was wonderfully organized by Markus Rathey and his staff at the Institute of Sacred Music, to whom all participants are very grateful. Having initiated this new approach to Bach studies, it will be interesting to see where it leads over the next few years.

Madison in May: The American Bach Society Holds its Biennial Meeting May 7-9, 2010

The biennial meeting of the American Bach Society will take place from Friday, May 7, through Sunday, May 9, 2010, on the campus of the University of Wisconsin, Madison. The meeting will feature a keynote address by Wolfgang Hirschmann from Martin Luther University in Halle-Wittenberg, papers and discussions, musical performances, book displays, and plenty of opportunity for catching up with friends and colleagues.

Madison, Wisconsin’s capital and its second largest city, is located 77 miles west of Milwaukee and 122 miles northwest of Chicago. Frank Lloyd Wright spent his childhood in nearby Spring Green and several buildings designed by him are in Madison, including the Monona Terrace Community and Convention Center, the Unitarian Meeting House, and a number of private homes. (Taliesin is an hour’s drive away.) At the University of Wisconsin, participants can visit the Allen Centennial Gardens, the Biotechnology Center, the Geology Museum (home to a 33-foot long Edmontosaurus skeleton), and the Chazen Museum of Art. Heinrich Khunrath’s *Amphitheatrum sapientiae aeternae* (Hamburg, 1595) is a highlight of the Duveen Alchemy and Chemistry Collection in the university library’s Department of Special Collections.

Thirteen papers have been selected for presentation by Bach scholars from Warsaw, Leipzig, Basel, Mainz, and Regina, as well as from universities and institutes in Boston, Cambridge, Baltimore, Syracuse, Philadelphia, Staten Island, and Madison itself. As can be seen from the abstracts included in this newsletter, the topics relate in various and at times unusual ways to the conference’s theme of “Bach and His German Contemporaries”; interesting and provocative discussions are anticipated. Papers by Mary Oleskiewicz (traverso) and David Schulenberg (keyboard) will discuss works by Quantz and W. F. Bach later to be performed by them in concert, and Steven Zohn (traverso), will perform works of C. P. E. Bach together with keyboardist David Yearsley.

In addition to the keynote address, there are two other events deserving your special attention. On Friday evening, under the direction of baroque violinist Garry Clarke, a concert including works of Bach and Telemann will be performed by Baroque Band, Chicago’s original-instrument orchestra. On Saturday, conference participants are invited to Tafelmusik, an evening of music and good food (including Wisconsin wine, beer, and cheeses and “make-your-own sundaes” for dessert).

For your convenience, a block of rooms has been reserved at the Madison Concourse Hotel and Governor's Club, One West Dayton Street, at \$129 per night. Served locally by Dane County Regional Airport, Madison is easily reached by plane, and we hope that you will immediately make plans to join us in May. Additional hotel information and a conference registration form are posted on the Society's Web page at

"www.americanbachsociety.org". Please tell your students and friends about this conference with its special combination of papers and performances – and don't forget to register early! We look forward to greeting you in Madison.

Lynn Edwards Butler, Vice-President
Jeanne Swack, Chair of Local Arrangements

BACH AND HIS GERMAN CONTEMPORARIES
Biennial Meeting of the American Bach Society
May 7-9, 2010
University of Wisconsin at Madison

PROGRAM

Friday, May 7

- Noon-2:00 Registration
(Lowell Center, Upper Lounge)
- 2-3:00 **Keynote Address by Wolfgang Hirschmann** (Martin Luther University, Halle-Wittenberg)
(Lowell Center)
- 3-3:30 Coffee Break
- 3:30-5:30 **Paper Session I:** (Lowell Center)
- The Orthodox Lutheranism of Mattheson and Bach
(Joyce Irwin, Syracuse NY)
- New Light on the Controversy between Bach and Scheibe
(Michael Maul, Bach-Archiv, Leipzig)
- Bach's Cantata Performances in the 1730s—New Findings, New Perspectives
(Peter Wollny, Bach-Archiv, Leipzig)
- 5:30-7:30 Reception at the University Club
- 8:00 Concert by Baroque Band, Chicago's period-instrument orchestra

Saturday, May 8

- 9-12:00 **Paper Session II:** (Pyle Center)
- "In the Most Honorable Minister's House:" The musical interests and patronage of Jakob Heinrich Flemming, and his possible contacts with J. S. Bach
(Szymon Paczkowski, University of Warsaw)
- A New Look at "Sperontes Singende Muse an der Pleiße"
(Andrew Talle, Peabody Institute of The Johns Hopkins University)
- Johann Gottlieb Goldberg and the Composition of Trios Within the Context of Bach's Later Works
(Anselm Hartinger, Schola Cantorum Basiliensis)
- Performance: Music of C. P. E. Bach by Steven Zohn (traverso) and David Yearsley (keyboard)
- 12-1:30 Lunch Break

1:30-2:00 ABS Business Meeting (Pyle Center)

2-5:00 **Paper Session III:** (Pyle Center)

Bachs in Berlin: The Courts of Brandenburg-Prussia As Background to Instrumental Works of J. S., W. F., and C. P. E. Bach

(Mary Oleskiewicz, University of Massachusetts Boston)

C. P. E. Bach's Evangelist, Johann Heinrich Michel

(Paul Corneilson, Packard Humanities Institute)

An Uncertain Legacy: Two Instrumental Works Attributed to W. F. Bach (1710-1784)

(David Schulenberg, Wagner College, NY)

Performance: Concertos of W. F. Bach and J. Quantz by Mary Oleskiewicz (traverso), David Schulenberg (keyboard), and Baroque Band

6:00-9 pm Tafelmusik (dinner interspersed with music for flutes, strings, and keyboard)

Sunday, May 9

9 am – 12:00 **Paper Session IV:** (Pyle Center)

Aesthetic and Stylistic Mediation in Telemann's VI Overtures à 4 ou 6

(Steven Zohn, Temple University)

"Old Debts from Leipzig" – New Insights on Johann Friedrich Fasch (1688-1758),

Hofkapellmeister of Anhalt-Zerbst

(Barbara Reul, Luther College, University of Regina, Canada)

Musical Networking in the Early 18th Century: Christoph Graupner and the Triangle

Leipzig-Hamburg-Darmstadt

(Ursula Kramer, University of Mainz)

Formal Paradigms, Movement Types, and National Styles in Telemann's Frankfurt Cantata Cycles

(Jeanne Swack, University of Wisconsin-Madison)

Paper Abstracts for "Bach and His German Contemporaries"

Paper Session I

The Orthodox Lutheranism of Mattheson and Bach.

Joyce Irwin
(Syracuse, NY)

While Bach's personal faith and musical theology have received considerable attention from both scholars and church musicians, little attention has been paid to Johann Mattheson's faith or theology. As a result, the dominant image of Mattheson is of an urbane, enlightened man of letters, not a devout Lutheran. In fact, however, Mattheson studied the Bible daily and interpreted Scripture in the manner of Lutheran orthodoxy. He defended the letter of the Bible against those who might interpret it in rationalistic fashion. Throughout his writings he defended orthodox doctrines such as original sin, Christ's atoning sacrifice, redemption, and the resurrection of the body. Like Bach, he regarded music as a means of proclaiming God's Word and honoring God, and he contended against those who would lessen its role in worship.

I believe there is a scholarly consensus that Bach was an orthodox Lutheran, however much he may have been influenced by Pietism and the Enlightenment. It will not be my purpose to revisit this question in depth but rather to argue that, in this respect, he was not unusual among German musicians of his time. I intend to focus primarily on Mattheson's theology as it is evidenced in his dispute with Buttstedt, his involvement in the cantata debates, his defense of the reality of music in heaven, and his emphasis on praise of God as the core of Christian life. Where there is comparable source material from Bach, I will also take that into account.

New Light on the Controversy between
Bach and Scheibe.
Michael Maul
(Bach-Archiv, Leipzig)

In 1737 Johann Adolph Scheibe published a “Sendschreiben” by an anonymous author, which gives a detailed report about a journey through central Germany and a specific – and quite critical – evaluation of several musicians holding influential positions. Although none of the persons criticized in the “Sendschreiben” is identified by name, it marked the beginning of a long-lasting conflict between Scheibe and Johann Abraham Birnbaum, who defended Johann Sebastian Bach, one of the nine unnamed, criticized musicians. The discovery of a printed copy of the “Sendschreiben” with handwritten annotations by a well-known member of the Bach circle, provides all the names of the criticized *dramatis personae*. This finding provides new evidence for a reevaluation of the intentions of the “Sendschreiben” and Scheibe’s role in it. On the basis of some additional new sources, my paper will show that the conflict between Scheibe and Bach also extended to some other (hitherto unknown) ‘battlefields’.

Bach’s Cantata Performances in the 1730s:
New Findings, New Perspectives.
Peter Wollny
(Bach-Archiv, Leipzig)

Recent findings of printed textbooks and musical sources (see BJ 2008, contributions by T. Shabalina, M.-R. Pfau, and P. Wollny) have shed new light on Bach’s Leipzig performance repertoire of the 1730s and pointed to a dramatic shift towards the works of other contemporary composers, providing a new facet to the theme “Bach and His German Contemporaries.” For his weekly cantata performances Bach apparently refrained from presenting exclusively his own compositions (as he used to do in the first few years of his tenure as Thomaskantor), and instead made use of annual cycles such as the “Saitenspiel-Jahrgang” by Gottfried Heinrich Stölzel. This decision not only provided the necessary time for him to focus on ambitious projects of his own (e.g. the Clavier-Übung collections and the oratorios) and to undertake engagements outside Leipzig, it also may have had a significant impact on his artistic development and on the way he defined his office. My paper will discuss the various implications to be drawn from Bach’s decision to broaden the scope of his cantata repertoire. It seems that Bach, after he had completed three cantata cycles, reserved his own works for special occasions and may have seen them as highpoints within the annual sequence of church music. This concept also provides a new vantage point on the mysterious Picander cycle, which is illuminated by a newly discovered source that will be discussed here for the first time.

Paper Session II

“In the Most Honorable Minister’s House”:
The Musical Interests and Patronage of
Jakob Heinrich Flemming, and His Possible Contacts
with Johann Sebastian Bach.
Syzmon Paczkowski
(University of Warsaw)

It is commonly known that, in September 1717, Bach was invited to the Dresden residence of Field Marshall Jakob Heinrich Flemming (1667-1728), the highly influential Prime Minister in the Privy Cabinet of August II the Strong, Elector of Saxony and King of Poland. The idea was to hold a musical competition (a “harpsichord duel”) between Bach and the royal organist Jean Louis Marchand. The incident was colorfully narrated by Carl Philipp Emanuel Bach and Johann Agricola in the famous obituary of J. S. Bach (1754): “Tag und Ort, wurde, nicht ohne Vorwissen des Königes, angesetzt. Bach fand sich zu bestimmter Zeit auf dem Kampfplatze in dem Hause eines vornehmen Ministers ein...”. The episode subsequently became the stuff of legend, and was frequently mentioned by Bach’s later biographers, even though there is no documentary record of it actually having taken place.

The side effect of the episode is that the name of Jakob Heinrich Flemming gets a mention in almost every Bach monograph. However, Flemming’s musical interests and his artistic patronage have been otherwise unknown. My research in various archives in Dresden, Warsaw and Vilnius fills the gap. In fact, Flemming turns out to have been a keen amateur musician himself (in a letter to Petronilla Melusina von Schulenburg he wrote: „je suis musicien c.a.d. par inclination”). He played the viola da gamba, entertained many famous virtuoso musicians and lavished them with gifts, and sought contacts with the most eminent composers of the day. Flemming retained an orchestra and owned a sizeable assortment of musical instruments as well as an interesting music collection. He was also involved in the process of hiring musicians for the famous royal orchestra at the Dresden court.

In my paper, which is based on the archival material I have newly brought to light, I would like to present the figure of Jakob Heinrich Flemming as a musical patron, and point out the possible forms of his contact with Johann Sebastian Bach.

A New Look at
“Sperontes Singende Muse an der Pleiße”.
Andrew Talle
(Peabody Institute of The Johns Hopkins University)

From a commercial standpoint, the most successful collection of music published in J. S. Bach’s Leipzig was almost certainly Johann Sigismund Scholze’s *Sperontes Singende Muse an der Pleiße*. The first installment of this beloved song collection appeared in 1736 and popular demand inspired the production of three further volumes in 1742, 1743, and 1745. While

the 18th-century bureaucrats who prepared estate catalogs in Leipzig did not usually bother to distinguish individual works of music in libraries of the deceased, preferring to leave them as undifferentiated “Musikalien” or “Noten-Bücher”, the *Singende Muse* was so popular that it was regularly identified by name. Despite its central place in Leipzig’s music history, scholars have devoted relatively little attention to the collection. Scholze’s name was completely unknown before the pioneering detective work of Philipp Spitta in the late 19th century. My presentation will reexamine the *Singende Muse* and its author in light of a hitherto unknown source: Scholze’s own estate catalog, prepared upon his death in 1750. Beyond offering a rare glimpse into the author’s daily life, the catalog serves to illuminate practical challenges faced by self-publishing authors in mid-18th-century Leipzig, many of which must have confronted J. S. Bach as he produced his Clavier-Übung series.

Johann Gottlieb Goldberg and the Composition of
Trios within the Context of Bach’s Later Works.
Anselm Hartinger
(Schola Cantorum Basiliensis)

No genre in J. S. Bach’s oeuvre presents such problems of chronology and of authenticity as does his chamber music. The paucity of Bach’s own contributions in his later life raises questions concerning his priorities as compared to those of his contemporaries.

Bach’s student Johann Gottlieb Goldberg (1727 – 1756) wrote five trio- and quadro-sonatas. These, as well as his cantatas written under Bach’s supervision in Leipzig, are remarkable examples of a profound reception of Bach’s compositional principles. The Sonata in C major (BWV 1037) was even attributed to both Bach and Goldberg (with some difficulty, Alfred Dürr finally decided in favor of Goldberg). The sonatas show a high standard of compositional technique; they are independent contributions to the musical landscape of the 1740’s and 50’s. Furthermore, they provide insight into Bach’s teaching methods and into the stylistic direction of Bach’s school, incorporating contrapuntal rigidity, formal creativity, and gallant ‘Melodik’. In the context of these works, Bach’s Trio Sonata from the ‘Musical Offering’ is easier to place; it appears to be less an occasional experiment than an exemplary statement.

A detailed examination of Goldberg’s trio sonatas as well as works of Johann Ludwig Krebs and Carl Philipp Emanuel Bach suggests that Bach’s sonatas for organ (BWV 525 – 530) were used not only as practice and performance pieces, but also as a pattern book for three-voiced concertante counterpoint.

Paper Session III

Bachs in Berlin: The Courts of Brandenburg-Prussia as
Background to Instrumental Works of
J. S., W. F., and C. P. E. Bach.
Mary Oleskiewicz
(University of Massachusetts Boston)

It is generally believed that music of the Bach family was poorly received by the eighteenth-century Prussian court. The argument rests on the paucity of extant court copies and documented performances — but a similar situation exists for instrumental music by the Grauns, Bendas, and other court composers.

Evidence to the contrary includes a court inventory of instrumental works that were presumably performed at the Prussian court’s *grosse Hofkonzerte*. Among the composers is C. P. E. Bach. King Frederick II’s better-known thematic catalogs of flute works—listing only his own compositions and Quantz’s—were prepared circa 1765 and do not reflect a more varied court repertory before the 1756–63 war. Nor do these catalogs account for thousands of pages of “solos,” “concertos,” and “arias” documented as having been copied for the king’s soirées.

Documents not previously cited in relation to the Bach family demonstrate that Sebastian’s Brandenburg Concertos could have been performed in the household of Margrave Christian Ludwig. Chamber works by Emanuel and Friedemann Bach were also owned by Quantz and taught to his pupils, perhaps even the king. One of these, Emanuel’s D-major concerto W. 13, which probably originated as a work for flute, shares distinctive features with compositions by Quantz and Frederick, among them a previously “lost” concerto by Quantz that I have identified in a Russian archive. Such stylistic parallels strengthen arguments for Quantz’s influence on the development of Emanuel’s so-called *empfindsamer* style.

C. P. E. Bach’s Evangelist, Johann Heinrich Michel.
Paul Corneilson
(Packard Humanities Institute)

In contrast to J. S. Bach’s tenure at Leipzig, where precious little is known about his church singers, there is ample documentation for C. P. E. Bach’s *Kapelle* at Hamburg. Arriving in April 1768, succeeding Georg Philipp Telemann as music director of the five main city churches, Bach had at his disposal seven or eight professional singers to perform the seasonal *Quartalstücke* for major festivals, Lenten Passions, *Einführungsmusiken*, and other occasional works. Surviving calendars and payment records indicate that Bach was responsible for more than a hundred services each year. Original performing material, much of which descends from Bach’s own library and is now located in the archives of the Sing-Akademie zu Berlin, provides information on singers who participated in these performances.

Building on the work of Reginald Sanders and Jürgen Neubacher, I have documented the singing career of one of Bach's most important tenors in Hamburg, Johann Heinrich Michel, who was also one of Bach's most prolific copyists. Michel frequently sang the role of Evangelist in the 21 Passions Bach performed between 1769 and 1789. In addition, Michel was assigned arias in Passions, cantatas, and other works that Bach composed, including the *Bürgercapitainsmusiken* (1780 and 1783), *Dank-Hymne der Freundschaft* (H 824e), and *Musik am Dankfeste wegen des fertigen Michaelis-Turms* (H 823). By analyzing the specific characteristics of arias (range and tessitura, affective qualities of the vocal lines), I have constructed a profile of Michel's voice.

An Uncertain Legacy: Two Instrumental Works
Attributed to Wilhelm Friedemann Bach.
David Schulenberg
(Wagner College, NY)

Although described as Sebastian's most brilliant child, W. F. Bach left few compositions. The three-hundredth anniversary of his birth presents an opportunity for reassessing his oeuvre, including potential additions to it.

Besides six firmly attributed keyboard concertos, Falck's 1913 thematic catalog lists a seventh G-minor work as "uncertain"; subsequent scholars have followed him in discounting Friedemann's authorship. Yet the unique source attributes it to Friedemann, and graphological features suggest direct descent from his lost autograph score. The music reveals numerous idiosyncracies of Friedemann's music, whereas reported parallels to works of Altnickol and C. P. E. Bach are superficial at best.

Although the concerto remains virtually unknown, an *Overture* for strings and continuo is often promoted as Friedemann's. Published as BWV 1070, it is attributed to "Sig. Bach" in a 1753 manuscript copy. Although some musical features parallel those in firmly attributed works, others would be uncharacteristic of Friedemann.

Stylistic analysis leads to the conclusion that the *Overture*, although possibly an immature composition of Friedemann's, is best viewed as a work possibly composed in the "school" of J. S. Bach. The concerto, however, proves to be one of Friedemann's most important instrumental compositions, as extraordinary in design and expression as any concerto from the Bach circle. Its preservation in a single copy may reflect the fact that Friedemann apparently never quite finished it, therefore not allowing it to circulate and reserving it for his own concert use.

Paper Session IV

Aesthetic and Stylistic Mediation in
Telemann's *VI Overtures à 4 ou 6*.
Steven Zohn
(Temple University)

Until recently, Telemann's VI Overtures à 4 ou 6 (Hamburg, 1736) were known only through manuscript copies of two overture-suites prepared from the lost publication. But in 2008 a unique copy of the print was found by Rashid-S. Pegah and Peter Huth in the Russian State Library in Moscow. The reappearance of the *VI Overtures*, which were presumably aimed at court Kapellen and Collegia musica such as those at Dresden and Leipzig, fills an important gap in our understanding of Telemann's overture-suites and sharpens our view of the genre near the twilight of its heyday.

In this paper, I explore the significance of the VI Overtures both within Telemann's oeuvre and for the genre's history as a whole, consider how the suites of the collection may be heard in a kind of dialogue with each other, and situate the print within the context of Telemann's self-publishing business. Of particular interest are a number of movements that invoke the musical Other, mediating aesthetically between the foreign and bucolic on the one hand, and the fashionable and humorous on the other. The VI Overtures may also be read as an attempt to historicize the overture-suite through stylistic mediation between the Lullian/*Lulliste* archetype (obsolete dances such as the branle and galliard, theatrical movement titles) and the mature galant idiom of the 1730s (a near total supplanting of traditional dances by up-to-date movement types such as the murky), a duality recalling Telemann's commentary on music of an earlier generation in his *Corellisierende Sonaten* (1735).

"Old Debts from Leipzig":
New Insights on Johann Friedrich Fasch (1688-1758),
Hofkapellmeister of Anhalt-Zerbst.
Barbara Reul
(Luther College, University of Regina, Canada)

In the *Bach-Jahrbuch* 2008 Andreas Glöckner introduced a new primary source that sheds light on Fasch's early years in Leipzig. On 29 December 1710, the well-liked university student and *Thomasschule* alumnus noted that he would direct any future performances of sacred music by his *Collegium Musicum* at the *Paulinerkirche* "without charge" and "without any hope of receiving any kind of remuneration".

When Fasch made this generous offer — in reaction to a letter of protest by *Thomaskantor* Kuhnau who wished to remain in charge of music at the church — he did not seem to have accumulated the "Leipziger Wechsel-Schuld", a debt of 1000 Thaler that would haunt Fasch even beyond his death.

Drawing from archival sources extant in Dessau, including an autograph letter by Fasch from 5 April 1738, this paper will address some of the mysteries that have surrounded this "Schul-

denberg”, which equaled over three times his annual salary as *Kapellmeister* in Zerbst.

In particular, factors that could have contributed to Fasch’s continued financial struggles will be examined. These range from personal choices, issues of faith, and the need to maintain a certain standard of living as *Kapellmeister*, to the varying degrees of support offered by the court and the Consistory. Finally, did Fasch’s money woes affect his productivity as a composer? The answer lies not only in the “Musikalischer Wechsel-Tausch” he organized and the contents of the “Concert-Stube” music inventory from 1743, but also in Fasch’s overall work ethic and integrity as a musician.

Musical Networking in the Early 18th Century:
Christoph Graupner and the Triangle
Leipzig – Hamburg – Darmstadt.
Ursula Kramer
(University of Mainz)

Christoph Graupner — whose 250th anniversary of death we will commemorate on the 10th of May 2010 — finished his (legal) studies at Leipzig before becoming a member of the orchestra of the Gänsemarkt Theatre, Hamburg, and finally coming to Darmstadt in 1709. He stayed there as *Hofkapellmeister* until his death, because his employer, Landgraf Ernst Ludwig, did not allow Graupner to take over the office of the Thomaskantorat at Leipzig in 1723.

As it was the ambitious aim of Ernst Ludwig to establish a “stehende Oper” after the model of Hamburg for his court in Hesse, Graupner was able to enlarge the ensemble of the Hofkapelle — both singers and instrumentalists — by engaging new musicians. Soon after his arrival at Darmstadt Graupner remembered some of his former musical contacts both at Leipzig and Hamburg, and an initial transfer of some important artists took place. A second wave especially from Leipzig to Darmstadt seems to be the result of Ernst Ludwig’s veto against Graupner’s petition to leave: thus, the principal might have been anxious to improve Graupner’s working conditions which had become less interesting after the decline of the opera around 1720.

This paper primarily tries to go into the personal relations between the court of Darmstadt and Graupner’s previous residences more closely, but secondly intends to explore the compositional consequences of these new engagements within Graupner’s compositions of the time.

Formal Paradigms, Movement Types, and National
Styles in Telemann’s Frankfurt Cantata Cycles.
Jeanne Swack
(University of Wisconsin-Madison)

Johann Sebastian Bach’s output of sacred cantatas, even including the possibility of lost cycles, was dwarfed by those of a number of his contemporaries, including his two higher-ranked competitors for the Leipzig Cantorate, Telemann and

Graupner. Yet few cantatas by composers other than Bach are performed today, especially outside of Germany, and for most musicologists and performers, “sacred cantata” means “J. S. Bach.” Yet, during Bach’s own lifetime, there was a vast and vital repertoire of cantatas composed for church use all over Lutheran Germany, and Bach performed works by other composers such as Telemann. While these works bear a general familial similarity with Bach’s works, they often employ movement types, layouts, and a general approach to text setting that either is less common or not used at all by Bach. In this paper, I will outline the ways in which Telemann’s practice often takes paths that diverge from Bach’s approaches to the madrigalian-type cantata as composed in Weimar and Leipzig. Because of the sheer size of Telemann’s cantata repertoire, I will focus on the cantata cycles that Telemann composed during his tenure as director of church music in Frankfurt-am-Main (1712-1721).

BOOK REVIEWS

Richard D. P. Jones, *The Creative Development of Johann Sebastian Bach, vol. I: 1695-1717*. Oxford: Oxford University Press, 2007.

Russell Stinson, *The Reception of Bach’s Organ Works from Mendelssohn to Brahms*. Oxford: Oxford University Press, 2006.

– Reviewed by Matthew Dirst

The first of two projected volumes on Bach’s development as a composer, Richard D. P. Jones’s book on Bach’s creative development is a major achievement in its own right. As the author himself notes, there are no other current studies of Bach’s entire opus; instead, recent monographs favor particular repertoires, and modern biographies treat the music selectively. Seeking “to draw all the strands together,” Jones has embarked on an epic journey. Volume I, which covers virtually everything Bach wrote before late 1717, not only brings together what’s known about this music, it places each work stylistically within a believable artistic journey — that is, one with its fair share of ups and downs. The volume’s endpoint, masterfully elucidated by Jones, is the appearance during the latter half of Bach’s Weimar tenure of a mature, confident, and utterly Bachian compositional style.

Organization is chronological but within broad genre categories; thus all the early toccatas, whether for harpsichord or organ, are examined in a single section and likewise all the Weimar cantatas. Though precise dating remains elusive for many of these works, Jones’ stylistic analysis yields plausible dates for many of the smaller keyboard and organ pieces. The

biggest problem (as Jones admits on p. 297) is the 1709-1713 period, during which Bach adopted the modern form of the church cantata (with recitatives and arias) and encountered for the first time the concertos of Albinoni, Vivaldi and other Italians. Only a few works can be ascribed with confidence to these crucial years; fortunately, Jones' reading of Bach's evolving style goes a long way towards filling this gap.

Especially welcome are the even-handed assessments of the Neumeister chorales and the miscellaneous early keyboard works, neither of which has been subjected to much stylistic scrutiny. Throughout, the emphasis is on how Bach learned things and to what uses he put this knowledge in his music, not on how the works themselves might play with conventions or carry extra-musical meanings. With Bach criticism of greater depth and methodological sophistication available elsewhere, Jones can afford to be straightforward, even cautious, in his analysis of so much music. Despite the mass of detail and the abundant footnotes, the narrative reads well, with the occasional pithy aside artfully balancing keen judgment with good humor (BWV 21/10 is indeed a "strangely manic" aria).

Jones is at his best when describing how Bach gradually pieced together a distinctive personal style, one that relies on predecessors and models but improves upon them in many ways, from contrapuntal depth to harmonic exploration. Though he relies a bit too much on a few iconic works (the 1710 versions of the slow movements of Corelli's Op. 5 Sonatas are mentioned repeatedly as the inspiration for Bach's own melodic arabesques), the book as a whole is staggeringly erudite. There is no better guide to the music itself or the literature on it. Just one caution: those who do more than browse this book will want to do so with a complete copy of the *Neue Bach Ausgabe* nearby.

And one aside: the volume's sheer comprehensiveness says something important about our relationship with every scrap of Bach's output. Would a detailed stylistic summary of Bach's development to 1717—that is, a study that does not address every single piece—be just as valuable? It would certainly be more digestible. But perhaps more to the point: would anyone want to read (much less write) a similarly comprehensive book on Handel or Beethoven? Jones's book says, in other words, as much as much about our own cultural obsessions as it does about Bach's development as a composer.

In his latest book, Russell Stinson contributes to the growing literature on Bach reception with a comprehensive inquiry into the work of Mendelssohn, Schumann, Liszt, and Brahms as players, editors, arrangers, critics, and advocates of the Bach organ works. Stinson writes in an accessible manner and is generous with letters, reviews, and details drawn from lesser-known primary sources. It's wonderful to have all this material available in a single volume (and in English!), since it sheds considerable light on how some of the greatest musi-

cians of the nineteenth century interacted with Bach and gave new life to his music.

The focus on the organ works is both welcome and productive. Stinson makes a good case for considering their reception apart from that of the Well-Tempered Clavier and other monuments: in the nineteenth century no works of Bach except perhaps the St. Matthew Passion were held in higher esteem. And though the musicians under consideration here were not all organists, they all played the Bach organ works either on the organ or in piano transcriptions. Schumann and Brahms actually taught themselves to play the organ with Bach in mind, and Mendelssohn made his reputation in England as the first to play the great *pedaliter* works of Bach in that country. Moreover, all these musician-composers borrowed from Bach's organ works various formal devices, contrapuntal ideas, even fugue subjects in their own music.

The most compelling passages in Stinson's study are those in which the historical documents explain why these legendary figures admired a particular piece, how they played it, or how they chose to edit Bach's music for publication. Others usefully put to rest old canards about nineteenth-century Bach reception: readers may be surprised to learn about Mendelssohn's scrupulous editorial policy, Clara Schumann's rigorous tempi, and Liszt's conservative attitude towards piano arrangements of the big preludes and fugues. That said, more familiar features of romantic performance—constant registration changes, long slurs, and liberal use of rubato—are here as well, and Stinson's thorough exploration of them incorporates an admirable range of source material.

The final chapter on Brahms, the most determined Bach advocate of the bunch, illustrates both the strengths and the weaknesses of this book. Stinson provides a wealth of information, from a list of every documented performance by Brahms of a Bach organ work to a lengthy discussion of all the various kinds of markings Brahms entered into his own Bach-Gesellschaft scores. But the details, left largely to speak for themselves, seldom have much to say. One is left wondering, for example, what kind(s) of effects Brahms' assiduous marking of fugue subjects had, either on his performance of the music or on his understanding of fugue. There is some fascinating material here, but Stinson steers clear of speculation about what it might mean. And yet he's produced an invaluable source book, one that will surely inspire further work in this area.

GEORGE J. BUELOW
(March 31, 1929 — March 30, 2009)

Bach scholars are indebted to George Buelow not only for the ways in which he broadened our understanding of German Baroque music, but also for his vision of an independent American organization to serve as a wellspring of Bach-related activities in this country.

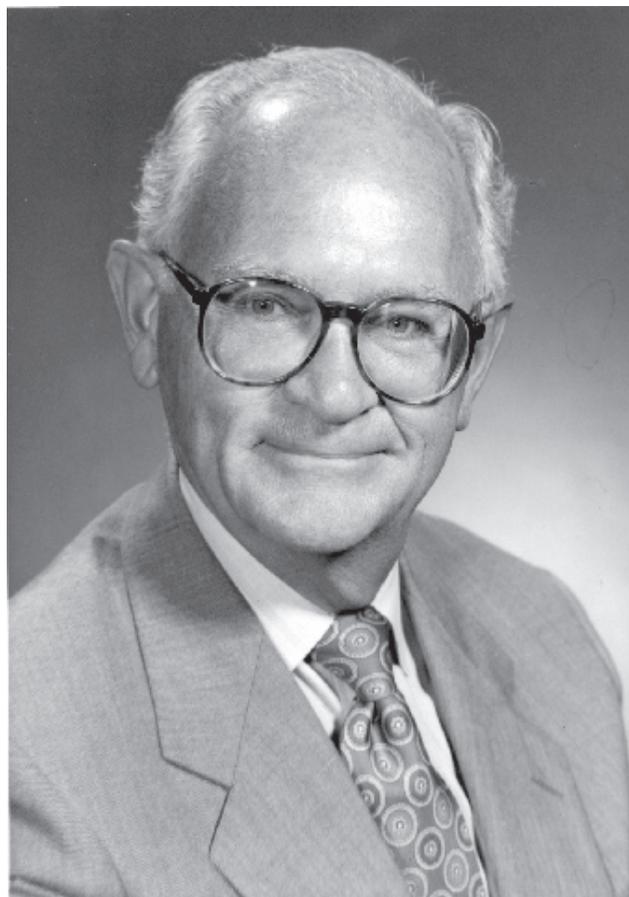
Elected chairman of the American Chapter of the *Neue Bachgesellschaft* in 1987, George immediately initiated a biannual Newsletter that he described in the January 1988 issue as “The first step toward creating new media, originating in this country, for communicating with the chapter membership.” Up to that time, members had received an English summary of the biannual communication published by the *Neue Bachgesellschaft*, along with a copy of the *Bach-Jahrbuch*. In the same issue of the Newsletter, George noted that the current Chapter membership of 180 “suggests that we have not yet begun to attract the large number of professional and amateur musicians, as well as music lovers, who prize the music of Johann Sebastian Bach. . . . Your officers hope to make strides in the next years to develop the American chapter into an organization of ever greater significance to its members.”

Ultimately, under his dedicated and vigorous leadership, the Chapter expanded both its membership and mission, and in 1988 became the American Bach Society, an independent, non-profit organization.

A year later, the Society entered into an agreement with the Riemenschneider Bach Institute of Baldwin-Wallace College (Berea, Ohio) to publish the journal *Bach*, with an editorial board composed of members of the Institute and the Society (the collaboration extended from 1989 to 1993; *Bach* continues to be published by the Institute).

George, however, envisioned a more substantive publication, one that could accommodate more extensive essays and more directly reflect the mission and activities of the Society’s members. Before leaving office in 1992, George helped lay the groundwork for the Society to issue its own series to be published by the University of Nebraska Press. Willis G. Regier, then director of the Press, recently commented to me that “When the American Bach Society was interested in developing a book that would showcase the extraordinary scholarship of its members, George was instrumental in establishing a thriving series, *Bach Perspectives*.”

The emergence of this series was in accordance with George’s longstanding desire to promote American scholarship, especially the publication of dissertations written at American universities. As founder and general editor of the series *Studies in Musicology*, he published 110 volumes between 1977 and 1990 that featured original research in the discipline, including the work of younger scholars.



Also of primary importance to George was securing non-profit status for the new Society so that it could more easily meet its operating expenses and “support projects such as awarding prizes to graduate students for outstanding research projects.” (June 1989 Newsletter). The immediate result was the establishment in 1990 of the William H. Scheide Fellowship and Award, and, subsequently, of a Publication Fund. Both remain vital to the life of the Society.

In addition to serving the Society as president, at various times George chaired the nominating, program, and local arrangement committees. In the last capacity, he arranged for the 1979 meeting of the Chapter to be held at Indiana University in Bloomington, and I recall the great pleasure he took in hosting a reception in his home for his friends and colleagues. George remained active in the Society until his retirement in 1998, and continued as a member of the Advisory Board until his death early last year.

Don O. Franklin

(Don Franklin served as Vice-President during George Buelow’s tenure as President, 1988-1992, and as President of the Society from 1992 to 1996).

The photo above was taken by Talbot Studio, Bloomington, IN.

NEWS FROM MEMBERS

The Bach-Archiv Leipzig wishes to announce that it is interested in collecting links to organizations addressing topics related to Johann Sebastian Bach on its Website (www.bach-leipzig.de). Feel free to offer suggestions, and to link from your homepages to the Bach-Archiv's homepage, or to more specific sites associated with the festival (www.bachfestleipzig.de), the museum (www.bachmuseumleipzig.de), or the competition (www.bach-wettbewerb-leipzig.de).

Carolina Baroque wishes to announce its "Baroque and Beyond" concert, to be given on May 7, 2010 at 7:30 in the Chapel of St. John's Lutheran Church in Salisbury, North Carolina. The program includes J. S. Bach's Cantatas 67 ("Also hat Gott die Welt geliebt") and 127 ("Herr Jesu Christ, wahr' Mensch und Gott") as well as works by J. C. Bach, Sweelinck, Rameau, Mozart, and Handel. For more information, visit www.carolinabaroque.org.

The Bach Festival Society of Winter Park, Florida is celebrating its 75th Anniversary in February 2010. This anniversary provides an opportunity to look back on the music, the conductors, and the many musicians who have helped to bring Bach's music to life for Florida residents. The 2009–2010 Season also marks Artistic Director and Conductor John V. Sinclair's 20th year at the helm of the Bach Festival Society. For more information, visit www.bachfestivalflorida.org.

A new documentary film by Michael Lawrence entitled "Bach and Friends" presents interviews with members of the American Bach Society and others regarding the influence of J. S. Bach on music history and on their lives. The film features Christoph Wolff, Joshua Bell, Béla Fleck, Ward Swingle, Edgar Meyer, Bobby McFerrin, the Emerson String Quartet, Philip Glass, Simone Dinnerstein, Matt Haimovitz, and Hilary Hahn, among others. Clarinetist Richard Stoltzman will perform at the first public screening, which will be given at The Entertainment Gathering 2010 ("EG10") in Monterey California from January 21-23, 2010. The film will be available on DVD beginning on January 29, 2010. For more information, visit www.mlfilms.com.

The American Bach Society invites nominations for the William H. Scheide Prize. Awarded biennially, this prize in the amount of \$1000 honors a publication of exceptional merit on Bach or figures in his circle by a member of the Society in the early stages of his or her career. Eligible publications include books, articles or editions that have appeared in 2008 and 2009. Nominations, which should include the name of the author along with a complete bibliographic citation, may be sent before February 15, 2010 to edwardsbutler@telus.net. Self-nominations are welcome.

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Visit the Society Website at
www.americanbachsociety.org
 for Concert and Festival Listings

MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bach-Gesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at www.americanbachsociety.org. Interested persons may also contact Mark Peters, Trinity Christian College, 6601 West College Drive, Palos Heights, IL 60463, USA, or mark.peters@trnty.edu.

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