

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

## MS. BACH P 271, A UNIFIED COLLECTION OF CHORALE-BASED PIECES FOR ORGAN?

ROBIN A. LEAVER

Over the past two years or so, I have been associated with two dissertations on the so-called *Leipzig Chorales* (BWV 651-668), and both reactivated my long-held skepticism regarding the generally-held view that the *Leipzig Chorales* are to be considered separately from the *Canonic Variations on Vom Himmel hoch* (BWV 769). The *Leipzig Chorales* and the *Canonic Variations* are found in the same manuscript, P 271, and the latter appear within the sequence of the former. The main argument for considering the *Canonic Variations* as separate from the *Leipzig Chorales* is the fact that the variations were published and the chorale preludes were not. This argument has an obvious logic, but the fact that the variations were published may turn out to be something of a red herring.

The first dissertation, for which I was an external examiner, is Anne Leahy's "Text-Music Relationships in the 'Leipzig' Chorales of Johann Sebastian Bach," Ph.D., University of Utrecht, the Netherlands (2002). In her study, Dr. Leahy was concerned with establishing the textual connections that conditioned the compositional choices that Bach made when both composing (in Weimar) and revising (in Leipzig) the eighteen chorale preludes. In examining the specific stanzas of the hymn texts associated with the melodies on which the chorale preludes were composed, Dr. Leahy demonstrates that the common thread that runs through them all is eschatological hope, the passing from death to life, from earth to heaven.<sup>1</sup>

The second dissertation, for which I took part in the defense, is Evan Scooler's "Function Following Form: J. S. Bach's Changing Conception of the 'Great Eighteen' Organ Preludes," Ph.D., Brandeis University (2003). Dr. Scooler's approach was somewhat different from Dr. Leahy's, but nevertheless underscored her eschatological findings. While working on his dissertation, Dr. Scooler gave a paper

at the ABS meeting in Houston in 2001 in which he made the suggestion that the *Leipzig Chorales* were intended for the Advent season.<sup>2</sup> The immediate response from a number of participants, myself included, was lukewarm. For example, how could these chorales be for Advent when three (BWV 662-664) are based on the melody "Allein Gott in der Höh sei Ehr," the hymnic version of the "Gloria in excelsis Deo," customarily omitted during the Advent season? Subsequent to the Houston meeting, however, there were a number of developments. To begin with, the paper that Pieter Dirksen gave at the Leipzig "Bach-Year" Conference in 2000 appeared in print.<sup>3</sup> Here, Dr. Dirksen argues that the eight chorale fuguetas (BWV 696-699, 701-704) appear to form a coherent cycle covering the period from Advent 1 to New Year's Day. Significantly, two of the melodies of the eight fuguetas are "Nun komm der Heiden Heiland," which is given three different treatments in the *Leipzig Chorales*, and "Vom Himmel hoch," the melody on which the *Canonic Variations* were composed. Consequently, in completing his dissertation Dr. Scooler modified his earlier position, that the

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*Leipzig Chorales* were assembled with Advent in mind, and instead promoted the view – paralleling Dirksen’s hypothesis for the eight fughetas – that they were intended for the Advent-New Year season.

Sometime before Dr. Scooler’s defense, Pieter Dirksen’s paper prompted me to look into some of the Leipzig hymnals to see if any of the melodies of the *Leipzig Chorales* (or “Von Himmel hoch”) were assigned to other texts sung during the Advent – New Year season. Gottfried Vopelius’s *Neu Leipziger Gesangbuch* (Leipzig: Klinger, 1682) held no surprises: “Nun komm der Heiden Heiland” was sung during Advent and “Vom Himmel hoch” at Christmas, the latter to both of Luther’s associated texts—“Vom Himmel hoch” and “Vom Himmel kam.” But *Das privilegierte Vollständige und vermehrte Leipziger Gesangbuch* (Leipzig: Barnbeck, 1758, a reprint of the 1735 edition), an expansion of Vopelius’s collection, proved more interesting.

As indicated in Table 1, six of the thirteen melodies employed in *P 271*<sup>4</sup>—including “Allein Gott in der Höh sei Ehr”—were prescribed for singing during the Advent – New Year season in the Leipzig congregational *Gesangbuch* in use around the time Bach entered these chorale-based pieces into the manuscript.

A similar, if somewhat less compelling, picture emerges from the *Musicalisches Gesang-Buch* (Leipzig: Breitkopf, 1736), edited by Georg Christian Schemelli, with the music edited by Johann Sebastian Bach, as indicated in Table 2.

As a test of what might have been sung elsewhere in Germany, I also investigated the melody associations in the *Neu-vermehrtes Hamburgisches Gesangbuch* (Hamburg: König, 1739; a reprint of the edition first issued in 1700). Again, the pattern was similar: frequent use of the melodies “Nun komm der Heiden Heiland,” “Vom Himmel hoch,” and “Von Gott will ich nicht lassen” between Advent and New Year. But there was one striking addition: the New Year hymn “Das alte Jahr vergangen ist” (No. 88) was assigned to the melody “Wenn wir in höchsten Nöten sein,” which is also the melody of “Vor deinen Thron tret ich hiermit,” one of the *Leipzig Chorales*.

According to these hymnals, seven of the thirteen melodies in *P 271*, namely

Vom Himmel hoch	= BWV 769
Nun komm der Heiden Heiland	= BWV 659-661
Von Gott will ich nicht lassen	= BWV 668
An Wasserflüssen Babylon	= BWV 653
Allein Gott in der Höh sei Ehr	= BWV 662-664
Nun danket alle Gott	= BWV 657
Wenn wir in höchsten Nöten sein [= Vor deinen Thron]	= BWV 668

were commonly sung during the period from Advent through New Year; some were sung to multiple texts throughout the whole period, with “Vom Himmel hoch” used most frequently. Of the six remaining melodies, three are associated with texts that are

**TABLE 1**

The Six (6) Chorale Melodies from *P 271* associated with Advent, Christmas, and New Year chorale texts in *Das privilegierte . . . Leipziger Gesangbuch* (1758, reprint of 1735 edition)

Occasion	Text	Melody
Advent (Nos. 94 - 115)	94 Nun komm der Heiden Heiland	(1) [Nun komm der Heiden Heiland]
	100 Gott sei Dank in aller Welt	Nun komm der Heiden Heiland
	103 Lob sei dem allmächtigen Gott	(2) Vom Himmel hoch
	109 Nun jauchzet all ihr Frommen	(3) Von Gott will ich nicht lassen
Christmas (Nos. 116 - 153)	117 Vom Himmel hoch	[Vom Himmel hoch]
	118 Vom Himmel kam	[no melody given, but would have been “Vom Himmel hoch”]
	133 Wir singen dir, Immanuel	Vom Himmel hoch
	139 Auf! Freuet euch von Herzensgrund	(4) Allein Gott in der Höh sei Ehr
	142 Schaut, schaut was ist für Wunder dar?	Vom Himmel hoch
	147 Wie groß ist dieser Freudentag	Vom Himmel hoch
153 Auf! die ihr Jesum liebt	In dulci jubilo, but the hymnal indicates that the stanzas should be sung alternately with stanzas of “Vom Himmel kam,” which would have been sung to the melody “Vom Himmel hoch.”	
New Year (Nos. 154 - 173)	156 Das alte Jahr vergangen ist	Vom Himmel hoch
	164 Das alte Jahr vorüber ist	(5) An Wasserflüssen Babylon
	165 Das alte Jahr ist nun dahin	Vom Himmel hoch
	173 Das liebe neue Jahr geht an	Allein Gott in der Höh sei Ehr
Epiphany (Nos. 174-180)	174 Was soll ich, liebstes Kind!	(6) Nun danket alle Gott

**TABLE 2**

The Three (3) Chorale Melodies from *P 271* associated with Advent, Christmas, and New Year chorale texts in Schemelli's *Musicalisches Gesang-Buch* (1736)

Occasion	Text	Melody
Advent	172 Auf, auf! ihr Reichgenossen	Nun jauchzet or
“Von Christi Zukunft ins Fleisch” (Nos. 171 – 181)	175 Gott sei dank durch alle Welt 176 Lob sei dem allerhöchsten Gott 177 Mit Ernst, O Menschenkinder 178 Nun jauchzet all ihr Frommen 179 Nun komm der Heiden Heiland	(1) Von Gott will ich nicht lassen (2) Nun komm der Heiden Heiland Von Gott will ich nicht lassen Von Gott will ich nicht lassen Von Gott will ich nicht lassen [Nun komm der Heiden Heiland]
Christmas “Von der Geburt Jesu Christi” (Nos. 182 – 212)	206 Schaut, schaut! Was ist für Wunder dar 209 Vom Himmel hoch 210 Vom Himmel kam	(3) Vom Himmel hoch [Vom Himmel hoch] Vom Himmel hoch
New Year (Nos. 229 – 242)	230 Das alte Jahr vergangen ist 235 Helft mir Gottes Güte preisen 240 Nun hat sich angefangen das liebe neue Jahr 242 Wer sich im Geist bescheidet	Vom Himmel hoch Von Gott will ich nicht lassen Von Gott will ich nicht lassen  Von Gott will ich nicht lassen

specifically Eucharistic and commonly sung during the distribution of Communion, and three are invocations addressed to the Holy Spirit:

#### Communion

Schmücke dich, o liebe Seele	= BWV 654
Jesus Christus unser Heiland	= BWV 665-666
O Lamm Gottes unschuldig	= BWV 656

#### Invocation

Komm Heiliger Geist, Herre Gott	= BWV 651-652
Komm Gott Schöpfer, Heiliger Geist	= BWV 667
Herr Jesu Christ, dich zu uns wend	= BWV 655

Melodies associated with the Communion hymns would not have been out of place in a collection that focused on the period from Advent through New Year. Advent explores various dimensions of eschatology; one of these dimensions concerns the great Eucharistic feast in the “end-time.” In Christian teaching – and especially within Lutheranism – every celebration of the Lord’s Supper is an anticipation of participation in the heavenly Eucharist at the end of time. For example, the last stanza of “Schmücke dich, o liebe Seele” expresses the hope that, just as one has shared this spiritual meal on earth, so may s/he be a guest in heaven—that is, at the heavenly table.<sup>5</sup> Similarly, “Wachet auf, ruft uns die Stimme,” an overtly eschatological hymn, ends its second stanza by depicting the heavenly Eucharist.<sup>6</sup> Thus, the three Communion hymn melodies have an obvious place in a collection of organ pieces for the period from Advent through New Year.

But what of the remaining three chorale melodies? All three have general Eucharistic connections. It was a long-standing tradition in Lutheran churches, begun in specific prescriptions in various sixteenth-century church orders, that the Eucharistic *Hauptgottesdienst* (“principal service”) on Sundays began with one of the two German hymns “Komm Heiliger Geist, Herre Gott” or “Komm Gott Schöpfer, Heiliger Geist.” Similarly, the first stanza of “Herr Jesu Christ, dich zu uns wend” was most commonly sung as the pulpit hymn, before the sermon on Sundays. It was not confined to the *Hauptgottesdienst*, however, but was also sung as the pulpit hymn at Vespers. Significantly, the first stanza of this hymn includes an invocation of the Holy Spirit,<sup>7</sup> and therefore in subject matter is closely related to the two Pentecost hymn melodies included in *P 271*. If the hypothesis is correct, that the chorale preludes in *P 271* were gathered together with the period from Advent through New Year in mind, then these last three chorales must also somehow be relevant to this period of the liturgical year. In both his catechisms, in the articles of the Creed, Luther speaks of the continuing work of the Holy Spirit. In the *Small Catechism*:

I believe that . . . the Holy Spirit has called me through the gospel . . . just as he calls, gathers, enlightens, and makes holy the whole Christian church on earth. . . . On the Last Day the Holy Spirit will raise me and all the dead and will give to me and all believers in Christ eternal life.<sup>8</sup>

Similarly, in his *Large Catechism* (1529) Luther writes:

For creation is behind us, and redemption has taken place, but the Holy Spirit continues his work without ceasing until the Last Day, and for

this purpose he has appointed a community on earth, through which he speaks and does all his work.<sup>9</sup>

Here, again, we have the eschatological themes that are particularly expressed in Advent, providing a possible explanation for the inclusion of these three melodies associated with texts concerning the invocation of the Holy Spirit.

The suggestion that the chorale preludes in *P 271* were compiled with the period from Advent through New Year in mind is thus not beyond the bounds of possibility, since there is evidence that each of the melodies found in the manuscript was sung in the context of this section of the church year. Of course, this is not their only, or perhaps obvious, association, and these chorale-based organ works could have been utilized on other occasions throughout the church year (which again points to Bach's Weimar intentions for these pieces being different from his Leipzig intentions). In fact, if Bach was pulling these pieces together into a coherent collection for publication, their appropriateness for the period from Advent to New Year as well as other occasions would have been an advantage.

The main argument against the possibility of Bach preparing the manuscript for publication is the presence of the *Canonic Variations*, which had perhaps already appeared in print. Presupposing that *P 271* post-dates the *Canonic Variations* imprint, many would argue that, even if Bach was thinking in terms of publishing the *Leipzig Chorales*, he could not have intended to re-publish the *Canonic Variations*. But against this, one has to note that the engraved print of the *Canonic Variations* includes the pieces in cryptographic notation, which would have been difficult for some to use in performance, impossible for many others. Also, the structure of the variations in the engraved imprint is different from that in the manuscript. So a more practical edition of the *Canonic Variations*, with the pieces in a different order, would not seem to be entirely out of the question. On the other hand, *P 271* probably pre-dates the engraved *Canonic Variations*, and with this engraving Bach seems to have abandoned any Leipzig plans for *P 271* involving the publication of the chorale variations with the chorale preludes.

Vom Himmel hoch da komm ich her.

in Canon  
all-Organ  
2. Chor et  
Pedal  
Variatio 1  
Pedal

I am still inclined to the view that the *Leipzig Chorales*, as they exist in *P 271*, represent a torso of Bach's intentions as they were conceived in Weimar. But what kind of collection Bach originally had in mind we have no way of knowing without further evidence. Whatever his plans, they remained incomplete. Thus, in later years in Leipzig Bach reviewed what had been composed and decided to bring these pieces together with a different set of parameters, but including the *Canonic Variations*. Whether or not he chose to bring them together as a collection of organ chorale-based pieces suitable for use during the period from Advent through New Year, while being equally suitable for other occasions, has to remain conjectural. But what at first seemed to be an impossible suggestion – that many of these pieces were meant to be played during Advent – is not such an outlandish possibility since contemporary hymnals attest to the use of these melodies during this period at the end of the calendar year. A further factor to be considered is that although Advent, like Lent, was a penitential period during which no concerted music was heard in the Leipzig churches, the organ was not silenced, as it was during Lent. Advent, then, was a unique period of the church year for organ music. During the four weeks before Christmas, extended organ pieces on appropriate chorales were the primary music heard in the worship services.

1 Though this is an important finding, there is much more of significance in this dissertation, not least of which is the careful analysis of each of the "Eighteen." Dr. Leahy is currently revising the dissertation for publication.

2 The paper was titled: "Uncovering the Function of Bach's 'Great Eighteen' Chorales: an Advent Organ Hymnal."

3 Pieter Dirksen, "Bachs 'Acht Choralfughetten': Ein unbeachtetes Leipziger Sammelwerk?" in *Bach in Leipzig - Bach und Leipzig: Konferenzbericht Leipzig 2000*, ed. Ulrich Leisinger (Hildesheim: Olms, 2002), 155-182.

4 The thirteen melodies are the twelve melodies of the *Leipzig Chorales* plus "Vom Himmel hoch."

5 "Jesu, wahres brodt des lebens! | hilf, daß ich noch nicht vergebens, | sondern mir zum nutz und frommen | mög zu deinem tische kommen! | laß mich durch dieß seelenessen | deine liebe recht ermessen, | daß ich auch, wie itzt auf erden, | mög dein gast im himmel werden." *Das privilegirte Vollständige und vermehrete Leipziger Gesangbuch* (Leipzig: Barnbeck, 1758), No. 476 – in the section "Vom heiligen Abendmahl."

6 "... Hosianna! | wir folgen all' zum freudensaal, | und halten mit das abendmahl." *Das . . . Leipziger Gesangbuch* (Leipzig: Barnbeck, 1758), No. 967 – the first hymn in the section: "Vom Himmel, oder ewigen Leben."

7 "Herr Jesu Christ, dich zu uns wend, | dein'n heilgen Geist du zu uns send, | mit hülf und gnad, Herr, uns regier, | und uns den weg zur wahrheit führ." *Das . . . Leipziger Gesangbuch* (Leipzig: Barnbeck, 1758), No. 83 – in the section "Sonntags-Leider."

8 *The Book of Concord: The Confessions of the Evangelical Lutheran Church*, ed. Robert Kolb and Timothy J. Wengert (Minneapolis: Fortress Press, 2000), 357.

9 *The Book of Concord*, 439.



# BIENNIAL MEETING OF THE AMERICAN BACH SOCIETY

## “IMAGES OF BACH”

April 16-18, 2004

Mason Gross School of the Arts  
Rutgers University, New Brunswick, NJ

This meeting is supported by the American Bach Society, the Mason Gross School of the Arts, and the New Jersey Council for the Humanities.

### SCHEDULE OF EVENTS

#### FRIDAY, APRIL 16

**From 11 a.m.** Registration—Lobby, Marryott Music Building

**1-2:30 p.m.** Opening Session—Marryott Auditorium  
Welcome: Robin A. Leaver, President, American Bach Society  
Welcome: Rufus Hallmark, Chair, Department of Music  
Welcome: George B. Stauffer,  
Dean, Mason Gross School of the Arts  
Keynote address: Christoph Wolff (Harvard University):  
“Images of Bach”

**2:30-4 p.m.** Session I: Compositional Images  
Marryott Auditorium  
Lynn Edwards Butler (Vancouver, BC), Chair  
Catherine Coppola (Hunter College/CUNY  
and Manhattanville College):  
“In his own image: Source and reception in  
Busoni’s *Fantasia nach Bach*”  
Christopher Anderson (University of North Dakota):  
“Reger performs Bach: Evidence from the  
Meiningen Reger Archive”

**4-5 p.m.** Reception—Lobby, Nicolas Music Center

**5:30 pm** Recital—Christ Church  
Antonius Bittmann (Rutgers University), organ

**6:00 p.m.** Dinner independently (ABS Board Meeting)

**8:30 p.m.** Concert—Kirkpatrick Chapel  
Rutgers Baroque Ensemble  
Music by various Bachs for harpsichord,  
strings, and continuo

#### SATURDAY, APRIL 17

**9 a.m.-12 p.m.** Session II: Historical Images/Visual Images  
Marryott Auditorium  
George B. Stauffer (Rutgers University), Chair  
Matthew Dirst (University of Houston):  
“Mirror images of the heroic composer:  
Bach and Handel in the nineteenth century”  
Steven Zohn (Temple University):  
“Images of Telemann: The ‘good-natured  
kapellmeister’ and other myths”  
Markus Rathey (Yale University):  
“Images and imaginations: Fritz Volbach’s view  
of Johann Sebastian Bach”  
Teri Noel Towe (New York, NY):  
“The group portrait that does not depict Johann  
Sebastian Bach and three of his sons”

Noon Society Business Lunch  
**1:30 p. m.** Bus to Princeton  
**2:15-3:45 p.m.** Session III: Scholarly Images  
Talbot Library, Westminster Choir College

Welcome, Robert Annis, Dean and Director,  
Westminster Choir College  
Daniel R. Melamed (Indiana University), Chair  
Daniel F. Boomhower (Princeton University):  
“Images of Bach scholarship: Arthur  
Mendel and musicological method”  
Anne Leahy (Dublin Institute of Technology  
Conservatory of Music and Drama):  
“The image of Bach from a German-  
American perspective: Gerhard Herz and  
the modern American Bach movement”

**3:45 p.m.** Bus to Firestone Library

**4:00 p.m.** Bachiana in the Scheide Collection

Viewing of the Hauffmann Bach Portrait of 1748  
and other Bach holdings, with  
Introduction by William H. Scheide  
(Princeton, NJ)

**5:00 p.m.** Bus to New Brunswick

**6:00 p.m.** Dinner—Rutgers Club

**8:00 p.m.** Concert—Nicholas Music Center  
Rutgers Kirkpatrick Choir, Patrick Gardner, Director  
and Musica Raritana, Andrew Kirkman, Director  
“C. P. E. Bach: The Hamburg Benefit Concert of 1786”

#### SUNDAY, APRIL 18

**9 a.m. –  
12 p.m.** Session IV: Cultural Images/  
Theoretical Images  
Matthew Dirst (University of Houston), Chair  
Sara Botwinick (Philadelphia, PA):  
“I must live amid almost continual vexation,  
envy, and persecution’: A psychological reading  
of J.S. Bach’s relationship to authority”  
Tanya Kevorkian (Millersville University):  
“J.S. Bach’s working conditions in Leipzig:  
The political and cultural context”  
Stephen A. Crist (Emory University):  
“When is an aria not an aria?”  
Peter Wollny (Bach-Archiv Leipzig):  
“Towards a theory of J. S. Bach’s compositional  
process”

### ABSTRACTS

**“In his own image:  
Source and reception in Busoni’s *Fantasia nach Bach*”**  
Catherine Coppola  
(Hunter College/CUNY and Manhattanville College)

A work that straddles the worlds of composition and transcription, Busoni’s *Fantasia nach Bach* (1909) serves as a lightning rod in locating both the worshipful view of Bach held by the composer/transcriber, and a wider, strongly held ideology regarding the inviolability of Bach’s music.

The sources for this *Fantasia* are: *Partite diverse sopra il Corale Christ, der du bist der helle Tag*, BWV 766; fughetta on “Gottes Sohn ist kommen,” BWV 703; and chorale prelude on “Lob sei dem allmächtigen Gott,” BWV 602. For Busoni, part of the appeal of these sources may have been that they represent three levels of Bach’s own reworking: seven free variations in the *Partite*, contrapuntal treatment in the fughetta, and a polyphonic setting of the eight-bar chorale in the prelude.

I will examine melodic properties of the sources that function as compositional tools: shared pitch content, whole-tone implications, and repeated-note motive. These properties serve to unify the work as well as to produce the discontinuities associated with the fantasy genre. For example, the climax is facilitated by a striking similarity in the pitch content of the opening phrases: the first four pitches of BWV 602 comprise a chromatically inflected version of the last four pitches of the initial phrase of BWV 766 (the raised third and fourth above the tonic F). This overlap in the sources allows for the highly dramatic pivot from BWV 766 to BWV 602 at the climax of the work. I submit that Busoni’s attraction to the sources stems from this chromatic inflection, which seems so molded in Busoni’s image that even highly skilled performers have been fooled into thinking that segments of Bach’s own writing were Busoni’s.

By including the *Fantasia* under the rubric of “my own transcriptions,” Busoni widens the sphere of the term, which actually operates on three levels: literal transcription, particularly of partitas I and II from “Christ, der du bist der helle Tag,” BWV 766, and, to a lesser extent, partita VII; recomposition of the fughetta on “Gottes Sohn ist kommen,” BWV 703; and introductory material, recalled at the end, that is Busoni’s own even as it resonates with the spirit of the chorales.

While one critic praised the *Fantasia nach Bach* as a “very much more elaborate” work than the rest of the program of transcriptions on which it was premiered (*London Times*), another protested the presence of “a modern current running through the work, which was not like Bach” (*Allgemeine Musikalische Zeitung*). The latter critic prefers that the music of Bach remain inviolable. However, as I will show, that modern current is latent in the sources themselves.

#### “Reger performs Bach: Evidence from the Meiningen Reger Archive”

Christopher Anderson (University of North Dakota)

The Max Reger Archive of the Schloss Elisabethenburg (Meiningen) holds an extensive collection of orchestral and keyboard scores from Reger’s estate. Among the works of the eighteen composers represented there, the music of J. S. Bach comprises the largest single repertory of the collection, except for the works of Reger himself. Never before examined as a whole, Reger’s Meiningen scores offer considerable insight into what was by all accounts a highly idiosyncratic musicality, since most of them bear extensive interpretive entries in his hand. The Bach scores are no exception, and when considered alongside the often lively contemporary discussions of Reger’s performances of Bach, they suggest a Bach image quite distinct, not only from those associated with an emerging early music movement (say, Landowska

or Schweitzer), but also from that of a stereotyped, overblown late Romanticism (say, Nikisch or Straube or Elgar).

Among Reger’s Bach scores are those clearly stemming from his period of study with Hugo Riemann, showing Reger’s thinking about Riemannian analysis (the Inventions, BWV 772–801, in Riemann’s edition for Kahnt); those used in performances upon which were based subsequent “practical” editions by Reger himself (the “Goldberg” Variations, BWV 988, in Josef Rheinberger’s two-piano version for Kistner; the “Brandenburg” concerto BWV 1050 and the orchestral suites BWV 1067 and 1068); and those used as performance material but nowhere edited by Reger in print (the double concerti BWV 1060 and 1061; the triple concerti BWV 1063 and 1064). The great majority of this material applies to Reger’s time as conductor of the Meiningen Court Orchestra from late 1911 through early 1914.

This paper will examine Reger’s attitudes toward Bach from the perspective of his performance practices, particularly those stemming from his tenure as Hofkapellmeister at Meiningen. For his own often controversial music, Reger developed an interpretive approach consistently cited for its “plasticity,” coloristic effect, and eschewal of virtuosity. The Meiningen scores show clearly the detailed way in which Reger applied these same parameters to Bach’s music. By incorporating that repertory alongside his own into the Meiningen Orchestra’s program, Reger was able to strengthen an ideological relationship with Bach, thereby underscoring the legitimacy of his own compositional style.

#### “Mirror images of the heroic composer: Bach and Handel in the nineteenth century”

Matthew Dirst (University of Houston)

Comparisons of Bach and Handel have long emphasized the similarities between these two composers—their extraordinary keyboard prowess, for example—while noting that Bach’s more complex textures make his music less accessible than Handel’s. This latter idea, which appears first in writings from the 1780s, grew to dominate thinking about Bach and Handel in the nineteenth century, that great age of composer biographies, monumental editions, and singing societies devoted to the music of both composers. As shaped by writers on music from this time, Bach and Handel lost what little worldliness earlier writers had given them and became more like what the nineteenth century needed them to be: Bach the pious and essentially private genius, Handel the universal and public composer. As with most stereotypes, there is a grain of truth in these descriptions—Handel’s career was clearly the more “public” of the two—but the extent to which these mirror images of the two greatest composers of the early eighteenth century are reproduced in the nineteenth century suggests that more was at stake here than just a biographical or even an aesthetic distinction.

This paper investigates the role these contrasting images of the heroic composer played in the activities of the scholarly and choral societies that promoted Bach and Handel’s music in the nineteenth century. Of particular interest are the choices these organizations made (what to

publish or perform), the thinking that informed these decisions, and the symbiotic relationship of their activities with contemporaneous biographical writing.

**“Images of Telemann:  
The ‘good-natured kapellmeister’ and other myths”**  
Steven Zohn (Temple University)

Perhaps more than any other group of posthumous documents relating to Telemann’s life and works, the handful of anecdotes that have come down to us from the late eighteenth and early nineteenth centuries have been greeted with an indifference bordering on distaste. They seem, to all appearances, little more than curiosities from an age that knew practically nothing of the composer: at best, amusing and harmless trifles with little basis in historical fact; at worst, damaging distortions that nourished the view of Telemann as a shallow “Vielschreiber.” Yet despite their questionable status as biographical truth-claims, they are deserving of our attention for several reasons. First, the views they present of Telemann need not be entirely posthumous, and may in fact offer glimpses of the composer’s personality as it was perceived by his contemporaries. Second, and more intriguingly, these anecdotes are possibly versions of stories told originally by Telemann himself as a way of shaping his public image. And the fact that most of them were repeated over many years raises the crucial question of why people in the late eighteenth and early nineteenth centuries wished to remember the composer in these ways. Drawing on a variety of sources, including Marpurg’s *Legende einiger Musikheiligen* (1786) and other, less familiar publications such as Johann Ernst Häuser’s *Der musikalische Gesellschafter* (1830) and Ernst Ortlepp’s *Großes Instrumental- und Vokal-Concert* (1841), I examine these anecdotes critically and place them in the context of composer anecdotes generally, citing similar stories about Johann Sebastian Bach, Johann Christian Bach, Martin Heinrich Fuhrmann, George Frideric Handel, Alessandro Scarlatti, Johann Adolf Scheibe, and Antonio Vivaldi. The Telemann stories, two of which are virtually unknown to scholarship, focus on the composer’s compositional facility and, interestingly, on his sense of humor. I also consider how Telemann’s own words affected his posthumous reputation, and why he, like several other eighteenth-century composers, adopted the public persona of an autodidact.

**“Images and imaginations:  
Fritz Volbach’s view of Johann Sebastian Bach”**  
Markus Rathey (Yale University)

In 1904 the German musicologist Fritz Volbach published a reprint of a newly-discovered portrait of Johann Sebastian Bach, which he had bought some years before. He thought it was authentic, but it has since become obvious that the man in the painting was not Bach. Much more difficult to judge is the picture of Bach that Volbach draws in his writings. As editor of the *Mass in B minor* (Eulenburg) and author of several books and articles about music history of the eighteenth century, Volbach dealt quite often with Bach and his time. But his view of Bach is different from that of most of the German musicologists around 1900: Since Volbach was Catholic and admired

George Frideric Handel, he did not follow Prussian-Protestant historiography, but developed a specific view of Bach that was able to integrate these aspects. The picture he draws of the music of the eighteenth century derives from the polarity of Bach and Handel who, in Volbach’s view, represent two different concepts of (sacred) music.

The most instructing document for this view is Volbach’s examination of BWV 80 in the *Bach-Jahrbuch*, 1905. His interpretation of the cantata “Ein feste Burg ist unser Gott” lacks the typical vocabulary of similar Protestant writings about the composition. This paper will show the essential aspects of Volbach’s view of Bach and will explain the author’s motives for his specific interpretation.

**“The group portrait that does not depict  
Johann Sebastian Bach and three of his sons”**  
Teri Noel Towe (New York, NY)

In 1985, the tercentenary year of George Frideric Handel, Johann Sebastian Bach, and Domingo Scarlatti, the appearance of an early eighteenth-century portrait in oils depicting a middle-aged musician holding a ‘cello seated at a table around which stood three young musicians who evidently are his sons generated a great deal of excitement in the classical musical community in general and in the Bach community in specific. Christoph Wolff has lent his support to the proposition, made by the art historian Helmut Börsch-Supan, that this image, of which a second exemplar subsequently has surfaced, might be a portrait of Johann Sebastian Bach and three of his sons. Helmut Börsch-Supan, furthermore, has alleged that the first of the exemplars, at least, was painted by the highly regarded Northern German portrait painter Balthasar Denner (1685-1749), who is known to have painted portraits of both George Frideric Handel and Sylvius Leopold Weiss.

Christoph Wolff also has proposed that this image might be the portrait purported to depict Johann Sebastian Bach and members of his family that is reproduced in a late nineteenth-century collection of photogravures of famous musicians familiarly known as the *Porträt-galerie Musikalische Heroen* (Berlin, 1878, 1881), a boxed collection of photographic prints of which no exemplar can presently be located.

In this presentation, I shall use the 1748 Elias Gottlob Haussmann portrait of Johann Sebastian Bach in the collection of William H. Scheide and various portraits of Johann Sebastian’s son Carl Philipp Emanuel as the reference standards to prove beyond a reasonable doubt that neither of the two versions of this widely reproduced group portrait is an accurate depiction of the facial features of Johann Sebastian Bach or of any of his sons.

In addition to explaining why neither of the two versions of this group portrait was painted by Balthasar Denner, I shall use the Thomas Gainsborough portraits and a contemporary caricature of the gamba virtuoso Charles Frederick Abel (1723-1787) and portraits of his older brother Leopold August Abel (1718-1794), the *Concertmeister* at Ludwigslust near Schwerin for nearly a quarter of a century, to

prove by a preponderance of the evidence that the two exemplars of this group portrait are previously unrecognized depictions of Johann Sebastian Bach's Cöthen colleague and good friend, the court 'cellist and *Commer-Musicus* Christian Ferdinand Abel (1682-1761) and three of his sons.

I also shall explain why both versions of this portrait most likely were painted by the older of the two sons of Christian Ferdinand Abel who were professional artists and propose that his absence from the portrait might be symbolized by the vacant chair in the lower right hand corner of the canvass.

Along the way, I shall try to compensate for my present inability either to confirm or refute the suggestion that this group portrait is depicted in the collection familiarly referred to as the *Porträt-galerie Musikalische Heroen* by filling a gap in the provenance of one of the two exemplars of this image and proving beyond a reasonable doubt that that particular exemplar was exhibited at the legendary Music Loan Exhibition in the Fishmongers' Hall in London in 1904.

**“Images of Bach scholarship:  
Arthur Mendel and musicological method”**  
Daniel F. Boomhower (Princeton University)

Arthur Mendel's 1961 paper “Evidence and Explanation,” given at the eighth congress of the International Musicological Society in New York, set an exacting standard for musicological research. Drawing primarily on the work of R. G. Collingwood and Carl G. Hempel, Mendel's methodological creed both reflected and codified how many scholars of that generation addressed issues of music history. Standing at the center of Bach research in the United States, Mendel collaborated closely with the international effort to use contemporary philological techniques as a part of the projects of dating and publishing J.S. Bach's works. The *Ausgabe sämtlicher Werke Johann Sebastian Bach* (NBA) represents the most substantial result of this effort. As is well known, Mendel's most significant contribution to the NBA consisted of the first thoroughly documented edition of the *Johannespassion*, which appeared in 1973, followed by the critical report one year later. This succeeded Mendel's 1951 piano-vocal edition of the work, which was published by G. Schirmer and based on the Bach Gesellschaft edition. By 1985, however, Joseph Kerman famously began to voice criticism of the objectives of the “positivism” espoused in “Evidence and Explanation” and embodied in Mendel's critical editions.

In this paper I will examine the development of the argument in “Evidence and Explanation” and how this methodological viewpoint both influenced and reflected Mendel's work on Bach's music, most notably with the *Bach Reader* and his contributions to the *Neue Bach Ausgabe*. The issues of documentation, source studies and textual criticism will serve as focal points in this discussion. I will consider the genesis of Mendel's methodological thinking as documented in his other writings and in his personal papers housed at the Princeton University Library. I will note the parallels between Mendel's work and other Bach scholarship of the period and argue for further assessment of the impact of that era's work on current Bach

scholarship. Throughout I will relate the issues surrounding Mendel's work to the debate over the relationship between documentation and criticism.

**“The image of Bach from a German-American perspective:  
Gerhard Herz and the modern American Bach movement”**

Anne Leahy (Dublin Institute of Technology Conservatory of Music and Drama)

Coming to the USA in 1938, Gerhard Herz was one of many German musicologists who fled the Nazi oppression of the 1930s. Herz's arrival in the USA was to herald a new era of historical musicology in the United States. Appointed to the School of Music at the University of Louisville soon after his arrival, he was responsible for the founding of the Department of Music History in that university and worked tirelessly for all of his life to promote not only a thorough approach to musicology but also actively engaged himself with musical culture in Louisville. He is of course renowned for his Bach scholarship, even though his interests lay in a far broader realm than this. What was his image of Bach? The image of Bach, both physical and intellectual, was something which preoccupied him throughout his working life. On a physical level, the famous painting by Hausmann, which was purchased in 1954 by William Scheide, was something which fascinated him. On a more intellectual level, he wrote articles over the course of his long career dealing with the image of Bach.

In the *Musical Quarterly* of 1938, he described ‘Certain Aspects of the Bach Movement’—the hand dealt to Bach by history—ending with his own opinion of where Bach research was in 1938. He wrote of the abatement of Romantic exuberance in Bach interpretation and the efforts made in the second half of the nineteenth century to rediscover the “true” Bach. The publication of a complete edition of the works of Bach was for him of great significance. He admired Spitta's “admirable and comprehensive work on Bach.” He commented that although the availability of the complete works of Bach had resulted in many Bach festivals, questions regarding historical issues were ignored by all but a few. He rejoiced in the few scholars whose consciences goaded them into addressing the problems of Bach performance.

If one could detect an aim or ambition on the part of Herz in 1938, then it must have been to define a code of performance practice relating to Bach's music based on scholarly research. By the end of his long career, he had of course addressed many issues relating to Bach scholarship. His book on Bach sources in America stands out as his great contribution to American Bach scholarship. In his article “Towards a New Image of Bach,” Herz was the first to introduce the discoveries of Alfred Dürr and Georg van Dalsen regarding the new chronology of the cantatas to the English-speaking public. He deplored the lack of knowledge among many American musicians regarding progress in Bach scholarship and pleaded for a historically necessary return to the sources “no matter how disillusioning it may be to leave Romantic interpretation behind and to rediscover the sometimes sobering facts of a science that in German is called *Musikwissenschaft*.”



In this paper, the image of Bach as seen through the eyes of a German turned American will be assessed. Of course Herz was not working in isolation, and there were many other musicologists, both German and American, active in the US who contributed to the founding of modern American Bach scholarship. But it is true to say that he was a very important cog in the wheel of twentieth-century Bach scholarship. With the aid of many as yet unexamined papers and materials from his private archives, as well as his published works, this paper will examine and assess his contribution to the American “Image of Bach.” Without him, this image, as seen from an American perspective, might have taken much longer to define.

**“I must live amid almost continual vexation, envy, and persecution”: A psychological reading of J.S. Bach’s relationship to authority”**

Sara Botwinick (Philadelphia, PA)

In a good deal of Bach literature, his inner world, the locus of his creativity, is seen as disconnected from his public self, the feisty incarnation of the breadwinner and solid citizen. In this vein, it is not surprising, that Bach’s life is sometimes called “uneventful.” I will argue, by contrast, that Bach’s life was shaken by traumatic events that had important repercussions on the development of his personality as well as his professional interactions.

Most biographical accounts emphasize those of Bach’s personality features that come to the fore in his often adversarial dealings with authorities. Biographers seem to be intrigued by the question of whether or not Bach was at fault in these disputes. While it is undoubtedly important to first sort out the historical facts in the form of a complete and detailed account of each of Bach’s confrontations with various authorities, this purely reconstructive mode of historical analysis remains insufficient. Bach himself actually cues us into paying attention to his inner world when he describes his situation in a letter written to his friend Georg Erdmann in 1730. Among other complaints, he deplores the fact that due to the Leipzig authorities’ “little interest in music [he] must live amid almost continual vexation, envy, and persecution.” To relieve his suffering in his confrontation with the authorities, he sees as his only alternative leaving his prestigious position “to seek (his) fortune elsewhere.”

My paper takes this watershed in Bach’s life as a point of departure. In contrast to earlier conflicts with authorities, when Bach chose a change in employment (much to his benefit), in the present case he decided in the end to stay in Leipzig. Is this different manner of conflict resolution to be seen as a retreat from his previous assertive pattern or as withdrawal into the inner citadel of the self by overcoming in accordance with his own standards the grip of distasteful authority? Is the striving toward autonomy and independence that Bach asserted so strongly in past confrontations now transformed into an inward motion?

To study the scope of Bach’s vulnerability in his relations with authorities and his various patterns of conflict resolution, I propose to look at Bach’s first documented authority conflict arising from

his brother Johann Christoph’s confiscating a manuscript that Sebastian had copied behind his back. Johann Christoph owned the manuscript and had forbidden Sebastian to use it. Due to the closeness of this incident to the traumatic loss of both of Bach’s parents at age nine, I will conceptualize some of Bach’s behaviors in the light of recent research on coping with trauma and trauma recovery. I will also analyze the achievements and psychological consequences that are manifested in Sebastian’s act of copying the manuscript in light of theories of developmental psychology. I intend to show that on the basis of resolving this conflict with his brother Bach finds himself on the course of building a strong unified personality.

**“J.S. Bach’s working conditions in Leipzig: The political and cultural context”**

Tanya Kevorkian (Millersville University)

J.S. Bach has often been regarded as an embattled and unappreciated genius, one who worked with too few resources, and whose colleagues and authorities stifled his activities. This image of Bach holds especially with reference to the working conditions he encountered in Leipzig. The city had been seen as a backwater, a picture that has been revised. More importantly, Bach’s complaints about city councilors’ and clerics’ lack of support for his work are the best known sources concerning his working conditions. Bach articulated his complaints especially in his *Entwurf*, or “Short but most necessary draft” of 1730, in which he enumerated various shortcomings to the city council, and in a letter written later that year asking his friend Georg Erdmann to help him find a job elsewhere.

The conflicts underlying these documents were certainly real, and ongoing tensions seem to have reached a high point in 1730. However, these issues have never been fully placed in their political and cultural context. Archival sources that I have examined from the perspective of a social and cultural historian reveal two dynamics which shaped Bach’s complaints. First, there was ongoing competition between Pietist and non-Pietist city councilors. Key councilors, including Abraham Christoph Platz and Johann Job, were members of a Pietist community in Leipzig. Other councilors, notably Gottfried Lange, were ardent supporters of Baroque style. As Pietists, Job and Platz would have been critical of the style of modern, opera-influenced church music that Bach represented. They and possibly other councilors were in all probability the “authorities” to whom Bach referred as “odd and little interested in music” in his letter to Erdmann.

A second context is contemporary conventions among individuals requesting resources of councilors or other addressees. It was a common strategy to depict one’s current situation in the direst possible terms, and to also praise the addressee as a good and potentially generous patron. Musicians and non-musicians followed this strategy in innumerable petitions around Baroque Germany.

How do these insights influence our image of Bach? Bach's "Draft" and his letter to Erdmann can still be accepted as reflecting imperfect working conditions and a gap between Bach's ideal and actual performance conditions. In addition, though, we learn that the way in which Bach worked to augment his resources was very typical of the day. Also, Bach seems to have taken a definite position in an ongoing cultural contest between Pietists and proponents of Baroque style. Rather than being an isolated individual, he was part of the political and cultural scene of his day.

#### "When is an aria not an aria?"

Stephen A. Crist (Emory University)

In the scholarly literature on Johann Sebastian Bach, including standard reference works such as the *Bach-Werke-Verzeichnis* and the *Bach Compendium*, as well as in the *Neue Bach-Ausgabe* and other critical editions of his music, the heading "aria" appears above a startlingly diverse array of movements. The majority of these pieces have ordinary poetic texts. But Bach's vocal works also include many solo settings of Biblical passages and chorale stanzas. Are these the same as arias? With regard to performing forces, most movements that have been called arias are scored for a single vocal soloist with instrumental ensembles of varying sizes. Duets can without difficulty be understood as an extension of the aria genre. But what about movements with three or more soloists? At what point does an "aria" become a "chorus"? As to musical form, Bach's arias typically begin and end with a ritornello. Should solo vocal movements that lack a ritornello (other than recitatives) be considered arias?

In the present paper, these and other thorny issues are considered from the vantage point of a systematic examination of the headings in the autograph scores of Bach's vocal works. This data is supplemented by evidence from the original performance parts (copied out largely by Bach's students), early prints of the texts, and contemporary treatises on music and poetry (such as Christian Gottfried Krause's *Von der musikalischen Poesie* [Berlin, 1753], an illuminating work that has received relatively little attention in Bach scholarship). Specific observations include the following: (1) Solo settings of Biblical texts generally do *not* have the heading "aria" in Bach's autograph scores, no matter how aria-like they may seem. (2) Solo settings of chorale stanzas occasionally have the heading "aria," but only when no chorale tune is present. If, on the other hand, a movement contains the melody as well as the text of a chorale, the heading "aria" is not used. (3) Although the vast majority of movements with the heading "aria" have a single vocal soloist, Bach occasionally used the term for movements in which all four voices participate (e.g., "Friede sei mit euch," BWV 67/6).

At the same time, these various movements highlight the diversity of compositional approaches among Bach's vocal solos and the difficulty of establishing a taxonomy of these movements.

#### "Towards a theory of J. S. Bach's compositional process"

Peter Wollny (Bach-Archiv Leipzig)

It is a well-known fact that J. S. Bach did not leave any substantial comments on his own compositions. Accordingly, there has been ample speculation about how he may have managed his enormous workload during his first years at Leipzig and how he conceived the contrapuntal complexities typical of his style. There are countless interpretations of his music emphasizing their mystery and all sorts of inherent symbolism; in fact, these constitute a significant part of the current images of Bach. My paper will not deal with such philosophical spheres but rather investigate the source-critical evidence of Bach's compositional process. It is based on research on the surviving sketches and drafts conducted in connection with my work on NBA VIII/3, a critical edition of Bach's sketches, drafts, contrapuntal studies, and didactic works—probably the first extended investigation of this field since the ground-breaking dissertation by Robert Marshall in the early 1970s. I will attempt to demonstrate that Bach employed a variety of compositional techniques that enabled him to create his large-scale and complex structures with a certain amount of routine. It is to be hoped that a better understanding of these compositional procedures may yield new approaches towards the analysis and interpretation of his works.

#### NEWS FROM MEMBERS

Recordings of Bach's vocal music by Carolina Baroque, Dale Higbee, Music Director, are included on the extensive "Bach Cantatas Website" ([www.bach-cantatas.com](http://www.bach-cantatas.com)), along with biographies of Dale and the singers.

Joan Parsley has been appointed Cultural Programs Director for the historic 500-seat Saint Joseph Chapel in Milwaukee, WI. Also, for the 2003-04 season Ms. Parsley has received \$7000 in grants from the United Performing Arts Fund and the City of Milwaukee Arts Board for continued work with her period-instrument ensemble, Milwaukee Baroque, which specializes in one-on-a-part performances of Bach's music.

Isabella van Elferen completed her dissertation "Von Laura zum himmlischen Bräutigam. Der petrarkistische Diskurs in Dichtung und Musik des deutschen Barock" and received her degree from Utrecht University in September 2003. She currently teaches Music and New Media at the Catholic University of Nijmegen (the Netherlands).

#### BECOME A FRIEND OF THE BACH-ARCHIV LEIPZIG

The *Bach-Archiv Leipzig*, which offers unique access to primary source materials, is widely recognized as one of the world's most important centers of Bach scholarship. A non-profit corporation, the *Bach-Archiv* consists of a research institute, library, museum, and an events bureau, and occupies the historic *Bosehaus* complex at St. Thomas Square in Leipzig. With its vast collection of Bach autographs and sponsorship of numerous activities, such as the Leipzig Bach Festival, the *Bach-Archiv* contributes significantly to the time-honored image of Leipzig as the German "Bach city." If you would like to lend your support to the *Bach-Archiv Leipzig*, please contact: Friends of the Bach-Archiv Leipzig, c/o Bach-Archiv Leipzig, Thomaskirchhof 15/16, D-04109 Leipzig; phone: +49 341 9137 102; fax: +49 341 9137 105; email: [info@bach-leipzig.de](mailto:info@bach-leipzig.de); internet: [www.bach-leipzig.de](http://www.bach-leipzig.de).

## A NEW BACH SOURCE VIA THE INTERNET AND REGULAR MAIL

CHRISTOPH WOLFF

This is a story of a smalltime collector. One evening last summer, a routine check of the items on my short desiderata list at the website of the *Zentrales Verzeichnis Antiquarischer Bücher* ([www.zvab.com](http://www.zvab.com)) turned up a copy of Mizler's annotated German translation of Fux's Latin counterpoint treatise, *Gradus ad Parnassum oder Anführung zur Regelmäßigen Musicalischen Composition* (Leipzig, 1742). Since this work had been published under Bach's eye, I have always been interested in it, and I was pleased to have the opportunity to acquire a copy at a fairly reasonable price. The dealer's catalog description offered no particular details, apart from a reference to its excellent condition and its eighteenth-century vellum binding. I placed the order and the volume arrived a couple of weeks later by regular mail.

Happily flipping through my new book, I immediately noticed on the rear flyleaf a one-page manuscript appendix in an eighteenth-century hand containing the text "In einem 5stimigen Satz darff nicht verdoppelt werden" (in a five-part setting must not be doubled), followed by the thorough bass symbols for the designated intervals of an augmented second, augmented fourth, diminished fifth, augmented sixth, seventh, and ninth, as well as the pertinent musical examples (see facsimile below). The question occurred to me immediately: "Who besides Bach would have concerned himself with the principles of five-part composition?" I did not pursue the matter immediately, even though "Bach the teacher" was very much on my mind since by a strange coincidence I was then reading Peter Wollny's manuscript draft of NBA VIII/3 (*Generalbaßlehre, Kontrapunktstudien, Skizzen und Entwürfe*).

Several years ago, I had rejected a passage concerning five-part composition in Kirnberger's *Die Kunst des reinen Satzes in der Musik* (1771) for inclusion in *The New Bach Reader* (1998) because my reliance on volume III of the *Bach-Dokumente* (BDok III, 1973) caused me to overlook its significance. More recently, however, I checked the actual entry in Kirnberger (part II, section 3, pp. 41-43) and noticed that BDok III, no. 767 (p. 232) does not include most of the musical examples. Kirnberger's examples, as it turns out, are identical with the manuscript examples in my Mizler translation, except for the fact that they are notated in open score. Furthermore, Kirnberger's text closely resembles that of my manuscript, with two significant differences. His is in Latin and specifically mentions Bach's name: *Regula Ioh. Seb. Bachii: In Compositione quinque partibus instructa non sunt duplicandae. . . .*

There is no doubt that the two sources are related and, in all likelihood, present authentic teaching material from Bach's instruction in composition, which he evidently conducted partly in German, partly in Latin. Moreover, the hand of the

manuscript version is that of Johann Friedrich Agricola from the early 1740s. The implications of the association of the manuscript with Agricola in those years will be discussed in more detail elsewhere, but it is safe to say that the manuscript is about thirty years older than its printed concordance and confirms the authenticity of Kirnberger's text.

Although the Mizler translation bears no ownership marks, the title in faded ink on the vellum spine also appears to be in Agricola's hand. Had the volume actually been signed by him, the antiquarian book dealer would have raised the price far beyond my reach. Whether or not Agricola owned the book, he was in possession of it at some point and copied the manuscript but neglected to attribute the part-writing rules to Bach, possibly because the (later) significance of such an attribution escaped him; he of course knew the origin of the rules all too well from his lessons with the Thomascantor. Agricola studied with Bach while a student at the University of Leipzig from 1738 to 1741, at almost exactly the same time that Kirnberger studied with Bach. This was also the time during which Mizler gave his university lectures on Fux.

The *Regulae Ioh. Seb. Bachii* do not bear any direct relationship to Fux's rules of species counterpoint, which Bach did not teach, even though he owned a copy of the 1725 treatise. Furthermore, the fact that Agricola entered Bach's rules specifically into a copy of Mizler's German translation of Fux's work suggests that Bach considered a composition treatise inadequate if it did not consider voice-leading principles beyond four parts. There was in fact none that addressed the practical issues of true "Vollstimmigkeit" with the same specificity, simplicity, and clarity as Bach's *Regulae*.





## WILLIAM H. SCHEIDE RESEARCH GRANTS

The American Bach Society awards William H. Scheide Research Grants to support research on Bach or figures in his circle. The grant is awarded biennially and typically ranges in amount from \$500 to \$4000. It is ordinarily available to Ph.D. candidates, as well as those who have held the doctorate for no longer than seven years. Awards will normally go to citizens or permanent residents of the United States or Canada.

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

Grants will be awarded in odd-numbered years, with applications due in the fall of the preceding year. To apply for the current round of grants, please send your research proposal and budget by 1 October 2004 to [awards@americanbachsociety.org](mailto:awards@americanbachsociety.org).

## ON THE 2003 SCHEIDE RESEARCH GRANT RECIPIENTS

### "Bach, Jews and Judaism, and the Early Enlightenment in Leipzig"

Prof. Raymond Erickson  
Queens College

In 1714, the theological faculty at Leipzig University issued a report concerning the truthfulness of certain allegations made against Jews. This report was commissioned by Augustus II (the Strong), elector of Saxony and king of Poland, and greatly reflected Enlightenment thinking and methodology. In the short term, Prof. Erickson

hopes to arrive at a more precise understanding of the intellectual climate that produced this report by researching its possible authors and exploring contemporary attitudes toward Jews. His research will also result in a better understanding of the development of early Enlightenment thought in Leipzig and the role played by Leipzig theologians and, possibly, by Augustus II, as well.

Thanks to a Scheide Research Grant, Erickson traveled to Germany to begin a systematic study of intellectual journals published in Leipzig and Dresden around 1714. On this trip, he reviewed all the relevant surviving *Zeitschriften* in the libraries of these two cities, and on future trips he will travel to other locations to complete his research. While in Germany, he met with Prof. Arno Herzig (historian at the University of Hamburg), Hans-Joachim Schulze, and Martin Petzoldt, all of whom were most encouraging about the importance of the project and gave helpful advice.

### "Concert Oratorios by Georg Philipp Telemann"

Jason Grant (Ph.D. Candidate)  
University of Pittsburgh

In his forthcoming dissertation, "The Rise of Lyricism and the Decline of Biblical Narration in the Liturgical Passions of Georg Philipp Telemann," Jason Grant discusses the development of Telemann's biblically-based Passions performed in the years from 1755 through 1767, the composer's last years in Hamburg. As a Scheide Research Grant recipient, Grant traveled to Germany to study the sources to the concert oratorios in order to determine what influence they exerted on the late liturgical Passions. He found that expanded *accompanatos* and various types of chorale arias (which had not appeared in Hamburg Passions since before Telemann's arrival in 1721) stem directly from the concert oratorios—from *Der Tod Jesu* of 1755, in particular. From the sources to the concert oratorios, Grant also gathered information on Telemann's late hand, instrumental designations, and the composer's tendency to depart from the libretto through, for example, the addition of chorales, as was the case in his setting of Ramler's *Die Hirten bei der Krippe zu Bethlehem*.

## FROM THE EDITOR

With the current issue, the Newsletter of the American Bach Society takes on a new look, a new name—*Bach Notes*—and a revised mission. We owe the new look to the talents of Kathy Canfield Shepard of Canfield Design Studios, Inc., and we are most grateful to Christoph Wolff and the *Bach-Archiv Leipzig* for allowing us to use the Bach seal in our banner.

As for our revised mission, in addition to keeping our members apprised of current events and the latest developments in research and performance related to the life and music of Bach and his circle (including reviews of selected books and recordings), each issue of *Bach Notes* will include a few short articles. Our goal is to make *Bach Notes* a vehicle for short scholarly works in English analogous to the "kleine Beiträge" of the *Bach-Jahrbuch*. In order to give our membership the opportunity to offer reactions to these articles, introduce other relevant topics, and/or pose questions, future issues of *Bach Notes* will include a "Communications" column.

*Bach Notes* will be published twice yearly (Spring and Fall) and mailed to all members and subscribers. Contributions to the Fall 2004 issue should be submitted by 31 July 2004. Email submissions (preferred) may be sent to [bachnotes@americanbachsociety.org](mailto:bachnotes@americanbachsociety.org) and submissions on computer disc may be mailed to the editor, Reginald L. Sanders, Music Department, Kenyon College, Gambier, OH 43022, USA.

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