

BACH



NOTES

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Bachian Fugues in Mozart's Vienna*

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Paradoxically, both “old” and “new” musical compositions were held in high esteem in late eighteenth-century Vienna. Interest in the fugal compositions of Johann Sebastian Bach and several members of his family contributed greatly to the popularity of similar works by other Baroque masters and their followers. These fugues were copied in astonishing numbers and also widely performed. In contrast to Protestant Germany, where professional musicians, mainly organists and music theorists, preserved the contrapuntal heritage of the past, dilettantes such as Emperor Joseph II and Baron Gottfried van Swieten appear to have played leading roles in this respect in Vienna.

Previous studies, in fact, have focused almost exclusively on the efforts of van Swieten alone, the *custos* of the Imperial Library and former Austrian Ambassador to the Prussian Court. Michelle Rasmussen recently referred to him as the musical mid-wife who helped deliver the music of Bach to Vienna.¹

This view of van Swieten as conservator of the old seems to be corroborated by Wolfgang Amadeus Mozart himself, who in his early Viennese years wrote to his father about the musical academies regularly held at the Baron's home. In a letter of April 10, 1782, Mozart wrote the famous words “I go to the house of Baron van Swieten every Sunday at 10 o'clock and nothing is played there but Handel and Bach.”² Ten days later he sent the Fugue in C Major, K. 394, to his sister, and in the accompanying letter he linked his own production of fugal compositions to the music of the composers he encountered in van Swieten's circle, while also promoting his wife:

My dear Constanze is the real cause of this fugue's naissance. Baron van Swieten, whom I visit every Sunday, gave me all the works of Handel and Sebastian Bach to take home. . . . When Constanze heard the fugues, she totally fell in love with them. Now she will not listen to anything but fugues, and particularly . . . the works of Handel and Bach. . . . In time and under suitable circumstances I will produce five other fugues and present them to Baron van Swieten.

Because Mozart was clearly seeking to portray Constanze to his father and sister in Salzburg as a musical connoisseur, and therefore a worthy fiancée, the content of this letter must be interpreted cautiously (as far as we know, not a single one of the five additional fugues was ever realized). How much, then, do we really know about van Swieten's role in the promotion of the Baroque tradition in general and the Bach family in particular, apart from

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these two prominent quotations? This question was raised recently by Otto Biba, who argues that we run the risk of ignoring the broader context if we relate the Viennese Bach tradition to van Swieten alone.³

The proper context for the well-known and, as Biba suggests, overrated Mozart-van Swieten connection is established in this paper by (1) constructing a list of Bachian fugues preserved in Viennese sources, (2) exploring the extent to which Viennese performances of Bachian keyboard fugues can be documented, and (3) discussing the significance of keyboard fugues arranged for string instruments.⁴

Bachian Fugues in Vienna

We take as our point of departure manuscript copies of fugues preserved in Viennese libraries that likely circulated in the city before about 1810. These are listed in Table 1, where fugues from multi-movement works have been omitted unless the fugal movement was transmitted independently of the entire work.

The picture remains incomplete, however, unless manuscripts containing fugues copied in Vienna around this time that now reside in libraries outside the city are also taken into consideration. The former holdings of Franz Joseph von Hess, now housed in the Berlin Staatsbibliothek, serve as a prime example.⁵ Von Hess's residence was home to concerts regularly attended by Mozart, and in 1796 his library was referred to by Joseph Edler von Schönfeld as a "collection of musical antiquities" that supposedly contained everything "Handel and the three Bachs [i.e. Johann Sebastian, Carl Philipp Emanuel, and Wilhelm Friedemann] had written."⁶ At present, however, in addition to the two books of *The Well-Tempered Clavier*, the collection contains only ten fugal compositions. (The presence of *The Well-Tempered Clavier* is not particularly surprising since Yo Tomita has identified a large number of Viennese manuscripts in which book two of the collection is represented in its entirety or by selections.⁷)

Also relevant in the present context are the copies of Bachian fugues prepared by Johann Georg Anton Gallus Mederitsch (1752-1835), who was born in Vienna and studied with Georg Christoph Wagenseil (1715-1777), the most prominent keyboard teacher during the time of Maria Theresa. Most of the manuscripts in the Mederitsch collection were bequeathed to the Dommusikverein and the Mozarteum in 1844, as part of the legacy of Mozart's son Franz Xaver. This collection is now preserved primarily in the music archive of the Salzburg Cathedral, and the Bachian fugues it contains are listed in Table 2.

Mederitsch's activities as copyist have not yet been fully investigated, but Theodor Aigner, the only author to devote a book-length study to Mederitsch, presumed the copies of Bachian fugues originated after Mederitsch settled in Lemberg (now Lvov in western Ukraine) in 1817, where he was active as a piano teacher.⁸ Aigner maintains that Mederitsch spent the last decades of his life copying thousands of pages of music. This assertion is not confirmed, however, by the character of the handwriting or the watermarks of the paper, which usually display the three crescents typical of the Italian paper used in Vienna. Mederitsch's fair copies of works by other composers (all undated), which clearly differ from his own compositional scores, likely stem from the last decade of the eighteenth century and first decade of the nineteenth, during the time in which Mederitsch persevered in his attempts to earn a living as a composer and piano teacher in Vienna. Mederitsch's repertoire of works by other composers is highly selective. It consists of piano and organ music, as well as sacred vocal

compositions, but remarkably few chamber pieces (trios, quartets, sinfonias, or concertos). Many of the works that Mederitsch copied for sale that are preserved in the Berlin Staatsbibliothek correspond to the works offered by Johann Traeg in his 1799 and 1804 catalogues. It appears that Mederitsch worked for several music dealers as a freelance copyist, and he may have even hoped to set up his own copying business in Lemberg.⁹

Traeg's catalogues, as one might expect from the connection with Mederitsch, also play a role in the study at hand.¹⁰ Unfortunately, not all of the pieces included in the 1799 and 1804 offerings can be securely identified. These catalogues nevertheless serve as important sources for future studies concerning the parallel distribution of printed and manuscript music. Bachian fugues included in Traeg's catalogues are listed in Table 3.

Through the Traeg catalogues one also gains insight into the relative significance of Bachian fugues with respect to all the fugues and contrapuntal instrumental compositions available in Vienna at the time. Compositions by members of the Bach family form the core of the Protestant repertoire, which is completed primarily by works of central and north German composers of the Bach circle, such as Kellner, Kirnberger, and Marpurg. The repertoire of works that originated in Vienna is small by comparison, consisting mostly of compositions of historical significance by composers such as Caldara, Monn, and Muffat, though more recent contributions, notably by Johann Georg Albrechtsberger and Georg von Pasterwitz, are also present.

The van Swieten Collection

The sheer number of sources identified in Tables 1 through 3 makes it clear that there was considerable knowledge of Bachian fugues in late eighteenth-century Vienna. The contrapuntal oeuvre of the Bach sons is present almost in its entirety, and the selection of works by Sebastian is broad and quite representative, covering early and late harpsichord and organ fugues, as well as similar works for other types of instruments and even some vocal fugues. In fact, the reception of Bachian fugues in Vienna at this time ranked second only to that in Berlin, which was known as the secret "capital of Sebastian Bach."¹¹ The Viennese Bach reception, then, can neither be explained by nor restricted to the activities of Gottfried van Swieten, and from this new contextualization one more clearly understands Mozart's comment, made after van Swieten introduced him to the fugues of J. S., C. P. E., and W. F. Bach in the early 1780s, that the Baron's music library is a "highly valuable but with respect to quantity very small treasure of good music." Unfortunately, neither a copy of van Swieten's estate catalogue nor a significant number of identifiable manuscripts from his music library survive.

There is reason to believe, however, that major portions of van Swieten's estate were acquired by Johann Traeg and incorporated into his 1804 catalogue. Such an acquisition would explain why shortly after 1800 large-scale vocal works by J. S. Bach, such as the *Christmas Oratorio*, the Magnificat, and the Mass in B Minor, and C. P. E. Bach's Hamburg oratorios, which otherwise did not circulate widely, were offered for sale. If events unfolded in this fashion, then van Swieten's library may also have included the Bachian fugues offered by Traeg for the first time in 1804. As seen in Table 3, the 1804 additions to the 1799 repertory consist only of Friedemann's complete set of "8 Fugues," Fk 12, some unidentifiable "Preludes and Fugues" by Sebastian and also possibly "4 Toccatas" (not indicated in Table 3), which in all likelihood are the

Table 1: Bachian Fugues in late Eighteenth-Century Manuscripts Preserved in Viennese Libraries

Composer	Thematic Index Number	Short Title/Description	Sources
JCB?	BWV Anh. 177	Fugue in E flat Major	see BWV 944/2
JSB	BWV 538/2	Fugue in D Minor	A-Wgm, VII 14399
JSB	BWV 574b	Prelude and Fuga in C Minor sopra thema Legrenzianum	A-Wn, S.m. 5177
JSB	BWV 846-869	<i>The Well-Tempered Clavier (WTC)</i> , Book I	A-Wgm, VII 39442 Überformate
JSB	BWV 846-869 (selections)	14 Fugues from <i>WTC</i> , I	A-Wn, S.m. 14602
JSB	BWV 870-893	24 Fugues from <i>WTC</i> , II	A-Wgm, VII 8802 = Q 10782 and Q 11731
JSB	BWV 870-893	<i>WTC</i> , II, various selections	A-Wn, A-Wgm, several manuscripts
JSB	BWV 903/2 BWV 944/2	2 Fugues	A-Wgm, VII 24138= Q 11732
JSB	BWV 914/4	Fuga à 3 from Toccata in E Minor	A-Wn, A-Wgm, several manuscripts
JSB	BWV 944/2 BWV Anh. 177/2 BWV 886/2 BWV 951, 951a BWV 539/2	Fugues	A-Wgm, VII 45327 = SBQ 11500
JSB	BWV 1005/2	Fuga in C Major for violino solo	A-Wgm, IX 31766 = Q21258
JSB	BWV 1079	<i>Musical Offering</i> (including the ricercar in 3 and 6 parts)	A-Wn, A-Wgm, several manuscripts
JSB	BWV 1080	<i>The Art of Fugue</i> (complete and various selections)	A-Wgm, VII 8804 – H31300
Attributed to JSB	BWV Anh. 108	Fuge in C-Dur	A-Wn, 18687
WFB	Fk 31	8 Fugues (complete and various selections)	A-Wn, several manuscripts
Attributed to “Bach”/CPEB	H 373, BWV Anh. 108	Fuga in C	A-Wgm, A-Wn, several manuscripts
CPEB	Wq 119/2-7	6 Fugues	A-Wn, A-Wgm, several manuscripts
JCB	Op. 5.6 = W A 6/2	Allegro moderato (Fuga) from Sonata in C Minor	A-Wgm, VII 23444 = Q11716
Attributed by J. P. Kellner to JCFB		Fuga à 3 in C Minor	A-Wn, S. m. 5089

same works preserved as “Toccatas 1 - 4” in the Mederitsch copies in Salzburg (A-Sda, MN 104), namely the Chromatic Fantasia and Fugue, BWV 903, the Toccata in D Major, BWV 912, the Toccata in F-sharp Minor, BWV 910, and the Prelude and Fugue in G Major, BWV 550.

Bachian Fugues Studied and Performed

Of course the existence of numerous manuscript copies merely suggests, but does not prove, that music of the Bachs was widely performed in late eighteenth-century Vienna. Greater evidence is provided by a number of important early reports of public performances, which,

however, may not have taken place in the concert hall. These reports reveal, at the very least, that the following musicians—presented in chronological order—“studied” and “performed” Bachian fugues: Wagenseil, Albrechtsberger, Johann Baptist Schenk, Mozart, Ludwig van Beethoven, Joseph Lipawsky, Franz Xaver Mozart. Bachian fugues may also have been studied and performed by Robert Kimmerling, of the reputable Melk Abbey (located about twenty-five miles from Vienna), and Mederitsch.¹²

Further evidence that Bachian fugues were an active part of the musical culture is provided by Schenk (most famous today for his contribution to the Singspiel *Der Stein der Weisen*), who, in an autobiographical

Table 2: Bachian Fugues in the Mederitsch Collection

Composer	Thematic Index Number	Short Title/Description	Sources
JCB?	BWV Anh. 177	Fugue in E Flat Major (attributed to JSB)	see BWV 944/2
JSB	BWV 236/1	Kyrie I from Mass in G Major	A-Sda, MN 102, pp. 79-82
JSB	BWV 538	Fugue in D Minor	A-Sda, MN 104, pp. 177-189
JSB	BWV 875	Fuga in D Minor from <i>WTC</i> , I	A-Sm, H 20/1756, pp. 11-14
JSB	BWV 944/2 BWV 539/2 BWV Anh. 177 BWV 923 + 951 and 951a BWV 533 BWV 549	6 (Preludes and) Fugues	A-Sda, MN 104, pp. 69-141
JSB	BWV 1079	<i>Musical Offering</i>	A-Sda, MN 101, pp. 129-202
JSB	BWV 1080	<i>The Art of the Fugue</i>	A-Sda, MN 101, pp. 1-125
WFB	Fk 31	8 Fugues	A-Sda, MN 111, pp. 28-60
Pepusch, elsewhere erroneously attributed to CPEB	Wq 119/1	Fugue in A Minor, second of three fugues	A-Sm, MN 157, pp. 14-16

Table 3: Bachian Fugues in the Catalogues of Johann Traeg from 1799 and 1804

Year	Catalogue Number	Composer	Catalogue Entry	Manuscript or Print
1799	16	CPEB	6 Fugen einzeln geschrieben	Manuscript
1799	17	WFB	2 Fughe	Manuscript
1799	48	WFB	Fuga in F. minore	Manuscript
1799	80	JSB	die Kunst der Fuga 4 stimmig	Manuscript
1799	19	JSB	24 Fug. p. il Clav. o per L'organo	Manuscript
1799	20	JSB	24 Fughe detto	Manuscript
1799	79	JSB	48 Präludien	Manuscript
1799	51	JSB	Musikalisches Opfer	Manuscript
1804	88	JSB	Preludes & Fugues	Not indicated
1804	82	WFB	8 Fugues	Manuscript (not indicated, but these works were not published until after 1804)

piece, wrote about his keyboard lessons with Wagenseil: “The preludes and fugues by Sebastian Bach as well as the keyboard suites of Handel were my exercises.”¹³ Schenk’s studies with Wagenseil began in 1773 and it seems unlikely that his teacher would have added Bach’s fugues to his teaching repertoire only as a sexagenarian. On this basis we may assume that Mederitsch, who reportedly often played fugues when (or rather than) teaching his students, was also introduced to Bach’s preludes and fugues, most likely from *The Well-Tempered Clavier*, when he studied with Wagenseil.¹⁴

Albrechtsberger received part of his musical training at Melk Abbey, and returned there as an organist in 1759 after studies in the capital and brief appointments elsewhere. The writings of Abbé Maximilian Stadler provide insight into his exposure to the music of the Bachs. Stadler, a friend of Mozart’s, who completed several of Mozart’s fragmentary compositions after the composer’s death, indicates

it was actually here [at Melk] that Albrechtsberger developed his skills in organ playing and composition to such an extent that he had no equal. In the church services he had to play two fugues and many preludes and *versetten* daily, a task for which he thoroughly prepared himself. The greatest masterpieces of both the oldest and the most contemporary composers resided at the Melk Abbey, and were at his disposal. He diligently studied the works of Sebastian and Philipp Bach, Graun, etc.¹⁵

The biography that Albrechtsberger’s pupil Ignaz von Seyfried added to the posthumous edition of his teacher’s theoretical writings similarly confirms that “Albrechtsberger developed into a consummate theorist by very diligently studying the works of Caldara, Fux . . . Graun, Händel, the Bachs, and others, which the *regens chori* at Melk, Robert

Kimmerling, kindly made available to him.”¹⁶ Unfortunately, no traces remain of Kimmerling’s Bach manuscripts, but they must have originated before Albrechtsberger’s final departure from Melk in 1765, and must therefore be counted among the earliest Bach sources in the vicinity of Vienna.

Albrechtsberger plays a further role in the present discussion because a source in his hand, long believed to be lost but actually preserved in the Nydahl collection in Stockholm, contains one prelude and sixteen fugues from *The Well-Tempered Clavier*, Book Two. This manuscript is dated July 1778, however, long after Albrechtsberger’s departure from Melk. It is clear at any rate that Albrechtsberger held the fugues of J. S. Bach in high esteem and even used some of them as examples in his treatise on composition of 1790. In that same year, he is also known to have tested a new organ with his own compositions, as well as those of Bach, Haydn, and Florian Gassmann.¹⁷

The little-known Lipawsky (1772-1813) was also recognized in his day as one well acquainted with the fugues of Bach. According to Stadler, Lipawsky “was one of the most accomplished players of keyboard instruments, who performed the most difficult Bachian fugues from memory and with the utmost precision; he knew how to bring out the theme in a special way whenever it entered in one of the voices.”¹⁸

Even younger than Lipawsky was Franz Xaver Mozart, born just a few months before his father’s death in December 1791. Johann Baptist Gänsbacher, who first met Mozart’s son in the home of Baron van Swieten shortly before the Baron’s death in 1803, reported that the boy played fugues by Bach (among others), transposing them at sight into any key.¹⁹

Before moving on to Mozart himself, Beethoven should be briefly mentioned as one who is known to have played “major portions” of *The Well-Tempered Clavier* at the age of thirteen, while a student of Christian Gottlob Neefe’s in Bonn. Somewhat later, in his early Viennese years, Beethoven participated in performances at van Swieten’s residence. Anton Schindler reported that Beethoven not only became acquainted with the music of Handel, Bach, and Italian composers up to Palestrina at van Swieten’s, but

had to stay there longer than anyone else because the old man was musically insatiable. Consequently, it was always late into the night before Beethoven was allowed to leave (if he was allowed to leave at all) since he still had to play half a dozen fugues by Bach, even after everything that had been heard, as a good night blessing.²⁰

If van Swieten started his music sessions in the 1790s at noon, as he had in the early 1780s, Beethoven literally spent the entire day with him and his musical treasures.

The source situation surrounding Mozart’s Bach encounter is particularly favorable, and many of the facts are commonly known and need not be repeated here. In quoting Mozart’s letter above concerning “all the works by Handel and Bach” that van Swieten had loaned him, an important qualifier was omitted. Mozart indicated more specifically that he received these works from the Baron “only after I had played them through for him.” Thomas Attwood, who received lessons in composition from Mozart from 1785 to 1787, revealed even more about his teacher’s involvement with Bach’s music: “Mozart was so fond of

Sebastian Bach’s Preludes & Fugues that he had a separate Pianoforte with Pedals, fixed under the Other.”²¹ According to Nissen, Attwood also observed that “[t]his volume of fugues—*The Well-Tempered Clavier*—was always lying open on Mozart’s pianoforte.”²²

With so many reliable reports of performances of Bachian fugues by the most talented organists and pianist in late eighteenth-century Vienna, the Imperial capital was unique among European musical centers of the time.

A Difficult Repertory Enjoyed by General Audiences

It would seem that performances of fugues were generally directed toward the connoisseur rather than the amateur or professional. That none of the many professional or semi-professional female pianists have been mentioned in the contemporary accounts leads to the same conclusion. Mozart’s letter of March 24, 1782, suggests, however, that general audiences did, in fact, appreciate fugues. After mentioning that Emperor Joseph II was an admirer of the form, Mozart reported that his concerts received the greatest applause when he programmed a prelude and fugue and some of his variations because the pieces “are nicely set-off one from the other” and because “everybody finds something according to his or her musical taste.” If Mozart’s impression was correct, perhaps the performance of Bachian fugues by only the best pianists and organists reflected more the difficulties of execution than the general acceptance of these works. In referring to the stupendous keyboards skill of the young Beethoven, Neefe acknowledged the difficulty of the repertoire, praising the “48” as “almost the non plus ultra” of keyboard composition.²³

Fugues Arranged for String Instruments

The broad appeal of fugal compositions is seen further in the considerable number of keyboard fugues arranged for string instruments, as indicated in Table 4. These arrangements transported a technically demanding repertory into the realm of the trained amateur.

The unknown identity of the arranger of many of these pieces is of little consequence here. Clearly Mozart had a hand in some of them, as revealed by the autograph score to several fragmentary arrangements and to the five fugues that constitute K. 405 (see Table 4). Beethoven also started similar arrangements, though apparently did not finish a single one. And the fact that a Handel fugue with a newly composed introduction was attributed to Gassmann, until Warren Kirkendale made the correct attribution, attests to the fact that lesser names were also active as arrangers. The addition of an introduction to an existing fugue occurred with some frequency. Composing a prelude-like movement was less daunting than composing a fugue because the existing preludes, which served as models, have fewer obbligato voices than the accompanying fugues and do not adhere to strict part-writing.

Fugues for instrumental ensembles were not new, however. They were firmly rooted in local compositional practice and frequently found in Baroque chamber music. Kirkendale offers an extensive list of instrumental fugues by Viennese composers such as Gregor Joseph Werner, Franz Tuma, Wagenseil, Georg Matthias Monn, and Wenzel Raimund Birck—all born before 1720. Although the Baroque keyboard partita totally vanished soon after 1750—with the notable exception of Mozart’s unfinished Suite in C, K. 399—the instrumental fugue, often preceded by a slow introduction to form a sonata da chiesa, continued

Table 4. Arrangements of Bachian Fugues for String Instruments

Composer	Thematic Index Number	Original key	No. of parts	Key of arrangement	Sources	Remarks
JSB	BWV 526/3	C Minor	3	C Minor	see BWV 853/2	Preceded by Largo in E flat Major, BWV 526/2, cf. K. 404a/5
JSB	BWV 546/2	C Minor	4	Original	A-Wn, S.m. 11420	
JSB	BWV 548/2	E Minor	3	Original	A-Wn, S.m. 11675	
JSB	BWV 849/2	C sharp Minor	4	D Minor	A-Wn, S.m. 11418	
JSB	BWV 853/2	E flat Minor	3	D Minor	D-B, A-Wgm, Q 16436	Preceded by an Adagio in D Minor (by Mozart?) = K. 404a/1
JSB	BWV 867/2	B flat Minor	5	A Minor	(1) D-B, Mus. aut. Beethoven Grasnich 14 (2) A-Wn, S.m. 11419	Arranged by Beethoven, Hess 30 (ca. 1801)
JSB	BWV 869/2	B Minor	4	Original	A-Wn, A 81	Arranged by Beethoven, Hess 35 (fragment, ca. 1817)
JSB	BWV 871/2	C Minor	4	C Minor	US (privately owned)	Arranged by Mozart, K. 405/1
JSB	BWV 874/2	D Major	4	Original	see BWV 871/2; also W-Wn, S.m. 11679	Arranged by Mozart, K. 405/5
JSB	BWV 876/2	E flat Major	4	Original	see BWV 871/2; also A-Wn, S.m. 11677	Arranged by Mozart, K. 405/2
JSB	BWV 877/2	D sharp Minor	4	D Minor	see BWV 871/2; also A-M, V 826 and A-Wn, S.m. 11676 (after the Melk copy)	Arranged by Mozart, K. 405/4
JSB	BWV 878/2	E Major	4	Original	see BWV 871/2; also A-Wn, S.m. 11680	Arranged by Mozart, K. 405/3
JSB	BWV 882/2	F sharp Major	3	F Major	see BWV 853/2	Preceded by an Adagio in F Major (by Mozart?) = K. 404a/1
JSB	BWV 883/2	G Minor	3	G Minor	see BWV 853/2	Preceded by an Adagio in G Minor (by Mozart?) = K. 404a/2
JSB	BWV 891/2	B flat Minor	4	(1) C Minor (2) B minor	CS-Kra A-Wn, 11678	By Mozart (collection of Archduke Rudolph)
JSB	BWV 1080/8	D Minor	3	D Minor	see BWV 853/2	Preceded by Adagio in F Major, BWV 527/2, cf. K. 404a/4
WFB	Fk 31/8	F Minor	3	F Minor	see BWV 853/2	Preceded by an Adagio in F Minor (by Mozart?) = K. 404a/6
CPEB	Wq 119.6	E flat Major	4	Original	A-Wgm, IX 31765	

to be composed. The most prolific composer of such works appears to have been Albrechtsberger, who set numerous fugues in two, three, four, five, six, and eight instrumental voices. Many of these fugues are also transmitted for keyboard. Perhaps these are the original sources that, like Bach's keyboard fugues, served as the basis for later instrumental arrangements.

The Earliest Reception

At present it is difficult to determine exactly when a particular fugue by a member of the Bach family first made its appearance in Vienna.²⁴ It is somewhat peculiar that almost no original sources to these Viennese copies have been identified. Original sources exist to copies of C. P. E. Bach's music, but these do not contain his fugal compositions. These copies also originated in Hamburg—that is, after 1768—and according to the handwriting of the copyists probably not before the 1780s.

From a study undertaken by Hannelore Gericke in the 1970s, we know that music prints from Berlin, Leipzig, and Norimberg were readily available in Vienna within a year or two of their release, even during the Seven Years' War between Prussia and Austria from 1756 to 1763.²⁵ These prints, however, represent only a fraction of the music available in manuscript form in the 1780s and 1790s and therefore cannot be regarded as a principle source of the repertoire. It was not until around 1780 that several people who reportedly owned works by the Bach family settled in Vienna: Fanny Arnstein, née Itzig, in 1776, the ubiquitous Baron van Swieten in 1777, Karl Alois Lichnowsky after 1782. Many music lovers may have had Bachian fugues in their baggage, but this cannot be verified. With few exceptions it appears the fugues of the Bach family crossed the Austrian borders fairly late, but then rapidly developed a life of their own. Mozart's often-cited enthusiasm for the fugues of Bach and Handel must therefore be seen as documenting a broad-based Viennese "Bach discovery" around 1780. The fashion for these works, however, would not have been possible if the Bachian fugues had not fallen upon fertile soil in Vienna.

*This essay is an abbreviated version of a paper read at the biennial meeting of the American Bach Society in Leipzig, May 2006. It is dedicated to Otto Biba, Vienna, in lieu of a contribution to his Festschrift, on the occasion of his sixtieth birthday.

¹Michelle Rasmussen, "Bach, Mozart, and the 'Musical Midwife,'" *The New Federalist* August 6, 2001; available online at www.schillerinstitut.dk/bach.html.

²For Mozart's letters, see Wolfgang Amadeus Mozart, *Mozart Briefe und Aufzeichnungen*, ed. Internationale Stiftung Mozarteum (Kassel: Bärenreiter, 1962). All translations are by the author.

³Otto Biba, "Mozart und die 'Alte-Musik'-Szene in Wien," in *Mozart: Experiment Aufklärung im Wien des ausgehenden 18. Jahrhunderts*, Essayband zur Mozart-Ausstellung, ed. Herbert Lachmayer (Ostfildern: Hantje Cantz, 2006), 457-66.

⁴The version of this paper delivered in Leipzig also contained a section on Bachian fugues that appeared in theoretical writings of the time.

⁵Portions of the von Hess collection were identified by Uwe Wolf a decade ago; see Wolf, "Die Musikaliensammlung des Wiener Regierungsrats Franz Joseph Reichsritter von Heß (1739-1804) und ihre Bachiana," in *Bach-Jahrbuch* 81 (1995): 195-201.

⁶Joseph Edler von Schönfeld, *Jahrbuch der Tonkunst für Wien und Prag für das Jahr 1796*, Faksimile-Nachdruck der Ausgabe Wien 1796, mit Nachwort und Register von Otto Biba (Munich and Salzburg: Katzschler, 1976), 79-80.

⁷Yo Tomita, "Bach Reception in Pre-Classical Vienna: Baron van Swieten's Circle Edits the 'Well-Tempered Clavier' II," *Music & Letters*, 81, no. 3 (2000): 364-91 and "The Sources of J. S. Bach's Well-Tempered Clavier II in Vienna 1777-1801," *Bach* 29 no. 2 (Fall-Winter 1998), 8-79.

⁸Theodor Aigner, *Thematisches Verzeichnis der Werke von Johann Mederitsch detto Gallus* (Munich: Katzschler, 1974).

⁹For information on Mederitsch copies located outside Salzburg, see the Göttinger Bach-Datenbank, available online at www.bach.gwdg.de.

¹⁰Alexander Weinmann, ed., *Johann Traeg. Die Musikalienverzeichnisse von 1799 und 1804* (Vienna: Universal Edition, 1973).

¹¹Arno Forchert, "Die Hauptstadt von Sebastian Bach: Berliner Bach-Traditionen zwischen Klassik und Romantik," *Jahrbuch des Staatlichen Instituts für Musikforschung—Preussischer Kulturbesitz* (1995): 9-28.

¹²This section draws on Biba, "Mozart und die 'Alte-Musik'-Szene in Wien," Warren Kirkendale, *Fuge und Fugato in der Kammermusik des Rokoko und der Klassik* (Tutzing: Schneider, 1966), and Karl Wagner, ed., *Abbé Maximilian Stadler: seine "Materialien zur Geschichte der Musik unter den österreichischen Regenten,"* Schriftenreihe der Internationalen Stiftung Mozarteum 6 (Kassel: Bärenreiter, 1974).

¹³Johann Baptist Schenk, "Autobiographische Skizze," *Studien zur Musikwissenschaft* 11 (1924): 75-85; cf. Kirkendale, *Fuge und Fugato*, 62.

¹⁴Aigner, *Thematisches Verzeichnis der Werke von Johann Mederitsch detto Gallus*, XV.

¹⁵Wagner, ed., *Abbé Maximilian Stadler*, 102.

¹⁶Ignaz Ritter von Seyfried, ed., *J. G. Albrechtsberger's sämtliche Schriften über Generalbaß, Harmonie-Lehre, und Tonsetzkunst; zum Selbstunterrichte* (Vienna: Anton Strauss [c. 1830]), 3: 211.

¹⁷Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel: Bärenreiter, 1961), 324; cf. Kirkendale, *Fuge und Fugato*, 67.

¹⁸Wagner, ed., *Abbé Maximilian Stadler*, 123.

¹⁹Deutsch, *Mozart: Die Dokumente*, 473; cf. Kirkendale (who, however, confuses father and son), *Fuge und Fugato*, 201.

²⁰Anton Schindler, *Ludwig van Beethoven*, 3rd ed. (Münster: Aschendorff, 1860), 1:20; quoted in Kirkendale, *Fuge und Fugato*, 252.

²¹Cliff Eisen, ed., *Mozart: Die Dokumente seines Lebens. Addenda*. (Kassel: Bärenreiter, 1997), 90.

²²Georg Nikolaus von Nissen, *Biographie W. A. Mozart's* (Leipzig: Breitkopf und Härtel, 1828), 655.

²³Kirkendale, *Fuge und Fugato*, 252; quoting Neefe from *Magazin der Musik* 1 (Hamburg, 1783): 394.

²⁴During the discussion that followed the presentation of this paper at the Leipzig conference, Christoph Wolff pointed out that the sons of Habsburgian nobility who attended Leipzig University in the 1720s and 1730s and returned to Vienna might have been among the earliest Viennese owners of music of the Bach family.

²⁵Hannelore Gericke, *Der Wiener Musikalienhandel von 1770-1778* (Graz: H. Boehlaus Nachf., 1960).

Newly Discovered Manuscripts are the Earliest Known in Bach's Hand

Researchers from the Bach-Archiv Leipzig have discovered two music manuscripts in the Herzogin Anna Amalia Bibliothek in Weimar copied by Johann Sebastian Bach that pre-date all other known manuscripts in his hand. Hellmut Seemann, president of the Klassik Stiftung Weimar, and Professor Christoph Wolff, director of the Bach-Archiv Leipzig, announced the discovery jointly on August 31, 2006. The manuscripts were discovered by Michael Maul and Peter Wollny as part of the Bach-Archiv's project begun in 2002 to systematically survey archival materials and library holdings in central Germany—the first such survey ever undertaken. The two manuscripts from Bach's youth, which contain copies of major organ works by Dieterich Buxtehude and Johann Adam Reinken, pre-date the Arnstadt salary receipts of 1703 by a considerable period. As the earliest known documents in Bach's hand, these manuscripts transmit important information about the musical development of the young composer.

Prepared by the barely fifteen-year-old Bach, then a Latin school student, these manuscripts contain copies of the large-scale chorale fantasias “Nun freut euch, lieben Christen gmein” by Buxtehude and “An Wasserflüssen Babylon” by Reinken. Bach's autograph annotation at the end of the Reinken copy provides the first documentary evidence that Bach studied in Lüneburg with the organist Georg Böhm, from whose collection the piece must have been copied: *â Dom. Georg: Böhme | descriptum ao. 1700 | Lunaburgi.*

The manuscripts transmit the compositions in German organ tablature, confirming that Bach grew up with this old-fashioned notation. Similarly transmitted in tablature along with the Buxtehude and Reinken works are two previously unknown organ chorales by Johann Pachelbel, “An Wasserflüssen Babylon” and “Kyrie Gott Vater in Ewigkeit,” and a known Pachelbel fugue in b minor in a previously unknown adaptation by Bach. This set of tablatures is in the hand of Johann Martin Schubart (1690-1721)—also known as “Anon. Weimar 1”—and was probably copied from a Bach manuscript now lost. Schubart began studying with Bach in Arnstadt and Mühlhausen, then moved with him to Weimar, as his assistant, before succeeding him as court organist in 1717. From Schubart's estate the tablature fascicles eventually found their way into the Herzogin Anna Amalia Bibliothek, where they were placed in the theological manuscript collection.

The significance of this discovery cannot be overestimated. The technically demanding and compositionally sophisticated works of Buxtehude and Reinken document both the extraordinary virtuosity of the young Bach and his efforts to master the most ambitious and complex pieces of the late seventeenth-century organ repertoire. These manuscripts make it clear that even before 1700 the young Bach had been influenced by the north German organ school. Moreover, his decision to leave Ohrdruf for Lüneburg was apparently not based solely upon the choral stipend he was to receive at St. Michael's School but also upon his desire to learn more about the highly exemplary compositions of the senior organ masters in Hamburg and Lübeck, through study with Georg Böhm. He also, no doubt, wanted to gain access to the great and unique Hanseatic instruments.

A facsimile of the complete set of organ tablatures with extensive commentary by Maul and Wollny will be published later this year as part of the Bach-Archiv's series *Faksimile-Reihe Bachscher Werke und Schriftstücke—Neue Folge* (Bärenreiter-Verlag). The Buxtehude, Reinken, and Pachelbel works, along with Bach's “Wie schön leuchtet der Morgenstern,” BWV 739 and 764, were recently recorded by Jean-Claude Zehnder on the historic Schnitger organ at St. Jacob's church in Hamburg for the *Edition Bach-Archiv Leipzig* (Carus-Verlag). The CD is available online from the museum shop of the Bach-Archiv (visit, www.Bach-Leipzig.de).

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Book Reviews

Bach Studies From Dublin: selected papers presented at the ninth biennial conference on Baroque music, held at Trinity College Dublin from 12th to 16th July 2000, edited by Anne Leahy and Yo Tomita. Irish Musical Studies 8. Dublin: Four Courts Press, 2004. 270 pp. \$55 (hardback).

The essays contained in this volume, which range from analyses of individual movements to issues of performance practice and the exploration of even broader topics, reflect the quality and diversity of recent research on Bach and his contemporaries. These findings will not be neglected, and mark the Dublin conference as a notable event among the celebrations commemorating the 250th anniversary of Bach's death.

In "The Baroque upbeat: outline of its typology and evolution," Ido Abravaya focuses on two types of Baroque upbeats, both of which were abandoned by the beginning of the Classical era. The first is the extended upbeat (or fore-beat), which occurs rarely in the works of Bach and Handel, though is found in great variety in the eighteenth-century French repertory, such as Couperin's *Pièces de clavecin*. "The apparent reason for this is that phrases with long upbeats tend to be end-accented. . . . For Couperin and other French composers of his time, end-accented phrases are, perhaps in analogy to the French language, most natural and obvious." (p. 19) A piece that utilizes the second type of upbeat, the after-beat, begins with a short rest, and although this opening may appear similar to an extended upbeat, it has its own metric and rhythmic weight. Abravaya convincingly demonstrates that consideration of the upbeat may inform our analysis. In a brief discussion of Bach's Sinfonia in E-flat Major (BWV 791), for example, he finds "a remarkable achievement in style unification, in the spirit of *Les Gouts réunis*," as Bach added "an Italianate *basso ostinato* with a Germanized after-beat before the French rhythm of the upper voices." (pp. 27-8)

Harry White's paper, "Johann Joseph Fux and the question of *Einbau* technique," elucidates the originality of Bach's compositional approach to da capo and dal segno arias by exploring similar vocal writing in Fux's oratorios. He discovers that *Einbau* technique, the process through which the opening ritornello attains meaning only after its texture is completed by the incorporation of the vocal line, is found not just in Bach's arias, but in Fux's as well. He finds further that Fux's arias are constrained by the conventional form of the da capo aria in a way that Bach's are not. The da capo structure "is a resource in Bach's musical imagination . . . which is constantly vulnerable to the expressive claim of other resources, notably in his case the chorale and the vast enterprise of Bach's choral and instrumental counterpoint." (p. 47) White poses a fascinating question (whose answer will largely be speculative): to what extent is the freedom found in Bach's arias due to the composer's imagination, and to what extent does it reflect Lutheran pragmatism (as opposed to the political and religious absolutism of Vienna)?

Just as the Leipzig liturgical calendar has been crucial in establishing the chronology of Bach's cantatas, the more complete liturgical calendar and list of gala days established by Janice Stockigt in "The royal Polish and electoral Saxon court and state calendars, 1728–1750," makes it possible to establish a more accurate chronology of the sacred works of Heinichen, Zelenka, Hasse, and others. Stockigt demonstrates the usefulness of this information by pinpointing the first

performance of Zelenka's *Missa Sanctissimae Trinitatis* to the octave of All Saints in 1736.

Rebecca Kan's contribution, "Vivaldi, Bach and their concerto slow movements," sheds light on a facet of late Baroque concertos that is often overlooked. She argues that the structure of the slow movements in Vivaldi's concertos is founded upon ritornello principles yet remains distinct from the ritornello structure of fast movements. She defines the concerto adagio form as a condensed version of concerto allegro form in which the solo episodes become the focal point, as the ritornello statements become fewer and shorter. Kan's conclusions regarding Bach's use of ritornello structure parallel those of White with respect to Bach's use of da capo form. Once again we see Bach appropriating styles, structures, and/or techniques in the creation of unique hybrids.

Kan's essay is nicely complemented by Gregory Butler's "The prelude to the third English Suite BWV 808: an allegro concerto movement in ritornello form" in which he offers a fascinating hypothesis concerning Bach's mastering of concerto writing. Butler cautiously narrows the date of composition of BWV 808/1 to between 1715 and 1717 based on stylistic and formal comparisons with many pieces, especially the second movement of the Fifth Brandenburg Concerto. He then suggests that BWV 808/1 could be a compositional stepping-stone between Bach's keyboard transcriptions of Vivaldi's opp. 3 and 4 (c. 1713–1714) and his first newly composed orchestral concertos in the Vivaldian style. This would be a very logical progression, but until the chronology of Bach's concertos and movements in concerto form is more firmly established, it will not be possible to determine whether or not Butler's supposition is correct.

Don Franklin's groundbreaking research on tempo and temporal designs in Bach's music promises to greatly impact the performance of Baroque music. His present essay, "Composing in time: Bach's temporal design for the *Goldberg Variations*," extends his study of temporal procedures in Bach's 1733 *Missa* to this later set of variations.¹ Franklin begins by summarizing Kirnberger's contemporary account, explaining that "each time signature is associated . . . with a particular set of note values (*Notengattung*), which, when read in conjunction with the time signature, convey its *tempo giusto*, that is, its basic, or conventional, tempo." Further, according to Kirnberger, "a composer may . . . modify the note values traditionally associated with a signature's *tempo giusto*, thereby effecting a change in tempo." (p. 105) Franklin suggests that around 1714 Bach created his own "Bachian" *tempo giustos* by using a different primary note value with a particular time signature than the note value indicated by Kirnberger. He goes on to explain that a fermata between successive movements indicates that the pulse or beat is replaced by a new beat, and thus a new tempo. Franklin has devised three terms to describe important temporal relationships: (1) "Temporal structure" is the ratio of temporal units (marked off by fermatas) to the total number of movements, (2) "Proportion" is the ratio of the beat (or pulse) of one movement to the beat of the following movement (in the same temporal unit), (3) "Dimension" is the ratio of the duration of two successive movements, measured in beats. He continues in this essay by exploring the relationships between successive movements in each temporal unit of the *Goldberg Variations*. It is clear that the temporal designs inherent in this work are quite complex and do not coincide neatly with the pattern of canons at increasing step-wise intervals found in every third variation. These designs may not be obvious and straightforward—but when did Bach ever limit himself to ideas that were?

In “Eschatology, theology and music: death and beyond in Bach’s vocal music,” Robin Leaver refutes the widespread notion that “for Bach eschatology meant a preoccupation with death and dying.” (p. 130) Even though death had been present in German Baroque art and literature since the Thirty Years’ War, and Bach himself was personally surrounded by death throughout his life, Leaver argues persuasively that the picture of Bach as preoccupied with morbidity is one-sided and inaccurate. Many of his cantatas center on death, to be sure, but that is usually because they elaborate upon the Gospel of the day. And death for Bach (as for Luther) was intertwined with hope, faith, and even triumphant victory: through death one meets God and through death Jesus completed his work. By examining vocal works that Bach composed for transitional points in the liturgical year, as well as the motet *Lieber Herr Gott* composed by Sebastian’s uncle Johann Christoph, which Christoph Wolff theorizes Bach was preparing for his own funeral, Leaver reveals that Bach’s settings of librettos concerning death often express eschatological joy—the joy surrounding the coming of Christ and the knowledge that death leads to the afterlife.

J. Drew Stephen’s contribution, “Bach’s horn parts: alternatives to nodal venting and hand stopping,” tackles the thorny question of how Baroque trumpeters and horn players, whose instruments were capable of playing only notes of the harmonic series, played written *f* and *a*, whose corresponding harmonics—the eleventh and thirteenth—were out of tune in relation to standard systems of temperament. After demonstrating that the two techniques noted in the title of his essay were little used, if at all, before the second half of the eighteenth century, Stephen suggests two ways in which Bach’s contemporaries might have rendered these notes. To begin with, they might simply have played them as they sounded on the instrument. The audience, to whom the use of brass instruments in art music was a novelty, might have simply accepted a system of tuning specific to those instruments, especially since many listeners would have been accustomed to the “out-of-tune” notes heard on horns in their traditional venue, the hunt. The second approach, the one he believes was used most frequently, is bending (or liping) the notes. In addition to documentary evidence, he cites physical evidence from early brass instruments to demonstrate that Baroque players must have been quite skilled at this technique. Stephen ends by making the very important point that the use of anachronistic techniques is not difficult to countenance if these techniques help today’s performers achieve what should be their primary goal—the creation of an expressive and authentic sound.

In “Bach in North America during the shellac era (1900–50): early sound documents of art and commerce,” Martin Elste surveys several recordings from the first half of the twentieth century and distinguishes between those that document an old-fashioned, romantic tradition of performing Bach and those that document an emerging, modernist style that would lead to historically informed performances in the second half of the century. His selection of recordings seems rather arbitrary: three recordings of the *St. Matthew Passion* (the 1937 recording by Koussevitzky with the B.S.O. was released on 27 discs!), two recordings of *The Art of Fugue*, a single recording of two trio sonatas by the organist Carl Weinrich. His work is promising, but will be more illuminating when a larger, more coherent repertoire is examined. Elste includes a very interesting appendix that lists the first Bach performances on American labels or by American musicians from 1909 to 1977.

In “Bach performance practice in the twentieth century: recordings, reviews and reception,” Dorottya Fabian begins “to address the issue of style (‘romantic’ versus ‘historical’) and to determine the dimensions that underlie the listeners’ perception of Baroque music. . . .” (p. 185) She designed a study in which more than fifty participants evaluated five recordings of two excerpts from the Brandenburg Concertos with respect to forty supplied descriptors such as “clear structure” and “expressive.” She found that there are two strong dimensions affecting the listeners’ perception of the music, one associated with *stylishness* and the other with *expressive content*: “we tentatively concluded that the *stylish* performance is judged primarily according to articulation and speech-like-ness. An *expressive* performance is judged primarily according to its romantic and unmechanical qualities.” (p. 186) In a second study designed to measure the impact of articulation on the perception of dotted-ness, two measures of variation seven of the *Goldberg Variations* were played for the test subjects with a variety of articulations. Fabian found that articulation had a significant effect on the perceived dotted-ness of a performance, so the ratio of dotting is hardly the only factor contributing to the perception of dotted-ness.

John Butt’s stimulating paper, “Bach in the twenty-first century: re-evaluating him from the perspective of performance,” defends historical performance practices against the impassioned critiques of Theodor Adorno. Butt contends that hermeneutics and research of a speculative nature can play a valuable role in contemporary scholarship by complementing the positivist research that has formed the core of Bach studies since the middle of the twentieth century. He counters Adorno’s assertion that “mechanically squeaking *continuo*-instruments and wretched school choirs contribute not to sacred sobriety but to malicious failure” with examples in which meaning in Bach’s works is revealed only through performances involving the original performing forces. He points, for example, to instances in which *viola da gamba* and vocal parts seem to convey the sense of difficulty and human imperfection expressed in the text. Historical performance and investigations into the theology and meaning of Bach’s works contribute to a greater understanding of Bach’s style and the creative process.

In “Bach’s *Credo* in England: an early history,” Yo Tomita proposes some fascinating transmission scenarios. His careful review of the sources reveals that all the early copies of the *Credo* in England derive from one source, which was owned by Charles Burney. He suggests that Burney’s copy came to him either from the Royal family, after this source had been used to make a fair copy for the Queen (c. 1789), or from Emanuel Bach in the 1770s or 1780s, in which case Burney himself would have had a fair copy made for the Queen. Tomita favors the second scenario and suggests that Burney’s derogatory remarks about Bach’s style may have led him to give a copy of the *Credo* to the Queen, as an apology, thereby spreading Bach’s popularity in England.

By showing how much longer it took for Bach’s vocal works to gain a foothold in Ireland than in England, Barra Boydell’s essay, “‘This most crabbed of all earthly music’: the performance and reception of Bach’s vocal music in Dublin in the nineteenth and early twentieth centuries,” makes a great counterpart to Tomita’s. It was not until 1847 that a public performance of what was believed to be a Bach vocal composition was attempted in Ireland (it turns out that the motet performed was actually written by Bach’s friend Georg Gottfried Wagner). The “Crucifixus” from the Mass in B Minor was not performed until 1865, and a complete vocal work by Bach was not performed in Dublin until 1874 (the entire Mass in B Minor was not performed until 1908!).

Boydell shows that the old stereotypes of Bach's music as unvocal, intellectual but unemotional, and overly complex—all views that can be traced back to Scheibe's famous attack—remained common in Irish reviews through the late nineteenth century. His account of how differently Bach was viewed in the early twentieth century (the *Irish Times* reported in 1908 that "The genius of Bach is accepted by everyone") attests to the powerful draw of Bach's music—once it was actually performed.

The final entry, Hans-Joachim Schulze's "Bach at the turn of the twenty-first century," reviews the current state of Bach scholarship and performance, and offers correctives to several potentially dangerous trends. First and foremost, Schulze warns against idle speculation. Noting the relatively small body of primary documents pertaining to Bach's life, he bemoans certain (unnamed) authors who exploit gaps in the historical record in order to promote fanciful hypotheses. Without proper intellectual rigor, Bach can be seen at the summit of every field—"as a theologian, mathematician, philosopher, physicist, rhetorician, politician (and whatever one wishes beyond this)." (p. 248) Soon, the monument we have created to Bach will make it very difficult to find any fault with the master at all. Schulze is equally wary of reconstructed works and of numerology: "Not even the simplest number allegory can be shown to have a sound basis—at least in the work of Bach." (p. 255) His warnings need to be heeded as Bach scholarship enters a new millennium.

Evan Scooler

¹Don O. Franklin, "Aspekte von Proportion und Dimension in Johann Sebastian Bachs Missa von 1733," *Leipziger Beiträge zur Bachforschung* 5, ed. Ulrich Leisinger (Hildesheim: Georg Olms, 2002), 235-72.

Telemann und Bach/Telemann Beiträge, edited by Brit Reipsch and Wolf Hobohm. Magdeburger Telemann-Studien XVIII. Hildesheim: Georg Olms Verlag, 2005. 286 pp. 58 Eur. (hardback)

One of the difficulties in assessing Bach's oeuvre of church music has been the relative inaccessibility of much of the repertoire of his contemporaries. His cantata output in particular has been studied for the most part in isolation, without the context provided by a close study of the works of his nearest fellow composers. As part of its ongoing series of Telemann-Studien, the Zentrum für Telemann-Pflege und -Forschung, Magdeburg, has issued a volume divided into two large sections. The first treats the relationship between Bach and his most crucial German contemporary, Georg Philipp Telemann, and the second provides a series of more specialized studies of Telemann's music. Only the first section concerns us here, but the reader's attention is directed to Jürgen Neubacher's article "Zur Aufführung von Telemanns 'Engel-Jahrgang' und zu Zensurbestrebungen für kirchenmusikalische Texte in Hamburg" in the second half of the volume. This essay provides additional information on one of Telemann's most important later Hamburg cycles, one that post-dates Bach's cantatas and is virtually unknown to non-Telemann specialists. The Telemann/Bach essays were planned and offered as a tribute to Hans-Joachim Schulze on the occasion of his sixty-fifth birthday.

The volume opens with an essay by Wolf Hobohm entitled "Berührungspunkte in den Biographien Georg Philipp Telemanns und

Johann Sebastian Bachs sowie ihrer Familien: Eine Datenliste." While some of the intersections between the two families are well-known (Telemann serving as godfather to C.P.E. Bach in 1714, J. S. Bach performing Telemann's music and subscribing to his *Nouveaux Quatuors* of 1738, and C.P.E. Bach succeeding the late Telemann in Hamburg in 1768), the annotated list provided here offers a concise summary of direct and indirect contacts between the two families extending from the 1690s to the 1790 print of C.P.E. Bach's *Nachlaß*, which lists works of Telemann in Emanuel's possession at his death.

In "Telemanns 'Sonnet auf weyland Herrn Capellmeister Bach,'" Jürgen Rathje finds Telemann's memorial sonnet to be an example of "gelehrte Poesie" that demonstrates the composer's familiarity with Latin and Greek sources. In addition, he stresses that the impetus for the work came in the form of a letter from the Dresden Kapellmeister Pisendel, who pointed out that Bach's passing was one of three recent deaths of members of Mizler's "Correspondierende Societät der musikalischen Wissenschaften."

Joachim Kremer discusses Romain Rolland's Telemann biography ("Johann Sebastian Bach und sein 'glücklicher Rivale': Zu Romain Rollands Telemannbild"), showing that Rolland, in seeing Telemann as a progressive, Francophile, and crucial composer of the modern style in the first half of the eighteenth century, was reacting in part to Spitta's comparison of the putative Neumeister settings of Bach and Telemann (replete, of course, with incorrect attributions) in which Telemann fares poorly.

Of most interest to Bach scholars and aficionados will be the series of articles comparing the ways in which the two composers approached the sacred cantata. Ute Poetzsch-Seban, in her article "Bach und Neumeister—Bach und Telemann," provides an invaluable overview of the Bach and Telemann settings of Neumeister cantata libretti. One of the puzzling aspects of Bach's cantata oeuvre is that he set so few (only five) Neumeister texts, while other composers set large numbers, including complete cycles. Chief among these was Telemann, who worked professionally with Neumeister in Sorau and Hamburg and set five of his cycles. Bach set one cantata, *Gleich wie der Regen und Schnee*, BWV 18, from Neumeister's first cycle, *Geistliches Singen und Spielen* of 1711, and four (three completely and one partially) from the second cycle, which Neumeister wrote for Telemann. Telemann set this second Neumeister cycle in the French style, creating the "Französischer" Jahrgang of 1714-15, which was performed in Frankfurt and Eisenach concurrently. Bach likewise began his first setting from this cycle, *Nun komm der Heiden Heiland*, BWV 61, in the French style. Poetzsch-Seban offers the reasonable conjecture that Bach and Telemann communicated with each other regarding their settings of this text and that Telemann's Francophile approach also infiltrates Bach's later settings from this cycle. Thus, Bach's involvement with Neumeister texts may have had as much to do with his interest in Telemann's music as in Neumeister's poetry.

Brit Reipsch turns to another of Bach's cantata librettists in "Annotationen zu Georg Philipp Telemann, Johann Friedrich Helbig und Johann Sebastian Bach." She suggests that Telemann's setting of Helbig's 1720 cycle, known as the "Sicilianischer" Jahrgang because of its simple, dance-like Italian style, influenced Bach's setting of *Wer sich erhöht, der soll erniedriget werden*, BWV 47, whose text is from the same source. More specifically, Reipsch expands upon Dürr's suggestion that BWV 47 was inspired by Telemann's setting of this same text,

TWV 1: 1603, by pointing out numerous gestural and compositional similarities between the two. She posits that Bach may have received the cantata text directly from Telemann.

In Poetzsch-Seban's second article, "Wann wurde 'Ich hatte viel Bekümmernis,' BWV 21/BC 99a erstaufgeführt?" she argues that the documented performance of this work on the Third Sunday after Trinity in 1714 may not have been the first. She points out that Telemann's setting of a Neumeister text beginning with the same opening Dictum (from Psalm 94) for his 1716/17 cycle was not composed for the Third Sunday after Trinity but for *Reminiscere*, where the text fits the Gospel reading more closely. She bolsters her case by fitting the general affect of Bach's setting to Telemann's corpus of cantatas for *Reminiscere*.

Martina Falletta offers a comparison of the Bach and Telemann settings of Salomon Franck's cantata libretto "Tritt auf die Glaubensbahn," showing the two composers' vastly different responses to the text. Steven Zohn, in his "Bach's Borrowings from Telemann," discusses the few documented borrowings or reworking of Telemann's compositions by Bach, and conjectures others. His article concludes by focusing on the middle movement of Bach's Harpsichord Concerto in F Minor, BWV 1056, whose opening certainly bears a strong resemblance to the first movement of Telemann's Concerto in G Major for Flute or Oboe and Strings, TWV 51:G2, on which it was probably modeled. Finally, Brit Reipsch summarizes Telemann's works included in the BWV.

The Bach-related essays in this volume will prove invaluable to Bach scholars as they establish a context for Bach's works (however specific, in this case), especially his cantatas. If this scholarship helps introduce Bach scholars to the field of Telemann studies, and helps place Bach's cantatas within the larger framework of sacred Lutheran music of the first half of the eighteenth century, then it will already have accomplished an important mission.

Jeanne Swack

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CALL FOR PAPERS

"Understanding Bach's B-Minor Mass" An International Symposium

November 2-4, 2007
School of Music & Sonic Arts
Queen's University, Belfast,
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A half-century has passed since Friedrich Smend published his controversial edition of the B-minor Mass (BWV 232) in the *Neue Bach-Ausgabe* (edition 1954; critical report 1956). Since that time, many new issues surrounding the composition and reception of this work have been raised and often intensely debated by scholars. Despite the appearance in the last ten years of several new editions to replace Smend's—Christoph Wolff (C. F. Peters, 1995), Uwe Wolff ('1733 Missa only' as NBA II/1a: Bärenreiter, 2005), and Joshua Rifkin (Breitkopf & Härtel, 2006 [forthcoming])—there has not been a symposium at which Bach scholars have discussed this work in a comprehensive manner. Consequently, no single book can be considered to represent the most up-to-date scholarship on this important work. The aim of this symposium is to remedy this situation. Invited guest speakers include Christoph Wolff (keynote address), John Butt, Ulrich Leisinger, Szymon Paczkowski, Hans-Joachim Schulze, George B. Stauffer, Janice Stockigt, and Uwe Wolf. The symposium will culminate with a performance of the B-minor Mass under the leadership of Masaaki Suzuki conducting the Academy of Ancient Music.

Additional papers on the B-minor Mass are sought that concern the work's historical background; composition and meaning; sources, editions, and performance; theological issues; and worldwide reception during and after Bach's lifetime. Publication of selected papers is planned. **Proposals and abstracts are due by March 21, 2007** and should be sent to

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For more information, contact Dr. Tomita or visit www.music.qub.ac.uk/tomita/bachbib/conferences/Belfast-Nov2007/

MARK PETERS AND ANDREW TALLE AWARDED THE 2006 WILLIAM H. SCHEIDE PRIZE

Every two years, the Society honors a publication or publications of exceptional merit on Bach or figures in his circle by a Society member in the early stages of his or her career. The William H. Scheide Prize, awarded for an outstanding book, article, or edition that appeared in the previous two calendar years, is possible because of the generosity of William Scheide.

This year's committee, which consisted of Matthew Dirst, Mary Dalton Greer, and Jeanne Swack, awarded the prize to both Mark Peters for his article, "A Reconsideration of Bach's Role as Text Redactor in the Ziegler Cantatas," in *BACH* 36, no. 1 (2005) and Andrew Talle for his article, "Nürnberg, Darmstadt, Köthen — Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des 18. Jahrhunderts," in *Bach-Jahrbuch* 89 (2003).



Mark Peters earned his Ph.D. in historical musicology at the University of Pittsburgh in 2003 with a dissertation on Mariane von Ziegler's sacred cantata texts and their settings by J. S. Bach. He has presented conference papers on Bach, Ziegler, and Johannes Brahms, and his publications include articles in *BACH* and the monograph *Claude Debussy As I Knew Him and Other Writings of Arthur Hartmann* (University of Rochester Press, 2003), with Samuel Hsu and Sidney Grolnic. He is currently completing *A Woman's Voice in Baroque Music: Mariane von Ziegler's Sacred Cantata Texts and Their Settings by J. S. Bach* to be published by Ashgate Publishing in 2007. Peters is assistant professor of music at Trinity Christian College in Palos Heights, Illinois.



Andrew Talle received undergraduate degrees in cello performance and linguistics from Northwestern University before earning a Ph.D. in historical musicology from Harvard University in 2003. His dissertation, advised by Christoph Wolff, establishes a social and musical context for Bach's printed Keyboard Partitas (BWV 825-830). He has given papers at several national and international conferences and he is currently revising his dissertation for publication. Talle teaches music history at The Peabody Conservatory and Johns Hopkins University in Baltimore, Maryland.

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 \$4,000. 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 budget, all in English. The committee will favor proposals that include concrete statements of (1) the materials to be consulted—specific scores, books, instruments, etc.—if research in libraries or archives is proposed; (2) the itinerary and why it is necessary to examine sources on-site, 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. To apply, please send your proposal and budget by **January 5, 2007** to awards@americanbachsociety.org.

Sasha Cooke, First Prize Bach Vocal Competition for Young American Singers

Sasha Cooke, mezzo-soprano, was awarded first prize in the fourth biennial Bach Vocal Competition for Young American Singers, co-sponsored by the American Bach Society and The Bach Choir of Bethlehem, Pennsylvania. As the first place winner, Ms. Cooke will be featured in The Bach Choir's Christmas Concerts, December 9-11, 2006, in Bethlehem, Allentown, and Bryn Mawr, and she will also receive a career development grant of \$3000. Honorable Mentions and cash awards of \$500 were awarded to Matthew Anderson, tenor, from Massachusetts, and Abigail Nims, mezzo soprano, from Connecticut.



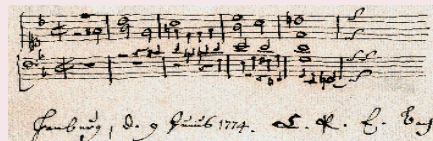
faculty of Mason Gross School of the Arts of Rutgers University.

The New York Times has called Sasha Cooke's singing a combination of "the outward purity of a Renaissance angel and a voice of powerful sensual warmth and excellent musicality." A Texas native, Ms. Cooke earned degrees from Rice University and The Juilliard School. While a student at Juilliard she performed with the New Juilliard Ensemble on several occasions, including the American premiere of Valentin Silvestrov's *Ode to a Nightingale*. In addition to her performances with The Bach Choir this December, Ms. Cooke will also

David Gordon, education director, vocal coordinator, and master class director of the Carmel Bach Festival in California chose the ten finalists from applicants, thirty years of age or younger, who submitted a recording of their singing. Each finalist performed two Bach arias of his/her choice for the five judges, who, in addition to Gordon, were Greg Funfgeld, artistic director and conductor of The Bach Choir; Tamara Matthews, soprano, member of the voice faculty at Furman University; J. Reilly Lewis, founder and music director of the Washington Bach Consort; and Frederick Urrey, tenor, member of the voice

perform at Carnegie Hall as a soloist in *Messiah* with the Oratorio Society of New York (she placed third in their solo competition in 2005). Other performances this year include Chausson's *Poème de l'amour et de la mer* at the Miller Theater in New York City, the New York Festival of Song's *Brava Italia!* Recital, C.P.E. Bach's *Magnificat* with the Brazos Valley Symphony Orchestra, and *Falstaff* with Seattle Opera's Young Artist Program. Ms. Cooke appears in cooperation with The Metropolitan Opera Lindemann Young Artist Development Program.

Carl Philipp Emanuel Bach: The Complete Works



Carl Philipp Emanuel Bach: The Complete Works is an editorial and publishing project of the Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's works. Nine volumes are currently available at www.cpebach.org:

I/3: "Probestücke," "Leichte" und Damen" Sonatas, edited by David Schulenberg

III/5: Oboe Concertos, edited by Janet Page

I/8.1, 8.2: Miscellaneous Keyboard Music I and II, edited by Peter Wollny

III/8: *Sei concerti per il cembalo concertato*, edited by Douglas Lee

III/2: Six Symphonies for Baron von Swieten, edited by Sarah Adams

IV/5.1: Passion according to St. Mark (1770), edited by Uwe Wolf

III/3: *Orchester-Sinfonien mit zwölf obligaten Stimmen*, edited by David Kidger

V/5.1: Works for Special Occasions I, edited by Ulrich Leisinger

“Von Bach zu Mozart” Bachfest Leipzig 2006

In honor of the 250th anniversary of Mozart's birth, the world's largest and most prestigious Bach festival took as its theme “From Bach to Mozart.” The ten-day festival consisted of about fifty concerts, including nine organ concerts/tours in the neighboring towns, daily worship services featuring Bach's cantatas and motets in context, as well as museum exhibitions and four musicological lectures by scholars from the Bach-Archiv Leipzig.

Although the performances included works by Bach's sons and their contemporaries, the music of Bach and Mozart was naturally featured. Mozart's compositions, in fact, received even more performances than I had expected. His music could be heard everyday, beginning with the opening concert performance of the Mass in C Minor (K 427), in the version recently completed by Robert Levin. Roderich Kreile lead an impassioned performance with the participation of the Dresdner Kreuzchor and Batzdorfer Hofkapelle.

One took special note of performances of works by Mozart that connect the two composers. For example, two different concerts featured performances of the string arrangements of Bach's three-part fugues commonly attributed to Mozart (K 404a) but probably by Albrechtsberger. There were also performances, however, of Mozart's operas *Die Entführung aus dem Serail* (K 384) and *Bastien und Bastienne* (K 50) that appear to have little connection with Bach. Conspicuously missing was a performance of *Singet dem Herrn ein neues Lied* (BWV 225), which Mozart reportedly heard in Leipzig in 1789.

The performance of high-profile concerts at historic venues is one of the features that makes Bachfest Leipzig very special. Large-scale choral works are typically performed at the Nikolaikirche and Thomaskirche and chamber music at the Altes Rathaus (where the portraits of the successive mayors look down upon the inquisitive visitors to this dark but majestic hall). This year in these historic buildings festival attendees had the rare opportunity to hear some of today's best-known ensembles: Masaaki Suzuki with the Bach Collegium Japan performed *Freue dich, erlöste Schar* (BWV 30), the Overture in C Major (BWV 1066), and the Magnificat (BWV 243); Frieder Bernius with the Kammerchor Stuttgart and Barockorchester Stuttgart performed the *St John Passion* (BWV 245); Ton Koopman with the Amsterdam Baroque Orchestra performed C.P.E. Bach's Symphony in G Major (W 183/4; H 666), Concerto for Harpsichord and Fortepiano in E-flat Major (W 47; H 479), Symphony in D Major (W 183/1; H 663), W. F. Bach's Sinfonia (Adagio and Fugue) in D Minor (Fk 65), and J. S. Bach's Sinfonia in D Major (BWV 42/1) and Overture in D Major (BWV 1068); Hermann Max led the Rheinische Kantorei and Das Kleine Konzert in performances of *Dem Gerechten muß das Licht* (BWV 195), C.P.E. Bach's “Jauchzet, frohlocket” (W 242; H 804), J. C. Bach's Dies irae in C Minor (E12; 202/4), and Mozart's Kyrie in D Minor (K. 341).

Local groups were also well represented by Thomaskantor Georg Christoph Biller and his Thomanerchor, who appeared first with the Gewandhausorchester in a well-chosen program on the theme of death, featuring *Gottes Zeit ist die allerbeste Zeit* (BWV 106), Heribert Breuer's arrangement of the unfinished fugue from *The Art of Fugue* (BWV 1080), and Mozart's Requiem (K 626). Biller and the Thomanerchor appeared again in the closing concert of the festival with La Stravaganza Köln and the Trompeten Consort Innsbruck in a performance of the Mass in B Minor (BWV 232) in which an Introit was added to recreate Bach's performance in Leipzig on Pentecost in 1748. This was a deeply moving performance, despite embarrassing mistakes by one of the vocal soloists.

Venues such as the Gewandhaus, the Museum für Musikinstrumente, and the Alte Handelsbörse were used this year mainly for recitals and performances involving smaller ensembles. New to the festival were performances at the Bundesverwaltungsgericht, a truly magnificent building that was home to both Ton Koopman's performance with his wife Tini Mathot and Bob van Asperen's solo recital, as he replaced an indisposed Gustav Leonhardt.

Of the concerts I attended, I was particularly impressed by Suzuki's exquisite performance of the opening of *Freue dich, erlöste Schar* (BWV 30) and

Koopman's delicate and artful phrasing in the slow movement of the Overture in D Major (BWV 1068). I was completely overwhelmed by the totally convincing performances of Ophélie Gaillard, who played three unaccompanied Cello Suites (BWV 1007-1009), and Jana Semerádová (transverse flute), who performed the Overture in B Minor (BWV 1067) with Musica Aeterna Bratislava. These are the rising stars, and I am sure we will hear more from them in the years to come.

Unfortunately, however, there were more concerts at which I was disappointed than thrilled. Some musicians were unable to offer satisfactory performances due simply to lack of preparation. Others, however, faced acoustical problems, particularly at the Nikolaikirche, which they could have managed better if they had rehearsed more carefully.

“From Monteverdi to Bach” will be the theme of Bachfest Leipzig 2007, which will begin on June 7th. The featured guest artists will include Nikolaus Harnoncourt, with the Arnold Schoenberg Chor and Concentus Musicus Wien in an exploration of Bach's early cantatas; Sir John Eliot Gardiner, with the Monteverdi Choir performing compositions from the “Altbachisches Archiv”; Peter Seymour, with the Yorkshire Baroque Soloists presenting the works of Purcell and Blow; and Gerhard Schmidt-Gaden, with the Tölzer Knabenchor and Concerto Köln concluding the festival with a performance of the Mass in B Minor. For more information, visit the Bach-Archiv Leipzig website at <http://www.bach-leipzig.de>.

Yo Tomita

“Bach and the Oratorio Tradition” Bach Perspectives 8

Bach Perspectives invites submissions to be considered for publication in volume 8, whose topic will be “Bach and the Oratorio Tradition.” This subject will be explored at the upcoming biennial meeting of the American Bach Society to be held in Bethlehem, Pennsylvania, May 8-10, 2008 (see p. 20 of this issue of *Bach Notes*). Papers read at the meeting on the topic of Bach and the oratorio tradition will be considered for inclusion in the *Bach Perspectives* volume.

Articles should be no longer than 6,000 words (approximately thirty-five pages of double-spaced text, including footnotes) and should be sent in hard and digital form to George B. Stauffer, general editor, Office of the Dean, Mason Gross School of the Arts, Rutgers University, 33 Livingston Avenue, New Brunswick, NJ 08901 (stauffer@masongross.rutgers.edu). A volume editor will be named in the near future.

News from Members

Paolo Bordignon has been appointed associate organist at Saint Bartholomew's Church in New York City where he plays the 225-rank Æolian-Skinner organ for concerts and worship services and accompanies the Saint Bartholomew's Choir (professional), St. Bart's Singers (semiprofessional), and the Boy & Girl Choristers. Bordignon, a graduate of the Julliard School and the Curtis Institute of Music, was a featured soloist at the opening festival of Carnegie Hall's Zankel Hall, and has performed recently with the New York Philharmonic, the English Chamber Orchestra, and at a Julliard Gala with Renee Fleming and Wynton Marsalis. He also performs with the Orpheus Chamber Orchestra and leads the Baroque ensemble at the Grand Teton Music Festival. For additional biographical information, visit www.bordignon.org

The **Dallas Bach Society** launched its twenty-fourth annual subscription season with performances of Purcell's *Dido and Aeneas* in October. Season highlights include performances of *Messiah* (in the arrangement by Mozart), the Brandenburg Concertos, Rameau's opéra-ballet *Pygmalion*, and the *St. Matthew Passion*. For more information, visit www.dallasbach.org.

Under the direction of Cantor **Rick Erickson**, Bach Vespers at Holy Trinity Lutheran Church in New York City entered its thirty-ninth season this fall, continuing its tradition of performing Bach's cantatas on the Sunday for which they were written in the proper liturgical context. On two Sundays, **Michael Marissen** will offer a Pre-Vespers Talk on the cantata to be performed. On the First Sunday of Advent he will speak on "The Religious Erotic in Bach's Cantata 140," and on Sexagesima his subject will be "Luther's Harsh Language in Bach's Cantata 126." For more details on Bach Vespers, visit www.bachvespersnyc.org.

Performing on period instruments, Publick Musick Orchestra and Choir, lead by **Thomas Folan**, has just released a recording of Bach's *Missae Breves*, BWV 233-236. This CD is available at www.musicaomnia.org (Cat. # 0203).

Carolina Baroque, under the leadership of **Dale Higbee**, opened its nineteenth season in October with "Handel at the Opera House." The season is rounded out by two subsequent concerts entitled "18th Century Genius: Bach, Handel & Mozart" and "Handel in Italy." For more information on the upcoming season as well as Carolina Baroque's latest recording, "Music's Golden Age: Bach, Handel & Mozart," visit www.carolinabaroque.org.

Jan-Piet Knijff acted as consultant for the recent renovation of the Maynard-Walker Memorial Organ at the Aaron Copland School of Music, Queens College/CUNY, where he is college

organist and member of the performance faculty. Inspired by north German and Dutch instruments of the period around 1700, the organ was built by Gene Bedient of Lincoln, Nebraska, in 1991 and has thirty-five stops and three manuals and pedals. This thorough technical renovation, which were completed by Flentrop Orgelbouw (Zaandam, The Netherlands) and included some tonal revisions, make the Maynard-Walker Organ one of the best mediums for the performance of music of the north German school and J. S. Bach in the New York metropolitan area.

The award-winning documentary "Glory to God Alone: The Life of J. S. Bach," originally produced by the Evangelical Lutheran Church in America in 2002, features commentary from **Robin Leaver** and **Christoph Wolff**, and on the expanded 2003 version from **Mary Dalton Greer**. This documentary is available for free download or purchase on DVD or VHS tape at www.elca.org/mosaic/winter02.html.

Harpichordist **Rebecca Pechefsky** recently released a CD entitled *Bach and his Circle* (Quill Classics, QC 1006). This recording includes performances of Bach's Chromatic Fantasia and Fugue; the world premiere recording of Johann Ludwig Krebs's expansive Partita in A Minor, which begins with a Fantasy and Fugue that are a clear homage to Bach; "Wachet auf" and Fugue in F Major by Johan Gottfried Walther; and the Suite in C Minor by Conrad Friedrich Hurlebusch, also a world premiere recording. This CD is available on-line at www.amazon.com or www.vaimusic.com.

The Bach Collegium—Ft. Wayne (IN), under the direction of **Daniel Reuning**, announces its fifth anniversary season, which will include a lecture/demonstration of "Bach's 'Well-Ordered' Music" featuring *Du wahrer Gott und Davids Sohn*, BWV 23, as well as performances of the "Coffee Cantata," BWV 211, and the Mass in B minor, BWV 232. For more information, visit www.bachcollegium.org.

George Ritchie's recording of the complete organ works of J. S. Bach, performed on nine historically-inspired American pipe organs, has been released as an eleven-CD set on the Raven label (Raven OAR-875). The registration for each work is included as well as photographs and stoplists of each organ. Included with the set are six essays by **George Stauffer** on the musical style and milieu. Ritchie is professor emeritus and retired head of the organ department at the University of Nebraska, Lincoln. This set is available at RavenCD.com, through the Organ Historical Society, and at record stores.

For a dozen years **Curt Sather** has played a recital at St. Barnabas Episcopal Church in Scottsdale, Arizona, to celebrate J. S. Bach's birthday. On March 21, 2006, in commemoration of the composer's 321st birthday, Sather played Bach's complete organ works on a twenty-three-hour marathon recital. Over 500 people visited the church throughout the day to listen to the pro-

gram, which began at 1:00 a.m. and finished at 12:00 midnight. Dr. Sather is currently in residence at the Benedictine monastery of San Miniato al Monte in Florence, Italy, where he plays daily recitals on the 3-manual mechanical action Tamburini organ.

During 2006 **David Schulenberg** saw the publication of a thoroughly updated and revised second edition of his book *The Keyboard Music of J. S. Bach* by Routledge Press. His edition of twenty-four keyboard sonatas by C. P. E. Bach, including the "Probestücke," was also published this year as part of *Carl Philipp Emanuel Bach: The Complete Works*. Schulenberg also read a paper entitled "Fugues and Fingering: Scales and Other Technical Devices in Bach's Contrapuntal Works" at the New England Chapter Meeting of the American Musicological Society at Providence College, Providence, Rhode Island (Sept. 30, 2006). The paper was followed by an all-Bach harpsichord recital that included J. S. Bach's Partita in E minor, BWV 830, and *Capriccio sopra la lontananza del suo fratello dilettissimo*, BWV 992, and C. P. E. Bach's Prussian Sonata No. 6, H 29. On the opening concert of the 27th Symposium on Musical Instrument Building at Michaelstein, Germany (Oct. 6, 2006), he was joined by **Mary Oleskiewicz** in a performance of the recently identified Flute Sonata in E minor by W. F. Bach; an earlier broadcast performance on flute and clavichord can be heard online at <http://www.wgbh.org/webcasts/command>, along with performances of J. S. Bach's Flute Sonata in G minor, BWV 1020, and other works.

Christoph Wolff has been awarded the first annual Royal Academy of Music Bach Prize. Established by the Kohn Foundation and presented by the Royal Academy of Music, this prize is awarded to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach. The prize was presented to Wolff in the Academy's David Josefowitz Recital Hall on October 16, 2006, and was accompanied by performances by John Butt (Glasgow University) and Laurence Dreyfus (Oxford University), both of whom also served on the selection committee. Wolff also gave a talk on recent Bach discoveries.

Directions to Contributors

Bach Notes is published twice yearly (Spring and Fall) and mailed to all members and subscribers. Submissions for the Spring 2007 issue are due by January 31, 2007, and should be in Microsoft Word, employ endnotes, and follow the stylistic guidelines of *The Chicago Manual of Style* (15th ed.). Email submissions (much preferred) should be sent to bachnotes@americanbachsociety.org and submissions on compact disc (CD), with hard copy, may be mailed to Reginald L. Sanders, Department of Music, Kenyon College, Gambier, OH 43022.

Bach-Jahrbuch 2006 (Contents)

Andreas Glöckner (Leipzig), Alumnus und Externe in den Kantoreien der Thomasschule zur Zeit Bachs

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Christoph Henzel (Rostock/Berlin), Vogler – Zelter – Bach. Zu einem autographen Brieffragment Carl Philipp Emanuel Bachs

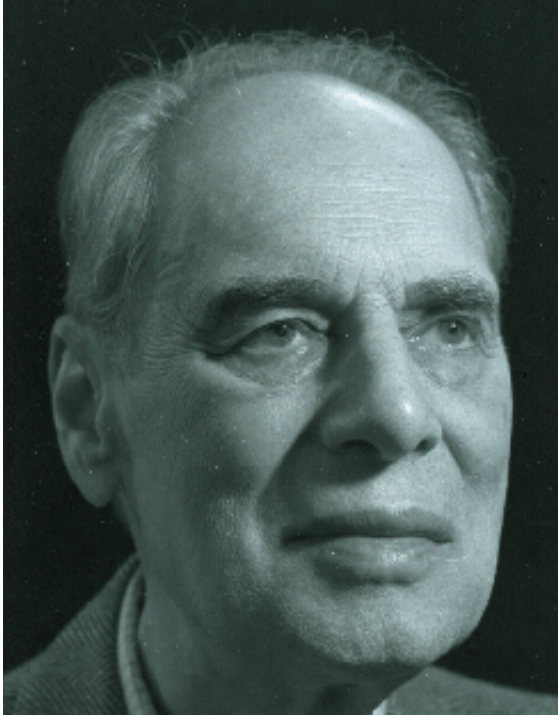
Besprechungen

Vom Klang der Zeit. Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag, hrsg. von Ulrich Bartels und Uwe Wolf, Wiesbaden: Breitkopf & Härtel, 2004. 199 S. (Markus Rathey, New Haven, CT)

Lucia Haselböck, Bach Textlexikon. Ein Wörterbuch der religiösen Sprachbilder im Vokalwerk von Johann Sebastian Bach, Kassel: Bärenreiter, 2004. 225 S. (Markus Rathey, New Haven, CT)

Neue Bach-Gesellschaft e.V. Leipzig
Mitglieder der leitenden Gremien

Alfred Mann (1917-2006) A Personal Reminiscence



Alfred Mann, who died September 21, 2006, served as the guiding spirit of our Society from its founding in 1972 as the American Chapter of the Neue Bachgesellschaft until his retirement in 1992. In his position as secretary, Alfred took an active role in recruiting members from among his academic colleagues and fellow musicians, and in arranging for professional meetings to be held on a regular basis (originally every three years), beginning with the first meeting of the Chapter at the Moravian Seminary in Bethlehem, Pennsylvania, in 1976.

Eschewing the “new technology,” Alfred carried out the business of the Chapter by telephone or handwritten notes. A telephone call from Alfred, invariably coming late in the evening, meant at least an hour of discussion devoted to a host of issues. A note, written in Alfred’s elegant hand, conveyed his thanks or appreciation or, on occasion, offered his ironic and often humorous account of an event that had not gone as planned. In January 1994, for instance, the Society had arranged to celebrate Bill Scheide’s eightieth birthday with a luncheon in Princeton at which Bill would be presented with an advance copy of *A Bach Tribute*, a volume of essays sponsored by the Society and published in his honor. Alfred, who had been intimately involved with the collection from inception to completion, was to present the volume to Bill. On the appointed day, Princeton,

along with the entire northeast, was engulfed in ice and all airports were closed, preventing Board members from attending the event. But Alfred, determined to bring the project to a timely conclusion, managed to book a flight to Newark later in the day to deliver the advance copy to Judith McCartin (now Judith Scheide) at the airport before immediately returning to Rochester on the next flight. Here is an excerpt from the letter he wrote to Bill a few days later:

In one of many anxious telephone communications of recent days, I asked Ray Robinson [co-editor of the volume with Paul Brainard], “On what day of January is Bill’s birthday?” And he said: “Am Dreikönigstag!” Well—sie sind nicht alle aus Saba gekommen: they started out from Connecticut, Florida, Pennsylvania, Massachusetts, and upper New York State (though some of them, like the one from the latter place of departure, didn’t make it all the way.) But what they had to bring was infinitely more precious than gold, myrrh and frankincense.

The “printed word” was clearly one of Alfred’s passions, and his mastery of the English language, including his infallible sense of choosing the right word or turn of phrase, is seen in his own publications—*Study of Fugue* is now considered a classic—as well as in the papers and communications he wrote as secretary. Moreover, during the years that the Chapter/Society collaborated with the Riemenschneider Institute in publishing the journal *Bach* (1989-1993), Alfred’s editorial hand was invaluable, as was his consummate skill as a translator. He not only rendered masterful translations of German articles submitted to *Bach*, but also simultaneously translated papers read in German at meetings of the Chapter/Society. During the last decades of his life, spent in Fort Wayne, Indiana, he continued to relish the opportunity to take on a translation project and was delighted when asked to do so by an American or German colleague.

Along with writing, editing, translating, and teaching—his last academic appointment was as professor of musicology at the Eastman School of Music—Alfred was also active as a conductor. I recall his exhilarating performance of the Bach motet *Singet dem Herrn* at the Chapter’s meeting in Rochester in 1982. I was also in the audience in Berlin in August 1976 when Alfred, as the director of The Bach Choir of Bethlehem, conducted a performance of the Mass in B Minor in the Philharmonie as part of the 51st International Bach Festival. (Two days later, Alfred led a program of motets and organ works at the Thomaskirche in Leipzig.) Welcoming Alfred and the choir to Berlin were the city’s mayor and representatives to the Neue Bachgesellschaft. I could not help but observe what a remarkable event it was, not only for the Berliners but even more so for Alfred, who was conducting in the city where he had studied and taught

before fleeing the Nazi regime in the late 1930s and emigrating to America with his mother, Edith Weiss Mann (1888-1951).

When Alfred retired as secretary in 1992, the Chapter he had been instrumental in founding had become a nationally recognized Society with the status of a non-profit organization and membership numbering over 200. On the occasion of his retirement, Alfred, fittingly, was named an honorary member of the Society, as well as an honorary member of the Neue Bachgesellschaft, only one of three Americans so designated. Those of us who are Society members, along with all who study and perform Bach's music, will remain indebted to Alfred for his unflagging devotion to "preserving and fostering the music of J.S. Bach."

Don O. Franklin

(Don Franklin served as chapter representative to the Neue Bachgesellschaft and as Society vice-president from 1988-1992 and president from 1992-1996.)

Forty-Five Members and Scholars Attend the Society's Biennial Meeting at the Bach-Archiv, Leipzig, Germany

"Bach Crossing Borders" was the theme of the Society's fourteenth biennial meeting, which was held for the first time outside the United States at the Bach-Archiv, Leipzig, Germany, from May 11-13, 2006. The meeting featured a keynote address by Peter Wollny (who graciously substituted on short notice for John Butt), numerous engaging papers, and outstanding performances at churches connected with Bach in and around Leipzig (for the complete conference program, see *Bach Notes*, Spring 2006).

The Society extends its deepest gratitude to Vice-President Mary Dalton Greer (program chair) and to all those who made the meeting such a tremendous success, most especially Christoph Wolff and Peter Wollny, as well as Bach-Archiv staff members Anselm Hartinger and Miriam Grabowski.

The Society's fifteenth biennial meeting will be held in Bethlehem, Pennsylvania, from May 8-10, 2008. For more details, see the back cover of this issue of *Bach Notes*.

PRESIDENT'S MESSAGE

In the aftermath of what was a most successful meeting of the Society this past May in Leipzig, I want to inform you of two important developments in the affairs of the Society having to do with our publications. Because of the need to bring out our yearbook in a more timely fashion, we made the decision to appoint a member of the Society to act as liaison between the publisher, University of Illinois Press, and the editors of individual volumes. George Stauffer of Rutgers University, past president of the Society, has agreed to serve as our first general editor for a term of four years. He will expedite and oversee the publication not only of *Bach Perspectives* but also of the Society's publications as a whole. We welcome him in his new office.

Further, I am pleased to announce that an anonymous benefactor has made an important donation to the Society for the purpose of setting up a publications fund. I want to extend our thanks to this generous donor and at the same time to urge you, the membership, to donate to the new fund. Donations made by check payable to the "American Bach Society" and earmarked for the Publications Fund should be sent to:

Matthew Dirst, Secretary-Treasurer
American Bach Society
Moore School of Music
120 School of Music Bldg.
University of Houston
Houston, TX 77204-4017

Gregory Butler

CALL FOR PAPERS
American Bach Society's
Fifteenth Biennial Meeting
Bethlehem, Pennsylvania
May 8–10, 2008

The theme of the meeting will be "Bach and the Oratorio Tradition." The conference will take place in conjunction with the 2008 Bethlehem Bach Festival and will include lectures and performances, as well as excursions to points of interest in the vicinity of Bethlehem. Proposals on all aspects of Bach research are invited, but of particular interest are those that focus on the conference theme. A one-page, double-spaced abstract should be submitted, preferably as an e-mail attachment, by September 1, 2007, to:

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Contributors to this Issue

Ulrich Leisinger received his doctorate from the University of Heidelberg in 1992 and subsequently worked for many years at the Bach-Archiv Leipzig. He is currently the director of the research department at the Internationale Stiftung Mozarteum in Salzburg and also the executive director of both the Digital Mozart Edition, which will be published by the Mozarteum Foundation and the Packard Humanities Institute, and the Neue Mozart-Ausgabe. Leisinger is a member of the editorial board of *Carl Philipp Emanuel Bach: The Complete Works*, and serves as series editor for the vocal works. His edition of *Dank-Hymne der Freundschaft*, H 824e (CPEB:CW V/5), has just been released. His current projects include a study of the Viennese reception of the Mass in B Minor and a thematic catalogue of the works of Johann Christoph Friedrich Bach (1732-1795).

Evan Scooler received his Ph.D. in musicology from Brandeis University in 2003. His dissertation, "Function Following Form: J. S. Bach's Changing Conception of the 'Great Eighteen' Organ Preludes," investigates the liturgical designs of the collection and reexamines the sources and Bach's revisions. Since 2002 he has taught in the Boston area at Emmanuel College and Boston University.

Jeanne Swack is professor of musicology and Jewish studies at the University of Wisconsin-Madison, where she also teaches traverso and directs the Early Music Ensemble. Her work centers on the music of Telemann, Bach, and anti-Semitism in musical texts. She was awarded the Society's Scheide Prize in 1994, and her scholarship has appeared in numerous publications, including the *Journal of the American Musicological Society* and *Early Music*. Her contributions to the field also include a complete scholarly edition of Telemann's cantata cycle *Fortsetzung des harmonischen Gottes-Dienstes*, and her book, *Composition and Performance in the Music of Georg Philipp Telemann*, is forthcoming from Cambridge University Press.

Yo Tomita is reader in the School of Music & Sonic Arts at Queen's University Belfast, Northern Ireland. His main research interest is the sources to Bach's *The Well-Tempered Clavier*, Book II. Three of his most recent articles are included in *The English Bach Awakening: Knowledge of J. S. Bach and his Music in England 1750-1830*, ed. Michael Kassler (Aldershot: Ashgate, 2004). Among his forthcoming publications is a new edition of *The Well-Tempered Clavier*, Book II (G. Henle Verlag, 2007).

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www.americanbachsociety.org for links to festivals and other websites of interest.

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Founded in 1972 as a chapter of the Neue Bachgesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$40 (\$25 for students). Membership information and application materials are available online at www.americanbachsociety.org. Interested persons may also contact Matthew Dirst, ABS Secretary-Treasurer, Moores School of Music, 120 School of Music Bldg., University of Houston, Houston, TX 77204-4017, USA.

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