

UMassAmherst



BACH

FESTIVAL & SYMPOSIUM

APRIL 2023

GREETINGS FROM THE CHANCELLOR OF THE
UNIVERSITY OF MASSACHUSETTS AMHERST



Dear Friends:

With great pleasure and considerable pride, I welcome you to the fifth iteration of the UMass Bach Festival and Symposium. Since its inception in 2015, this event has grown steadily in stature, becoming an indispensable feature of the culture offerings at the university. It shines as an outstanding example of how exceptional faculty, working together, can create something unique, and recognized nationally and internationally for its excellence.

This year, once again, the co-creators of the Festival and Symposium have assembled a distinguished group of nationally recognized artists and scholars, illustrious faculty, accomplished alumni, and talented students who bring us this world class event. We acknowledge the dedication of the students of the Department of Music and Dance who have worked diligently to bring this event to fruition. Together our faculty and students have made a vivid and important contribution to the regional cultural landscape—and the sense of pride, excitement, and joy is palpable.

The university community is grateful for the artistic and scholarly achievements of our faculty and students, and for their success in creating the UMass Bach Festival and Symposium. We look forward to celebrating this important endeavor well into the future as it continues fostering beautiful music and vital scholarship.

Sincerely,

A handwritten signature in black ink, which appears to read "K Subbaswamy". The signature is fluid and cursive, written in a professional style.

Kumble Subbaswamy
Chancellor

A NOTE FROM THE FESTIVAL
AND SYMPOSIUM ORGANIZERS

The UMass Amherst Bach Festival and Symposium is a biennial event that brings exceptional musicians and scholars of international stature to UMass Amherst, connects them to our students, alumni and faculty, and through robust collaboration, creates an event of artistic and academic excellence that enriches all who come in contact with it.

Welcome! We are thrilled that you have joined us this year for the fifth iteration of the UMass Amherst Bach Festival and Symposium, founded in 2015. The sold-out performances of our inaugural Festival were met with great enthusiasm, and every two years since, the Festival and Symposium have featured innovative scholarly discoveries and remarkable musical performances.

In 2015, the Symposium explored the revival, reception and appropriation of Bach's music in the 20th century with presentations by numerous renowned scholars, including Richard Taruskin and Christoph Wolff. The Festival's main concert that inaugural year featured the 1725 version of the *St. John Passion*, BWV 245, with Julian Wachner leading the UMass Chamber Choir and Orchestra as well as invited soloists at Grace Church in Amherst. Concerts of smaller chamber works as well as the "Coffee Cantata" (BWV 211) also took place. This type of programming has become a regular feature of the Festival.

The Mass in B Minor, BWV 232, was the headline Festival event in 2017 when two sold-out performances took place under the direction of Simon Carrington. The Symposium title that year was *J.S. Bach in the Age of Modernism, Postmodernism, and Globalization*. In 2019, the main Festival performance of Bach's *St. Matthew Passion* under the direction of Andrew Megill took place in the Frederick C. Tillis Performance Hall. The Symposium topic that year was *Bach in the Imaginary Museum and Bach Re-Imagined: Contemporary Perspectives on Performing and Re-Creating Bach*, and Lydia Goehr was the keynote speaker.

In 2021, the Festival and Symposium were presented in virtual format. The Symposium topic was *Late Style and the Idea of the Summative Work in Bach and Beethoven* and the keynote speakers were Robert Marshall and Scott Burnham. The Festival featured pre-recorded and livestream performances of works by, and inspired by Bach including the *Musical Offering*, BWV 1079, the Chaconne for Solo Violin from the Partita in D Minor, BWV 1004, the Cello Suite No. 5 in C Minor, BWV 1011, György Kurtág's *Signs, Games and Messages for Solo Viola*, and a new work by Salvatore Macchia entitled *Grounds for Violin and Electronics*.

We hope you enjoy the 2023 Bach Festival and Symposium. Should you feel inspired to help fund future events please follow the QR code at the end of the booklet which will direct donations to the Oratorio Performance Endowment. This fund is now fully endowed so your generous contribution will generate interest which we will use for future events. Thank you in advance!

—Elizabeth Chang, William Hite, Erinn Knyt, Evan MacCarthy,
Ernest D. May, and Amanda Stenroos

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FESTIVAL AND SYMPOSIUM TIMELINE

FRIDAY, APRIL 21, 2023

4:00 pm: OPENING CONCERT

BACH, “GOLDBERG VARIATIONS” (BWV 998)

Steven Beck, piano.

Bezanson Recital Hall, Bromery Center for the Arts, North Pleasant St.

7:30–9:00 pm: Panel Discussion

“What Do We Talk About When We Talk about Bach and Timbre?”

Emily Dolan, Joel Lester, Ernest May, Joshua Rifkin, Isabella van Elferen

Bromery Center for the Arts, Room 419

SATURDAY, APRIL 22, 2023

Unless otherwise indicated, all Symposium events in

Bromery Center for the Arts, Room 419

9:30-10:00 am: Refreshments and Registration

Bromery Center for the Arts 4th Floor Arts Bridge

10:00-11:00 am: PAPER SESSION 1

11:15 am-12:45 pm: PAPER SESSION 2

12:45–2:00 pm: Lunch

2:00-3:00 pm: Keynote Address by Isabella van Elferen

3:15-5:15 pm: PAPER SESSION 3

5:15-6:15 pm: Evening Reception

7:30 pm: BACH, MASS IN B MINOR (BWV 232)

UMass Bach Festival Orchestra, UMass Chamber Choir and

Illuminati Vocal Arts Ensemble, under the direction of Andrew Megill

Tillis Hall, Bromery Center for the Arts

SUNDAY, APRIL 23, 2023

11:30 am: BACH, COFFEE CANTATA (BWV 211) with alumni musicians

Amherst Coffee, 28 Amity St.

3:30 pm: Codemakers

Vijay Iyer, Hyeyung Sol Yoon, and Texu Kim (world premiere)

Works by Bach as well as contemporary music inspired by his legacy

Bowker Auditorium, 100 Holdsworth Way

Co-presented with the UMass Asian & Asian American Arts & Culture Program

Friday, April 21, 2023 | 4:00 pm | *Bezanson Recital Hall*

STEVEN BECK, piano

ARIA MIT 30 VERÄNDERUNGEN,
“GOLDBERG VARIATIONS” (BWV 988)

JOHANN SEBASTIAN BACH

Aria

Variatio 1. a 1 Clav.

Variatio 2. a 1 Clav.

Variatio 3. Canone all'Unisono. a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla Seconda. a 1 Clav.

Variatio 7. a 1 ô vero 2 Clav. al tempo di Giga

Variatio 8. a 2 Clav.

Variatio 9. Canone alla Terza. a 1 Clav.

Variatio 10. Fughetta. a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. a 1 Clav. Canone alla Quarta in moto contrario

Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. Canone alla Quinta. a 1 Clav.: Andante

Variatio 16. Ouverture. a 1 Clav.

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sesta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

Variatio 21. Canone alla Settima

Variatio 22. a 1 Clav. alla breve

Variatio 23. a 2 Clav.

Variatio 24. Canone all'Ottava. a 1 Clav.

Variatio 25. a 2 Clav.: Adagio

Variatio 26. a 2 Clav.

Variatio 27. Canone alla Nona. a 2 Clav.

Variatio 28. a 2 Clav.

Variatio 29. a 1 ô vero 2 Clav.

Variatio 30. a 1 Clav. Quodlibet

Aria da Capo

Erinn E. Knyt, University of Massachusetts Amherst

Johann Sebastian Bach composed his *Aria mit 30 Veränderungen*, BWV 988 in 1741 for double manual harpsichord. Little is known about the early reception of the piece, but Bach's first biographer, Johann Nikolaus Forkel, described the piece as being played by the teenage Johann Gottlieb Goldberg to the Russian ambassador to the electoral court of Saxony, Count Hermann Alexander Graf von Keyserling, as a cure for his insomnia.^[i] This probably apocryphal story, nonetheless, contributed to the piece's famous moniker, the "Goldberg Variations."

Composed as it was, near the end of Bach's life, the "Goldberg Variations" can be viewed as reflecting the multiplicity of Bach's life experiences. Peter Williams has noted that although the bass line in the "Goldberg Variations" shared features with bass lines by other composers, including with George Frideric Handel's *Chaconne* in G, HWV 442, there was no precedent for Bach's "full genre-mix, moving from one strongly characterized and independent variation to another."^[ii] Robert Marshall's description of Bach's late works as employing a kaleidoscope of styles that are simultaneously retrospective and experimental is especially appropriate for the "Goldberg Variations."^[iii] Bach's blending of a newer cantabile style and contrapuntal complexity with Italian virtuosity and French dance reflects his exposure to an emerging classicism and to musical styles from other countries. In addition, it is likely, as Bettina Varwig has noted, that some of the figurations might have resulted from Bach's improvisations at a keyboard, thereby reflecting Bach's physical capabilities and limitations.^[iv] It is also worth noting that Bach was interested in a variety of keyboard instruments, including Silbermann fortepianos, which he played in Berlin in 1747.

At the same time, the highly structured nature of the piece, with an aria at the beginning and end framing thirty variations based on a common bass line, holds this stylistic variety together.^[v] The variations themselves are divided into alternating sets of canonic, virtuosic / toccata, and characteristic or dance-like variations, even if the overall structure, divided in the middle by a French overture variation (variation 16), reflects the overall binary structure of the bass line.

A convergence of structural complexity, compositional cleverness, and stylistic plurality has contributed to the piece's masterpiece status. But it was not always well known and revered. The "Goldberg Variations" was seldom performed as notated in the nineteenth century due, in part, to the scope and complexity, in conjunction with a decline in accessibility of the two-manual harpsichord. Arrangements for two pianos or solo piano kept it in the repertoire. It was subsequently performed in the twentieth century in historically informed manners on historical keyboard instruments, as well as on the piano. Glenn Gould did much to popularize the piece with his idiosyncratic 1955 recording on solo piano. As Kristi Brown-Montesano has noted, "Gould's first Goldberg Variations was a monumental success, becoming Columbia's bestselling classical record and one of the top selling albums overall in the United States at the time, even besting Louis Armstrong's new release."^[vi] As audiences in the twentieth

century became accustomed to listening to complete lengthy works, or complete collections of small pieces through changes in recital programming and cultures of quiet listening, the “Goldberg Variations” grew in popularity and was performed frequently in fairly literal renditions.^[vii]

Yet the piece has also resounded in recent decades with unexpected timbres and in new formats and genres. Bach’s “Goldberg Variations” have been reimagined with great frequency in the late twentieth and early twenty-first centuries for film, theater, dance, video games, literature, and visual art. The piece itself suggests diverse timbres and colors, as Ferruccio Busoni recognized when he wrote “*quasi oboe*” and “*quasi flauto*” in relation to variation three in his piano arrangement of the piece in 1914. In variation twenty-four, he notes that lines could be played as if on a clarinet and bassoon.^[viii] Yet more recent arrangements have realized those timbres on diverse instruments. The piece has been played in conjunction with electronic improvisations in Karlheinz Essl’s *Gold.Berg.Werk*, and it has been overlaid with percussive sounds in Caleb Teicher’s version for tap dance. In some cinematic versions, it has been scored for orchestra, such as in Brian Rietzel’s approximately nine-minute arrangement of the aria at the end of the Hannibal franchise’s “Mizumono” episode. Rietzel’s use of reverberation and different instrumental colors that weave in and out of the overall texture makes the music sound uncharacteristically mysterious and dreamy. At the same time, Uri Caine’s aria with seventy variations brings Bach’s tones into dialogue with spoken and sung text as well as Bop, Dixieland, Gospel, Ragtime, Tango, Klezmer, Blues, and Bassa Nova. Caine included some historical instruments. Variation one, for instance, features Bach’s notes played on fortepiano and viola da gamba. A violin and trumpet are added to the duo for variation two. Yet before variation three, Caine inserts his own variations that include electronic sounds and Gospel-style vocalizations. Adaptations of Bach’s “Goldberg Variations” that present the piece in new timbres have proliferated, so much that reviewer Susan Miron noted five “permutations” performed in the Boston area alone in a period of six months in 2019, and described the phenomena as “Goldberg Derangement Syndrome.”^[ix] And while that title sounds derogatory, the review was positive overall.

If adaptations of Bach’s “Goldberg Variations” have recently proliferated, realizing Bach’s notes fairly literally on keyboard has not stopped. Yet interpretive approaches continue to evolve. John Butt, for instance, wrote in 1999 of an emerging performance relativism in which performers felt more liberty to make personal choices that might go against historical documents: “If postmodernism means a more liberated attitude toward historical evidence, a less guilty (and more conscious) inclination to follow one’s own intuitions, then there are certainly more postmodern performers around than there were ten years ago.”^[x] Dorottya Fabian has also proposed that performance traditions should be viewed as a dynamic process in relation to cultural taste.^[xi] As Alice B. Fogel has poetically written in her own literary variations on Bach’s piece, music is constantly being made anew in the image of the present: “A new language, a form, a key. God, Johann: When in thrall A pianist’s hands arch intimate to make the passage—to touch Your immortal body—it is as if the finite, bound, has unwound when your *now* becomes now anew.”^[xii]

- [i] Johann Nikolaus Forkel, *Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke* (Leipzig: Hoffmeister & Kühnel, 1802).
- [ii] Peter Williams, *Bach: The Goldberg Variations*, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 2001), 39.
- [iii] Robert Marshall, “Preliminary Reflections on the B-Minor Mass and the Late-Style Paradigm,” in *Bach and Mozart: Essays on the Enigma of Genius*, Eastman Studies in Music (Rochester: University of Rochester Press, 2019).
- [iv] Bettina Varwig, “Embodied Invention: Bach at the Keyboard,” in *Rethinking Bach* (New York: Oxford University Press, 2021), 134.
- [v] For a more detailed description of the structure, consult the following source: Williams, *Bach: The Goldberg Variations*.
- [vi] See: Kristi Brown-Montesano, “Terminal Bach: Technology, Media, and the Goldberg Variations in Postwar American Culture,” *BACH: Journal of the Riemenschneider Bach Institute* 50: 1 (2019), 89. See also: Kevin Bazzana, *Wondrous Strange: The Life and Art of Glenn Gould* (Oxford: Oxford University Press: 2004), 153
- [vii] For more information about changes in concert programming, see: Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (New York: Oxford University Press, 2013).
- [viii] Ferruccio Busoni., arr., *Aria mit 30 Veränderungen* (Leipzig, Breitkopf und Härtel, 1915). For more information, see: Knyt, “The Bach-Busoni Goldberg Variations,” *Bach Perspectives* 13 (Urbana: University of Illinois Press, 2020), 74-101.
- [ix] Susan Miron, “Goldberg Derangement Syndrome Continues Apace,” *The Boston Musical Intelligencer* (February 11, 2019).
- [x] John Butt, “Bach Recordings since 1980: A Mirror of Historical Performance,” in *Bach Perspectives* 4, ed. by David Schulenberg (Lincoln: University of Nebraska Press, 1999), 191 and 194. Dorottya Fabian, *A Musicology of Performance: Theory and Method Based on Bach’s Solos for Violin* (London: Routledge, 2015). For other recent texts on performance practice issues, see: Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002) and Peter Walls, *History, Imagination, and the Performance of Music* (Woodbridge, UK: Boydell Press, 2003).
- [xi] Fabian, *A Musicology of Performance. Theory and Method Based on Bach’s Solos for Violin* (Cambridge, UK: Open Book Publishers, 2015).
- [xii] Alice B. Fogel, *Interval: Poems based on Bach’s “Goldberg Variations”* (Tucson, Arizona: Schaffner Press, 2015), 2.

Violin 1

Elizabeth Chang*
Amanda Stenroos
Luca Kevorkian
Frantz Kjoniksen
Eleanor Sturm
Elijah Wilson
Spencer Lee

Violin 2

Colleen Jennings*+
Olivia Webb
Olivia Munson
Ingrid Husemoller
Tara Gensure
Conor de Leeuw
Jolina McConville

Viola

Nardo Poy+
Devin Cowan
Jeremy Egerton
Annierose Klingbeil
Kyle McDonough

Cello

Edward Arron*
Erica Kremer
Luke Morrisey
Austin McCann

Bass

Salvatore Macchia*
Keaton Walsh

Flute

Cobus du Toit*
Emma Kucich

Oboe

Fredric Cohen*
Abigail Haines
Maxwell Macdonald

Bassoon

Rémy Taghavi*
Guillermo Yalanda

Horn

Joshua Michal*

Trumpet

Cris Fagundes
Eunbyeol Jo
Jerry Mak

Timpani

Ayano Kataoka*

Continuo

Gregory Hayes

*UMass faculty

+Guest Principal

All other orchestra members are UMass current students and alumni

Kyrie - Chor

Kyrie eleison.

Christe - SI, SII

Christe eleison.

Kyrie - Chor

Kyrie eleison.

Gloria - Chor

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Laudamus te - SII

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

Gratias - Chor

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus - SI, T

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis - Chor

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Qui sedes - A

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam - B

Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.

Kyrie - Chorus

Lord, have mercy.

Christe-SI, SII

Christ, have mercy.

Kyrie - Chorus

Lord, have mercy.

Gloria - Chorus

Glory to God in the highest,
And peace on earth to men of good will.

Laudamus te - SII

We praise You, we bless You,
We worship You, we glorify You.

Gratias - Chorus

We give You thanks for Your great glory.

Domine Deus - SI, T

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the
Father.

Qui tollis - Chorus

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.

Qui sedes - A

You who sit at the right hand of the
Father,
have mercy on us.

Quoniam - B

For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.

Cum Sancto - Chor

Cum Sancto Spiritu in gloria Dei Patris,
Amen.

Credo - Chor

Credo in unum Deum.

Patrem omnipotentem - Chor

Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum - SI, A

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex patre natum
ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum non
factum, consubstantialem Patri; per quem
omnia facta sunt. Qui propter nos homines et
propter nostram salutem descendit de caelis.

Et incarnatus - Chor

Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.

Crucifixus - Chor

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Et resurrexit - Chor

Et resurrexit tertia die secundum Scrip-
turas, et ascendit in caelum, sedet ad
dexteram Patris, et iterum venturus est
cum gloria, iudicare vivos et mortuos,
cujus regni non erit finis.

Cum Sancto - Chorus

With the Holy Spirit in the glory of God
the Father, Amen.

Credo - Chorus

I believe in one God.

Patrem omnipotentem - Chorus

the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.

Et in unum - SI, A

And in one Lord Jesus Christ, the only Son
of God, eternally begotten of the Father,
God from God, light from light,
true God from true God, begotten,
not made,
of one being with the Father; through
Him all things were made. For us and for
our salvation He came down from heaven.

Et incarnatus - Chorus

By the power of the Holy Spirit He became
incarnate from the Virgin Mary, and was
made man.

Crucifixus - Chorus

For our sake He was crucified under Pontius
Pilate; He suffered death and was buried.

Et resurrexit - Chorus

On the third day He rose again in accordance
with the Scriptures; He ascended into heaven,
and is seated at the right hand of the Father;
He will come again in glory to judge the
living and the dead, and His kingdom will
have no end.

Et in Spiritum - B

Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.

Confiteor - Chor

Confiteor unum baptisma in remissionem
peccatorum, et exspecto resurrectionem
mortuorum,
et vitam venturi saeculi. Amen.

Sanctus - Chor

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.
Pleni sunt caeli et terra gloria tua.

Osanna - Chor

Osanna in excelsis.

Benedictus - T

Benedictus qui venit in nomine Domini.

Osanna - Chor

Osanna in excelsis.

Agnus Dei - A

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi.

Dona nobis pacem - Chor

Dona nobis pacem.

Et in Spiritum - B

And I believe in the Holy Spirit, the Lord,
the giver of Life, who proceeds from the
Father and the Son; with the Father and
the Son He is worshiped and glorified. He
has spoken through the prophets. I believe
in one holy catholic and apostolic Church;

Confiteor - Chorus

I acknowledge one baptism for the
forgiveness of sins; I look for the resurrection
of the dead, and the life of the world to
come. Amen.

Sanctus - Chorus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory.

Osanna - Chorus

Hosannah in the highest.

Benedictus - T

Blessed is He who comes in the name of
the Lord.

Osanna - Chorus

Hosannah in the highest.

Agnus Dei - A

Lamb of God, who takes away the sin of
the world, have mercy on us.

Lamb of God, who takes away the sin of
the world, have mercy on us.

Lamb of God, who takes away the sin of
the world.

Dona nobis pacem - Chorus

Grant us peace.

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I. Isabella van Elferen on “Timbre”

Of the several topics that we will engage in this essay, “timbre” is the least understood, so let us begin with a conflation of ideas from the scholar who “wrote the book” on this topic, Professor Isabella van Elferen (Kingston University, UK), who is also the keynote speaker at this weekend’s UMASS Bach Symposium.

Timbre is the most basic attribute not just of music, but of sound. What you hear first is timbre, and it evokes an almost primitive affective response. I like this sound, this is horrible, oh this sends shivers down my spine. Timbre is a determining factor for our musical experience—it makes us love certain music and dislike other types of music. When a whole choir—or a whole orchestra or a band—gets carried away and is led by music’s agency, timbral magic happens, the singers sing their hearts out, and audiences are swept off their feet. Timbre is crucial for many aspects of the listening experience—for my rapture when listening to sopranos whose voices I love, and for audiences describing an amateur choral timbre as ‘angelic.’ Timbre is unpredictable, and very often it is timbre that triggers the most profound experiences that send me, you, personally and intimately reeling.

Timbre puzzles music researchers to the point of frustration. Scholars from the areas of organology, acoustics, psychoacoustics, neuroscience, (ethno)musicology, and music philosophy have not been able to find a satisfying definition for it. Neither have composers, performers, instrument builders, acoustic engineers, studio engineers and producers—even though these musicians spend most of their time creating and working with timbre. Timbre is also hard to capture in musical notation: timbral indicators exist only in orchestration and in verbal instructions of articulation such as *sforzando* or *pizzicato*. Lacking a specific timbral discourse, we revert to metaphor: ‘wet,’ ‘dry,’ ‘warm,’ ‘bright,’ ‘dark,’ ‘amber,’ etc.—but how are we to know what anyone really means when they talk about these things?

Architecture is a powerful music-historical agent. Music and performance spaces are forever linked. The Baroque theorist, flute virtuoso, and pedagogue Johann Joachim Quantz taught flute players to adjust their performance to the space in which they played.

Different languages have different words: English uses ‘timbre,’ ‘sound,’ and ‘tone;’ in French, the word ‘timbre’ is used, but also ‘son,’ and ‘sonorité;’ German uses the words ‘Ton,’ ‘Klang,’ and ‘Klangfarbe;’ Dutch borrows ‘timbre’ and ‘sound’ next to the Dutch words ‘klank,’ ‘toon,’ and ‘klankeur.’ In aesthetic experience, timbre’s vibrant vitality engenders ‘tone-pleasure’

(Herder) in a ‘sound-feeling’ (Lyotard), affecting the material and the less material at the same time, and bridging the gap between body and thought, material origins and immaterial effects.

There is strong evidence from Baroque music theory and composing that timbral difference was employed to signify different identities and meanings, to be interpreted in an allegorical way. Renate Steiger discovered an emblem by Johann Saubert from 1629 which indicates that the soprano voice should signify the faithful soul, the alto voice stood for prayer, the tenor held the biblical word (e.g., the evangelist role in Baroque passions and cantatas), and the bass represented the fundament of religion, the word of God, or the voice of Jesus.

Like vocal timbres, instrumental timbres had their own allegorical symbolism. The opening sinfonia of Johann Sebastian Bach’s cantata *Gottes Zeit ist die allerbeste Zeit* (BWV 106), also called the ‘Actus Tragicus,’ was set for two alto recorders and two viola da gambas. Recorders were called ‘flaute dolce,’ soft flute, at the time, and Bach often used their ‘soft’ timbre to evoke connotations of the soul’s passage into the heavenly kingdom. The recorder timbre and its eschatological connotations are combined with those of the viola da gamba, an instrument often used by Baroque composers in the context of lamentations to specifically indicate the bittersweet emotions evoked by Christ as King of Sorrows. Timbral metaphor, in this case, guides timbral symbolism. Although the softness ascribed to the recorder timbre and the hushed sound of the viola da gamba have nothing to do with theology, they evoked religious connotations which became timbral metaphors; and these in turn lead to the use of alto recorder and viola da gamba as symbols for eschatological bliss and sorrow—with the bittersweet ensemble timbre of the Actus Tragicus as an aesthetic result. But timbre also commands attention in its own right, as we are suddenly aware of being moved by the specific colours of the viola da gambas and the alto recorders. We may consider their verberation: the bow of the viols, the wood of the recorders, the musicians’ mastery of their instruments, the acoustics of the space in which they play. We may enjoy the responses they evoke in the audium: the hushed, whispering sound of the viol, the mellow and warm sound of the *flauto dolce*, the quiet pleasantness of their combined sounds, the emotions and associations that these timbres stir. In their specificity, appearing and disappearing in the few passing minutes that this short movement lasts, we are namelessly aware of the ‘impossible singularity’ of *those* timbres. Even if we have prior knowledge of Bach’s compositional and orchestrational choices, then this gnostic knowledge is only one part of our drastic encounter with this musical agent.

By way of other illustrations, Johann Sebastian Bach scores the aria ‘Aus Liebe will mein Heiland sterben’ in the *Matthew Passion* for soprano, traverso flute and two oboes d’amore to represent the faithful soul, eschatological bliss, and love respectively. In J. S. Bach’s *Concerto in C Minor* (BWV 1060), the individual instruments of oboe and violin are driven by a *jouissance* in timbral interplay:

two instruments alternating on the same melodies, copying each other in timbral echo, each adding their own tone colors and flavours to often very simple repeated motifs. Timbre here is a musical structuring device rather than a sign, and the result is actual tone colour melody.

Several famous 20th-century composers dreamed of tone-coloured music. Schoenberg asserted that timbre is the most aesthetically powerful quality of music; he considered timbre able to cross the gap between the sensory and the intellectual; he fervently wished that future composers would deploy timbre to create music so intense that it seems as ineffable as a dream. A famous example is Webern's 1935 *Ricercar a 6*, an orchestration of the theme that forms the basis of J. S. Bach's *Musicalishes Opfer* (BWV 1079), in which the original melody becomes a true *Klangfarbenmelodie* as it moves through trombone, horn, harp, flute and violin. Here the exploration of timbral identity and difference is the sole theme of musical composition and expression. Webern engages here with Schoenberg's notion that tone colour can express the sublime illusory stuff of our dreams.

Wendy Carlos, electronic music pioneer and creator of *Switched-On Bach* [1968] contends that one of the great attractions of the Moog synthesizer was the fact that it could jump from timbre to timbre. In contemporary culture, horror films often use organs and harpsichords as a long-standing timbral convention aimed to evoke the Gothic uncanny (for example, Bach's Toccata in d minor [BWV 565] and the Goldberg Variations [BWV 988], often associated with Hannibal Lecter).

From diachrony to anachrony, from temporality to hauntology, from reality to *Nebenwelt*: being now in the timbral event is not a standstill but a germination. The singularity of timbre occurs before it means, and its aporetic instant is thoughtless wonder. In the touch of tone-pleasure, sonic life converges with our life. How do *you* experience timbre? ¹

As illustrated by van Elferen's response to timbre in the *Actus Tragicus* (BWV 106), in one of Bach's very early compositions (1707-1708), Bach the Composer could be very specific about utilizing timbre as a specific, strikingly affective, integral compositional element. Later illustrations would include the idiosyncratic scoring of each of the six *Brandenburg Concertos*. Richard Taruskin, in the *Oxford History of Western Music* (vol. II, pp. 370-371), highlights Bach's scoring of the music setting the words "My sins sicken me like pus in my bones; help me, Jesus, Lamb of God, for I am sinking in deepest slime" (BWV 179/5, bars 62-81) as "inevitably...sounding loathsome and disgraceful," because the music for the 2 *oboi da caccia* is in such a low range that the instruments are incapable of playing in tune. Additionally, he highlights Bach's frequent undermining of human agency with another extreme example of word-painting (BWV 104/5), where the musical setting of the words, "Here you shall taste of Jesus's goodness and look forward,

¹ Isabella van Elferen, *Timbre: Paradox, Materialism, Vibrational Aesthetics* (Bloomsbury: London, 2021).

as your reward for faith, to the sweet sleep of death," requires the bass soloist to sing for eighteen measures in a stately 12/8 tempo without a single rest—and possibly expire in the attempt to adhere to the composer's instructions to sing continuously without breathing.

On the other hand, there are numerous examples in which Bach the Composer refrained from specifying timbre as an integral element of his compositional practice. From his earliest years, he was highly esteemed as an organ virtuoso, improviser, composer and teacher. Yet, his organ compositions, from the earliest chorale settings to the latest works (such as the *Clavierübung III* and the *Canonic Variations*), include only the sparsest indications of timbre in the choice of stops, in distinct contrast to his colleague Georg Friedrich Kauffmann, whose *Musicalische Seelenlust* published in Leipzig, 1733, included many very specific instructions concerning the selection of stops and of articulation. Apparently, in contrast to Kauffmann, Bach the Composer left it to Bach the Performer to discover the best timbre to apply on a specific organ in a specific acoustic environment.

Bach's duality with respect to the issue of "timbre" as a compositional imperative is vividly illustrated in his last two works, the *Art of Fugue* and the Mass in B Minor. On the one hand, the *Art of Fugue* was published in open score without any instrumental or timbral indications whatsoever. Are we to conclude from this omission that Bach did not consider "timbre" as an essential element of "composition?" Emily Dolan, in *The Orchestral Revolution: Haydn and the Technologies of Timbre*, has described the early 18th century as "a time before timbre" and has asserted that the first modern definition of timbre appeared in an article by Rousseau in the *Encyclopédie* of 1765. On the other hand, the Mass in B Minor is fully scored and contains numerous examples of specific, unusual timbral choices (such as the Quoniam movement scored for bass voice, horn and two bassoons), in which Bach the Composer clearly conceived of timbre as integral to his conception of the work. Might it be argued that, as in the case of Bach's stated antipathy towards Rameau's harmonic theories while, at the same time, exemplifying them perfectly in his compositional practice, something similar might hold true with respect to timbre?

II. J. S. Bach's *Missa* of 1733: Timbral Possibilities in the Late Baroque

It was the Swiss publisher Hans Georg Nägeli who first declared, in 1818, Bach's Mass in B Minor to be "the greatest musical artwork of all times and all people," based on his reading of the autograph score. Nevertheless, the first known performance of the complete Mass in B Minor did not take place until 1859. Whether one now regards the work as one of the greatest achievements of western culture, a culminating masterpiece of the choral literature, Bach's encyclopedic testamentary legacy—his *summa summarum*--in the field of sacred music, an iconic exemplar of "late style," a plea for peace and reconciliation, a deep spiritual experience, or something else, its frequent 21st-century performances—and innumerable recordings—around the globe attest to the high status of this cultural monument. The involvement of performers in collaborating to realize the power and beauty of this work is a culminating experience that they will never forget. From the listener's perspective, the impact of this profound work is closely aligned with the elusive concept of "timbre."

The creation of the complete Mass in B Minor took place over a sixteen-year period, 1733-1749. The first step was the composition of the *Missa* (Kyrie-Gloria) of 1733. Bach sent the twenty-one parts of this work to the Elector of Saxony (and soon-to-be King of Poland) with the following dedication:

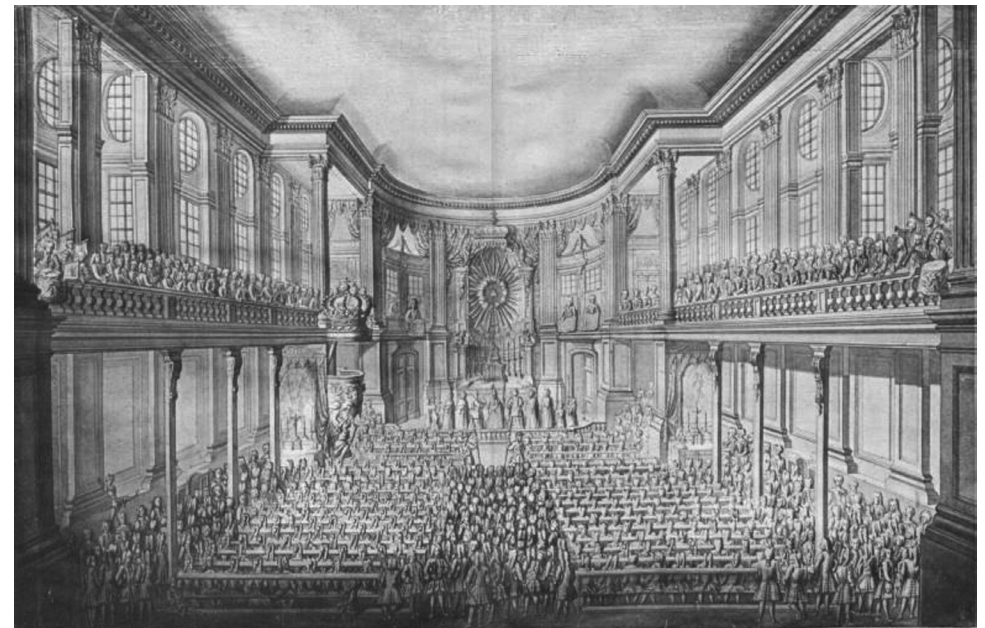
To Your Royal Highness I submit in deepest devotion the present small work of that science which I have achieved in *musique*, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor *composition*; and thus deign to take me under Your Most Mighty Protection. For some years and up to the present moment, I have had the *Directorium* of the Music in the two principal churches in Leipzig, but have innocently had to suffer one injury or another, and on occasion also a diminution of the fees accruing to me in this office; but these injuries would disappear altogether if Your Royal Highness would grant me the favor of conferring on me a title of Your Highness's Court Capelle, and would let Your High Command for the issuing of such a document go forth to the proper place. Such a most gracious fulfillment of my most humble prayer will bind me in unending devotion, and I offer myself in most indebted obedience to show at all times, upon Your Royal Highness's Most Gracious Desire, my untiring zeal in the composition of music for the church as well as for the orchestra, and to devote my entire forces to the service of Your Highness, remaining in unceasing fidelity Your Royal Highness's most humble and obedient servant.
Dresden, July 27, 1733
Johann Sebastian Bach

Like the earlier *Brandenburg Concertos* and the later *Musical Offering*, this *Missa* of 1733 can be regarded as Bach's "calling card" presented to a member of the high nobility in pursuit of career advancement. Much later, near the end of his life in 1748-49, Bach expanded the Kyrie-Gloria of 1733 into a complete setting of the Latin Mass Ordinary by adding the Credo, Sanctus, and Agnus Dei sections, which we will explore in greater detail below.

As far as we know, Bach never performed the work in Leipzig (except for the 1724 version of the Sanctus [BWV 232.1] and Cantata 191 [around 1742, a reworking of the Gloria]), or anywhere else, which leaves present-day performances open to a wide range of possibilities with respect to the size, character, and timbre of the performing ensemble. Inspiring 20th- and 21st-century performances have ranged from Joshua Rifkin's one-on-a-part performances and recording with The Bach Ensemble, to chamber-orchestra sized performances such as those performed and recorded by Masaaki Suzuki with the Bach Collegium Japan and Philippe Herreweghe with the Collegium Vocale Gent, to symphonic-style performances such as those performed and recorded by Robert Shaw with the Atlanta Symphony Orchestra. There are many significant questions for the director to resolve prior to the first rehearsal, among

them: a) regarding the vocalists: male or female choral sopranos and altos? How many choral singers on each part? Are the soloists drawn from the chorus (as in church music) or do they stand apart from the chorus (as in opera or oratorio)? b) regarding the instrumentalists: Will the performance employ historical instruments or modern ones? How many players will perform on each part?

The most obvious approach to such questions would be to examine the royal music establishment in Dresden, especially the musicians and music of the *Hofkirche* (Court Church), the venue for which the *Missa* of 1733 was intended, and to try to imagine how Bach's audition would have been realized had Elector Friedrich August II (a converted Catholic) or Electress Maria Josepha (a Hapsburg and strict Catholic from birth) commanded its performance. During Bach's lifetime, the Dresden *Hofkirche* was located in the old Opera House (*Opernhaus am Taschenberg*) that had opened in 1667 but converted into a church in 1707, when its original function was replaced by a newly constructed Royal Opera House; it was sometimes referred to as the "court church in a theater" ("*Hofkirche im Theater*"). When it opened in 1667, it was one of the largest opera houses in Europe, seating an audience of up to 2,000 (approximately the same capacity as the Tullis Concert Hall at the University of Massachusetts Amherst):



The Hofkirche im Theater, Dresden (drawing by Raymond Le Plat, 1719).

Following the temporary closure of the Dresden opera in 1720, musical attention and vast resources became focused on the royal *Hofkirche*, where music directors Heinichen, Zelenka, and others composed, collected, and arranged music for masses, vespers, and other services. The influence of Princess (later Electress and Queen) Maria Josepha (the eldest child of Holy Roman Emperor Joseph I) led to the vigorous promotion of Catholic sacred music, which is cataloged in a large “Inventory” created by Zelenka from 1726 onwards. The style of most of this repertory has been characterized as Neapolitan and is well described by George Stauffer as consisting of a series of independent movements rather than a chain of connected sections—a “numbers” mass of choruses and arias, often using ritornello and da capo techniques (but not recitative, which was apparently considered too overtly operatic, and certainly not German chorales, which belonged to Protestant Lutheran culture). In the Neapolitan Mass, individual movements fulfilled affective, operatic roles: the “Christe” appears as an operatic love duet, the “Et incarnatus” and “Crucifixus” as laments, and the “Cum Sancto Spiritu” and “Et vitam venturi” (which conclude the Gloria and Credo respectively) as act finales. While the old contrapuntal style of Palestrina (stile antico) moved the soul to thoughtful listening, the Neapolitan style spoke directly to the emotions; it brought the opera into the church. Bach’s *Missa* of 1733 fits squarely into this mixed style.

Following the death of Heinichen in 1729, Zelenka assumed most of the responsibilities for the music of the *Hofkirche*, including the direction of the choirboys. Janice Stockigt’s analysis of the sources for representative masses from this repertory demonstrates the following typical ensemble composition: SATB soloists (concertists); SATB chorus (ripienists); 2-3 Violin I; 2-3 Violin II; 1-2 Violas; 1-2 Cellos; 1-2 Violone; at least 2 Oboes; 1-2 Bassoons; Organ; and sometimes Theorbo (thus, a typical ensemble of 20 to 26) performers. However, for festive occasions, as many as 26 string players, plus additional winds, brass, and kettledrums, could have been assembled, for an ensemble of approximately 40. Furthermore, the division of vocal and instrumental resources into two tiers of “Solo” or “Tutti” (“Ripieno”) was a regular practice in the choruses of Dresden’s concerted sacred music; the autobiography of Zelenka’s student and copyist (and eventually Bach’s successor as *Thomaskantor* in Leipzig) Harrer indicates that, in addition to the vocalists of the *Hofkapelle*, Elector Friedrich Augustus II kept a “musicus chorus” of unnamed singers. Finally, the method used in collecting and preparing newly acquired music for performance in the *Hofkirche* was the following: 1) a set of parts was acquired from a donating source; 2) a score was created (by Dresden copyists) from these parts; 3) Zelenka or Pisendel annotated the score with performance indications; and 4) a second set of parts, with Zelenka’s annotations, was prepared from the score. Is it possible that Bach was familiar with this process when he delivered the parts—but not the score—to the Elector? Indeed, Bach may have overseen such a process himself, as indicated in a letter from Johann Elias Bach (who worked as Bach’s secretary from 1738 to 1742) to Johann Wilhelm Koch (28 January 1741):

My cousin (JSB) regrets he cannot send it (the loan of a cantata for bass solo); he has lent the parts to the bass singer Büchner who has not returned them. He won’t allow the score out of his hands, for he has lost several by sending them to other people.

Mary Oleskiewicz has demonstrated that, when parts were prepared for a performance in the 2,000-seat *Hofkirche im Theatre*, multiple copies (*doubletten*) were prepared for the strings and chorus, and sometimes for woodwind parts. While the Elector’s “Polish Chapel” consisted of an elite ensemble of twelve virtuosi who accompanied the royal court to Poland when it was in residence there, payroll records of the Dresden court demonstrate that a total of seventy-nine musicians were employed by the royal *Hofkapelle* in 1733, beginning with Kapellmeister Hasse and ending with twelve trumpeters and two timpanists. From a study of manuscript copies of various Neapolitan masses performed in the *Hofkirche im Theatre*, such as those by Zelenka, it can be concluded that the typical performance ensemble consisted of 25 to 30 individual parts. The size of the ensemble depended on the venue of the performance rather than the genre of the music performed. For example, a trio sonata by Telemann was arranged for performance in the *Hofkirche im Theater* by a string orchestra.

By mid 1730, a new group of Italian-trained vocalists—including the castrati Ventura Rochetti, Giovanni Bindi, Domenico Annibali, Nicolo Pozzi, and Domenico Campioli, and the sister sopranos Maria Rosa Negri and Antonia Negri—arrived in Dresden for the re-opening of the Dresden opera. Bach was present at the spectacular performance of Hasse’s opera *Cleofide* in 1731, where he heard four of these prodigious castrati in the cast. However, the star of the show was the world-famous Faustina Bordoni-Hasse, who sang the title role. The Dresden flutist Quantz provided the following description of Faustina’s singing to Charles Burney:

Faustina had a mezzo-soprano voice that was less clear than penetrating. Her compass now was only from B flat to G in alt; but after this time she extended its limits downward. She possessed what the Italians call *un cantar granito* [pure tone and fine diction]; her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful a shake that she put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consisting of iterations of the same note; their execution was equally easy to her as to any instrument whatever. She was, doubtless, the first who introduced with success a swift repetition of the same note. She sang adagios with great passion and expression, but was not equally successful if such deep sorrow were to be impressed on the hearer as might require dragging, sliding, or notes of syncopation and *tempo rubato*. She had a very happy memory in arbitrary changes and embellishments, and a clear and quick judgment in giving to words their full value and expression. In her action she was very happy; and as her performance possessed that flexibility of muscles and face-play which constitute expression, she succeeded equally well in furious, tender, and amorous parts. In short, she was born for singing and acting.

Faustina was born and raised in Venice, toured widely in Italy, spent 1725-26 in Vienna, and, in the late 1720's, sang for Handel in London, where a scandalous rivalry developed with the equally famous soprano Francesca Cuzzoni. In 1730 she married the renowned composer/conductor Hasse, and together they joined the Dresden court, where she remained based for the rest of her career. As Robert Marshall has observed, the vocal writing of the “Laudamus te” in the *Missa* of 1733 would seem to be a showpiece for Faustina, employing ornate coloratura passagework in a low tessitura of the kind for which she was famous. Furthermore, the Dresden orchestra included some of the finest instrumental virtuosos of the day, including the violinist Johann Georg Pisendel, the flutists Pierre-Gabriel Buffardin and Johann Joachim Quantz, the oboist F. X. Richter, and the hornists Johann and Andreas Schindler (two brothers), and the obligato instrumental parts of various sections of the Mass in B Minor seem designed to display their artistry. Undoubtedly, it was not lost on Bach that the combined salaries of Faustina and Hasse amounted to sixteen times Bach's salary in Leipzig.

Thus, in addition to having the “timbre” of Leipzig's (not necessarily so) angelic choirboys and university students in his imagination, Bach clearly had been most recently ravished by the brilliant and expressive operatic singing of renowned Italian castrati and one of the most famous Italian sopranos of his day, just prior to composing the *Missa* of 1733. Thus, in contrast to the *St. John Passion* and *St. Matthew Passion*, which were similarly monumental and “operatic” in compositional character and monumental scope but performed by the young voices of the *Thomaschule* and such other Leipzig musicians as Bach could enlist, we can infer that Bach was aspiring for the *Missa* of 1733 to be performed by the finest performers available in Dresden, specifically the elite opera ensemble of the royal court and *Hofkirche*, which was composed of virtuoso instrumentalists and powerful and expressive opera stars. And, ideally, it would be produced in a building that had originally been an opera house seating 2,000, the *Hofkirche im Theater*. Thus, we can readily imagine that Bach was envisioning an overall “timbre” similar to the power, range of expressivity, and impact found in a Baroque opera such as Hasse's *Cleofide*—a “timbre” that would seem out of place in any other known work of Bach.

Whatever lofty aspirations “Bach the Composer” may have had, it is worth noting that, in fact, “Bach the Performer” did realize a few movements of the *Missa* of 1733 in the Leipzig churches. The Sanctus (BWV 232.1) was performed on Christmas Day in 1724, 1727, and 1743-1748, and the cantata *Gloria in excelsis Deo* (BWV 191), which was an adaptation of movements of the *Missa* of 1733, was performed on December 25, 1742. These performances would have taken place with all-male vocal soloists and instrumentalists, and a chorus of 1 or 2 on a part, as described by Joshua Rifkin and Andrew Parrott in *The Essential Bach Choir*. The “timbre” of these performances would have been essentially the same as the regular Leipzig church music, which culminated in the *St. John* and *St. Matthew* Passions.



Leipzig, Thomaskirche, organ loft (2017: public domain)

III. Compositional History of the Mass in B Minor

The recently published third edition of the Bach Works Catalog (*Bach-Werke-Verzeichnis*, 2022) lists the constituent elements of the Mass in B Minor chronologically, as follows:

- BWV 232.1 Sanctus in D. First performance, Christmas Day, 1724. Repeat, 1727.
 - BWV 232.2 *Missa* in h (Kyrie-Gloria-Messe). Time of origin, early 1733, probably during the mourning period (February 15—July 2) following the death of Elector August I of Saxony (simultaneously King August II of Poland).
 - BWV 232.3 Credo-Intonation in G. Time of origin, after 1740; in connection with the expansion of the Kyrie-Gloria Mass (BWV 232.2) into a complete Mass, lightly reworked and transposed into A.
 - BWV 232.4 Messe in h.
 - I. Missa
 - II. Symbolum Nicenum
 - III. Sanctus
 - IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem
- Time of origin: Part I: =232.2, 1733. Parts II-IV, August 1748 to Oktober 1749 (auto-graph score) as an expansion into a complete Mass Ordinary through the addition of Part II (with transposed version of BWV 232.3), Part III: Sanctus =232.1; and Part IV: Osanna to Dona nobis pacem.

As Rifkin has elucidated, the “standard versions” that have been published and performed are not identical to any of the versions produced by Bach himself but are, rather, confections drawn from various original source materials—Platonic “ideal forms”—by various editors. As far as we know, J. S. Bach never supervised or experienced a complete performance of either the *Missa* of 1733 (BWV 232.2) or his last work, the *Mass in B Minor* of 1748–50 (BWV 232.4). During Bach’s lifetime, there was no plausible venue or occasion for such an extended oratorio-like setting within his geographical orbit in Thuringia, but Bach did have significant connections elsewhere. Maul has speculated that it could have been commissioned by Count Questenberg for performance at an annual High Mass produced by the Viennese *Musicalische Congregation* on St. Cecilia’s day (November 22), where the commissioning of a Mass of two hours’ duration was a regular event. Among the 180 listed members of the *Musicalische Congregation* was Faustina Bordoni-Hasse. For such a performance, the projected venue would have been St. Stephen’s Cathedral, and the performers would presumably have been drawn from among the best singers and instrumentalists in Vienna.



Dresden, Catholic Hofkirche, organ loft (public domain).

The work actually performed at the dedication in 1751 was the relatively brief (33-minute) *Mass in D Minor* by Hasse. In any event, the architectural spaces for which the performance of Bach’s *Mass in B Minor* are likely to have been envisioned are equally monumental, resonant, extravagant architectural spaces with ample provision for 30 or more performers and audience seating of 1,000 to 2,000, or more.

From at least 1729 until his death in 1750, Bach became increasingly disillusioned and frustrated by his day job as church musician and school master in Leipzig, and he was continuously seeking more fulfilling professional opportunities. Already in 1730, he had expressed his “Dresden envy” as part of a very long message to the Leipzig town councilors, who did not respond as he might have hoped (to put it mildly):

One need only go to Dresden and see how the musicians there are paid by His Royal Majesty... the musicians are relieved of all concern for their living, free from chagrin and obliged each to master but a single instrument; it must be something choice and excellent to hear.

Dresden is only seventy-one miles from Leipzig, and Bach’s knowledge of Dresden’s court musicians would have come directly from personal contacts gained during visits and recitals: fall 1717, when he appeared before members of the court for the first time as soloist; 21 September 1725; and 14 September 1731, when he heard Hasse’s *Cleofide* with Faustina singing the title role on the evening prior to his own performance in an organ recital at the *Frauenkirche*. Bach also entertained Dresden court musicians at his home in Leipzig, including violinists Volumier and Pisendel, the flutist Buffardin, and the lutenist Silvius Leopold Weiss. As C. P. E. Bach later recalled, “he was particularly honored in Berlin and Dresden.” During the 1730s, the authorities increasingly strove to “upgrade” the *Thomasschule* from a music school into a competitive academic



Vienna, St. Stephen’s Cathedral (public domain).

An interesting speculation by Christoph Wolff is that Bach might have completed the *Mass in B Minor* with a view towards the dedication ceremony for the “new” Catholic *Hofkirche* at the royal court of Dresden, which had been under construction since 1739 and projected for completion in the late 1740s; in fact, however, it was only completed (after Bach’s death) in 1751.

institution. Diplomacy was truly not Bach's strength, and, in response, Bach turned his attention away from church music and towards the *Collegium Musicum* and publication projects such as the *Clavierübung* series. In the late 1740s, he deputized a former choir prefect to fulfill the routine demands of the Leipzig church music in his stead for two whole years, apparently allowing him to concentrate on his late masterpieces.

The *Missa* (*Kyrie* and *Gloria*) of 1733 was composed for the purpose of constituting Bach's compositional "calling card," or audition, in applying for the position of Court Composer at the nearby court of Dresden, then under the rule of the newly-crowned Friedrich August II (1696-1763), Elector of Saxony and in 1734, King of Poland. It has been suggested that the *Kyrie* may have been conceived to lament the late Elector (Augustus II the Strong, d. February 1, 1733), and the *Gloria* to celebrate the accession of his son, the new Elector. We can speculate with some assurance that Bach hoped for the *Missa* of 1733 to be performed by the elite musicians of the Dresden Opera, for whom he had a high regard and with whom he had many personal connections; the same musicians frequently performed in the *Hofkirche*. Since the royal court of Dresden was Catholic, the Latin text of the *Missa* was drawn from the Catholic liturgy (although according to Robin Leaver, it might have equally accommodated itself to the Orthodox Lutheran liturgy as practiced in Leipzig). In addition to the autograph composing score, the *Missa* of 1733 has been transmitted to posterity in a set of twenty-one parts (known as the Dresden parts) written out by Bach himself and members of his closest circle (primarily second son C.P.E. Bach and second wife Anna Magdalena Bach.) These autograph parts contain numerous readings not found in the autograph score, primarily refinements belonging to the realm of practical realization: dynamics, articulation, ornaments, tempo indications, and continuo disposition and figuring. Bach the Composer produced the score, which focused on pitch, duration, instrumentation, and text placement. Bach the Performer produced the parts, which added practical refinements to the basic musical text. Bach's request of 1733 to be named a Royal Saxon Court Composer was finally granted in 1736, but first appeared in an official publication in 1738 as "Kirchen-Composit[eur] Tit[ular]" along with the names of Zelenka and Butz. However, the "Dresden parts" remained in the Royal Library, not the working library of the *Hofkirche*, thereby leading to the conclusion that the *Missa* of 1733 never entered the active repertory of the *Hofkirche*. The exceptional duration of Bach's *Missa* (over 30 minutes) placed it well outside the norm for the *Hofkirche*, where earlier royal directives had indicated that the entire service should be completed in 45 minutes and that the *Kyrie* and *Gloria* should be brief.

The *Missa* of 1733 was partly newly-composed and partly transcribed (or "parodied") from selected movements of Bach's own previously-composed church music, with the original German words replaced by the words of the Latin Mass. ("Parody" in 18th-century usage referred to "making something new out of something old," without the modern implication of irony):

<u>Date:</u>	<u>Missa of 1733</u>	<u>Parody Model / Style</u>
1733	1.1. Kyrie eleison (SSATB)	likely parody from a lost model in c minor <i>Germanic fugal style</i>
	1.2. Christe eleison (S1+ S2)	likely parody of an unknown model <i>Italian opera aria style, love duet</i>
	1.3. Kyrie eleison (SATB)	apparently newly composed <i>Palestrina style, stile antico</i>
	1.4. Gloria (SSATB)	likely parody from an unknown model <i>Italian concerto style</i>
	1.5. Et in terra pax (SSATB)	apparently newly composed <i>German motet style with fugal sections</i>
	1.6. Laudamus te (S2)	likely parody from an unknown model <i>Virtuoso Italian opera aria (for Faustina Bordoni)</i>
	1.7. Gratias agimus tibi (SATB)	BWV 29/2: <i>Wir danken dir, Gott, wir danken dir</i> (1731) <i>Palestrina style, stile antico</i>
	1.8. Domine Deus (S1+T)	BWV 193.2/5: <i>Ihr Häuser des Himmels</i> (1727)? <i>Operatic style, French Lombard rhythms, love duet (for the French flutist Buffardin and/or Quantz)</i>
	1.9. Qui Tollis (S2ATB)	BWV 46/1: <i>Schauet doch und sehet, ob irgend ein Schmerz sei</i> (1723) <i>German motet style</i>
	I.10. Qui Sedes (A)	likely parody from an unknown model <i>Italian opera aria style</i>
	1.11. Quoniam tu solus sanctus (B)	apparently newly composed <i>Polish style, polonaise</i>
	1.12. Cum Sancto Spiritu (SSATB)	apparently newly composed <i>Italian concerto-grosso style, quasi Handelian</i>

In summary, Bach created the *Missa* of 1733 (BWV 232.2) as a self-sufficient work, to be succeeded in the later 1730's by three similar *Kyrie-Gloria* settings: the Mass in F (BWV 233.2), the Mass in A (BWV 234), and the Mass in G (BWV 235). Interestingly, most of the movements in all these *Kyrie-Gloria* settings of the 1730s were adaptations from earlier cantata movements, in which the original German texts were replaced by Latin words from the Ordinary of the Mass.

The last two years of Bach's life, from August 1748 to late autumn 1749, were devoted almost entirely to a final, culminating artistic project: the Mass in B Minor (BWV 232.4). (Bach's only other project during this period appears to have been the revision and printing of the previously composed *Art of Fugue*.) Bach began with the composing score of the *Missa* of 1733, in which he made some revisions (but ignored the annotations and revisions in the Dresden parts), and then transcribed, adapted, or composed the remaining movements in three additional sections:

Date:	Mass in B Minor	Parody Model / Style
1748/49	II.1. Credo (SSATB)	early version (BWV 232.3), after 1740. <i>Palestrina style, stile antico, based on the familiar Gregorian incipit</i>
	II.2. Patrem omnipotentem (SSATB) BWV 171/1	<i>Gott wie dein Name, so ist auch dein Ruhm</i> (1729) <i>German motet in concerto style</i>
	II.3. Et in unum Dominum (S1,A)	likely parody from an unknown model <i>Italian opera aria, love duet</i>
	II.4 Et incarnatus (SSATB)	new composition, probably his last, inserted as a separate movement very near the end of Bach's life, possibly in order to make the following movement, <i>Crucifixus</i> , the apex of an arch form <i>German motet style</i>
	II.5 Crucifixus (SATB)	BWV 12/2: <i>Weinen, Klagen, Sorgen, Zagen</i> (1714); the oldest movement of the <i>Mass</i> , from Bach's time in Weimar; the apex of the Credo arch-form architecture <i>Passacaglia with pervasive chromaticism, dissonant harmony, sighing motives, depicting suffering and death</i>
	II.6 Et resurrexit (SSATB)	apparently newly composed <i>Italian concerto style, triumphant</i>
	II.7 Et in Spiritum Sanctum (B)	apparently newly composed <i>Italian opera aria style</i>
	II.8 Confiteor (SSATB)	apparently newly composed <i>German motet style</i>
	II.9 Et expecto (SSATB)	BWV 120.1/2: <i>Gott, man lobt dich in der Stille</i> (1729) <i>Text set twice. Chromatic setting (symbolizing the pain of death) followed by triumphant concerto setting (symbolizing the music of eternity)</i>

1724	III. Sanctus (SSAATB)	composed for Christmas 1724 (BWV 232.1) <i>Sanctus: German motet style</i> <i>Pleni sunt coeli: Concerto style</i>
1748/49	IV.1 Osanna in excelsis (SATB:SATB)	BWV 215/1: <i>Es lebe der König, der Vater im Lande</i> (1734) <i>Italian concerto style</i> apparently newly composed <i>Progressive style, "Empfindsamer Stil"</i> (repeat of IV.1)
	IV.2 Benedictus (T)	BWV 1163/3: <i>Entfernet euch, ihr kalten Herzen</i> (1725), also used as a model in BWV 11/4 <i>Ascension Oratorio</i> (1735). <i>Operatic aria style, lament.</i>
	IV.3 Osanna [=IV.1]	BWV 29/2: <i>Wir danken dir, Gott, wir danken dir</i> (1731). Repeat of I.7: <i>Gratias</i> , with new words.
	IV.4 Agnus Dei (A)	<i>Palestrina style, stile antico.</i>
	IV.5 Dona nobis pacem [=I.7]	

In assembling and re-working some of his finest vocal compositions with German texts into what is described in C. P. E. Bach's estate catalog as "the great Catholic Mass," we may infer that J. S. Bach was distilling and universalizing his life's work in the area of vocal music into the most prestigious musical genre of his day outside of opera—the Latin Mass. In short, he was shaping his legacy, creating his own musical monument. In the years that followed Bach's death in 1750, the work gained a high reputation through copies that circulated in Hamburg, Berlin, Vienna, England, and elsewhere. Peter Wollny has reported that Haydn possessed a copy, and that even Beethoven attempted (unsuccessfully) to obtain a copy. C. P. E. Bach performed an edited version of the Symbolum Nicenum section (BWV 232.4/II.1-9) at a benefit concert in Hamburg in 1786, but no performances of the complete work are known to have taken place until after the publication of the score in the *Bach-Gesellschaft* edition, more than a hundred years after the composer's death.

When Bach expanded the *Missa* of 1733 into the Mass in B Minor (1748-49), we have seen that he mostly re-worked a selection of his finest cantata movements (with their relatively parochial Lutheran texts) into settings of the more universal Latin Mass. An approach to the question of timbre would be to consider the original performance conditions under which Bach personally performed any of the music that eventually was adapted into the Mass in B Minor. For example, the model *Weinen, Klagen, Sorgen, Zagen* (BWV 12/2), from which the "Crucifixus" of the Mass in B Minor (BWV 232.4/II.5) was adapted, was first performed (April 22, 1714) in the palace church (*Himmelsburg*, "Castle of Heaven") at Weimar, which a 1702 description refers

to as a “world-famous piece of architecture... (where) one hears... most delicate and agreeable music made by virtuoso and adroit vocal and instrumental musicians.” As Wolff has noted, after improvements to the church were completed in 1714, the quality of sound projected from the *Capelle* (an elevated gallery just under the very high ceiling) into the marble-walled church below would have been spectacular, augmenting the illusionary effect of music made in and coming from heaven. The size of this space, which included the organ, was just large enough to accommodate the fifteen musicians listed in court records (with J. S. Bach listed as concertmaster).

While most of Bach’s vocal works are well transmitted and available in reliable editions, two major works are exceptions to this rule because the original sources present significant barriers to the creation of a single definitive edition: the *St. John Passion* and the Mass in B Minor. In the case of the *St. John Passion*, Bach personally prepared the work for performance on multiple occasions, and he made substantial changes from performance to performance, so the fundamental question for present-day scholars is “which authentic version is the version that I will publish?” And for performers, the question is, “which authentic version shall I perform?” Or would musical culture be better served by assuming the posture of the *Bach Gesellschaft* (BG) and *Neue-Bach-Ausgabe* (NBA) editions, in which the editors synthesized the “best” aspects of the various performances personally supervised by Bach and conflated them into a single allegedly “ideal” form? In the case of Mass in B Minor, the final form of the autograph manuscript as it existed in 1750 establishes the composer’s text with regard to pitch, duration, text underlay, and instrumentation. However, matters that were traditionally concerns of late Baroque performers—indications of tempo, dynamics, articulation, ornaments, slurs, continuo realization, etc.—are only very inconsistently present in Bach’s autograph score of 1748-49, while there is considerable supplementary information in the much earlier Dresden parts of 1733.

Additionally, there is valuable information that can be inferred from the source cantatas from which most of the movements of the Mass in B Minor were parodied. Indeed, these are cursed questions, to which might be added the size and character of the ensemble appropriate for this monumental work. It is in keeping with Baroque practice that the composer was the architect of the work and provided the blueprint, but it was and remains the privilege and responsibility of performers to realize the blueprint in the best way possible under prevailing performance conditions and expectations. Fortunately, technological innovations such as the website www.bach-digital.de (which provides digital access to all the Bach original sources) provide performers with the means to create their own editions, or to modify one of the published editions, to suit particular needs or taste.



Weimar, interior of the Castle Church that burned in 1774.
Oil Painting by Christian Richter around 1630.

IV. Catholics and Protestants

In Bach’s time, the citizenry of Dresden (as well as Leipzig) was mainly Lutheran, while the royal Court, in contrast, was Catholic. Even though the citizenry was, according to the Peace of Westphalia, 1648, obliged to follow the religion of the ruler (*cuius regio, eius religio*), this obligation was not enforced. Thus, religious division—and ongoing divisiveness—resulted from the joining of two realms, Lutheran Saxony and Catholic Poland, under the rule of a single royal autocrat. In 1697, Elector Friedrich August I (“The Strong”) of Saxony had converted to Catholicism as a condition of being crowned King of Poland. Rather awkwardly, his wife, Electress Christiane Eberhardine, refused to convert to Catholicism and died a steadfast Lutheran in 1727, at which time a large memorial service was held in her honor in Protestant Leipzig, for which Bach composed the *Trauerode* (BWV 198) on a text by the University Rector Gottsched. The conversion to Catholicism of Maria Josepha’s son, the Crown Prince Friedrich Augustus, in 1712, went unannounced for five years for fear of unrest. However, in 1719, the Crown Prince married the daughter of Holy Roman Emperor Joseph I of Austria, Maria Josepha, and the nuptial contract stipulated that the

children and grandchildren would be raised Catholic. This union greatly strengthened the Dresden Court's ties with Vienna and Rome and led to the importation of vast quantities of Italian music, both sacred and secular, including opera. As Electress and Queen, the Hapsburg-born Maria Josepha (1699-1757) championed the Latin-texted church music performed in the *Hofkirche*, under the direction of Zelenka. Furthermore, from 1730 on, the royal couple established and promoted one of the most extravagant opera establishments in Europe, as exemplified by the premiere of Hasse's *Cleofide*—a performance that Bach attended. However, as Wolff has framed the fundamental religious situation, Dresden remained a Catholic diaspora in the midst of the Protestant Lutheran heartland.

The music for the exequies of Friedrich August I (“The Strong”), April 15-17, 1733, was a hastily written *Requiem* composed and performed by Zelenka. The music for the churching (*Kirchgang*) of Electress Maria Josepha (August 23, 1733), following the birth of a son, was also composed and performed by Zelenka. So, when Bach submitted the Dresden parts of his *Missa* of 1733 for consideration on July 27, 1733, he was attempting to cross the Catholic-Protestant divide; the Electress likely felt a need to preserve her Hapsburg identity by supporting the Catholic Zelenka. After all, she was the daughter of a Holy Roman Emperor! While Bach's *Missa* of 1733 has been characterized as an intended tribute to the succession of the Dresden monarchs—the Kyrie as a very long lament for the passing of Friedrich Augustus I (“The Strong”), the Gloria as a celebration for the accession of his son, Friedrich Augustus II—it was never performed in this way. As demonstrated by Stockigt, the twenty-one Dresden parts of Bach's *Missa* remained in the Royal Library and were never brought into the repertory of the *Hofkirche*, which remained under the direction of Hasse and Zelenka even after Bach was named titular Court Composer in 1736. The coronation of Friedrich Augustus and Maria Josepha as King and Queen of Poland took place in Warsaw on January 17, 1734, in a restrained manner, apparently without the participation of the musicians of the Dresden *Hofkapelle*. In the Leipzig celebration of that event, Bach composed and performed *Blast Lärmen, ihr Feinde! verstärkt die Macht* (BWV 205.2: music lost, text preserved) on February 19, 1734, as a performance of the Collegium Musicum at Zimmerman's Coffee House.

In Berlin, during Bach's maturity, the religious situation was somewhat more enlightened, especially under the reign of Frederick the Great (1740--1786). In contrast to his Calvinist father, the pragmatic Frederick tolerated all faiths in his realm, although Protestantism remained favored. Catholics were not chosen for high state positions, but Jesuits were valued as teachers. Jews were respected as merchants and bankers. Frederick himself, a religious skeptic, joined the Society of Freemasons. Under the early influence of his mother, Frederick was a highly trained musician—primarily a flutist and composer. Upon his accession to the Prussian throne in 1740, Frederick established a musical *Hofkapelle* that rivaled that of the Dresden court, including a court opera, in quality if not in size. Despite his military engagements, by 1742 he had attracted many notable virtuoso musicians, including Quantz and C. P. E. Bach. By 1745, the ensemble had grown to about forty instrumentalists and nine vocalists. The *Hofkapelle's* duties included performing for opera, ballet, and grand court

concerts; select musicians also performed in the chamber and for intermezzos. As there was no *Hofkirche*, sacred music was relegated to occasional special commemorations.

From Cöthen in 1719, Bach had traveled to Berlin to acquire a harpsichord for his patron, Prince Leopold, from the renowned royal builder Mietke. This visit also resulted, in 1721, in the composition of the six Brandenburg Concertos dedicated to the Margrave Christian Ludwig of Brandenburg-Schwedt. Bach's next twenty years included no known visits to Berlin, as he seems to have been fully occupied with projects in Leipzig and Dresden. However, in 1740 his son C. P. E. Bach was appointed to the *Hofkapelle* in Berlin, and in 1741, J. S. Bach undertook the 124-mile trip for a visit, staying for a month at the home of Dr. J. E. Stahl on Unter den Linden, Berlin's main street. Bach's cantata *O Holder Tag, Erwünschte Zeit* (BWV 210.2) was adapted for his host's wedding to Johanna Schrader on 19 September 1741. Bach may also have attended the baptisms of C. P. E. Bach's children in 1745 and 1748, as he is listed as a godparent.

Accompanied by his son Wilhelm Friedemann Bach, J. S. Bach made a most consequential and celebrated journey to the Prussian capital in 1747, apparently at the request of the King. As recounted by Forkel:

The King gave up his concert for the evening and invited Bach... to try his fortepianos, made by Silbermann, which stood in several rooms of the Palace. The musicians went from room to room, and Bach was invited to play unpremeditated compositions. After he had gone on for some time, he asked the King to give him a subject for a fugue in order to execute it immediately without any preparation. The King... expressed a wish to hear a fugue with six obligato parts... Bach executed it to the astonishment of all present...

Later, from Leipzig, Bach memorialized this trip by composing and producing the *Musikalisches Opfer* (BWV 1079) in print.

V. The Mass in B Minor and The Second Silesian War: A Work of Reconciliation?

During Bach's lifetime, Germany was a kaleidoscope of disparate realms of varying size, wealth, and political power, in contrast to France, England, and Austria, which could be described as moderately centralized nation-states. As has been described by Gaines, aristocratic rulers frequently attempted to increase their wealth, power, and territory through marriages or military operations. In the First Silesian War (1740-1742), the recently crowned Prussian King Frederick the Great defeated the forces of the 23-year-old Maria Theresa, Empress of the Holy Roman Empire, and gained control of the valuable territory of Silesia. However, Maria Theresa sought revenge by forming alliances against Frederick, including an alliance with Friedrich Augustus II, Elector of Saxony and King of Poland, and strengthening her army. In the spring of 1744, the Second Silesian War broke out, pitting Frederick's Prussian troops against Maria Theresa's Austrian forces—augmented by allied troops from Poland, Saxony,

and Hungary. Eventually, Maria Theresa's forces and allies were decisively defeated in the Battle of Kesseldorf. Her ally, the Saxon Elector Friedrich Augustus II and his wife Maria Josepha (a cousin of Maria Theresa) fled to Poland. Frederick's victories on the battlefield compelled his enemies to sue for peace. Under the terms of the Treaty of Dresden, signed on 25 December 1745, Austria was forced to cede Silesia to Prussia. It was after the signing of the treaty that Frederick, then 33 years old, first became known as "the Great." Prussian troops occupied all of Saxony, including Leipzig, which became an occupied city in a war zone. Frederick briefly made himself at home in Dresden, where he was entertained by the musicians of the Dresden *Hofkapelle*, including Hasse, who dedicated a new flute sonata to him. The Prussian troops were reportedly filled with an unparalleled hatred of the Saxons, so it must have been a great relief to the citizens of Leipzig—including Bach—when a peace treaty was signed on Christmas Day, 1745, with both monarchs present in Dresden.

As explained by Gregory Butler, a celebration of the Peace of Dresden took place in Leipzig at 12:00 noon on 25 December 1745 in St. Paul's Church (University Church); the music was Bach's cantata *Gloria in excelsis Deo* (BWV 191), which had been parodied on short notice from three movements of the *Missa* of 1733.

This academic celebratory music was not "church music" in the usual sense, as the event took place at noon, between the morning and afternoon liturgical services at St. Thomas and St. Nicholas. It would have been performed by the combined choirs of the *Thomasschule*, or the most select members of these choirs, and the best available instrumental forces. This performance demonstrates that Bach had no reservations about arranging music originally composed for an ensemble of elite opera singers and virtuoso instrumentalist for his less accomplished musical forces in the Leipzig churches.

Unfortunately for the Saxons, the massive reparations imposed on Saxony at the conclusion of the Second Silesian War became a tremendous burden on the citizenry, resulting in significant antipathy towards Prussia. With one son, Wilhelm Friedemann, holding a position as organist at the *Sophienkirche* in Dresden, and another son, Carl Philip Emmanuel, holding a prominent position at Frederick's court in Berlin, Bach was probably viewed with suspicion by the authorities in Dresden, especially after his highly publicized trip to Berlin in 1747. As Maul has noted, the *Musical Offering*, with its dedication to King Frederick with "the greatest humility" and full admiration for "your greatness and strength...in all the sciences of war and peace" could have been viewed as a musical genuflection to Prussia and provoked resentment among officials in Dresden as well as within the Leipzig Town Council. One could speculate that, having genuflected to the winning side, on the one hand, Bach was then attempting, on the other hand, to placate Dresden with the completion of his Catholic, Neapolitan-style *Missa tota*.



Paulinerkirche (University Church), Leipzig. Photo from 1909 (public domain).

The Peace of Dresden turned out to be quite temporary, as the Seven Years War broke out eleven years later. It seems likely that, with its Catholic text but music rooted in Protestant Lutheran cantatas—and created in a wartime atmosphere of intense political and cultural divisiveness, Bach was intending to summarize his life's work with a plea for reconciliation—a *Friedenmesse*. Viewed from a distance of 274 years, the Mass in B Minor appears to us as one the great artistic expressions of the universal human condition. However, its conclusion is more specific: a powerful prayer for peace, performed *forte* by the full ensemble, kettledrums thundering and trumpets blazing: *Dona nobis pacem*.

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ANDREW MEGILL, conductor

Andrew Megill is recognized as one of America’s finest choral conductors, admired for his passionate artistry and unusually wide-ranging repertoire, which extends from early music to newly composed works. His performances have been praised for their “power, subtlety, and nuance” and “profound spirituality” [Le Devoir, Montreal], and have been described as “piercing the heart like a frozen knife” [Monterey Herald] and “leaving the audience gasping in amazement” [Classical NJ]. He has recently been named the Arthur L. Rice Jr. Professor in Music and

Director of Choral Organizations at the Bienen School of Music at Northwestern University, where he will begin teaching this fall. He currently serves as Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign). Prior to moving to Illinois, he taught at Westminster Choir College for more than twenty years.

Mr. Megill frequently leads North America’s finest professional choirs. He is the Conductor of the Montreal Symphony Orchestra Chorus, Artistic Advisor and Director of Choral Activities for the Carmel Bach Festival, and Choral Director for Chicago’s Music of the Baroque. This year, he has been guest conductor for The Thirteen in Washington, D.C., and the Trinity Wall Street Choir in Manhattan. Dr. Megill also regularly collaborates with the world’s leading orchestras, including the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, and the New York Philharmonic for conductors such as Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck du Burgos, Alan Gilbert, Jane Glover, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, Rafael Payare, and Julius Rudel. An accomplished orchestral conductor, he has led the Montreal Symphony Orchestra, Spoleto Festival Orchestra, I Musici de Montréal Chamber Orchestra, and Bang on a Can All-Stars.

Dr. Megill is particularly admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, Herve Niquet, and Paul McCreech. He has conducted many period-instrument orchestras and has led Bach festivals at the University of Illinois, Westminster Choir College, the University of Missouri-Kansas City, and in Ireland at the Dublin Institute of Technology.

Dr. Megill previously served as Music Director of the Masterwork Chorus and Orchestra (with whom he frequently performed in Carnegie and Avery Fisher Halls) and Chorusmaster for the Spoleto Festival USA (where he trained “the finest opera

chorus in the world” [Charleston Post and Courier]). He has been a guest artist with the Yale Institute of Sacred Music, TENET vocal ensemble, the Juilliard Opera Center, and Emmanuel Music (Boston), and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan.

Dr. Megill is a frequent champion of music of our own time. He has conducted regional or world premieres of works by Caleb Burhans, Paul Chihara, Dominic DiOrio, Sven-David Sandstrom, Caroline Shaw, Lewis Spratlan, Steven Stucky, Jon Magnussen, Stephen Andrew Taylor, Arvo Pärt, and Krzysztof Penderecki, and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist, and filmmaker Ridley Scott. Recordings of choirs conducted or prepared by him may be heard on the Decca, EMI, Canteloupe, Naxos, Albany, and CBC labels.

EDWARD ARRON, cello

Cellist Edward Arron made his New York recital debut in 2000 at the Metropolitan Museum of Art and has since appeared in recital, as a soloist with major orchestras, and as a chamber musician throughout North America, Europe and Asia. 2022-23 marks his 10th season as the co-artistic director of the *Performing Artists in Residence* series at the Clark Art Institute in Williamstown, Massachusetts. Mr. Arron tours and records as a member of the renowned Ehnes String Quartet and he is a regular performer with the Boston, Seattle, and Lincoln Center Chamber Music Societies, as well as at many of the world’s pre-eminent chamber music festivals. In 2021, Mr. Arron’s recording of Beethoven’s Complete Works for Cello and Piano with pianist Jeewon Park was released on the Aeolian Classics Record Label. Mr. Arron joined the faculty at University of Massachusetts Amherst in 2016, after having served on the faculty of New York University from 2009 to 2016.

STEVEN BECK, piano

A recent New York concert by pianist Steven Beck was described as “exemplary” and “deeply satisfying” by Anthony Tommasini in the New York Times. He is a graduate of the Juilliard School. Mr. Beck made his concerto debut with the National Symphony Orchestra. His annual Christmas Eve performance of Bach’s Goldberg Variations at Bargemusic has become a New York institution. As an orchestral musician he has appeared with the New York Philharmonic and Orpheus Chamber Orchestra. Mr. Beck is an experienced performer of new music and has worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. His discography includes George Walker’s piano sonatas, for Bridge Records, and Elliott Carter’s “Double Concerto” on Albany Records. He is a Steinway Artist, and is on the faculty of the University of Massachusetts, Amherst.

MEG BRAGLE, soprano

Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), Meg Bragle is an established early music specialist with over a dozen recordings to her credit. She has sung in North America and Europe with Sir John Eliot Gardiner and the English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Bavarian Radio Symphony Orchestra, Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, and the Dunedin Consort. As a leading interpreter of both Baroque and Classical repertoire, she has also collaborated with many symphony orchestras in the US and Canada including the Philadelphia Orchestra, and the Houston, Seattle, Detroit, Toronto, Atlanta, Calgary, Cincinnati, National Symphony Orchestras among others.

CORRINE BYRNE, soprano

“Celebrated singer” (*Broadway World*) soprano Corrine Byrne (BM ’10) has made her career singing primarily repertoire from the Medieval to Baroque era as well as music by living composers. Byrne has appeared with The Lucerne Festival, REBEL Baroque Ensemble, the American Classical Orchestra, the Boston Ballet, Boston Early Music Festival, Symphony New Hampshire, Emmanuel Music, the Lake George Music Festival Orchestra, One World Symphony, the Kansas City Baroque Consortium, the Madison Bach Musicians, Plymouth Philharmonic Orchestra, Network for New Music, Westchester Oratorio Society, New York Session Symphony, Lorelei Ensemble, Mountainside Baroque, cut circle, Polyphemus, and the Tallis Scholars & Carnegie Hall Chamber Chorus. She is the co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, recently featured on NPR, American Public Media’s *Performance Today*, and *New Yorker Magazine*’s 2017 Notable Recordings.

BRENDAN BUCKLEY, tenor

Tenor Brendan Buckley (BM ’04) recently made his Boston Symphony Hall debut as Giuseppe in Verdi’s *La Traviata* with the Boston Youth Symphony Orchestra. Brendan made his Seiji Ozawa Hall debut in 2019 performing Schubert’s *Mass in G* with Berkshire Lyric Chorus. Brendan can be heard as George Gibbs in New World Records world-premiere recording of Ned Rorem’s *Our Town*. Mr. Buckley is a faculty member of Plymouth State University and is the former Massachusetts District Governor of the National Association of Teachers of Singing. Brendan’s students are NATS competition winners and active performers and teachers. Former students have continued studies at Boston Conservatory at Berklee, King’s College London, and Molloy/CAP21 Theatre Arts Conservatory, among others. For more information, visit www.brendanpbuckley.com

ELIZABETH CHANG, violin and festival co-producer

Elizabeth Chang enjoys a varied career as performer, teacher, and arts administrator. In addition to her position at the University of Massachusetts Amherst, she serves on the faculty of the Pre-College Division of the Juilliard School. Ms. Chang has embraced leadership roles in the arts community, currently serving as Artistic Director of Green Mountain Chamber Music Festival, founder and director/co-director of Lighthouse Chamber Players, Five College New Music Festival, UMass Amherst Bach Festival and Symposium, and Long River Concerts. She has an active chamber music career, collaborating with some of the most prominent artists in the field, and has appeared as soloist, chamber musician and master class teacher in South America, Europe, and Asia. In 2021, she released the CD *Transformations: Works by Leon Kirchner, Roger Sessions, and Arnold Schoenberg* on Albany Records.

FREDRIC T. COHEN, oboe

Fredric T. Cohen is professor of music at the University of Massachusetts in Amherst. Mr. Cohen recently retired after 32 seasons as principal oboist with the Springfield (MA) Symphony. He has taught oboe, coached chamber music, and conducted Wind Ensembles at the New England Conservatory of Music and Boston University. He can be heard on recordings on Albany, Telarc, Gasparo, Northeastern, Gunmar, BEEP, and Opus One Records. He has toured in Europe and the United States with the Vienna Chamber Orchestra and has been a guest artist with the Muir Quartet, Massachusetts Chamber Players, Mohawk Trails concerts and performed on period instruments with the Arcadia Players, Boston Baroque, and the Connecticut Early Music Festival. He was a featured artist in the British Double Reed Society’s oboe festival in Canterbury, England and the International Double Reed Society’s conferences in the United States and Europe.

AVA D’AGOSTINO, soprano

Ava D’Agostino, soprano, is a Rochester, NY native with a Bachelor of Music degree in music education from SUNY Fredonia. She moved to Western MA to complete her Master in Music for Voice Performance under the tutelage of Dr. Jamie-Rose Guarrine. She graduated from the University of Massachusetts with her master’s degree in 2019 and went on to teach chorus and private lessons in the local area. She currently works as a private voice teacher and an after-school care Program Manager. She is thrilled to come back to UMass and be a part of this performance.

COBUS DU TOIT, flute

As an international soloist, South African native Dr. Cobus du Toit has concertized in Russia, Taiwan, Japan, Germany, Australia, Norway, and France. Pretoria News declared: “du Toit makes you believe the impossible. With du Toit in flight, one is never aware of technique alone. He is driven by purely musical inspiration.” Concerto appearances include performances with the KwaZulu Natal Philharmonic, Taurida International Symphony Orchestra St. Petersburg, Russia, Boulder Philharmonic, Johannesburg Festival Orchestra, Pioneer Valley Symphony, and Boulder Chamber

Orchestra. Cobus has also been the principal flute for the Boulder Chamber Orchestra since 2010. For the Naxos recording label, professional recordings include three albums of the complete flute oeuvre by Jacques Castérède. Cobus received his M.M. and D.M.A. from the University of Colorado at Boulder and a Bachelor of Music from the University of Pretoria. Cobus is a Wm. S. Haynes performing artist.

ANDREW GARLAND, baritone

Baritone Andrew Garland (BME & MM '00) has performed recitals at Carnegie Hall, New York Festival of Song, Ravinia festival, Cleveland Art Song Festival, Cincinnati Song Initiative, Tuesday Morning Music Club, Phillips Collection, Vocal Arts DC, Gardner Museum, college campuses around North America, and venues in Italy, Croatia, Greece, and Turkey. He has premiered works by Jake Heggie, William Bolcom, Stephen Paulus, Steven Mark Kohn, Lee Hoiby, Tom Cipullo, Thomas Pasatieri, and Gabriela Frank. He has performed in concert with the Atlanta Symphony, Boston Baroque, Handel and Haydn, the Kennedy Center, Lincoln Center and leading opera roles at Seattle Opera, New York City Opera, Opera Philadelphia, Cincinnati Opera, Minnesota Opera, Boston Lyric Opera, and many others. Garland is a member of the voice faculty at the University of Colorado and is a mentor with Bel Canto Boot Camp. This year Garland releases his 8th, 9th, and 10th commercial CD recordings. Also this year he rides the Pan Mass Challenge for the 30th time.

BRIAN GIEBLER, tenor

American tenor Brian Giebler was nominated for the first time at the GRAMMY Awards for his debut album *a lad's love*. Brian begins the 2022/23 season by leading a fully staged production of Craig Hella Johnson's *Considering Matthew Shepard* with Music at Trinity Wall Street. Brian will then debut with the Rhode Island Philharmonic singing Handel's *Messiah*, and with Voices of Ascension as Evangelist in Bach's *St. John Passion*. He will make return appearances with Santa Fe Pro Musica, Boston Early Music Festival, Baltimore Choral Society, and the Oratorio Society of NY in a performance of Bach's *B minor Mass* at Carnegie Hall.

GREGORY HAYES, continuo

Gregory Hayes is a busy player and collaborative musician who has performed on various keyboard instruments with the Springfield, Vermont, and Albany Symphony Orchestras and with Arcadia Players, a regional period-instrument ensemble. In June of 2022 he retired as Senior Lecturer at Dartmouth College, where he taught piano and harpsichord beginning in 1991. He has participated often in the New England Bach Festival and on the Mohawk Trail Concerts series in western Massachusetts. Formerly the longtime music director for the Unitarian Society of Northampton and Florence, he is a resident of Goshen (Massachusetts), and he has taught for many summers at Greenwood Music Camp in nearby Cummington. Mr. Hayes is a *Phi Beta Kappa* graduate of Amherst College and the Manhattan School of Music.

WILLIAM HITE, festival co-producer

William Hite, Festival co-producer and Professor of Voice, joined the UMass music faculty in 2002. He is a critically-acclaimed artist who has appeared in opera, concert, chamber music and solo recital in a career that has spanned nearly four decades. His reputation as an expressive and engaging artist has led to appearances with the Boston Symphony Orchestra, Philadelphia Symphony Orchestra, Odyssey Opera, Boston Modern Orchestra Project, Boston Baroque, and the Morris Dance Group under the direction of Bernard Haitink, Seiji Ozawa, Nicholas McGegan, Jane Glover, and Gil Rose. Mr. Hite's extensive discography now contains over 40 recordings spanning a wide spectrum of musical idioms. He may be heard in *The Complete Songs of Virgil Thomson* on New World Records, *Messiah* on Clarion, *Acis and Galatea* on NCA, and the *St. John Passion* on Koch. He has sung at Tanglewood, Santa Fe Chamber Music Festival, and Festival d'Aix-en-Provence.

ILLUMINATI VOCAL ARTS ENSEMBLE

The Illuminati Vocal Arts Ensemble was founded in 2013 with a mission to create a professional-caliber vocal arts ensemble with the heart and dedication of an amateur chorus. Illuminati is a unique chamber chorus which draws volunteer singers from throughout Massachusetts and beyond. The group has received rave reviews from audiences and newspapers and has earned the respect of cultural institutions across the region. Illuminati performs choral miniatures and masterworks from all periods and styles and has collaborated with the UMass Bach Festival since 2015.

COLLEEN JENNINGS, violin

Violinist Colleen Jennings was formerly Co-Artistic Director at the Apple Hill Center for Chamber Music and second violinist in the Apple Hill String Quartet. During the regular concert season, in conjunction with Apple Hill's *Playing for Peace* program, the Quartet performed concerts and conducted residencies locally in New Hampshire, nationally in major U.S. cities, and internationally. In recognition of their work, the organization won the 2016 CMAAclaim award from Chamber Music America. Colleen currently teaches violin at the University of Massachusetts and Smith College. She also teaches privately and runs a chamber music class from her home studio, *Up! Music*. She received a Bachelor of Music degree from Oberlin Conservatory and Masters of Music degree from Rice University. In addition she received an Artist's Diploma from the Schweizerischer Musikpädagogischer Verband in Basel, Switzerland. Her principal teachers include Sergiu Luca, Marilyn McDonald and Antonio Pellegrini.

AYANO KATAOKA, timpani

Professor of Percussion at UMass Amherst, Ayano Kataoka is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has been an Artist of the Chamber Music Society of Lincoln Center since 2006 when she was chosen as the first percussionist for the society's prestigious residency program, *The Bowers Program*. She gave a world premiere of Bruce Adolph's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can also be heard on Deutsche Grammophon, Naxos, New World, Bridge, and Albany recording labels. A native of Japan, Ms. Kataoka received her artist diploma degree from Yale School of Music, where she studied with marimba virtuoso Robert van Sice.

SALVATORE MACCHIA, double bass

Salvatore Macchia enjoys an active career as performer and composer. A 2006-2007 Samuel Conti Award fellowship winner, Macchia's compositions have been performed throughout the United States, as well as in Russia and Japan. In addition his music is frequently heard in major European cities and festivals, including performances in Berlin, Florence, Bordeaux, Strasbourg, Mantova, the Festival "Bruit de la Neige" in Annecy, France, the Computer Arts Festival in Padova, the "Musica Nuova Festival" IX°, Senigallia and the Santa Maria Musica Nuova Festival in Ancona, Italy. He has served as a juror at the Fourth International Contemporary Music Contest for Composers "Città di Udine" in Udine, Italy three times. He has been recorded on the Gasparo, Open Loop, CRI, Spectrum, Alban, Inanova, and Rivoalto labels.

JOSHUA MICHAL, horn

Joshua Michal is Associate Professor of Horn at the University of Massachusetts Amherst. He is a member of the Rhode Island Philharmonic Orchestra, Hartford Symphony Orchestra, and the Glimmerglass Opera Orchestra. He has presented master-classes and recitals at the Hartt School of Music, University of Wisconsin, University of Georgia, The Ohio State University, Bowling Green State University, the New York City Electroacoustic Music Festival, and the International Horn Society Conference. In 2020, he released his debut solo album entitled "Ekphrasis: Music for Horn and Electronics" on the MSR label. Also released in 2020 on the Navonna label, Mr. Michal was featured on a CD of new music by Joseph Summer based on the Sonnets of Shakespeare titled "Summer's Distillation." From 2017-2021, Mr. Michal served on the faculty of the Interlochen Summer Arts Camp in Interlochen, MI. His principal teachers include Jeff Nelsen, Gail Williams, and Bruce Henniss and he holds degrees from Indiana University, Northwestern University, and The Ohio State University.

LINDSAY POPE, chorus master

Lindsay Pope is Interim Director of Choral Studies at UMass Amherst, where she conducts the Chamber Choir and teaches conducting. She previously directed the choral programs at Williams College and Mount Holyoke College, and served as assistant conductor for the Dallas Symphony Chorus. Lindsay completed her doctorate in choral conducting at the University of North Texas. Her dissertation on living composer Reena Esmail received the Herford Prize for outstanding doctoral terminal research in choral music. Lindsay sings with the Santa Fe Desert Chorale, True Concord Voices, and the Handel + Haydn Society Chorus. She has a master's in choral conducting from Westminster Choir College and a Bachelor of Arts in Music from Mount Holyoke College. She lives in Williamsburg, Massachusetts with her partner, Jonathan, and child, Heron.

NARDO POY, viola

Nardo Poy has been a member of the world-renowned Orpheus Chamber Orchestra since 1978 and has been featured as soloist in the United States, Europe and Japan with Orpheus, the North Carolina Symphony, the Concerto Soloists of Philadelphia, the American Symphony Orchestra and the Kansas City Camerata. He also performs with the Metropolitan Opera Orchestra, the Orchestra of St. Luke's, the Perspectives Ensemble and the Lighthouse Chamber Players, among many others. Recordings include over 70 with the Orpheus Chamber Orchestra as well as numerous chamber music recordings with the Perspectives Ensemble, the Harmonie Ensemble, the Broyhill Chamber Ensemble, the Lighthouse Chamber Players and colleagues from the Bard Music Festival. He has held the principal viola position with many orchestras, including the Opera Company of Philadelphia, the Santa Fe Opera, the Philharmonia Orchestra of Philadelphia, the American Symphony Orchestra and the Grand Teton Music Festival orchestra.

JOHN SALVI, baritone

An accomplished singer on both the operatic and concert stage, baritone John Salvi's clear and agile baritone voice has been hailed as "stentorian" by many and over the past twenty-five years, John has appeared as a guest artist with opera companies and choral societies throughout New England. Highlights of Mr. Salvi's past season performances include Fauré's Requiem with the Springfield Symphony Orchestra, Mendelssohn's *Elijah* with the Quabbin Valley Pro Musica, Brahms' *Ein Deutsches Requiem* with the Hampshire Choral Society, Beethoven's Mass in C with the South Hadley Chorale, Haydn's *The Seasons* with the Assabet Valley Mastersingers, and Bach's *St. Matthew Passion* at the 2019 University of Massachusetts at Amherst Bach Festival. John's current season performances include Haydn's *Lord Nelson Mass* with the South Hadley Chorale, Mozart's *Coronation Mass* with the Assabet Valley Mastersingers, and the role of Jesus in Johann Theile's *St. Matthew Passion* with the Arcadia Players.

AMANDA STENROOS, violin and festival co-producer

Violinist Amanda Stenroos enjoys a varied career in music as an arts administrator, performer and teacher. Amanda received her Master of Music from the University of Massachusetts Amherst and her Bachelor of Music in violin performance from the Baldwin Wallace Conservatory of Music in Berea, Ohio. Her teachers include Elizabeth Chang, Julian Ross and Annie Fullard. She is the General Manager of the Green Mountain Chamber Music Festival, held annually in Colchester, Vermont and is co-founder and producer of the University of Massachusetts Amherst biennial Bach Festival and Symposium. Amanda teaches in the Suzuki program at the Northampton Community Music Center as well as a home studio of private students. Amanda performs frequently in the Pioneer Valley and is a member of the Cushman Quartet.

RÉMY TAGHAVI, bassoon

Rémy Taghavi is a highly sought-after bassoonist and educator based in the Northeast. Rémy is principal bassoon of the New Haven Symphony Orchestra and has performed with the Orpheus Chamber Orchestra, Orchestra New England, the Las Vegas Philharmonic and the Cape and Princeton Symphonies, among others. He is a founder and artistic director of the Annapolis Chamber Music Festival, a member of the New York-based chamber ensembles Frisson and SoundMind, and an alumnus of Carnegie Hall's teaching artist and chamber music program, Ensemble Connect. Mr. Taghavi is Assistant Professor of Bassoon at the University of Massachusetts Amherst and faculty at the Rocky Ridge Music Center's Young Artist Seminar (Colorado) and the Charles Ives Music Festival (Connecticut). He completed degrees at the University of Southern California, the Juilliard School, and Stony Brook University. His primary teachers include Frank Morelli, Judith Farmer, and Norbert Nielubowski.

KRISTEN WATSON, soprano

Soprano Kristen Watson, hailed by critics for her "blithe and silvery" tone (Boston Globe) and "striking poise" (Opera News) has made solo appearances with the Orpheus Chamber Orchestra, Mark Morris Dance Group, American Classical Orchestra, Boston Baroque, Handel & Haydn Society, Emmanuel Music, Boston Modern Orchestra Project and A Far Cry at such venues as Walt Disney Concert Hall, Lincoln Center, Carnegie Hall and Boston's Symphony Hall. Opera audiences have heard her with Odyssey Opera, Boston Lyric Opera and the Boston University Opera Institute in such roles as Anne Trulove in *The Rake's Progress* and Tytania in *A Midsummer Night's Dream*, and as a versatile crossover artist she has soloed with the Boston Pops and on musical theater stages alike.

J.S. BACH AND TIMBRE

Although the works of J.S. Bach have been considered from many different perspectives, the topic of timbre has been little explored in relation to his compositions. Timbre is a complex and multi-faceted concept that involves both the sounding musical object and the aesthetic experience of the listener. It considers scientific, aesthetic, and artistic factors. This conference brings together scholars exploring timbral issues in relation to Bach's compositions from material, philosophical, theoretical, and historical perspectives. Topics include, for instance, an exploration of Bach's expertise with selecting and combining organ stops, the innovative scoring of his orchestral works, his transcription practices, instrumental/timbral word painting in the vocal works, architectural spaces or timbral environments in which Bach's music has been performed, the timbres of diverse instrument choices by performers, the timbral effects in recording Bach's compositions, and timbral color choices involved in the re-working, performance, and reception of the Bach repertoire in its various manifestations throughout the late eighteenth, nineteenth, twentieth, and twenty-first centuries in diverse locations and contexts around the globe.

SCHEDULE OF SYMPOSIUM EVENTS

All symposium events take place in the Bromery Center for the Arts, Room 419 (unless otherwise noted) and will also be available on Zoom. Guests must register to receive the Zoom link.

FRIDAY, APRIL 21, 2023

6:00-7:15 pm: Dinner for Symposium Presenters

Campus Center, 10th Floor, Hadley Room

7:30-9:00 pm: Panel Discussion: What Do We Talk About When We Talk About Bach And Timbre?

Joel Lester, Ernest May, and Joshua Rifkin, presenters; Emily Dolan and Isabella van Elferen, respondents

Joel Lester (CUNY Graduate Center/Mannes College of Music):
"Timbre and the Music of J.S. Bach – Thoughts from Centuries Later"

Ernest May (University of Massachusetts Amherst): "Bach & Timbre: A View From the Organ Loft"

Joshua Rifkin (Boston University): "Timbre in Bach: No Compromise"

SATURDAY, APRIL 22, 2023

9:30 am to 10:00 am: Refreshments and Registration

BCA 4th Floor Arts Bridge

9:55 am: Welcome from Matthew Westgate, Chair of the Department of Music & Dance

10:00 am to 11:00 am

Paper Session 1: Timbre and Wind Instruments

Moderator: Emily Dolan (Brown University)

Jeana Melilli (University of Florida): "Gamba, Flute, and J.S. Bach's Right Hand: Examples of Timbral Flexibility of the 18th Century Trio and Accompanied Sonatas in BWV 1027/1039"

Rachel Gain (Yale University): "Hearing Emotion, Feeling Key: Timbre, Technique, and Tonality in J.S. Bach's Flute Obbligati"

11:00 am-11:15 pm: Break

11:15-12:45 pm

Paper Session 2: Pieces for Keyboard

Moderator: Ernest D. May (University of Massachusetts Amherst)

Erinn Knyt (University of Massachusetts Amherst): "Acoustic Resonances: New Timbres, Sounds, and Colors in the Bach-Busoni Transcriptions, Arrangements, Editions, and Interpretations"

Emily Kraine (Northeastern University): "Wendy Carlos and Bach's Well-Tempered Clavier"

Yo Tomita (Queens University Belfast): "Bach's Concept of Timbre and The Well-Tempered Clavier"

12:45-2:00 pm: Lunch (provided)

2:00 pm to 3:00 pm: Introduction by Barbara Krauthamer, Dean of the College of Humanities & Fine Arts

Keynote Address

Isabella van Elferen (Kingston University, London): "Bach's Tone-Pleasure"

3:00pm to 3:15pm Break

3:15pm to 5:15pm

Paper Session 3: Space and Vocal Music

Moderator: Evan MacCarthy (University of Massachusetts Amherst)

Christine Blanken (Bach-Archiv Leipzig): "Cantatas with changes in instrumentation: The reception of Cantata (early) versions with obbligato organ"

Robert Riggs (University of Mississippi) and Mary Riggs (Dancer and Dance History Scholar): "Bach's St. Matthew Passion: Ballet by John Neumeier"

Markus Rathey (Yale University): "Timbre, Space, and Texture in Bach's Cantatas for Open-Air Performances"

Daniel Boomhower (Dumbarton Oaks): "The Social Significance of Changing Choral Timbres"

5:15pm to 6:15pm: Evening Reception

BCA 4th floor Arts Bridge

Keynote Speaker**Isabella van Elferen**, Kingston University, London

Isabella van Elferen is Full Professor of Music at Kingston University London (UK), where she co-founded the Visconti Studio in collaboration with music producer Tony Visconti. She publishes on music philosophy, film and TV music, baroque sacred music, and all things Gothic. Her most recent book is *Timbre: Paradox, Materialism, Vibrational Aesthetics* (Bloomsbury 2020). Isabella's gardening business, Guelder Gardens, keeps her healthy and sane next to her academic work.

Abstract***Bach's Tone-Pleasure***

Bach's use of timbre is as multifaceted as it is under-researched. On the one hand, tone colour is overlooked in our study of his crystalline counterpoint, his intricate fugues, or his dazzling harmonic development. On the other hand, our analyses of Bach's orchestration often take a strictly hermeneutic approach to musical meaning: we may interpret the basso continuo as symbolic of the divine law that is the basis for composition as it is for creation, the alto voice as a representation of the praying soul, the oboe d'amore as an index for love. These scholarly approaches to timbre in Bach contrast sharply with the timbral aesthetics emerging during the eighteenth century. In the wake of Kant's philosophy, timbre became the focus of musical aesthetics and, later, the core of "absolute music." Tone colour was celebrated as a sonorous expression reaching beyond meaning, a musical sublime which was able to touch the body as well as the soul in what Herder calls "tone-pleasure." Given that these ideas began to gain influence during Bach's lifetime, we must ask ourselves whether our approaches to his use of timbre require reconsideration. Listening through the ears of Kant and Herder, Lyotard and Goehr, my paper will explore the aesthetics of timbre in Bach's music. Does pure tone-pleasure have a place in instrumental counterpoint? Is it blasphemous to find it in deeply religious works such as the Matthew Passion? Did the great composer himself find delight in sonorous difference?

Christine Blanken, Bach-Archiv Leipzig (Remote)

Christine Blanken has been working at the Leipzig Bach Archive since 2005: after initially working on the Bach Repertory research project (Saxon Academy of Sciences in Leipzig), in October 2011 she took over the management of the Research Section II, "The Bach Family." In this role, she oversees the issues of documents and musical editions as well as the "Bach digital" portal. In addition to the music of the Bach family in general, her current research focuses on the transmission of music for keyboard instruments by J. S. Bach and the transmission of the music of the Bach family in the old Austrian cultural area. In 2011 she published the two-volume source catalog *The Bach sources in Vienna and Old Austria*. Her latest project (together with Christoph Wolff and Peter Wollny) is the new and revised *Bach-Werke-Verzeichnis* (2022).

Abstract***Cantatas with Changes in Instrumentation: The Reception of Cantata (Early) Versions with Obligato Organ*****Daniel Boomhower, Dumbarton Oaks**

Daniel F. Boomhower serves as director of the Library at Dumbarton Oaks and previously held positions in the Library of Congress Music Division and the music libraries of Kent State and Princeton University. He has authored articles that have appeared in *Bach-Jahrbuch*, *Notes*, and *Ad Parnassum*. Bärenreiter-Verlag published his edition of Brahms's Piano Quintet, Op. 34. He studied music and library science at Wittenberg University and the University of Illinois at Urbana-Champaign: he holds the Ph.D. in musicology from Case Western Reserve University.

Abstract***The Social Significance of Changing Choral Timbres: Evidence from the Performance History of Bach's B-minor Mass***

At the annual meeting of the AMS held in Boston in 1981 Joshua Rifkin conducted a performance of the Mass in B Minor with a single singer to each voice part and therewith ignited a raging debate about Bach performance practice. Before Rifkin, historically informed performances contrasted two or three dozen singers with the hundreds of singers that had become the tradition for performing Bach's masterpieces. Rifkin soon after published a series of essays elaborating his argument about the size of the chorus with which J. S. Bach performed the majority of his choral compositions. Rejoinders by other scholars followed. The shift in scholarly consensus on the matter, however, hardly matches the much more widely experienced change in the sound of Bach's choral music in an ever growing number of performances and recordings featuring a single singer per part. This paper seeks to understand the broad social motivations underlying the size and significance of choral forces in Bach performances. From the beginning of the Bach revival associated with Mendelssohn's 1829 performance of the *St. Matthew Passion*, large choral ensembles represented not only a Romantic choral ideal but also the possibility of mass participation in a newly appreciated cultural nation. While the choral forces arrayed in performances at the Bethlehem Bach Festival in the twentieth-century United States sounded quite similar to their German counterparts of a hundred years earlier, they represented the aspirations of a rapidly expanding middle class striving to exhibit the cultural attainment equivalent to that of an otherwise exclusive elite society. Rifkin's innovations meanwhile reflected and reasserted the countercultural dimension of the early music florescence that began in the 1960s. This paper strives to demonstrate how the choral timbre of Bach performances signifies not just changing tastes or scholarly perspectives but also deep cultural concerns.

Emily Dolan, Brown University

Emily I. Dolan joined the faculty at Brown University in 2019. Previously, she held positions at Harvard University and the University of Pennsylvania. Dolan works on the music of the late 18th and 19th centuries. Her first book, *The Orchestral Revolution: Haydn and the Technologies of Timbre*, was published by Cambridge University Press in 2013. In 2018, she guest edited a double issue of *Opera Quarterly*, “Vocal Organologies and Philologies.” Outside of the 18th century, she is also interested in Sound Art and has published in *Popular Music* on indie pop and ideas of kitsch. Dolan was a faculty fellow in the Penn Humanities Forum 2008-09 and in 2009-2010, Dolan was a fellow at the Radcliffe Institute for Advanced Study. She also co-edited the *Oxford Handbook of Timbre* (2021) with Alexander Rehding. Her current project is titled *Instruments and Order*, which explores the concept of instrumentality.

Rachel Gain, Yale University

Rachel Gain is a Music Theory Ph.D. student at Yale University. They hold an M.A. in Music Theory from the University of Western Ontario and previously undertook doctoral work in Music Theory and Early Music at the University of North Texas. Rachel has presented her work at conferences including the Society for Music Theory, Society for American Music, and European Music Analysis Conference. Her research examines baroque music and tap dance (sometimes together), primarily taking approaches informed by embodied experience, choreomusicology, historically informed performance, instruments, and the physical acts of music making.

Abstract

Hearing Emotion, Feeling Key: Timbre, Technique, and Tonality in J.S. Bach's Flute Obbligati

J.S. Bach's choices of key in his obbligato flute parts had far-reaching implications due to the instrument's idiosyncrasies. Pitches belonging to a baroque flute's natural scale play sonorously and readily, whereas those requiring “cross-fingerings” are more unstable and have a “veiled” timbre weak in overtones. On the baroque flute, different keys thus attain distinct timbral profiles, determined by the characteristics of their component pitches. Historically informed performers frequently invoke affect to explain key choices in baroque flute parts, implying key-determined timbre as the motivating factor. Through an examination of flute obbligati in arias from Bach's passions and cantatas, I demonstrate how he correlates timbral and textual associations, using keys with unrestricted, bright tone in arias with positive affects, and keys with thin, volatile timbre for emotionally strenuous arias. Drawing on recent literature on both timbre and embodiment, I argue that strained baroque flute timbres produce an affectual response in the audience through cross-modal imagery—for instance, from associations with the human voice in emotionally heightened states—and through amodal mimetic participation that produces tensions in the body. Finally, I explore how the playing technique alterations necessary to make cross-fingered notes speak,

causing flutists to experience thin-timbred keys rich in cross-fingerings as effortful, tense, and volatile and keys with few cross-fingerings as more free-blowing and relaxed. These differences inform the performer's experience and understanding of the music and, consequently, their musical realization, thus rendering each key's emotive associations audible in a further dimension. By examining this repertoire through era-appropriate instruments, I provide valuable insight into how Bach utilized instrument timbre and technical difficulty to expressive ends and the experience of these aspects by listeners and performers alike.

Erinn Knyt, University of Massachusetts Amherst (symposium co-producer)

Erinn E. Knyt is Professor of Music History at the University of Massachusetts Amherst. Her articles have appeared in numerous journals, including the *Journal of the Royal Musical Association*, *American Music*, the *Journal of Musicology*, the *Journal of Music History Pedagogy*, the *Journal of Musicological Research*, *Musicology Australia*, *Music and Letters*, *Eighteenth Century Music*, *19th-Century Music*, *Nineteenth-Century Music Review*, and *Twentieth Century Music*. Her first book (Indiana University Press, 2017), which explores Busoni's relationship with early and mid career composition mentees, was awarded an AMS 75 Pays Endowment Book Subvention. Her second book, *Ferruccio Busoni as Architect of Sound* appeared with Oxford University Press in March 2023, and received an AMS subvention. Her third book, *J.S. Bach's "Goldberg Variations" Reimagined* is currently under contract with Oxford University Press. Knyt was honored with the 2018 American Musicological Society Teaching Award.

Abstract

Acoustic Resonances: New Timbres, Sounds, and Colors in the Bach-Busoni Transcriptions

“Colossal,” “monumental,” and “architectural” are common descriptors for Ferruccio Busoni's performances of Johann Sebastian Bach's music, which featured use of arm weight, the back, and the whole body. This powerful interpretive style helped fill up the reverberant concert halls built during Busoni's lifetime. While resonant sounds, thick chords, emphasis on tone color, and bold dramatic contrasts sounded well within the walls of the large concert halls built in the late nineteenth century, it was harder to effectively project the contrapuntal lines of a Baroque fugue with clarity. It is thus not coincidental that at the same time larger resonant concert halls were being erected, some performers like Busoni also began to modify pieces that were not designed for those halls. Before the invention or widespread use of amplification devices or variable architectural acoustic techniques, such as artificial shells, ceiling panels, or adjustable walls to change the acoustics for different purposes or types of pieces, Busoni adapted the music he played to the acoustic properties in the spaces he performed. When Busoni created transcriptions and arrangements of the music of Bach, he thus made timbral, registral, and compositional changes. He brought out unexpected colors and he foregrounded lines or phrases through his distinctive

play with timbre. Although some of his techniques, such as doublings, were shared by contemporaries, he also made idiosyncratic choices that were informed by the acoustics of the newly emerging concert halls in the late nineteenth century, including a terraced approach to dynamics, registral expansions, and a reworking of form. By analyzing Busoni's Bach edition, Bach recordings, transcriptions, and arrangements, as well as consulting concert programs, essays, and letters, some unpublished, my essay not only documents where Busoni performed Bach's music and the acoustic properties of those spaces, but also the types of modifications he made to the music of Bach in response to those spaces. Through this case study of Busoni's interpretations and reworkings of Bach, the essay simultaneously contributes new knowledge about late nineteenth and early twentieth century performance practices of Bach's music. At the same time, it shows cross disciplinary connections between architecture, acoustics, timbre, and performance practices.

Emily Kraine, Northeastern University

Emily Kraine is a third year Music Technology student at Northeastern University. She was originally a student at University of Massachusetts Amherst for Computer Science, but after taking a few years off school she decided to follow her passion in Music. She's interested in working in video game sound design or film score composition in the future. She is a member of the Game Design Club and works as a Sound Designer with the Northeastern Theatre Department for their productions. Her favorite composers are Mica Levi, Isobel Waller-Bridge, and Trent Reznor and Atticus Ross. She focuses on composing piano, synthesizer, and orchestral based works for digital media.

Abstract

Switched-On Bach: Wendy Carlos' Electronic Interpretation of Bach

When we think of Bach, few of us think of electronic music as essential performances of his work. Though in the late Baroque period *clavier* meant any keyboard instrument, Bach's *Well-Tempered Clavier* is usually associated with a clavichord or harpsichord. Most performers who play the *Well-Tempered Clavier* opt for a piano or harpsichord, with careful articulation attempts to play their instruments in a way that would be close to the timbre of Bach's keyboard. However, Wendy Carlos approached Bach's *Well-Tempered Clavier* without a keyboard at all. An early synthesis pioneer, Carlos was working closely alongside Moog to develop the analog synthesizer and improve the instrument. Carlos worked from a mathematical perspective to craft a sound as close to Bach's keyboard as she could, using non-equal temperaments and analog modulation of envelope, frequency, and velocity. Often starting from scratch, with just a sine wave, Carlos had to theorize the timbre she wanted from the instrument and how to deliver it mathematically and mechanically. The resulting album, *Switched-On Bach* (1968), was the first Bach performance to win a grammy for the Best Classical Album. *Switched-On Bach* was also the first album within the Grammys Classical category to break from traditional instrumentation and include electronic instruments. Carlos' *Switched-On Bach* is not just a "reinterpretation" of Bach's music as past conductors and instrumentalists have done, but something entirely new. To understand

Carlos' *Switched-On Bach* it is essential to evaluate the techniques used by Bach in orchestration and composition, as well as traditional interpretation to understand how Carlos used these performances to influence her own creation. In this presentation I will analyze the techniques that Carlos used to create the timbre for her album *SSwitched-On Bach* and why it was effective.

Joel Lester, CUNY Graduate Center, Mannes College of Music (Remote)

Joel Lester, Professor Emeritus (CUNY Graduate Center, 1978–95), was Dean (director) of Mannes College of Music (1996–2011), and violinist in the award winning Da Capo Chamber Players (1970–91). His books on 18th-century music are *Between Modes and Keys: German Theory, 1592–1802* (1989), *Compositional Theory in the Eighteenth Century* (1992: Wallace Berry Award), and *Bach's Works for Solo Violin* (1999: ASCAP-Deems Taylor Award). His articles on Bach discuss compositional-pedagogical aspects of the *Well-Tempered Clavier* (College Music Symposium, 1998), heightening complexity as a compositional principle in Bach's works (JAMS, 2001), on what the young Beethoven might have learned from the *Well-Tempered Clavier* (Bonner Beethoven-Studien, 2014), and on the "Et expecto" from the B-minor Mass (BACH, 2020). He was President of the Society for Music Theory from 2003–05.

Abstract

Timbre and the Music of J.S. Bach—Thoughts from Centuries Later

During my 15-minute talk, I hope to muse about how we in the twenty-first century probably think about seemingly obvious aspects (especially timbral) of Bach's music in ways that would have been quite different—perhaps even incomprehensible—to what musicians of Bach's time might have thought, and about how being aware of such differences is helpful to us as scholars and musicians.

Evan A. MacCarthy, University of Massachusetts Amherst (symposium co-producer)

Evan A. MacCarthy is Five College Visiting Assistant Professor of music history in the Department of Music and Dance at the University of Massachusetts Amherst. He received a B.A. in classics and music from the College of the Holy Cross, and earned a Ph.D. in historical musicology from Harvard University. His research focuses on the history of fifteenth-century music and music theory, late medieval chant, German music in the Baroque era, as well as nineteenth-century American music. He is presently completing the book *Ruled by the Muses: Italian Humanists and their Study of Music in the Fifteenth Century*, which explores the musical lives of scholars who sought to revive the cultural and intellectual traditions of ancient Greece and Rome. He is also producing an edition and first-ever translation for the Epitome Musical series at Brepols Press of Ugolino of Orvieto's encyclopedic treatise on the nature and notation of music (*Declaratio musicae disciplinae*, written c. 1435). Awards, grants, and fellowships include the National Endowment for the Humanities Rome Prize in Renaissance and Early Modern Studies from the American Academy in Rome, the Committee for the Rescue of Italian Art (CRIA) Fellowship at Villa I Tatti, the West Virginia Humanities Council, and the Big XII Faculty Fellowship Program. He presently serves as President of the New England Chapter of the American Musicological Society.

Ernest D. May, University of Massachusetts Amherst (symposium co-producer)

Ernest D. May is Professor Emeritus of Musicology and Organ at the University of Massachusetts Amherst. He is co-editor of *J. S. Bach as Organist: His Instruments, Music and Performance Practices* (Bloomington, 1986) and editor of BWV 113 in *Johann Sebastian Bach: Neue Ausgabe Sämtliche Werke* (vol. I/20). His articles and reviews have appeared in the *Journal of the American Musicological Society*, *Bach Perspectives 2*, *The New Harvard Dictionary of Music*, the *Bach Jahrbuch*, and the *Festschrift* for Arthur Mendel. His research has been supported by the National Endowment for the Humanities, the Deutscher Akademischer Austauschdienst, and the Martha Baird Rockefeller Foundation. At UMASS, he served twelve years as department chair (1988-2000) and fifteen years as head of the Faculty Senate (2000-2015). Former Director of Music at South Congregational Church, Springfield, MA (1984-2006), and currently at All Saints Episcopal Church, South Hadley, he also served on the Commission on Accreditation for the National Association of Schools of Music (1994-2000) and as President of the New England Chapter of the American Musicological Society (1988-1990). His degrees are from Harvard (AB) and Princeton (MFA, PhD), with additional studies in Paris with Nadia Boulanger and André Marchal.

Abstract

Bach & Timbre: A View from the Organ Loft

The Organ was the most complex machine of Bach's time, and Bach was acknowledged first and foremost as its master. In addition to holding organist posts in Arnstadt, Mühlhausen and Weimar, he performed, tested, improvised, and taught on a wide variety of organs--representing several different organ types--throughout his career. Additionally, he published three collections of organ music in his last two decades. Unlike his contemporary Georg Friedrich Kauffmann, who included a wealth of timbral indications in his published organ music, Bach's timbral indications are few and far between. This presentation will summarize the evidence concerning the specification of timbre in Bach's organ music and make the case that Bach the composer concerned himself with pitch and duration, but that Bach the performer pragmatically adjusted timbre--along with dynamics, ornamentation, articulation, and tempo--to get the best effect from the various organs and acoustic conditions upon which, and within which, he performed.

Jeana Melilli, University of Florida (Remote)

Jeana Melilli is a PhD candidate in Musicology at the University of Florida. Her research focuses on late eighteenth-century trio sonata forms and women musicians in Naples and Sicily. She is the Principal Flute of the Savannah Philharmonic, Second Flute in the Coastal Symphony of Georgia, and Piccolo/Third Flute in the South Carolina Philharmonic and the Greenville Symphony. As a Baroque flutist, Jeana is a founding member of the Vista Ensemble in Columbia, SC, and Savannah Baroque. She is creating a Baroque ensemble at the University of Florida and is Woodwind Coordinator at Santa Fe College

Abstract

Gamba, Flute, and J. S. Bach's Right Hand: Examples of Timbral Flexibility in the Gamba and Trio Sonatas, BWV 1027/1039

Provenance and origin stories are at the forefront of the historiography surrounding Johann Sebastian Bach's first Sonata for Gamba, BWV 1027 and his similar work, the Trio Sonata in G Major for two flutes and continuo, BWV 1039. Refocusing on the timbral aspects and performance choices between the two works creates a new set of exciting questions and removes endless speculation surrounding the unsolvable mysteries of much of Bach's chamber music, especially when original manuscripts are lost. Additionally, moving the center of gravity away from J. S. Bach himself to the trio sonata, and its corollary, the accompanied sonata, allows an exploration of Bach's unpublished contributions to the most popular genre of the eighteenth century. My research addresses two primary questions. Why was this material deemed suitable for such disparate instrumental groups? What does the shared material between the works say about notions of instrumentation, timbre, and melodic content? There is little previous discussion of the two works beyond Hans Epstein's crucial scholarship for Bärenreiter. I will analyze these works as examples of the relationship between the trio and accompanied sonatas. Bach's decision to equate the first flute part in BWV 1039 with the right-hand keyboard part in BWV 1027 becomes more significant. The paper also problematizes the disparate timbral qualities of the two works via performance practice. In my discussion, I will highlight the trio sonata's penchant for flexibility through modern performances that include a version for flute, gamba, and continuo—a new timbral undertaking. Finally, I will explore Bach's choice to realize the accompaniment himself, unusual for the genre in the mid-eighteenth century.

Markus Rathey, Yale University

Markus Rathey is the Robert S. Tangeman Professor in the Practice of Music History at Yale University. Professor Rathey is a specialist in the works of Johann Sebastian Bach, 17th and 18th century music, and the relationship between music, religion, and politics during the Enlightenment. Rathey studied musicology, Protestant theology, and German in Bethel and Münster. He taught at the University of Mainz and the University of Leipzig and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His book *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture* (Oxford University Press, 2016) is the first study of this composition in English and it not only sheds new light on Bach's compositional practice but it also locates the oratorio within the religious and social landscape of eighteenth-century Germany. Rathey's second recent book is an introduction to Bach's Major Vocal Works (Yale University Press, 2016). The book *Theology, Music and Modernity: Struggles for Freedom* (Oxford University Press, 2021, co-edited with J. Begbie and D. Chua) focuses on the philosophical and theological discourses in the decades around 1800 and their impact on musical composition and performance. *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall* (Lexington Press, 2022, co-edited with Eftychia Papanikolaou) extends the focus to works from the later nineteenth century and also highlights musical traditions from France, Russia, Poland, and the US.

Abstract

Timbre, Space, and Texture in Bach's Cantatas for Open-Air Performances

Modern performances of Bach's cantatas usually take place in an enclosed space: a concert hall, church, or recording studio. While these modern performance spaces have their obvious advantages, they are not completely historically correct. In addition to the performance of works in the local churches, the city of Leipzig had experienced a long tradition of open-air performances, which usually took place in honor of dignitaries from university professors to the Elector of Saxony. Frequently, these performances were combined with extensive processions, which incorporated music as well. The paper will trace these traditions in Central Germany during the seventeenth and eighteenth centuries and show how Bach's own cantatas fit into performative conventions of sonic spaces that are created in and through the music. The paper will also show how Bach employed timbre, instrumentation, and texture to render the cantatas audible to his audiences. It will become apparent that the spatial dimensions of the processions, which preceded many performances, are reflected in Bach's music as well by drawing on similar instruments (especially brass) and polychoral textures that integrate the performance space into the compositional logic of the cantatas.

Joshua Rifkin, Boston University

Joshua Rifkin's life in music has spanned Renaissance motets and ragtime masters, Bach cantatas and Baroque Beatles. He has conducted major orchestras, ensembles, and opera companies throughout much of the world, and compiled an extensive discography ranging from the fifteenth-century chanson master Antoine Busnoys to Mexican modernist Silvestre Revueltas; his epoch-making recording of piano works by the Black American composer Scott Joplin has entered the Grammy Hall of Fame. The Bach Ensemble, which he founded in 1978, won Britain's Gramophone Award for its path breaking recording of the Mass in B Minor, has toured widely in the U.S. and Europe, and curated the Academy of Music in Brixen/Bressanone, Italy, and the festival Bach:Sommer in Arnstadt, Germany. Rifkin's list of scholarly publications covers topics from the Renaissance to the nineteenth century, with particular emphasis on Josquin Desprez, Heinrich Schütz, and J. S. Bach; his edition of the B Minor Mass, published by Breitkopf & Härtel, presented the first critical text of this standard work, and his edition of Schütz's wedding concertos for Bärenreiter has won critical acclaim.

Abstract

Timbre in Bach: No Compromise

A long tradition has accustomed us to thinking of "performance practice" as something distinct from what we might call musical essences. Especially if, however, we may now feel ready to consider timbre as a dimension of more than incidental significance in Bach's music, I would argue that we should consider matters such as performing forces, pitch, instruments, and the like as integral to Bach's compositional vision – and as elements that we disregard to the detriment of that vision.

Mary Barres Riggs, Dancer, Dance History Scholar

Mary Barres Riggs (B.A., art history, Harvard University; M.A., dance history, University of Utah) began her career with the Niagara Frontier Ballet in Buffalo, NY, where she learned and performed principal roles under the direction of Bronislava Nijinska, including the "Rag Mazurka" in Poulenc's *Les Biches*, which she performed at Jacob's Pillow and on a tour in Europe with Nureyev and other international stars. She danced for several years with the Metropolitan Opera Ballet and the ballet of the Niedersächsische Staatsoper in Hannover. She also has extensive experience with modern dance styles and has presented research papers at national conferences of the Society for Dance History Scholars and the Congress on Research in Dance.

Robert Riggs, University of Mississippi

Robert Riggs (Ph.D. Harvard University) began his career as a violinist, spending five years performing with the Niedersächsisches Staatsorchester in Hannover, Germany, and performing in Boston (with the Handel and Haydn Society and other orchestras) during graduate school. Most of his teaching career, for both musicology and violin, was spent at the University of Mississippi, where he served as Chair of the Department of Music for nine years, directed the University's Artist Series for seven years, and performed throughout his tenure with the Oxford Piano Trio. He retired as professor emeritus in 2019. He has presented papers at numerous national and international conferences, and his publications include articles on Mozart, performance practice, and aesthetics (in *The Musical Quarterly*, *Mozart-Jahrbuch*, *Journal of Musicology*, and *College Music Society Symposium*); two books, *Leon Kirchner: Composer, Performer, and Teacher*, and *The Violin* (both with the University of Rochester Press); and two chapters in *The Creative Worlds of Joseph Joachim* (Boydell and Brewer).

Abstract

Bach's St. Matthew Passion: Ballet by John Neumeier

American choreographer John Neumeier, director of the Hamburg Ballet for the past five decades, created a ballet in 1981 to Bach's *St. Matthew Passion*, which his company has performed on tours throughout Europe and in the United States, Canada, Japan, and China. His staging concept accurately reflects the *Passion's* structure of interlocking textual and musical levels: the narrative and dramatic presentation of the historical events in recitatives; the contemporary personal responses in contemplative arias; and the communal devotional responses in chorales and choruses. He accomplished this with a large cast of forty-one dancers, on a stage divided into two levels (the up-stage area is three steps higher than the down-stage area) and by employing the techniques and vocabulary of both modern dance and classical ballet. This paper focuses on analysis of the choreo/musical relationships in representative movements of the *Passion*. Neumeier's overriding goal is always to heighten and vividly communicate the prevailing musical and textual affects with appropriately expressive dance, mime, and abstract sculptural formations. He is sensitive to Bach's word painting and skilled at translating it visually. The choreography respects the forms of the individual arias and chorales, and it dramatizes the structure of the complex choruses. He also

introduces recurring dance and movement motives that function as leitmotifs creating inter-movement relationships and promoting increased perception of the Passion as a unified work. Finally, his treatment of the cast as a pool of dancers who represent humanity as a whole underscores the Passion's message that we all have the innate potential to embody either the negative or the positive traits of the historical protagonists. Thus, the choreography reinforces Michael Marissen's position that it is "mixed multitudes of Jews and gentiles together who are depicted in Matthew as inducing Pilate to crucify Jesus." (Excerpts from the Hamburg Ballet's DVD of the Passion illustrate this paper.)

Yo Tomita, Queen's University Belfast

Yo Tomita is Professor of Musicology at School of Arts, English and Languages at Queen's University Belfast, Northern Ireland, and Senior Fellow of the Bach-Archiv Leipzig. He has published widely in Bach studies, from those pursuing to identify Bach's compositional and performance choices and decisions as manifested in Bach's own scores to the reception history of Bach's music in the late 18th and early 19th centuries.

Abstract

Bach's Concept of Timbre and The Well-Tempered Clavier

Did Bach think of timbre when composing, revising and performing his keyboard works? What can be the evidence for and against? Supposing that the answer to the first question is 'yes', then how and in what way did the concept of timbre appear (or not appear) at each of the above-mentioned three stages of musical production in such areas as range, texture or the choice of specific keyboard instrument? This paper seeks the information from the surviving manuscripts of WTC that can be considered potential evidence for Bach's awareness of timbral issues. It also explores how the concept of timbre is embedded intrinsically in the work that can be 'discovered' afresh by performers or arrangers as witnessed during the several centuries-long reception history of the work.

ADDITIONAL BACH FESTIVAL EVENTS

March 26, 2023, 7:30 pm

Bach in Bezanson: Violin Studio

Bezanson Recital Hall, Bromery Center for the Arts, North Pleasant St.

UMass Violin Studio performs the complete solo sonatas and partitas of Bach: Nadav Berkman, Conor de Leeuw, Katherine Eddins, Tara Gensure, Ingrid Husemoller, Luca Kevorkian, Frantz Kjoniksen, Spencer Lee, Jolina McConville, Olivia Munson, Niko O'Grady Arnold, Leila Paredes, Eleanor Sturm, Olivia Webb, Elijah Wilson

March 31-April 2, 2023

Bach in the Subways! A global celebration of J.S. Bach

Amherst Books, Collective Copies, Stamell Strings, Unnameable Books, The Drake

Lily Arron, Anika Bajaj, Mina Bird Blyth, Camilla Brewer, Sarah Briggs, Mabel Byun, Devin Cowan, Chris Devine, Isla Ferris, Noah Ferris, Kaila Graef, Willa Hudson, Annierose Klingbeil, Karl Knapp, Kirsten Lipkens, Jamie MacDonald, Buqing Ping, Monroe Randall, Elizabeth Rose, Amanda Stenroos

April 5, 2023, 7:30 pm

Exploring Bach's Voices, Evan MacCarthy host

The Drake, 44 North Pleasant St., Amherst

Christian Bearse, Victor Bento, Joshua Burniece, Catherine Chu, Jeremy Egerton, Cris Fagundes, Zachary Fisher, Kayla Gayton, Marcus Gonzalez, Abigail Haines, Alex Harvey-Arnold, Gregory Hayes, Sara Holmes, Frantz Kjoniksen, Erica Kremer, Emma Kucich, Spencer Lee, Jerry Mak, Maxwell McDonnell, Anna Minichino, Sasha Moseley, Olivia Munson, Pietro Pizzatto, Monroe Randall, Alice Robbins, Gil Wermeling, Elijah Wilson

April 9, 2023, 9:00 pm

Bach in Bezanson: Cello Studio

Bezanson Recital Hall, Bromery Center for the Arts, North Pleasant St.

UMass Cello Studio performs chorales and cello suites of J. S. Bach: Justin Chan, Katie Chuang, Sawyer Fletcher, Daniel Götte, Aidan Klingsberg, Erica Kremer, Jacqueline Liu, Austin McCann, Luke Morrissey, Monroe Randall, Ava Sirois, Violet Southwick, Oren Tirschwell

April 23, 2023, 11:30 am

The Coffee Cantata BWV 211

Amherst Coffee, 28 Amity St., Amherst

Corrine Byrne, Brendan Buckley, Lidia Chang, Gregory Hayes, Colleen Jennings, Jiwon Lee, John Salvi, Amanda Stenroos

UMASS PARTICIPATION IN ALL EVENTS

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Steven Beck
Elizabeth Chang
Fredric T. Cohen
Cobus du Toit
William Hite
Ayano Kataoka
Erinn Knyt
Salvatore Macchia
Evan MacCarthy
Ernest May (emeritus)
Joshua Michal
Rémy Taghavi
Matthew Westgate

Alumni

Ava D'Agostino MM '19
Em Bartone BS '19
Brendan Buckley BM '04
Corrine Byrne BM '10
Lidia Chang BM '10,
MM '16
Andrew Garland BME,
MM '00
Kayla Gayton MM '22
Janry Goodman MM '19
Annierose Klingbeil
BM '19, MM '21
Eleanor Lincoln BM '10
Jiwon Lee MM '22
James MacDonald '16
James Mead '89

Amanda Stenroos MM '15
John Salvi BM '97,
MM'00
Amanda Urquhart
Tilghman BM '17
Katrina Turner BA '13

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Catherine Chu
Katie Chuang
Devin Cowan
Conor de Leeuw
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Amherst Coffee—Benjamin Williams
The Drake—Gabrielle Gould and Amy Gates

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