

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

PUBLIC EXECUTIONS AND THE BACH PASSIONS

PETER WILLIAMS

Recently, while looking again through various older books of permanent value to Bach scholarship, I was struck by Arnold Schering's remarks, in his history of music in Leipzig, on the frequency with which the choristers of St. Thomas came into contact with death and dying. One takes regular encounters with death for granted during the period in question, when high rates of infant mortality, deaths during childbirth, uncontrolled infections, and so forth, contributed to a relatively short life expectancy; but Schering opened up a whole new train of thought when he also went on to refer briefly to public executions.¹ Though infrequent, executions occasioned a particular set of procedures to be followed by the students of St. Thomas.

The younger boys and *externi* stayed at home, to witness the salutary event with their parents, while the choristers participated through song. Schering instances one event in 1680 at which four boys sang eight chorales concerning death ("*Sterbelieder*") before the day of execution, and no fewer than seventeen chorales on the day itself, beginning at 8:00 in the morning. The "poor sinner," as he or she is always called in the official documents, had stolen a piece of linen, and Schering diverted attention away from the horror of it all by joking that converted Jews had it better, having to submit themselves to only two hymns.

Public executions in Leipzig are relevant to Bach scholarship not only because Bach's choristers took part in the ceremony but also because these executions parallel a particular execution of great importance: the one described in the Gospels. Well-known composers throughout Europe experienced executions, but, unlike Bach, they did not normally compose and arrange large, annual public Passion performances based on the Gospel verbatim, or set with such *Affekte* the Gospel's realistic description of the process from capture to death.

Those wailing baroque oboes at the start of the *St. John Passion* — rather unusual woodwind effects for J. S. Bach — signal a terrible story that can be understood in many ways. On the one hand, the Gospel Passion has elements of Aristotelian tragedy, such as terror, pity, hubris (is John suggesting that Jesus was too proud to answer back?), fatal error (Jesus' undenied sacrilege in threatening the Temple), and peripeteia (the moment when he could have been more conciliatory to Pilate, and the story could have gone another way). In Bach's setting of St. John's narrative there might even be a form of catharsis in the soloists' final farewell and in the chorus's concluding "funeral chaconne." On the other hand, the composer of a Passion, the choristers who sang it, the singing men, the organist, the instrumentalists, the clergy, and the congregation that heard it — all these people knew about executions, had watched the condemned walk to his own Calvary through the streets of Leipzig, and had the chance to read about it afterwards.

Many of the Passion performers had even participated in executions themselves, and would have recognized from personal expe-

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rience several of the narrative moments so vividly described in the Gospel. First the capture (sometimes, one imagines, after a betrayal), the arrest and trial before the magistrate (one often no more involved than Pilate?), the witnesses (perjury was doubtless known in Leipzig too), the lynch mob out for blood, and now and then a judge prevaricating under pressure. Then the condemnation, the handover to officers of the law, torment of one kind or another (those extant instruments of torture in German museums!), the ritual preparation (special clothing), the labeling (“King of the Jews”; did Leipzig murderers never have a shingle tied round their neck?), the procession through the streets, running the gauntlet to the killing field, public execution, death, and (a privilege of great significance in the Gospel) removal of the body by friends.

For J. S. Bach during his time at Leipzig, imagine two timetables. First, that of the personal biography: in 1723, he performed his audition cantatas in February; accepted the post in April; moved himself and his family from Cöthen, began work, and performed his first cantata in May; and was received formally into the school in June. Perhaps later that year, during the closed Advent period, he started creating and/or assembling music for a setting of the Passion according to St. John’s Gospel to be performed on Good Friday 1724. This work was revised for performance the following year, while the Passion (presumably) by Brauns was performed in 1726, and a version of the *St. Matthew Passion* was probably performed in 1727. The tradition of performing such pieces was special, and though evidently begrudged by the clergy, it nevertheless gave the church year an event of peculiar musical significance that is now recognized as having drawn an incomparable creativity from the composer.

But here is a second timetable. During the Advent season of 1723, one Susanna Pfeifferin, aged eighteen, “child-murderess,” was beheaded in public (as far as I know, no special arrangements were made for a condemned woman). A broadsheet was subsequently published with a block drawing showing the blindfolded girl kneeling and the executioner standing behind, dramatically wielding the sword in readiness. In 1727, a month or so before the *St. Matthew Passion* was premiered, another thief-murderer was beheaded, but only after several attempts.² Because he was convicted of a double crime, his body was not removed for (unconsecrated) burial but exposed on the raised, flat-lying wheel, and his head was nailed to a part of it (the hub?) and left for the ravens. All of this occurred at the *Rabenstein*, the place of execution beyond St. John’s Church outside the city gates and not so far from the city’s major cemetery in which Bach and his wife were themselves later interred. (On one occasion, workmen who had been ordered to build a new scaffold at the *Rabenstein* processed publicly through the town’s more

elegant streets accompanied by the municipal wind players — the very men, presumably, who were called upon to play the wailing oboe parts in the *St. John Passion*.)

Other executions during Bach’s Leipzig period involved another “child-murderess,” miscellaneous thieves, and, on one single occasion during his final decade, three men together. The three were not crucified in the manner of first-century Roman Syria, but two were beheaded and a third broken on the wheel, reminding us how important it was for the Gospel to make the point that Jesus’ bones were not broken. In December 1732 — Advent again — the gallows had to be repaired because, although no one had been hanged for forty-five years (“a Jew” had been the last), the Council insisted it was correct in this case: the “poor sinner” was a foreigner from Bohemia (Roman Catholic?) and not entitled to a swift beheading. Decapitation by sword was honorable and reflected the status of

the condemned (a soldier, a woman) or the relatively unheinous nature of the crime. For the heinous, there was hanging or worse.

The Council’s chronicler and the town’s printers made sure that none of these executions passed without record: not for nothing was Leipzig one of Europe’s main centers for publications of all kinds. In

the case of one particular “thief and church robber” beheaded in November 1721, a handsome report was published, complete with pictures of the “poor sinner,” showing him in his cell looking wretched and giving several glimpses of the place of detention.³ Such reports sometimes mentioned the condemned man’s clothes: one was “nicely dressed for the day of execution, with scarlet hose and a fine white shirt.” (On this occasion, however, the sword stroke was botched and had to be done again.) Printed descriptions seem to relish those occasions on which a poor sinner meets death bravely, acknowledges the justice of the sentence, thanks the attending clergy, and, if possible, takes off his outer clothing himself. Such behavior was presumably a sign that he had laudable self-control, which the crowd admired. After the deed was done, his relatives were welcome to re-attach the head (!) and show the body to the curious, of which, no doubt, there were quite a few.

The proud and famed University of Leipzig also found itself involved in executions. In the year of Bach’s appointment a student was convicted of murder, and the beadle (legal officer) and other representatives prepared the execution: a contingent of fifty soldiers accompanied the procession “from the place of the academic council to the place of judgment,” and the swordsman was given the order. But the student was not there. He had already fled and had to be beheaded only *in effigie* — literally, for one of the executioner’s assistants carried a portrait of him.⁴ Whether or not the university’s elaborate ritual was performed in order to establish

Can we today, then, hear “Ach Golgotha” of the *St. Matthew Passion* or the lynch mob scene of the *St. John Passion* in any way approaching the way they were heard by members of Bach’s congregations who had actually witnessed executions?

that the student was henceforth an outlaw, fair game for any robber or even murderer, as was the case when the Duke of Weimar punished an absconding horn player by hanging him in effigy,⁵ I do not know. But at that time in England the two universities did have such powers.

The various official reports often make a point of saying that “the usual formalities” were observed, and this is where St. Thomas’s Church was involved, for we know what these formalities were at the time of Bach’s tenure. Two years before Bach’s arrival in Leipzig, and again some time after his death, official regulations had been drawn up “for what the chief people of the town have to supervise” on these occasions, which were formalized affairs.⁶ Although public executions in Leipzig were not very frequent (thirty-nine in the whole of the eighteenth century), they were presumably all the grimmer, the “poor sinners” generally being known in the community — more so, I imagine, than in modern-day Texas. The directives in force when Bach took up his post concern first and foremost the arming, placing, and functioning of “the whole garrison of soldiers” stationed in the city, but other aspects of the proceedings are also covered in some detail. The regulations make clear a host of bureaucratic points about who is responsible for what, including the supply of specified refreshments (lemons, coffee, beer) for those officiating. One learns too that the superintendent or chief pastor of the town appointed two clergy to accompany the condemned, and that the rector of the St. Thomas School sent boys to sing at the start of the procession, which was formed at the place of detention near the *Pleissenburg*, the official seat of royal authority in the city, a few streets away from St. Thomas’s. The rector could leave the duty of accompanying the boys to other clergy, and the hymns, whose texts probably concerned the hope of salvation, were chosen by the presiding judge, although Bach, as *director chori musici Lipsiensis*, was ultimately responsible for them.

The choristers did not sing until the condemned was brought out and shown to the crowd; the prisoner then descended the “great flight of steps” that led down to the procession route. The drama of this is clearly deliberate, reminding one of that moment in the Gospel narrative when Jesus is shown to the crowd: *Ecce homo!* (Painters representing this moment in the Passion story had also witnessed this stage of public executions.) The earlier occasion referred to by Schering suggests that choristers could also sing to the condemned in his cell during the preceding days. (One wonders if the prisoner in his cell imagined St. Paul in his or imagined the part played by hymns in *Acts*.) Perhaps the boys sang in these instances by special request, and were paid accordingly, as chantries were once funded by masses said for the dead. The procession route taken by the condemned man is carefully described in the regulations, presumably for the sake of the officer in charge of the detachment, so that he might deploy guards at strategic points.

A number of questions concerning the continued involvement of the choristers in the ceremony remain unanswered. Did they accompany the procession? If so, how far? All the way to the place of execution or did they go no farther than, say, the Grimma Gate,

the city’s entrance/exit adjacent to the university and St. Paul’s, leading out towards St. John’s and the Rabenstein. And what about Bach? If the choristers accompanied even part of the procession, was the cantor present as well? Did Bach rehearse them or did he leave that to a prefect? In his signed agreement with the school, Bach had pledged to walk with the boys at every funeral;⁷ the procession to the execution was not strictly speaking a funeral march, but the rector had the power to order Bach to participate, just as the superintendent had this power over the lower clergy.

Whether or not the choristers and cantor were at the execution is perhaps a minor point, for the heavy ritual of it all — the military drums, the cavalry, the foot soldiers, the robed officials, the background silence in the town — was patent enough and would in any case have made a deep impression. The city gates were closed for the event; there was no market, and only after the fatal blow were the gates opened again. One procession depicted in 1722 shows some one hundred soldiers, a mounted escort of fourteen, plus six coaches containing, presumably, the “chief people of the town.” Such a military presence implies large crowds that had to be controlled. Since Bach’s churches drew their congregations from the inhabitants of the inner city, these crowds must have included a large portion of Bach’s Passion audiences.

Can we today, then, hear “Ach Golgotha” of the *St. Matthew Passion* or the lynch mob scene of the *St. John Passion* in any way approaching the way they were heard by members of Bach’s congregations who had actually witnessed executions? The parallels between the Passion story and actual events in their city could not have been missed by performers or listeners: the bringing out of the condemned, the procession, the soldiers, the reference to the condemned’s clothes, what he said as he died, the presence of the people, the scaffold outside the city gates. The spectacular final chorale of the *St. John Passion* may have been a way of recognizing in general terms the Passion story’s message of hope, but many of its listeners knew that things were different for the “poor sinner” out there in the Rabenstein with his head on a spike.

A particularly interesting motif in the Passion story, though one to which listeners today are not always alerted, is the role of the military. For the inhabitants of Leipzig, the part the soldiers played in the Gospel’s narrative was realistic and familiar: they ensured judicial formality and legality, they were there to save Jesus from the lynch mob, they scabbled over his vestments (one of St. John’s many allusions to what the scriptures foretold), and they were in charge of events after the execution (friends’ disposal of the body, etc.). As in Roman Syria, so in Saxon Leipzig. One of the most special moments in the *St. Matthew Passion* is the captain of the guard’s recognition of the “Son of God”: did the commanding officer in Leipzig ever express sympathy for the condemned? If he did, the people would have been reminded of this moment in the Gospel, and the music’s tender treatment of it; if he did not, then all the more miraculous was the centurion’s revelation in the Gospel, and the more striking Bach’s setting. There would probably have been a hint of sedition in a commanding officer expressing faith in

an executed man, and one wonders how many Lutherans of Bach's time knew that a particularly significant number of early Christian martyrs were soldiers.

Appropriately for Good Friday, both Bach Passions end with Jesus in the tomb and without mentioning resurrection. Of course, two days later it is in this very respect that scripture diverged miraculously from the kind of stories told on those execution broadsheets bought by the curious on the streets of Leipzig.

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Today, a visitor to Leipzig can see a sword—a handsome weapon with a steel blade, brass hilt, and a leather case decorated with brass—hanging up in a glass case in the Municipal Historical Museum. From 1721 this sword belonged to three successive generations of the Gebhardts, the *Scharfrichterfamilie* or executioner family. Just as playing the organ was the family trade of all those early Bachs, so, in part, was chopping off heads for the Gebhardts. Their reputation or standing in the city is not known to me, but to this day in the Town Church of Prague one can see a small, special cage-like gallery in which the municipal executioner could attend mass without being molested by the people. After all, he stood for resented authority and must have dispatched a relative of one or two members of the congregation. One Leipzig report quoted by Schneider speaks of the “poor sinner” being an acquaintance of the executioner, indeed a *Dutzbruder*, i.e. they addressed each other with “Du.”

Note the date of the Museum's sword, 1721: in that year not only were the formal regulations for executions remade, but Bach's predecessor Kuhnau also performed the first of the new-style Passions, and established the tradition upheld by his successor. This sword must have been used in executions during Bach's lifetime, including those few in the marketplace itself, a stone's throw from St. Thomas's Church. One imagines the weapon being borne to the Rabenstein with due pomp, as the regulations say. Strange irony! — that one of the very few non-musical artifacts in present day Leipzig connected with J. S. Bach, if tenuously, should be this sword.

There is a strange postscript to this account, and one again connected in a peculiarly indirect way with music. This sword hanging in the Leipzig Museum might have been used for the last public execution in the town, which took place on August 27, 1824. (The public executions so unforgettably described in Dickens's *Barnaby Rudge* and Scott's *Heart of Midlothian* recorded the last years of such events in Protestant Europe.) In 1824 the official wielding this sword, or perhaps using his own, was the Saxon executioner Körzinger, who was of higher rank than the Leipzig town official who usually dispatched this task. Körzinger was probably brought in especially for this execution because the “poor sinner” was a serving soldier. The records, of course, show who he was: none other than the wife-killer Johann Christian Woyzeck, society's victim

and hero of Georg Büchner's play of 1836 and Alban Berg's opera *Wozzeck* of 1925. Is it really possible that the sword now hanging in the Museum in Leipzig chopped off the head of Wozzeck?

¹ Arnold Schering, *Musikgeschichte Leipzigs*, vol. 2, *Von 1650 bis 1723* (Leipzig, 1926), 90-1.

² Wolfgang Schneider, *Leipzig: Streifzüge durch die Kulturgeschichte*, 2nd ed. (Leipzig, 1995), 187.

³ Schneider, 181.

⁴ Schneider, 186.

⁵ Andreas Glöckner, “Gründe für Johann Sebastian Bachs Weggang von Weimar,” in *Bericht über die wissenschaftliche Konferenz zum V. Internationalen Bachfest der DDR in Verbindung mit dem 60. Bachfest der Neuen Bachgesellschaft, Leipzig, 25. bis 27. März 1985*, ed. Winfried Hoffmann and Armin Schneiderheinze (Leipzig, 1988), 141.

⁶ Schneider, 180ff.

⁷ Werner Neumann and Hans-Joachim Schulze, eds. *Schriftstücke von der Hand Johann Sebastian Bachs*, vol. 1, *Bach-Dokumente* (Kassel, 1963), 178.

SEVENTY-FIVE MEMBERS ATTEND THE SOCIETY'S 2004 BIENNIAL MEETING

“Images of Bach” was the theme of the Society's thirteenth biennial meeting held from April 16-18, 2004 at the Mason Gross School of the Arts of Rutgers University. Supported by the Society, the Mason Gross School, and the New Jersey Council for the Humanities, the meeting featured a keynote address by Christoph Wolff, numerous engaging papers and outstanding performances, and, courtesy of William H. Schiede, a viewing of the Hausmann Bach Portrait of 1748 at the Princeton University Library (for the complete conference program, see *Bach Notes*, Spring 2004, or the Society's website).

The Society extends its deepest gratitude to outgoing vice-president Daniel R. Melamed (program chair) and to all those who made the meeting such a tremendous success, most especially George B. Stauffer and Rufus Hallmark and their colleagues and support staff at the Mason Gross School of the Arts, Dean Robert Annis of Westminster Choir College of Rider University, and the staff of the Princeton University Libraries.

The Society's fourteenth biennial meeting will be held in Leipzig, Germany, from May 11-14, 2006. Details are forthcoming.

NATHAN DAVIS, FIRST PRIZE YOUNG AMERICAN SINGER COMPETITION

The finals of the third biennial Young American Singer Competition, co-sponsored by the American Bach Society and The Bach Choir of Bethlehem, PA, were held on Sunday, May 16, 2004 at Wesley Methodist Church in Bethlehem, PA. Seventy-eight singers, thirty years of age or younger, submitted applications, and ten finalists from six states were chosen by David Gordon, education director, vocal coordinator, and master class director of the Carmel Bach Festival in California.



Each of the finalists sang two Bach arias of his/her choice for the five judges: Greg Funfgeld, artistic director and conductor of The Bach Choir of Bethlehem; Rosa Lamoreaux, soprano; William Sharp, baritone and member of the faculty at the Peabody Conservatory; Dr. Melvin Unger, executive director of the Riemenschneider Bach Institute; and Frederick Urrey, tenor, of Rutgers University.

Nathan Davis, tenor, was awarded first prize, which includes a career development grant in the amount of \$3,000 and a performance at The Bethlehem Bach Festival in May 2005. In addition, honor-

able mentions were awarded to soprano Stacey Mastrian and mezzo-soprano Michelle Rice, each of whom received a cash award of \$500.

Mr. Davis received his B.M. in vocal performance from the University of Illinois, where he studied with Mark Elyn and Barrington Coleman, and his M.M. in choral conducting from Westminster Choir College of Rider University, where he studied with Joseph Flummerfelt, James Jordan, and Marvin Keenze. Mr. Davis was the winner of the Haddonfield Choral Society Young Artists Competition and a semi-finalist in the New York Oratorio Society Young Artists Competition. Recent performances have included Bach's *St. John Passion* and Mass in B minor with Fuma Sacra in

Princeton, NJ, and Handel's *Judas Maccabaeus* with Bachworks, New York, and *Messiah* with Trinity Choir, WQXR, New York. Future engagements include Haydn's *Mariazeller Messe* with the Trinity Choir and Handel's *Israel in Egypt* for Bachworks and the Masterwork Chorus, Morristown, NJ. Mr. Davis is the founder and director of the Young New Yorkers' Chorus, which made its Merkin Concert Hall debut in May 2004.

BACHFEST LEIPZIG 2004

"Bach and the Age of Romanticism" was the theme of this year's Bachfest Leipzig, which was held from May 14 to 23. In the space of ten short days, the attendees were treated to just over seventy events, ranging from concerts and various seminars for performers, music students, and the informed public to the reconstruction of liturgical services of Bach's time and concert tours of nearby towns. There was so much to choose from—and some events ran simultaneously—that it was difficult to decide where to focus my attention. I was naturally drawn to the events closely related to this year's theme, which was well suited to the city of Leipzig where prominent Romantic musicians such as Schumann and Mendelssohn revived and actively promoted Bach's music. In the end, I managed to attend twenty events, some of which were of the highest quality (for an in-depth review of each concert I attended, visit www.music.qub.ac.uk/~tomita/essay/BfestLeipzig2004/).

The most memorable concert for me involved Mendelssohn's 1841 Leipzig version of the *St. Matthew Passion* performed by the MDR Symphony Orchestra and Chorus under the direction of Howard Arman. Although the performance was not the most polished, the performers nevertheless reached out and captured the soul of many listeners, just as Mendelssohn sought to do in his day. Another concert of particular interest was the reconstruction of Mendelssohn's

1835 performance of Bach's Concerto in D minor for 3 harpsichords, BWV 1063 (the nineteenth-century performance featured Clara Wieck and Louis Rakemann on fortepiano). To my ears, the warm timbre of the fortepianos, played by soloists Robert Levin, Ya-Fei Chuang, and Eckhart Kuper, performing with Concerto Köln conducted by David Stern, did not fit the texture of the piece. The concert nevertheless offered a fascinating glimpse of mid-nineteenth-century performance and reception of Bach's music.

The St. Thomas Choir and Gewandhaus Orchestra, the select Leipzig team, appeared many times during the festival, most notably at the opening concert at St. Thomas's Church. But it was other lesser-known local groups, namely, Amici musicae performing with the Youth Orchestra of the J. S. Bach Music School, that impressed me most. Despite their tender age, these young musicians were technically very accomplished and performed the Mass in A major, BWV 234, the Sanctus in C major, BWV 237, and Gounod's *Messe solennelle de Sainte Cécile* with the appropriate spirit and an air of authority. All in all, it was an amazing demonstration of how much the city of Leipzig has to offer. I am already looking forward to Bachfest Leipzig 2005, "Bach and the Future," which will be held from April 29 to May 8.

Yo Tomita

BOOK REVIEWS

Bach and the Pedal Clavichord: An Organist's Guide, by Joel Speerstra. Eastman Studies in Music 26. Rochester, N.Y.: University of Rochester Press, 2004. xiii, 205 pp. \$70.

In his introduction to the first complete edition of Bach's organ works in 1844, F. K. Griepenkerl wrote: "Actually the six Sonatas and the Passacaglia were written for a clavichord with two manuals and pedal, an instrument that, in those days, every beginning organist possessed, which they used beforehand, to practice playing with hands and feet in order to make effective use of them at the organ. It would be a good thing to let such instruments be made again, because actually no one who wants to study to be an organist can really do without one." This suggestion has been taken very seriously by those at the Göteborg Organ Art Center (GOArt) at Göteborg University in Sweden. As part of GOArt's ten-year project, "Changing Processes in North European Organ Art, 1600-1970: Integrated Studies in Performance Practice and Instrument Construction" (which concluded in 2000 with the construction of the four-manual North German organ in the Örgryte New Church, Göteborg, modeled largely on the Arp Schnitger organ in St. Jacobi, Hamburg), Joel Speerstra, who is both a clavichord builder and organist, documented and reconstructed the Johann David Gerstenberg pedal clavichord from 1766 (now in the Leipzig University museum). Over the period of several years, Speerstra's copy of Gerstenberg's pedal clavichord provided the basis for exploration by GOArt organ students and teachers of Johann Sebastian Bach's keyboard technique as described by Forkel (1802) and by Forkel's own student, Griepenkerl.

Speerstra's book, a detailed report of the various aspects of the pedal clavichord project, is both illuminating and tantalizing. Using organology and reception history, he demonstrates that pedal clavichords were common in German-speaking lands during the baroque, that Bach and at least two of his students had them, and that while certainly used for their pedagogical value, pedal clavichords may also have been used as musical instruments in their own right—for reading and studying new scores, for improvisation, and for private performances.

Speerstra's study should lay to rest some of the controversy surrounding Bach and the pedal clavichord. Speerstra convincingly argues that the term "3. *Clavire* nebst *Pedal*" refers to a two-manual and pedal clavichord. (A harpsichord can have one or more manuals within one case, but a clavichord keyboard, whether played by the hands or feet, is always in its own discreet box or case. Thus, "three clavichords with pedal" can refer to one instrument composed of two manual clavichords and one pedal clavichord.) While twentieth-century Bach scholars generally have acknowledged that Bach had a pedal clavichord, they have questioned its use and importance, usually relegating it to the lowly function of "practice instrument." Forkel says clearly:

For these purposes [reading over scores, improvising a trio from a figured bass, adding extempore a fourth part to a trio, etc.] he used two clavichords {manuals} and the pedal, or a harpsichord with two sets of keys {keyboards}, provided with a pedal.

He liked best to play upon the clavichord . . . [and considered it] the best instrument for study, and, in general, for private musical entertainment.¹

The footnote to this passage originally provided by Hans T. David and Arthur Mendel—carried over unchanged into the *New Bach Reader*—erroneously claims that stringed pedal instruments "were not frequently met with," and that Forkel's information "is probably not quite accurate." Furthermore, claim the editors, "it is unlikely that Bach used these pedals in ensemble music," because—quoting James Grassineau (1740)—the clavichord "cannot be heard at any considerable distance." But in his *Musica mechanica organoedi* of 1768, Jakob Adlung states specifically that the clavichord with its pedal and the single-manual clavichord were "both very common and well-known" (§571), and further that some clavichords could hold their own in ensemble with several violins (§572). (Quentin Faulkner, translator of Adlung's text, has noted the painting by Januarius Zick (1732-97) in the Smithsonian Institution that shows a clavichord being played in ensemble with several violins and a cello.²) Speerstra acknowledges that it is impossible to prove one way or the other whether the six trio sonatas, BWV 525-530, and the Passacaglia in C minor, BWV 582, were written for the pedal clavichord, but he makes a strong case nevertheless that while also played on the organ, these works at their core are essentially pedal clavichord works—that is, pieces initially pedagogical in purpose (the trios as the culmination of Friedemann's clavichord studies, the Passacaglia as a dictionary of musico-rhetorical figures).

Speerstra adopts a basically new phenomenological approach to test and compare clavichord playing techniques with the technique descriptions provided by Forkel and Griepenkerl. For example, as many clavichord students have learned, the easiest way to coax a good sound out of the clavichord at first is by using paired fingering (such as 3 4 3 4). The small acceleration in the down motion of the first attack and no acceleration at all when moving over to the adjacent note—a movement called *transitus* in baroque musico-rhetorical parlance—results in a difference in key depth and, presumably, volume between the strong and weak beats. Forkel relates that "[Bach] made [his students] practice, for months together, nothing but simple passages for all the fingers of both hands, with constant regard to their clear and clean touch."³ Speerstra observes: "This [*transitus* movement] may very well be the process Bach required his students to repeat for months. The 3 4 3 4 ascending scale movement is identical to the opening of the little 'applicatio' fingering exercise . . . Bach wrote . . . for W. F. Bach" (p. 104). He wonders: "What if the clavichord was praised as a first teaching instrument because it encouraged students to play rhetorical 'words' rather than notes?" (p. 105). Speerstra describes in detail the develop-

ment of a whole notational system that relates technique to musical gesture and musico-rhetorical motives, a system he applied to both Bach's two-part inventions and the Passacaglia.

To my way of thinking, Speerstra has made a convincing argument for the pedal clavichord as *the* instrument on which to learn essential baroque keyboard playing techniques. It served as a practice instrument for organists (there are very similar key touch characteristics between clavichords built with historical string tensions and the heavier actions of baroque organs in central and northern Europe), as a house instrument of "first resort," and as an instrument for "private musical entertainment." Interestingly, Speerstra notes that Bach's "artfully composed Passacaglia," BWV 582, is transmitted in collections that include primarily house music, or music for private musical entertainment. This is not to say that the Passacaglia, the six trio sonatas, or many other works with obbligato pedal for that matter, would not have been played on the organ; players obviously regularly moved back and forth between organ and pedal clavichord. But Speerstra agrees with Johann Gottfried Walther, who says in his *Lexikon* (1732) that the clavichord, "this very well known instrument, is, so to say, every player's first *Grammatica*, for whoever has mastered it can also come into one's own at the spinet, harpsichord, regal, positive, and organ."

Lynn Edwards Butler

¹Hans T. David and Arthur Mendel, eds., *The New Bach Reader*, revised and expanded by Christoph Wolff (New York, 1998), 435-6.

²Quentin Faulkner, unpublished English translation of Jacob Adlung's *Musica mechanica organoedi* (1768), 2: 226.

³David and Mendel, 453.

Die Anfänge einer Bach-Gesamtausgabe: Editionen der Klavierwerke durch Hoffmeister und Kühnel (Bureau de Musique) und C. F. Peters in Leipzig 1801-1865. Ein Beitrag zur Wirkungsgeschichte J. S. Bachs, by Karen Lehmann. *Leipziger Beiträge zur Bach-Forschung 6*. Edited by the Bach-Archiv Leipzig. Hildesheim: Georg Olms Verlag, 2004. 584 pp. \$94.

The publication of *Die Anfänge einer Bach-Gesamtausgabe 1801-1865* ("The Beginnings of a Complete Bach Edition 1801-1865") marks the culmination of more than two decades of ardent and meticulous research on the part of Dr. Karen Lehmann. The author, who worked as an editor with the Deutscher Verlag für Musik (1965-79) and the Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR (1979-92) before officially joining the research staff at the Bach-Archiv Leipzig in 1992, has primarily devoted her scholarly energies to studying the early nineteenth-century Bach revival through the activities of the publishers who made it possible. *Die Anfänge* brings together new and previously published material to offer a comprehensive look at the two earliest attempts to publish complete editions of J. S. Bach's music: *Oeuvres complètes de Jean Sebastian Bach* of Hoffmeister und Kühnel

(1801-1804) and *Oeuvres complètes* of its successor firm, C. F. Peters (1837-1865).

This project was launched, in a sense, in December 1981 when Klaus Burmeister, then director of the C. F. Peters publishing firm, attended a paper Dr. Lehmann read at a conference in Leipzig. He announced afterwards that his firm had preserved numerous *Kopierbücher* (copy books) from the early nineteenth century that might be of scholarly interest. They were indeed. These books preserve copies of all of the outgoing correspondence of the Hoffmeister und Kühnel and C. F. Peters firms, very much analogous to the sent-mail folders in email programs today. They document correspondence between the directors of Hoffmeister und Kühnel and C. F. Peters and virtually all of the major figures in the Bach revival of the early nineteenth century, including, among many others, Johann Nikolaus Forkel (1749-1818), Carl Czerny (1791-1857), Franz Hauser (1794-1870), and Friedrich Konrad Griepenkerl (1782-1849). No one has investigated the promise of these documents with as much zeal as Dr. Lehmann, and we are now in a position to benefit from her efforts.

Together with surviving collections of letters and musical sources, the *Kopierbücher* have allowed Dr. Lehmann to paint a detailed picture of the personalities and institutions that produced the earliest complete Bach editions. Her introduction contextualizes the subject, offering an account of Bach's growing reputation around 1800 as manifest in the increasingly fierce battles to produce editions of his chamber and keyboard music – most especially *The Well-Tempered Clavier* – and the growing number of performances of his works in Leipzig. The primary text portion of the volume is divided into two parts corresponding to the two editions. Rather than attempting to address all the topics broached in the correspondence, she focuses on representative events. With regard to the Hoffmeister und Kühnel project, Lehmann highlights Forkel's contribution as editor and propagandist, the involvement of Johann Schuster (1765-1839), who contributed Bach manuscripts to the edition from his uncle Christian Friedrich Penzel's (1737-1801) collection, and the sometimes beneficial, though more often antagonistic, relationship between Hoffmeister und Kühnel and Hans Georg Nägeli (1773-1836) in Zürich. In discussing the C. F. Peters edition, she focuses on the early history of the firm and its takeover in 1837 by the tobacco merchant Carl Gotthelf Sigmund Böhme (1785-1855), Czerny's tenure as editor and his spectacular fall from grace in this capacity through a misbegotten edition of *The Art of Fugue* (see below), Griepenkerl's edition of the English Suites, and the production of a revised, de-Czerny-fied edition of *The Art of Fugue* by Siegfried Wilhelm Dehn (1799-1858) and Ferdinand August Roitzsch (1805-1889). The figures under discussion here are given much latitude to speak for themselves, and Lehmann's judicious use of quotation gives them a rare vitality. Some of the players, most especially Roitzsch, emerge as unsung heroes of the Bach revival who finally get their due in this account.

Dr. Lehmann closes the text portion of her book with a summary discussion of the editorial philosophies of the C. F. Peters edition

and an account of the firm's extensive music library, reconstructed from documents and surviving source materials. Her careful reading of the *Kopierbücher* allows her to successfully identify the referents, mentioned offhandedly in the correspondence, of many surviving or documented manuscripts and prints. Many of these materials have since found their way into the collections of the Musikbibliothek der Stadt Leipzig and the Staatsbibliothek zu Berlin. The information concerning the referents is sensibly presented in chart form rather than prose. Taken together with the other charts documenting Griepenkerl's Bach collection and the contents of each volume of the *Oeuvres complètes* and *Oeuvres complets*, Lehmann has put some wonderful tools at the disposal of those interested in investigating issues of provenance.

In addition to the value this book holds for source studies, however, it also clearly documents the development of an entirely new and decidedly modern philosophy for preparing scholarly editions that evolved over the first half of the nineteenth century. Forkel, Bach's first biographer, provides an interesting example of the older approach. Owing to his close contact with the Bach sons, Forkel enjoyed a controlling influence over the Hoffmeister und Kühnel project, appraising sources and defining its contents. His confidence in his own subjective approach, however, did not always yield positive results from a modern perspective. He sanctioned, for example, the publication of a dubious version of *The Well-Tempered Clavier* in which the first sixteen preludes were all heavily abridged. And for no reason other than personal bias, he seems also to have prevented Hoffmeister und Kühnel from carrying forward a series of toccatas they had initiated with the Toccata in D minor, BWV 913a, and from publishing such canonical works as the English Suites. Forkel clearly felt it was an editor's job to judge an artist's output from a stylistic standpoint and to prevent works he felt were immature from reaching the public. Subsequent editors and musicologists, by comparison, attempted to take a more objective approach, no doubt because they did not feel as familiar with the sources and Bach family members as had Forkel. As Carl Friedrich Zelter (1758-1832) wrote immediately after Forkel's death in 1818:

One notes that Forkel himself left a back door open by valuing only those works that he considered fully mature. We, however, do not wish to leave out anything – not even that which is considered poor! Our only consolation . . . comes from doing justice to such a spirit. (translations by the reviewer, p. 91)

Another sign of the changing times involves the second attempted complete edition and the dealings of Böhme (at C. F. Peters) with his first editor, the Beethoven student Czerny, who produced an edition of Bach's *The Art of Fugue* that mysteriously incorporated selections from the *Musical Offering*. Rather than simply capitulating to Czerny's fame and far greater musical experience, Böhme was incensed and fired him, refusing to accept Czerny's explanation that he was simply trying to put like materials together ("*Gleiches zu Gleichem*"). For Böhme in 1838 it was of paramount importance to

find an objective means of reproducing the music as Bach intended, rather than indulging the poetic and contrary whims of the public or of celebrity editors, and he found more sympathetic assistance from Griepenkerl, Dehn, and Roitzsch. At Böhme's instigation these men collected source materials from distant cities and spent long hours comparing variant readings to arrive at a version in which they had real confidence. Lehmann offers vivid accounts of how a nineteenth-century music publisher like Böhme went about his daily business, making hotel arrangements for his traveling editors and soliciting manuscripts from sometimes reticent collectors:

I allow myself the modest request that you might trust me to examine the manuscript for a few days. . . . If you wish, I can leave as insurance an appropriate sum of money with a music publisher in your area. . . . If you still cannot conscience sending me the manuscript I would ask you whether you yourself might be willing to undertake, as meticulously as possible, a comparison of my edition with your manuscript. (p. 205)

The energy and idealism transmitted in these accounts is often impressive. Naturally, it came at a tremendous personal cost. As Böhme wrote to a colleague in 1842:

The work that I have undertaken with regard to this Bach edition goes beyond all description. From all sides one must find and bring together copies for comparison at the greatest cost in time and trouble. And then, even after comparing three manuscripts, one cannot always put to rest all doubts and clarify all obscure matters. In the time it takes me to produce one publication by S. Bach I could turn out twenty of equal length by other composers and invest far less effort in doing so. (p. 201)

It is clear from Lehmann's account that it was the editors at Hoffmeister und Kühnel, and especially at C. F. Peters, who first hashed out the basic critical apparatus still associated today with scholarly edition making. The Bach-Gesellschaft edition produced by Breitkopf und Härtel in the second half of the century (1851-1897), which today is still unjustly referred to as the first attempt at a complete Bach edition, must be seen within the rich context Lehmann establishes. The Bach-Gesellschaft edition would have been unthinkable were it not for the pioneering spirit and assiduousness of the earlier Leipzig efforts.

The second half of Lehmann's book is devoted entirely to a collection of documents drawn primarily from the aforementioned *Kopierbücher*. These are supplemented with published announcements and reviews and surviving letters written to the firms. Although the author presents nearly 300 pages of such documents, true comprehensiveness is impossible given the wealth of material. For this reason, the documents are selected and arranged accord-

ing to themes discussed in the text portion of the book. They are offered in the format familiar from the first three volumes of *Bach-Dokumente*, with descriptive titles above and explanatory notes beneath. The letters and other documents are as clearly indexed as the text, and finding information relevant to a given work or person is quick and unproblematic. The author's long experience as an editor is manifest everywhere in this book. Given the subject matter and quantity of primary source material available to her, this could have been a tome of impenetrable density, but in Dr. Lehmann's hands it is presented with admirable transparency.

Die Anfänge einer Bach-Gesamtausgabe is a book as much about the history of musicology as the history of music, and for this reason will arouse interest primarily among music scholars, who can most easily identify with Lehmann's protagonists and make the best use of her guides to the source materials. The work takes its place alongside Yoshitake Kobayashi's 1973 dissertation on Franz Hauser's library as one of the most valuable tools for illuminating the provenance of Bach manuscripts documented in the early nineteenth century. Together with volume six of the *Bach-Dokumente*, a compilation of documents relating to Bach from the first half of the nineteenth century, which is currently being prepared by Dr. Lehmann and Professor Hans-Joachim Schulze, *Die Anfänge einer Bach-Gesamtausgabe* will serve for years to come as a standard work documenting the decades during which "Johann Sebastian Bach" became a household name. We owe a tremendous debt of gratitude, first of all, to Dr. Lehmann for investing herself so thoroughly in the project and second, to the Bach-Archiv Leipzig, for its longtime support of her efforts.

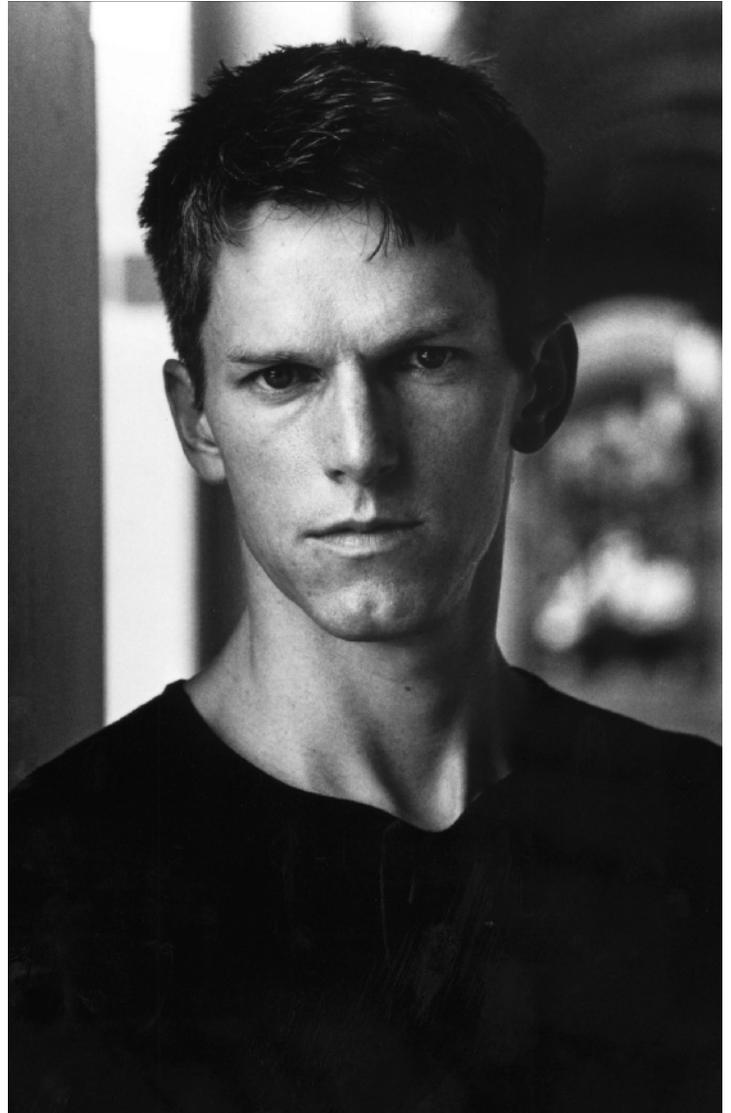
Andrew Talle

CALL FOR PAPERS ORGAN HISTORICAL SOCIETY

The American Organ Archives of the Organ Historical Society announces its 2005 Symposium: "Images of the Organ." The conference will be hosted by the Mason Gross School of the Arts of Rutgers, The State University of New Jersey (New Brunswick campus) from May 26 to 28, 2005. Dr. Peter Williams will give the keynote address, and the American Organ Archives in nearby Princeton, the world's largest collection of books and periodicals on the organ, will have extended visiting hours for several days before and after the symposium. For further information, visit the Archives' page at www.organsociety.org.

Although the program committee will consider abstracts on any relevant topic, proposals on J. S. Bach's organ music and on the American Romantic organ (especially Aeolian instruments) will be of particular interest. Applicants should e-mail a proposal of not more than 500 words to AnBittmann@aol.com. The application deadline is November 30, 2004. Applicants will be notified by December 31, 2004.

MATTHEW DIRST AWARDED 2004 WILLIAM H. SCHEIDE PRIZE



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

This year's committee, which consisted of Daniel Melamed, Jeanne Swack, and Peter Wollny, awarded the prize to Matthew Dirst for his article "Doing missionary work: *Dwight's Journal of Music* and the American Bach awakening," published in *Bach Perspectives* 5, Stephen A. Crist, editor. Dirst is the newly-elected secretary-treasurer of the Society. His biography appears on page 11.

ON-LINE ACCESS TO THE RESEARCH LIBRARY OF THE BACH-ARCHIV LEIPZIG

The Research Library of the Bach-Archiv Leipzig may now be accessed on-line at www.bach-leipzig.de. Searches may be conducted in German or English, and search parameters include author, title, and keyword.

A non-circulating collection, the Library provides limited service in the copying of rare materials, articles, and ephemeral publications for a fee. For more information, contact library@bach-leipzig.de

NEWS FROM MEMBERS

The University of Dayton's **Richard Benedum** directed his ninth summer seminar for teachers for the National Endowment for the Humanities. The seminar, "Mozart: The Man, His Music, and His Vienna," was held in Vienna, Austria from June 14 to July 9, 2004. He was also recently appointed to the Ohio Humanities Council.

Albert Clement, of Utrecht University (the Netherlands), was recently named Academy Professor by the Royal Netherlands Academy of Arts and Sciences. He was also recently appointed head of the Arts and Humanities Department of the Roosevelt Academy, a new International Honors College of Utrecht University. The Academy is located in one of the most beautiful historic buildings of the Netherlands, the former town hall of Middelburg, the capital of Zeeland, the province from which the American Roosevelt family originates.

Connecticut Choral Artists (CONCORA), under artistic director **Richard Coffey**, has developed a strong relationship with the Hartford Symphony Orchestra (Edward Cumming, music director) in the performance of works by Bach. This past season on Bach's birthday weekend, Coffey led the combined ensembles in their first joint appearance on the stage of the new Belding Concert Hall (Hartford, CT) in performances that included the *Magnificat* and the cantata *Nun ist das Heil und die Kraft*. For additional information on CONCORA and its 2004-05 season, visit www.concora.org.

Harpichordist **Matthew Dirst** opens the 2004-05 season of the Festival-Institute at Round Top, TX, with a performance of the *Goldberg Variations* in late August. He will reprise the work in September in Charleston, SC, and in April in Dallas. Also in the spring, his baroque chamber group Ars Lyrica Houston will present a dramatized version of the *St. John Passion* in Houston and in Austin in collaboration with the Houston Chamber Choir. For more information, visit www.arslyricahouston.org

Pianist **Eric Fung** appeared in recital at the Weill Recital Hall of Carnegie Hall on May 22, 2004. The program, sponsored by Artist International, included a performance of the *Goldberg Variations*. Fung is a C. V. Starr Doctoral Fellow at the Juilliard School and won Second Prize at the Thirteenth International Johann Sebastian Bach Competition (piano division) held in Leipzig in July 2002.

Carolina Baroque, under the musical direction of **Dale Higbee**, celebrates its seventeenth season with the "2004-05 Salisbury Bach and Handel Festival." For more information, visit www.carolina-baroque.org.

Betty Bang Mather has co-authored a new book with Elizabeth A. Sadilek titled *Johann Sebastian Bach Partita in A Minor for Solo Flute BWV 1013 with Emphasis on the Allemande: Historical Clues and New Discoveries* (Falls House Press, 2004).

Mary Oleskiewicz (flute) and **David Schulenberg** (harpichord) appear on the world premier recording *Johann Joachim Quantz: Six Flute Quartets*. The CD, released in May 2004 on Hungaroton Classic (HCD 32286), also features string players Elizabeth Field (violin), Daniel Elyar (viola), and Stephanie Vial (cello).

Harpichordist **Rebecca Pechefsky** and baroque flutist Andrew Bolotowsky recorded four sonatas for flute and obbligato harpichord by Bach's pupil Johann Ludwig Krebs (Quill Classics, QC 1003, released June 2004).

Mark Peters has been appointed assistant professor of music at Trinity Christian College in Palos Heights, IL. Peters is also co-editor of "*Claude Debussy As I Knew Him*" and *Other Writings by Arthur Hartmann* (University of Rochester Press, 2003).

Bach Notes editor **Reginald Sanders** has been awarded a fellowship from the Woodrow Wilson Foundation and will spend the 2004-05 academic year in Hamburg continuing his research on C. P. E. Bach's sacred and secular musical activities in that city.

Harpichordist and organist **Martha Stiehl** is a founding member and artistic director of Bach Babes, the all-female baroque ensemble from Milwaukee, WI, that performs on contemporary instruments while utilizing period styles and practices. They will release their first CD in October, featuring the works of Farina and Telemann as well as Bach. For more information, email msoh1988@aol.com.

Russell Stinson, the Josephine Emily Brown Professor of Music at Lyon College (Batesville, AK), was the keynote speaker at the organ symposium "Bach and Beyond—Bach and Bach Reception in the Nineteenth Century" held in Jacksonville, Illinois, and sponsored by Illinois College and MacMurray College. Stinson's address was titled "Bach's Organ Works and Mendelssohn's Grand Tour." For more on Stinson's address and the symposium see *The Diapason* 95 (May 2004): 18-19.

PRESIDENT'S REPORT

GREGORY BUTLER

My fellow officers, Mary Greer (vice-president) and Matthew Dirst (secretary-treasurer), and I (our short biographies are below) took up office as your new executive in April at the biennial meeting of the Society at the Mason Gross School of the Arts of Rutgers University (New Brunswick, NJ). First, we wish to thank you for your vote of confidence and to pledge to serve in the best interests of the membership. As incoming president, I want to extend my sincere gratitude to our previous officers for their conscientious and responsible administration of the affairs of the Society over the past four years. Among the initiatives of our past president, Robin Leaver, I would like to single out his revamping of the Society newsletter, now known as *Bach Notes*. With its new and distinctive format and considerably expanded and strengthened contents, it remains in the capable hands of its editor, Reginald Sanders. I would point also to Robin's spreading the reach of the Society beyond its core of scholars and performers to include those from other disciplines, an opening up apparent to all from the topic and program of the recent biennial meeting. I would like to thank the past vice-president, Daniel Melamed, for his capable and careful planning of the two most recent meetings (New Brunswick, 2004, and Houston, 2002) and for his dynamic presence as an officer. At the same time, my thanks go to past secretary-treasurer, Mary Greer, for her attentive and responsible handling of the fiscal affairs of the Society and for all of the "unofficial" tasks she has taken on, which more often than not go unnoticed.

As announced in New Brunswick, the next biennial meeting of the Society will be held outside of the United States for the first time. The *Bachstadt*, Leipzig, will be the site of the 2006 meeting hosted by the Bach-Archiv Leipzig from May 11 to 14. Further details about the meeting will be announced in due course, but please make a note of these dates. Our first European meeting provides us with an ideal opportunity to extend our reach beyond America and make our voice heard as an international presence in the world of Bach scholarship and performance.

In the same spirit, it will be one of my goals while president to extend the reach and enhance the scholarly status of the Society yearbook, *Bach Perspectives*, so that it rivals its German counterpart, *Bach-Jahrbuch*, as well as the best American musicological journals. Related to this initiative, I would like not only to maintain but to increase the stress on Bach scholarship established in *Bach Notes*, with its short articles and reviews, in order to make it a vital and important venue for the dissemination of ideas and lively debate within our discipline.

My emphasis on scholarship is not to say that the equally important aspect of Bach performance will be neglected under my stewardship of the Society. Both of my fellow officers are accomplished musicians as well as scholars. With Mary Greer, an accomplished choral director, and Matthew Dirst, a talented harpsichordist, organist, and performer of ensemble music, as officers, there is no danger Bach

performance will take a back seat to scholarship. The Society will continue to encourage and sponsor new talent and feature the best in Bach performance from both members and local musicians within the context of its existing programs and at its biennial meetings.

Since its inception, the Society has gone through times of great change, and its By-Laws and Constitution have become outdated. In order to put the Society on a strong legal footing, these must be examined and brought up to date. To that end, I have established a sub-committee consisting of the last three past presidents, Robin Leaver (Chair), George Stauffer, and Don Franklin, to look into these important matters and report to the executive. Times will continue to change. I, along with my fellow officers, will face the challenges and seize the opportunities this change offers.

NEW OFFICERS OF THE SOCIETY

Gregory Butler, president, is professor of musicology at the University of British Columbia in Vancouver and an acknowledged expert on the original editions of the music of J. S. Bach. He is editor of the forthcoming *Bach Perspectives* 6 and 7, which concern Bach's concerted ensemble music, and is presently preparing a monograph on the concertos. Along with Lynn Edwards Butler, he was recently awarded a substantial three-year grant from the Social Sciences and Humanities Research Council of Canada for a project entitled "J. S. Bach—Leipzig Organist." He is a former vice-president of the Society.

Conductor and musicologist **Mary Greer, vice-president**, is Artistic Director of "Cantatas in Context," a Bach cantata series she founded in New York in 2001 in collaboration with the Orchestra of St. Luke's. A graduate of Yale College and Harvard University (Ph.D.), she was the Christopher Hogwood Research Fellow at the Handel & Haydn Society in 2002-03, and has held faculty positions at Yale and Montclair State University. Recent publications appeared in *BACH* and *Bach Perspectives* 5. Her book on theological aspects of Bach's duets is scheduled to be published by Scarecrow Press in 2005. She served as editor of the *Newsletter of the American Bach Society* from 1996 to 2000, and as secretary-treasurer of the Society from 2000 to 2004.

Matthew Dirst, secretary-treasurer, is associate professor of music at the Moores School of Music at the University of Houston, where he teaches courses in music history and performance practice and directs the Collegium Musicum. An accomplished organist and harpsichordist, he is also the founding director of Ars Lyrica Houston, a period-instrument chamber group that specializes in the performance of baroque stage works. His scholarly work on Bach and Bach reception has appeared in *Early Music*, *Bach Perspectives*, and *Music and Letters*. He is the 2004 winner of the Society's William H. Scheide Award, and his book on the reception of Bach's keyboard works in the late eighteenth and early nineteenth centuries is due out soon from Cambridge University Press.

WILLIAM H. SCHEIDE RESEARCH GRANTS

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

Applications should include a research proposal of no more than three double-spaced pages, along with a curriculum vitae and budget, all in English. The committee will favor proposals that include concrete statements of (1) the materials to be consulted—specific scores, books, instruments, etc., if research in libraries or archives is proposed—and why it is necessary to examine them on-site;

(2) the itinerary, if travel is involved; and (3) the nature of the ultimate outcome of the research (book, article, edition, etc.). Grants will be awarded in odd-numbered years, with applications due in the fall of the preceding year. To apply, please send your proposal and budget by October 15, 2004 to awards@americanbachsociety.org.

FROM THE EDITOR

Bach Notes is published twice yearly (in the spring and fall) and mailed to all members and subscribers. Submissions for the Spring 2005 issue are due by January 31, 2005, and should be in Microsoft Word, employ endnotes, and follow the stylistic guidelines of *The Chicago Manual of Style* (15th ed.). Email submissions (much preferred) should be sent to bachnotes@americanbachsociety.org and submissions on computer disc with hard copy may be mailed to Reginald Sanders, c/o Michael Deutschbein, Winterhuder Weg 42, 22085 Hamburg, Germany.

CONTRIBUTORS TO THIS ISSUE

Lynn Edwards Butler, an organist and organologist, has studied historical instruments in both Europe and Mexico. Her first CD, an all-Bach program on the newly built Richards & Fowkes organ in Deerfield, MA, will be released by Loft Recordings later this year. She is currently researching the history of Central German organ building in the first half of the eighteenth century as part of a joint project (“J. S. Bach—Leipzig Organist”) she has undertaken with Gregory Butler.

Andrew Talle is a member of the music history faculty at the Peabody Conservatory of Johns Hopkins University. He studied cello and linguistics at Northwestern University before attending graduate school in musicology at Harvard University. He earned his Ph.D. in 2003, completing a dissertation advised by Christoph Wolff on the early audience for Bach’s first publication, the *Clavier-Übung*, Part 1.

Yo Tomita is reader in music at Queen’s University Belfast. He recently edited Joseph Groocock’s *Fugal Composition* (Greenwood Press, 2003), *Bach Studies from Dublin* (Four Courts, 2004) with Anne Leahy, and a new, revised critical edition of *The Well-Tempered Clavier*, Book II for Henle Publishing (forthcoming). He is currently preparing the two-volume monograph *The Genesis and Early History of Bach’s Well-Tempered Clavier, Book II* for Ashgate Publishing.

Peter Williams is emeritus Arts & Sciences Professor of Music, Duke University, formerly dean at the University of Edinburgh, Scotland, and director of the Russell Collection of Harpsichords. The revised edition of his *Organ Music of J. S. Bach* (Cambridge University Press) appeared earlier this year and he is currently enlarging his *Life of Bach* (Cambridge), with corrections, additions, and musical examples.

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MEMBERSHIP INFORMATION

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

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