

BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY



In Memoriam: Martin Petzoldt (13 April 1946–13 March 2015)

In March of this year, the Bach world lost a devoted scholar and many in the American Bach Society lost a dear friend. We offer here two remembrances of Martin Petzoldt's life and a necessarily concise bibliography of his publications so that we may mourn his passing as we celebrate his legacy.



In Memoriam: Martin Petzoldt by Robin A. Leaver

It was indeed a privilege to have known Martin Petzoldt, a remarkable man whose numerous gifts and abilities were reflected in the many hats he wore: Lutheran pastor, theology professor, liturgical scholar, university dean, President of the Bach-Gesellschaft, author, historian, and a man of absolute integrity who also loved to see the funny side of things.

I first got to know Martin Petzoldt through the conferences of the Arbeitsgemeinschaft für theologische Bachforschung, founded by Walter Blankenburg and others at the Berlin Bachfest in 1976. I was invited to become a member that winter and was

present thereafter at the annual conferences held from 1977. Martin Petzoldt attended his first conference of the Arbeitsgemeinschaft in 1981 and immediately made a strong impression on me as on others. We found that we had much in common and from that time on we shared ideas, research areas, and many matters relating to Bach studies.

Martin graduated with a degree in theology from the University of Leipzig in 1969 and was ordained in 1973, from which time he ministered in the Thomaskirche and taught systematic theology at his alma mater. He received his doctorate in theology from the Karl-Marx-Universität, Leipzig, in 1976 with a dissertation entitled *Die Gleichnisse Jesu und ihre Bedeutung für die Dogmatik* (The Parables of Jesus and their Significance for Dogmatic Theology) but at that time he had not yet published anything substantial on Bach. However, he was at work on his Habilitationsschrift—*Studien zur Theologie im Rahmen der Lebensgeschichte Johann Sebastian Bachs* (Studies of Theology within the Frame of Bach's Life (1985))—and this work was reflected in his 1981 Arbeitsgemeinschaft paper on the connections between Cantata BWV 146 and Bach's letter to Johann Friedrich Klemm, a Sangerhausen town official (24 May 1738). It was evident that in Petzoldt, we had someone who knew a great deal about the theological context of Bach's life and the liturgical

context of much of his music.

The next few years saw an increasing number of Bach-related articles by Martin appearing in major journals such as *Bach-Studien*, *Beiträge zur Bachforschung*, and *Musik und Kirche*. But it was the Bach Year of 1985 that really convinced people of Petzoldt's significance in the Bach world. That year, his Habilitationsschrift was completed, the first Bach book he edited (*Bach als Ausleger der Bibel*) was published, and no fewer than nine articles of Bach studies were published. The same year saw the musicological conference in Leipzig that coincided with the sixtieth Bachfest of the Neue Bach-Gesellschaft. On the first day of the conference, Martin

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was to give a paper on Bach's theological library. Due to the pressures of many disparate things, his paper was still incomplete hours before it was to be presented. I have a vivid memory of sitting next to him earlier that day, high up in the back row of one of the raked lecture halls of the Karl-Marx-Universität. While the lecturer was speaking—and it may well have been Werner Felix's Hauptreferat—Martin was checking with me, in whispered tones, various details of what he was to present, which he did with a delightful mixture of absolute seriousness and wicked humor, the effect of which was stifled only with great difficulty.

In addition to his scholarly work, Martin was also very much part of the prayer meeting protests in Leipzig that eventually led to the demise of the DDR and the reunification of Germany. When the university's theological faculty was reconstituted, he served as its first dean (1991–1993), while continuing to teach systematic theology, specializing in theological ethics. Somehow, he also found time to sit on the editorial boards of two important journals, *Theologische Literaturzeitung* (from 1991) and *Musik und Kirche* (from 1994). He then added to his many responsibilities that of Senior Preacher to the University between 1998 and 2009. But it was Bach and Bach's music that remained at the center of all that he did. Martin's passion for Bach began early, when as a schoolboy he sang in the Dresden Kreuzchor under the direction of Rudolf Mauersberger. Between 1990 and 1996 he was Vice President of the Neue-Bachgesellschaft; thereafter its President. Those who worked with him in these roles speak highly of the effectiveness of his leadership.

Over the years, Martin published a procession of books and articles on theological, ecclesiological, and liturgical matters relating to Bach that clarify, explain, and reveal details that make transparent what otherwise would be opaque to us who live in very different physical and philosophical worlds. It was Martin who drew our attention to the importance of the Bible commentary edited by Johann Olearius that Bach once owned, as well as to other theological literature of the time. The monumental *Bach-Kommentar* is Martin's meticulous and scholarly exposition of how significant is such literature, and especially the commentary of Olearius, for an informed understanding of many details in Bach's vocal works. But Martin would not have us read his writings without paying attention to the music. He researched and wrote about these things in order to illuminate and inform us of how we should hear and how we should perform the music of Bach and his contemporaries.

In 2011, to mark his 65th birthday, a Festschrift in

Martin's honor was published by the Evangelische Verlagsanstalt: *Im Klang der Wirklichkeit: Musik und Theologie*. It includes an extensive bibliography of his published writings and other media presentations. Thirty-five of Martin's colleagues and admirers from a wide spectrum of disciplines within the general areas of music and theology bore witness to the breadth and depth of his expertise and interests in the essays they contributed.

Although Leipzig was his major sphere of activity, Martin Petzoldt was much in demand as a speaker at Bach conferences much wider afield. Most summers he could be found at the Internationale Bachakademie, Stuttgart. From time to time he made trips to Japan, and on two occasions was heard here in the United States: at the ABS meeting at Emory University, Atlanta, in 1994 (published as "Ecclesiastical Texts in Bach's Ascension Day Oratorio," *Lutheran Quarterly* 10 (1996): 25–46), and at the Newberry Library, Chicago, in 1997 (published as "Johann Sebastian Bach als Kantor von St. Thomas zu Leipzig, 1723–1750" in the Rilling Festschrift (*Helmuth Rilling: Gedenken zur Musik*, ed. Andreas Keller (Stuttgart: Internationale Bachakademie, 1998), 27–73)). As a summary of his life and his impact I cannot improve upon the "In Memoriam" of the Internationale Bachakademie, Stuttgart, notable for its brevity:

Ein Mann Gottes

Ein Sänger neuer Lieder

Ein freier kritischer Geist

Ein Prediger des Miteinanders

Eine Burg lebendiger Bibelfestigkeit

Ein semantisches Wissens-Netzwerk der Bachzeit

Ein grandioser sächsischer Feinhumorist

Ein großartiger lieber Freund

A man of God

A singer of new songs

A free critical spirit

A preacher of togetherness

A fortress of living Bible-fluency

A treasury of knowledge from the time of Bach

A great example of a fine Saxon humorist

A magnificent dear friend

Selected Publications by Martin Petzoldt*

- 1976 Dissertation: *Die Gleichnisse Jesu und ihre Bedeutung für die Dogmatik* (The Parables of Jesus and their Significance for Dogmatic Theology). Revised edition, 1983.
- 1985 Habilitationsschrift: *Studien zur Theologie im Rahmen der Lebensgeschichte Johann Sebastian Bachs* (Studies of Theology within the Context of Bach's Life).
- 1985 *Bach als Ausleger der Bibel*. Editor and contributor. Collection of essays on theological and biblical topics.
- 1988 *Johann Sebastian Bach: Ehre sei Gott gesungen: Bilder und Texte zu Bachs Leben als Christ und seinem Wirken für die Kirche* (2nd edition, 1990). Text and illustrations with an emphasis on Bach's early religious education.
- 1992 *Bachstätten aufsuchen* (In search of Bach cities). Guide to twelve cities with extensive historical-theological introductory essays.
- 1990 "Passionspredigt und Passionsmusik der Bachzeit" (Passion sermons and Passionmusic of Bach's time), in: *Report of 1985 Internationale Bachakademie Stuttgart Sommerakademie, J. S. Bach Matthäus Passion, BWV 244*.
- 1993 "Theologische Überlegungen zum Passionsbericht des Johannes in Bachs Deutung" (Theological reflections on Bach's setting of St. John's Passion narrative), in: *Report of 1990 Internationale Bachakademie Stuttgart Sommerakademie, Johannes Passion, BWV 245*.
- 1995 *Ioanni Sebastian Sexagenario. Eine Erzählung um den sechzigsten Geburtstag Johann Sebastian Bachs*. Fictional account of Bach's 60th birthday (2nd edition, 1999).
- 1996/99 *Die Welt der Bach Kantaten*. Essays on liturgical and theological aspects of the cantatas. Early cantatas: vol. 1 (English trans.); Leipzig cantatas: vol. 3.
- 1997 *Die neugotischen Gedächtnisfenster der Thomaskirche zu Leipzig* (The new gothic memorial window of St. Thomas Leipzig; see also 2010, below). Account of design and installation of the Mendelssohn window.
- 2000 *Bach-Almanach*. Daily account of Bach's life while Cantor in Leipzig, incorporating writings, many unpublished, that include contemporary references to Bach.
- *Bachstätten. Ein Reiseführer zu Johann Sebastian Bach* (A travel guide to Bach's cities). Expansion of 1992 *Bachstätten* from 12 to 42 cities (Japanese translation available).
- *Texthefte zur Kirchenmusik aus Bachs Leipziger Zeit*. Facsimile edition of prints of seven extant cantata texts from 1724–1749 with an extensive introduction to their historical and liturgical context.
- *St Thomas zu Leipzig*. Editor and contributor. Includes accounts of church's history, architecture and art works, and musical tradition.
- 2002 *Bach-Kommentar. Theologisch-Musikwissenschaftlich Kommentierung der Geistlichen Vokalwerke J. S. Bachs*, vol. 1 (2nd edition, 2005). Commentary on the church cantatas for Trinity Sundays 1–27.
- 2007 *Bach-Kommentar*, vol. 2. Commentary on the church cantatas from Advent 1 to Trinity.
- 2008 *Bachs Leipziger Kinder* (Bach's Children in Leipzig). Facsimile of baptismal records of Bach's 12 children born in Leipzig with detailed accounts of Bach's relationship to the godparents. (English text alongside German.)
- *Vernichte, vertrieben—aber nicht ausgelöscht* (Destroyed, expelled, but not extinguished). Editor (with R. Lux) and contributor. Series of essays reflecting on the destruction of the University Church after 40 years.
- 2010 *Leuchtenden Erinnerung: Die Fenster der Thomaskirche Leipzig* (The Windows of St Thomas Leipzig). Description of commemorative windows of St. Thomas, giving special attention to the Mendelssohn window. Additional essay by Christian Wolff. English text alongside German.
- 2012 *Die Altäre der Thomaskirche zu Leipzig, Taufstein und Kanzeln* (The altar, baptismal font, and pulpit of St. Thomas in Leipzig). Description and historical-theological account of each.
- *Thomaskirche Leipzig*. Editor and contributor. Collection of essays to celebrate 800th anniversary of St. Thomas.

*A more extensive bibliography of Petzoldt's publications, including articles published in *Bach-Studien*, *Beiträge zur Bachforschung*, and *Musik und Kirche* can be found in *Im Klang der Wirklichkeit: Musik und Theologie*, the Festschrift published in Petzoldt's honor in 2011.

Remembrance of Martin Petzoldt by Don O. Franklin

Although I had congratulated Martin Petzoldt on his election as Vice President of the Neue-Bachgesellschaft at the historic meeting in 1990 that I described in the last issue of *Bach Notes* (no. 22, Spring 2015), it was not until I was invited to present a paper at the meeting of the Arbeitsgemeinschaft für theologische Bachforschung in Amsterdam in 1993 that I encountered him in his role as theologian and Bach scholar. My topic was “The libretto of the John Passion: An historical perspective.” While Petzoldt remained skeptical about the stages of the libretto that I outlined, he responded enthusiastically to my examples of how the librettist of the passion drew on the commentary of Johann Olearius for the themes of his poetic verses. As a result, he invited me to collaborate with him on the first volume of his *Bach-Kommentar*, a series of volumes in which a biblical concordance is given for each line of a cantata text along with a theological commentary and musical analysis for each movement. Though I was unable to continue our collaboration in the volumes that followed, we remained in close contact until his death earlier this year.

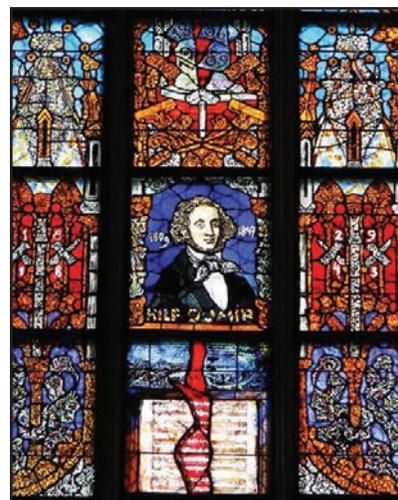
While collaborating with Martin on the *Bach-Kommentar*, I became aware of his unabated passion to explicate—one could even say promote—the church music of Bach. He clearly welcomed and indeed relished any opportunity to talk about a Bach cantata or passion. As a result, it was not uncommon for him in a single day to address a group of Bach lovers in Leipzig in the morning then take the train in the afternoon to make a second presentation to a group of church musicians in another part of Germany, only to return home that same evening to begin work on his next publication project.

As the accompanying bibliography indicates, he was also a passionate chronicler of all sites associated with Bach. A visit to Martin therefore was not complete without an excursion to examine a newly restored organ or church that had a link to Bach. This included the Dresden Frauenkirche, which I had not yet seen when I attended the ceremony celebrating Martin’s retirement from the University of Leipzig in 2011. To see the reconstructed church, Martin insisted that we take a “quick road trip” to Dresden. A quick road trip meant having little regard for any posted speed limits and setting out to see as much as possible within a short

amount of time. That we did. In addition to climbing to the cupola of the Frauenkirche we visited other sites in the area that were of importance to him in his youth while a member of the Kreuzchor. This included the church where his father had served as a Lutheran pastor. Needless to say, we did not return to Leipzig until well after sundown.

As a leading figure in theological Bach studies, Petzoldt is best known for his accounts of the Church Books and Agendas, drawn from archival sources, that describe the liturgical practices and set forth the order of services in the churches in which Bach held positions in Thuringia and Leipzig, as well as for his musico-theological commentary of individual works of Bach seen in its most comprehensive form in the afore-mentioned *Bach-Kommentar*. That Petzoldt’s publications also include a number of works primarily historical and biographical in nature is evident in the Selected List of Publications on p. 3 of this newsletter. In *Bachstätte aufsuchen* (In search of Bach cities), a guide of twelve cities commissioned as a membership gift for the *Neue Bach-Ausgabe*, Petzoldt took the opportunity to write a series of introductory essays that established a new mode of Bach narrative in which the liturgical and theological are given a prominent role. In the *Bach Almanach* and *Bachs Leipziger Kinder* (Bach’s Leipzig Children), he interweaves in a similar manner the biographical with the historical. Added to the biographical and musical entries in the day-by-day calendar in the *Almanach* are contemporary documents, many newly discovered, of events that took place in Leipzig during Bach’s tenure as Cantor. In *Bach’s Leipzig Children*, annotated accounts of the godparents of his children born in Leipzig placed alongside the baptismal documents, many signed in Bach’s hand, give us a sense of the extended circle

of the Bach family’s acquaintances. Several of their names appear in Petzoldt’s fictional account of Bach’s sixtieth birthday, *Ioanni Sebastiano Sexagenario* which begins with Phillip Emanuel and Wilhelm Friedemann arriving secretly the night before the event and lodging with the Bose family and Picander and his wife in order to ensure that the party would be a



Mendelssohn window, St. Thomas Church

surprise for their father. I can well imagine that Martin enjoyed concocting the story (albeit with a fair amount of historical data) as much as we enjoyed reading it.

That the Thomaskirche played an important role in Petzoldt's career is evident in the significant number of publications listed in the bibliography. As a pastor *pro forma* and an active member of the church council, he was concerned that the church preserve its Bachian heritage. In addition, he felt strongly that it should convey to the international community an historical and theological message for future generations, especially with regard to Felix Mendelssohn, whose life and works he felt had been slighted. To that end he took the initiative to promote the design and installation of a Mendelssohn commemorative window—*Die neugotischen Gedächtnisfenster* (The new gothic memorial window of St. Thomas)—that was installed on the 150th anniversary of Mendelssohn's death in 1997. Clearly pleased with the final result, he pointed out to me on one of my visits the ways in which the window, while modern in its neo-gothic design, mirrored the composition of the Bach window installed a century earlier.

The last of Petzoldt's publications to appear before his death, Thomaskirche Leipzig, was a collection of essays celebrating the 800th anniversary of the church, which he edited and to which he contributed.

Of great personal significance to Martin was the rebuilding of the University Church in Leipzig, also known as the Paulinerkirche, one of several churches in the city where Bach's music was performed. It remained undamaged during the war and was in use when Martin attended the university. As a theology student, he preached the last sermon before the church was demolished by the communist regime in

1968. When plans for a new building on the site were announced in 2004, he established a foundation, "University Church of St. Paul," to ensure that a worship space be included in the design. The negotiations that took place with the university and civic officials included what he described as some of the most confrontational moments of his life. A compromise was reached whereby a multi-functional space, known as the *Aula*, would accommodate the university church as well as concerts and academic ceremonies. Martin

participated in the first service held on the site of the new church in 2009. Although in frail health, he was able to be present in December 2014 when the church's altar, known as the *Paulusaltar* (pictured below), that had temporarily been housed in the Thomaskirche, was returned to the university church.

Although a diagnosis of leukemia in 2012 curtailed the extent of his public activities, Martin continued to work tirelessly on the *Bach-Kommentar*. Renate Petzoldt, his widow, tells of how he sat at his desk in front of his computer with a volume of Olearius on one side and a Bible on the other during his

last months in an attempt to complete the remaining portions before his death. Fortunately, he was able to finish his theological commentary for most of the remaining works and to provide sketches for those he was not able to complete, all of which will enable his collaborator Norbert Bolin to bring the series to its conclusion. Originally planned as a series of three volumes, a portion of the third volume was eventually assigned to a fourth, with volume three now to include the Passions and remaining cantatas and volume four the masses, motets, and Magnificat.

Petzoldt attended only one of our society's biennial meetings, but his presence at the 1994 meeting of the American



Paulusaltar in the St. Thomas Church (Photo credit: Uwe Letzel)

Bach Society held at Emory University in Atlanta remains memorable. He assisted us in preparing a service for Ascension Day reconstructed from the liturgy of Bach's time. Furthermore, he presented the keynote address in which he focused on the text of the *Ascension Oratorio*, BWV 11. For many, perhaps most, members of the Society, it was the first time they had heard Petzoldt offer his theological and musical commentary on a cantata text. What they found remarkable was his comprehensive, even encyclopedic knowledge, of the entire corpus of the texts of Bach's church music, as well as the passion and intensity he brought to his presentation. Beyond the man himself, it is Martin's passion and intensity, as well as his immense musical and theological understanding of Bach's church music that he shared so generously in his lectures and publications that we will sorely miss.

**American Bach Society Biennial
Conference
7–10 April 2016
University of Notre Dame**



The Department of Music and the Program of Sacred Music at the University of Notre Dame invites members of the American Bach Society to the Society's biennial conference 7–10 April 2016 in South Bend, Indiana.

The University of Notre Dame was founded in 1842 by French missionaries and ranks today as one of the premier Roman Catholic institutions in the country, with a French-style basilica dating from the late nineteenth century, a world-class performing arts center, and an ever-expanding collection of fine pipe organs including an instrument in north-German style by Paul Fritts and a small Italian chamber organ built ca. 1680.

For the conference theme the Society has chosen "J. S. Bach and the Confessional Landscape of His Time," with a keynote address to be delivered by Professor Mark Noll of Notre Dame's own Department of History, author of many books

on religion in the seventeenth and eighteenth centuries. In addition to the customary paper sessions, the conference will feature an enticing array of concerts: a Thursday evening organ recital by Craig Cramer, Professor of Organ at Notre Dame; a second organ recital by graduate students from the Sacred Music Program; a Friday evening



concert by the New York-based ensemble Pomerium, under the direction of Notre Dame's Alexander Blachly, featuring Bach's arrangements of earlier works by Palestrina, Lassus, and others; and a Saturday evening program of Latin-texted works by Sebastian Knüpfer, performed by the singers and conductors of the Sacred Music Program with an orchestra of period instruments. This Saturday evening concert is made possible by research connected with the new Collected Works Edition of Knüpfer's music, now underway under the general editorship of Bach Society members Mary Frandsen, Peter Wollny, and Paul Walker. It will be published in the series *Corpus Mensurabilis Musicae*. Caleb Wenzel, one of Notre Dame's doctoral students and editor of volume one in the set, will lead the performance.

South Bend is served by an airport of moderate size, with direct flights to and from Atlanta, Cincinnati, Detroit, Chicago, and Minneapolis. A particularly attractive travel option is to fly to O'Hare Airport and take the local bus service whose final stop is the Notre Dame campus, where conference participants will be staying at the Morris Inn. Amtrak also stops in South Bend. Details of registration and other particulars will soon be available on the American Bach Society website (<https://www.americanbachsociety.org>).

Northern Indiana can be quite lovely in early April. We very much look forward to welcoming many of you to South Bend and to the opportunity to focus both scholarly and performance attention on sacred music and our Society's namesake composer and influential predecessors. Please join us.

Paul Walker
Local Arrangements Chair

**Johann Christian Bach at Work:
A Descriptive Catalogue of the
Autograph Manuscripts, Letters,
Documents, and Ephemera**
by Stephen Roe

Over the last thirty years or so I have been minutely examining all the papers of the youngest of the Bach sons, Johann Christian (1735–1782). I have been through his musical autographs, letters, and documents (including depositions made to the law courts), album-leaves, and, most fruitfully, bank accounts. I am currently preparing a catalogue of everything touched by his pen—from the earliest copying work for his father (including instrumental parts for the *St. John Passion* (1749/1750) and a number of cantatas), to one of his last compositions, which is a work discovered in the papers of the Hanover/British Royal Library, now at Yale University’s Beinecke Library. It is a poignant setting of Alexander Pope’s “The dying Christian to his Soul.” This last work probably dates from 1781 and is almost certainly autobiographical.

A close examination of the manuscripts provides new and remarkable insights into Johann Christian’s compositional practice, revealing his scrupulous and methodical way of committing music to the page. Along the way, I have also discovered new music and new manuscripts. Undated works can now be dated on the basis of watermark and handwriting analysis: Bach regularly altered the way he fashioned his clefs and other musical features, especially in the 1750s. He seems to have inherited a fine gift for musical calligraphy from his father, whose musical hand he knew very well. I have also uncovered new biographical information about his wife and members of his circle, enabling the detailed provenance of almost all his autographs to be traced. My new catalogue explores the history of the manuscripts to the present day from the moment the composer laid down his pen.

J. C. Bach signed everything, including concert tickets and the sound boards of square pianos, with a different form of signature for each country he was in, for example, “Johann Christian Bach,” “Giov: Bach,” “G: C: Bach,” and “Jean Chrétien Bach.” His English signature, found on the first page of his bank account at Drummonds, on 25 November 1767, is “John Cristian Bach.”

The details associated with this English bank account

were used by C. S. Terry in his ground-breaking biography of the composer (1929), but Terry only grazed the surface of the account and was not always thorough or indeed accurate. Information gleaned from this bank account therefore will appear in its entirety in my catalogue for the first time. The account is a gold mine of fascinating insights into Bach’s life, his circle of friends and acquaintances, the financing of the Bach-Abel concerts, the founding of the Hanover Square Concert Rooms and many other facets of London in the 1760s and 1770s. The accounts brim with activity from 1767 until 1779. It was however overdrawn in 1780, until the large sum of £43/18/11 was paid off in November. The account remained empty thereafter. Upon Bach’s death (1 January 1782), his widow, Cecilia Grassi, therefore inherited nothing from this account and was unfortunately shouldered with a lot of debt elsewhere.

The accounts show Bach struggling to keep afloat financially. There were frequent shortfalls at the end of most years, but until the final two, these were often quickly remedied by an influx of funds from subscriptions to the Bach-Abel concerts, collected each January.

Many of the great performers and singers of the age appear in the banking ledgers, including his collaborator and accomplice Carl Friedrich Abel, the oboist

J. C. Fischer, the cellists Cervetto and Crosdill (in both cases, whether father or son, or possibly both is not made clear), Wilhelm Cramer and his wife, Angélique, the parents of John Baptist Cramer. The names of artists such as Zofany and Bartolozzi, friends of Bach, are also recorded. The little-known Jean-François Rigaud was paid a large sum in early 1775, just after the inauguration of the Hanover Square rooms, suggesting that he might have contributed to the decoration, with the famous Gainsborough, among others.

Of particular interest to the members of the American Bach Society might be the entries relating to Philip Mazzei (1730–1816), the Italian-born physician, in England from



Johann Christian Bach
(Thomas Gainsborough, 1776)

1755 where he became acquainted with Thomas Adams of Virginia (1730–1788), among others. Mazzei worked in London as a merchant selling wine, which was probably the reason for his appearance in Bach’s account. In 1773, Mazzei moved to America, befriending Thomas Jefferson, who provided land for him at Monticello, where the Italian effectively inaugurated the Virginia wine industry, importing vines (and olive trees) from Italy. Mazzei, Madame Brillion de Jouy (the French society host and pianist), Cecilia and Marianne Davies (the singer and glass-harmonica player), were all acquainted with Bach and with a somewhat older, highly musical American, who maintained a house in London and spent time in France. It would be no surprise if, in a concert hall, Masonic room or fashionable salon in London or Paris, J. C. Bach had enjoyed the company of none other than Dr. Benjamin Franklin. It remains to be seen as research continues, but seems highly likely.

Limnionas, August 2015

About the author: For thirty-five years, Stephen Roe was in charge of sales of Printed and Manuscript Music at Sotheby’s and for six years was its worldwide Head of Books and Manuscripts. He is now a freelance writer and musicologist and has founded his own company: Stephen Roe Ltd., Music, Manuscripts, and Books.

“So herrlich stehst du, liebe Stadt!”

Report on Bachfest Leipzig

12–21 June 2015

by Yo Tomita

The Bachfest Leipzig 2015 took place from June 12 to 21 with the motto “So herrlich stehst du, liebe Stadt!” (So glorious you stand, dear city!). The line was borrowed from Bach’s Cantata BWV 119, which was originally performed at the inauguration of the new Town Council on 30 August 1723. It was chosen to connect the Bachfest with the city’s own millennial celebration of its first documentary record, created by Bishop Thietmar of Merseburg in 1015.

As in previous years, this year’s Bachfest maintained its tradition of featuring more than a hundred events in ten days, including not only concerts in a dozen or so venues (including historic buildings such as the Thomaskirche and Nikolaikirche), but also a well-themed series of four lectures on the history and musical life of Leipzig, presented by the researchers of the Bach-Archiv in a splendidly refurbished university building. In addition to the concerts and lectures, Peter Wollny, the new director of Bach-Archiv, lead a seminar. There were also guided tours, church services with distinct musical offerings, and so on. The festival generated a warm and welcoming atmosphere and with the celebratory spirit expressed in the motto, everyone seemed to appreciate well Bach’s legacy, especially Leipzig’s good fortune to have had him as the St. Thomas cantor more than two centuries ago. I frequently felt swept up in the excitement, as well as my own good fortune of being able to share this experience with a town full of Bach lovers from all over the world! The artists themselves seem to have felt it, too, which in turn translated into the challenge of being able to present themselves well to us. The heightened appreciation of a discerning audience affected the concert experience in a positive way.

The signs of this appreciative energy were most evident in the annual performance of the “Goldberg Variations,” which was given this year by an Iranian harpsichordist, Mahan Esfahani. The concert, which took place on Saturday 13 June at 10:30pm in the Bundesverwaltungsgericht (Federal Administrative Court of Germany), was fully packed with an eager audience. Playing the “Goldberg Variations” is a formidable task for any keyboardist; by choosing some unexpected stops and registrations, Esfahani courageously



Lars Ulrik Mortensen directing Concerto Copenhagen in Altes Rathaus, June 20, 2015. Photograph: (c) Gert Mothes

took up the challenge that Bach set in the variations, leaving the audience nearly breathless for an hour.

Ceremonies during the Bachfest

The spirit of celebration is most clearly felt during the Bachfest's commemorations. The most moving was the homecoming of the 1748 Haussmann portrait of J. S. Bach, which was observed during the opening concert on 12 June in the Nikolaikirche and widely reported in the news. The world-famous Bach portrait, which was purchased in 1953 by William H. Scheide of Princeton, New Jersey, was bequeathed to the recently refurbished Bach Museum in Leipzig where it has joined with the other exhibits for public viewing (as was reported in *Bach Notes*, no. 22). Having had the privilege of admiring this portrait a few times during Mr. Scheide's sixty-year ownership, its return was an emotional moment: occupying the most prominent position in the portrait gallery, our Bach stands out as if to guard all the collections in the museum. We are all immensely grateful to Mr. Scheide and his widow, Judith, for their generosity in keeping this portrait in such great condition and allowing everyone to view it in the town where it was painted 267 years ago.

There were two other ceremonies worthy of mention. The first is the presentation of the Bach medal, an annual Bachfest tradition begun by the City of Leipzig in 2003 to

recognize the work of a distinguished musician. This year, the ceremony was held in the grand setting of the Altes Rathaus on 17 June at 11am. A selection of sacred music was performed by Ensemble Thios Omilos, which created a solemn atmosphere for the occasion. Following Hermann Max's friendly and fitting *Laudatio*, the medal was presented to this year's recipient, Peter Neumann, by the Mayor of Leipzig, Burkhard Jung. (More information of Mr. Neumann will follow shortly.)

The other prominent ceremony honored the retirement of Thomascantor Georg Christoph Biller on the morning of 18 June in the Thomaskirche, which was filled with an air of appreciation and good wishes. The ceremony followed a concert the previous evening at the Thomaskirche which featured Leipzig's church music of 18th and 21st centuries, at which Biller himself conducted the premiere of Stephan König's cantata *Haddock*, a work commissioned by the Bach-Archiv Leipzig (for more on Biller's retirement, see *Bach Notes*, no. 22). The work, which takes its title from the Allied code name for air raids on Leipzig during the Second World War, attempts to capture the complex thoughts and feelings of Thomaner boys who were in exile after the bombing of Leipzig on December 4, 1943. The music was a very moving tribute to the boys who suffered more than 70 years ago, and through it the prayers of hope for peace resonated beyond time and space.

Contest: Renditions of Bach's sacred vocal Works

For many visitors the real thrill of the Bachfest must be to hear and compare the approaches of and renditions by world-famous performers in the historic venues where Bach himself performed. Here I report on three such concerts in chronological order:

Peter Neumann, the recipient of the 2015 Bach medal, presented with Kölner Kammerchor and Collegium Cartusianum on 13 June in the Thomaskirche a program of four sacred cantatas by Bach: "Gott, man lobet dich in der Stille," BWV 120; "Ich glaube, lieber Herr, hilf meinem Unglauben," BWV 109; "Wachet! betet! betet! wachet," BWV 70; and "O ewiges Feuer, o Ursprung der Liebe," BWV 34. Neumann's characteristic *Klangrede* approach was received favorably particularly among the audience members with a predilection for modest and forthright renditions.

Diametrically opposite to Neumann's approach was John Eliot Gardiner's. On 14 June at 7pm in Nikolaikirche, we were entertained by Gardiner with his Monteverdi Choir and English Baroque Soloists in a program featuring the music of death by Bach and Mozart: "Lass, Fürstin, lass noch einen Strahl," BWV 198, along with the famous Mozart *Requiem*, KV 626, and *Ave verum corpus*, KV 618. The magical opening of BWV 198 immediately grabbed my attention: with a delicious choice of colors and daring shaping of phrases, the drama that was unfolded was very convincing. Mozart's *Requiem* proved to be even more dramatic, sharply capturing the agony and pain that Mozart might have been feeling when composing it. The tension finally lifted with a breathtakingly beautiful rendition of the *Ave verum*. Gardiner's is a sophisticated craft—every detail is carefully worked out to manipulate audience expectations to achieve ever-greater sensation.

The Passion chosen for this year's Bachfest was the 1725 version of the *St. John Passion*, BWV 245, which took place on 16 June in the Nikolaikirche. Philippe Herreweghe directed the Collegium Vocale Ghent in one of the most polished and heartfelt concerts of the whole festival. I could not see the performers at all from where I sat but the sound was nevertheless very direct, particularly that of the choir which was impressively powerful; in large choral movements, the contrapuntal texture spun out organically and convincingly. Herreweghe's interpretation of the movements unique to the second version were interesting: the powerful rendition of the tenor arias nos. 13ii and 19ii were convincing, though they seemed out of place in the Passion as a whole.

Reconstructing the Collegium Musicum Experience

A specific interest I had in this year's Bachfest was a series of concerts that sought to recreate the happy atmosphere of Bach's collegium musicum at Zimmermann's coffee house. Bach took up the directorship of this group in March 1729, and spent a few hours every week with them. The number of hours were doubled during the trade fair periods. Detailed information about Bach's activities with the group, such as what was performed and when, or how often they rehearsed (if ever), is almost completely lacking. The concerts presented at Bachfest could be therefore a fascinating experiment from which we may gain valuable insights into how Bach performed at these events.

The first of these recreated concerts featured the Leipziger Barockorchester led by Konstanze Beyer on 15 June in the Altes Rathaus at 8pm. They performed Bach's *Sinfonia* in D Major, BWV 1045, C. P. E. Bach's *Harpsichord Concerto* in E-flat Major, Wq 2, Johann Bernhard Bach's *Overture* in D Major, Bach's *Triple Concerto* in A Minor, BWV 1044, and Johann Friedrich Fasch's *Concerto* in D Major, FWV L:D3. Of these items, Wq 2 lead by Jean-Christophe Dijoux from the harpsichord was outstanding: directing the ensemble from the harpsichord, he tactfully negotiated all the cadences with the full harmonic nuance inherent in the composition while he lovingly and masterfully played the solo part. It was an exquisite proposition for how Bach might have performed at Zimmerman's.

The second concert was given by Lars Ulrik Mortensen who presented two programs of the *Brandenburg Concertos* with Concerto Copenhagen. I attended the second of these on June 20 in the Altes Rathaus at 8pm; the program included the *Brandenburg Concerto No. 3*, BWV 1048, the *Harpsichord Concerto* in F Major, BWV 1057 (arrangement of BWV 1049), *Brandenburg Concerto No. 1*, BWV 1046, the secular cantata "Ich bin in mir vergnügt," BWV 204, and *Sinfonia* in G Major, BWV 174/1 (an arrangement of BWV 1048/1). The ensemble was very exciting and spectacularly entertaining even in light of some rough edges in the performance. Exploring many potential ideas in musical figures, Mortensen located them and developed them organically and in unexpected directions as if riding a roller coaster. He directed from the harpsichord, waved his arms around, and fiercely rocked his upper body. His fellow musicians responded well and clearly enjoyed themselves. This was another fine demonstration of what Bach might

have done. It was a bonus to hear the unusual arrangements from the *Brandenburg Concertos* (i.e. BWV 1057 and BWV 174/1), which were markedly less polished as compositions than the well-known versions—more food for thought with regard to Bach’s re-use of his own works.

The third and last time I will touch on the collegium theme regards a concert by Collegium Vocale 1704 and Collegium 1704 directed by Václav Luks, which took place in the grand setting of the Nikolaikirche on 21 June at 3pm. Because they were being directed by a conductor and all the players were visibly bound by microphones for radio broadcast, they needed to take a different approach to ensemble performance. The program consisted of Johann Bernhard Bach’s Overture in E Minor, Handel’s *Armida abbandonata*, HWV 105, Bach’s Violin Concerto in E Major, BWV 1042, and Bach’s secular cantata “Geschwinde, geschwinde, ihr wirbelnden Winde,” BWV 201. This was a highly disciplined and deeply engaging performance of the highest calibre, especially Handel’s *Armida* and Bach’s Cantata BWV 201, but at the expense of the intimacy that performances in Bach’s time must have had.

* * *

It is simply impossible to report everything of note in the space available, but a small selection of other items are also worthy of mention. The “Ausgezeichnet” series, a platform given to young, emerging musicians who have recently won prizes, has always been my favorite, and is never disappointing. A late night concert at the Thomaskirche by Sette Voci on motets by Bach, Schein, and Schütz was a perfect way to end Saturday night. The next day began with a return to the same place for a Morning Service using the liturgy of Bach’s time, complete with the singing of chorales from the same hymn sheet with over 1000 Bach lovers from all over the world. And finally, the closing concert, the *B-minor Mass*, was taken by Hans-Christoph Rademann directing the Gächinger Kantorei Stuttgart and the Bach-Collegium Stuttgart using a new edition prepared by Ulrich Leisinger (Carus-Verlag, 2014). Taking quicker tempi in nearly all the movements with inventive use of dynamics, the work concluded convincingly with the last two movements, “Agnus Dei” and “Dona nobis pacem.”

Next year’s Bachfest runs from 10–19 June 2016, with the motto “Geheimnisse der Harmonie” (Secrets of Harmony).

NEWS FROM MEMBERS

IN THE PRESS

Christoph Wolff will be taking on a new role as Artistic Advisor to the Boston Symphony Orchestra/Leipzig Gewandhaus Orchestra Alliance beginning with the 2017/2018 concert season. The two orchestras will be sharing Music Director Andris Nelsons. For more information on this groundbreaking partnership, go to: <http://www.bso.org/brands/bso/features/2015-16-bso-season/gewandhaus-orchester.aspx>

PUBLICATIONS

Music publishers Breitkopf und Härtel received a 2015 “Best Edition” award from the Deutscher Musikverlegerverband (DMV) for volumes 1 and 2 of the new critical edition of the collected organ works of J. S. Bach, published in 2013 and 2014 and edited by **David Schulenberg**. The volumes, containing the preludes and fugues, make a few notable emendations to received texts, including upward transposition by a third of a measure in the C-major Praeludium BWV 531, elimination of a superfluous measure from the D-major fugue BWV 532/2, and revised readings for accidentals in the A-major fugue BWV 536/2. The Breitkopf project, together with the new edition of the same music coming out from the publisher Wayne Leupold, was the subject of a joint presentation by Schulenberg and **George Stauffer** at the 2014 meeting of the American Guild of Organists.

Schulenberg, whose book *The Music of Carl Philipp Emanuel Bach* came out in 2014, also read a paper, “C. P. E. Bach and the Metaphorical Voice,” at a meeting of the New England chapter of the American Musicological Society on 8 March 2014 (the composer’s three-hundredth birthday). During the year he gave related presentations at the UNC School of Music in Greensboro, the Idaho Bach Festival in Moscow, and the annual meeting of the American Bach Society in Milwaukee, as well as at the ABS’s biennial meeting. In March 2015, he gave a recital of music by C. P. E. Bach for the Boston Clavichord Society; a recording can be heard online at http://faculty.wagner.edu/david-schulenberg/works_perfs.html/.

Evan Cortens’s article, “‘Durch die Music gleichsam lebendig vorgestellt’: Graupner, Bach, and Mein Herz schwimmt im Blut,” appeared in *Bach: Journal of the Riemenschneider Bach Institute* 46, no. 1 (2015): 74–110.

With great pleasure, **Kerala Snyder** announces the publication of *The Choir Library of St. Mary’s in Lübeck, 1546–1674: A Database Catalogue* on the University of Gothenburg website: <http://goart-vas-1.it.gu.se/webgoart/goart/Snyder.php>.

While Petrus Hasse, Franz Tunder, and Dieterich Buxtehude were serving as organists of St. Mary's Church, its cantors assembled a choir library of some 2000 works, which are catalogued here for the first time. Its 69 sets of printed partbooks and one set of manuscript parts remained in the church until 1814, when the city of Lübeck gave them to the newly founded Gesellschaft der Musikfreunde in Vienna, where they remain today. The catalogue contains references to modern editions, both printed and on-line, to facilitate performances from this repertoire, which includes works by Andreas Hammer-schmidt, Hieronymus Praetorius, Hans Leo Hassler, Heinrich Schütz, Giovanni Rovetta, Simone Vesi, Giovanni Gabrieli, Alessandro Grandi, and many others.

Beverly Jerold has recently published one book and two articles through Leuven University Press. All, and particularly the book (whose link follows), include material potentially of interest to Bach scholars: http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503564791-1

- *The Complexities of Early Instrumentation: Winds and Brass*, Musical Treatises, 3 (Turnhout: Brepols, 2015).
- "Diderot (Part II) –Temperament and Expressive Intonation," *Music Theory & Analysis* 2/1 (2015): 69–93.
- "Diderot (Part I) – Authorship and Illusion," *Music Theory & Analysis* 1/1&2 (2014): 38–60.

NEW JOURNAL

The Yale Institute of Sacred Music has recently launched a new peer-reviewed journal exploring the intersection of music and religion: the *Yale Journal of Music and Religion* (YJMR). Two members of its editorial board are also members of the American Bach Society: **Robin Leaver** serves as General Editor and **Markus Rathey** is among the Associate Editors.

The first two issues contain several articles

that might be of particular interest to ABS members: Volume I/1 has an article by **Daniel R. Melamed** ("Bach's Christmas Oratorio, BWV 248, and the Jews"), and volume I/2 has articles by **Joyce Irwin** ("Preaching About Pipes and Praise: Lutheran Organ Sermons of the Seventeenth Century"), and Markus Rathey ("Preaching and the Power of Music: A Dialogue between Pulpit and Choir Loft in 1689"). For more information see: <http://elischolar.library.yale.edu/yjmr>.

WORKSHOPS

Bach Cello Suites Workshop held its inaugural session 2–8 August 2015 at Russell Sage College in Troy, New York.

This unique workshop was created expressly to give passionate adult amateur cellists an opportunity to delve deeply into J. S. Bach's iconic works for solo cello under the tutelage of a faculty of superb cellists. It was founded by Marc Violette and Margaret Lanoue of Albany, NY who engaged Zuill Bailey as Artistic Director.

For more information about the Bach Cello Suites Workshop, and to learn about plans for the 2016 edition, please visit their webpage: www.BachCelloSuitesWorkshop.org

NEW MEDIA

The **American Bach Soloists** released a documentary, *Bach's Mass in B Minor: Anatomy of a Masterwork*, on their YouTube channel (americanbach.org/youtube). Using footage from the 2014 ABS Festival & Academy in San Francisco, this 30-minute film explores the work from the perspectives of ABS musicians who perform it each summer. Interviews with ABS Music Director Jeffrey Thomas, violinist Elizabeth Blumenstock, bassist Steven Lehning, flutist Sandra Miller, oboist Debra Nagy, trumpeter John Thiessen, and others, illuminate the work's history, musical structure, and artistic challenges as well as the rewards of revisiting it annually in performance.

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MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bachgesellschaft, the American Bach Society supports the study, performance, and appreciation of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at the website listed below. Interested persons may also contact Reginald L. Sanders, Kenyon College Music Department, Storer Hall, Gambier, OH 43022, USA, or sandersr@kenyon.edu.

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