

BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

“WHAT’S IN A NAME?” DAVID YEARSLEY ON WRITING ABOUT THE MUSICAL LIVES OF ANNA MAGDALENA BACH

How does one refer to Anna Magdalena Bach when writing more than 250 years after her death? Friedrich Wilhelm Marpurg’s claim, made soon after Johann Sebastian Bach’s demise in 1750, was pure hyperbole: “Germany will indeed have had only one Bach” [“So wird Deutschland wohl nur einen Bach gehabt haben.”]¹ As Marpurg well knew, nothing could be truer and at the same time farther from the truth: alongside her children and stepchildren, there were practically innumerable cousins and forbears. By marriage and motherhood the woman at the center of my forthcoming book is one of many Bachs.

Perhaps the most widely accepted approach to keeping identities straight in Bach books is to refer to the central figure (almost always Johann Sebastian) as “Bach” and to call his relatives by one or more of their given names. The proliferation of family members inevitably requires the reiteration of full names when two or more Bachs meet on the page, but after these supporting characters exit the stage, the main Bach under consideration can again be designated by only those four famous musical letters until another family union, small or large, takes place.²

¹ Anonymous [Friedrich Wilhelm Marpurg], *Gedanken über die welschen Tonkünstler* (Halberstadt: Weldige, 1751), 20–21.

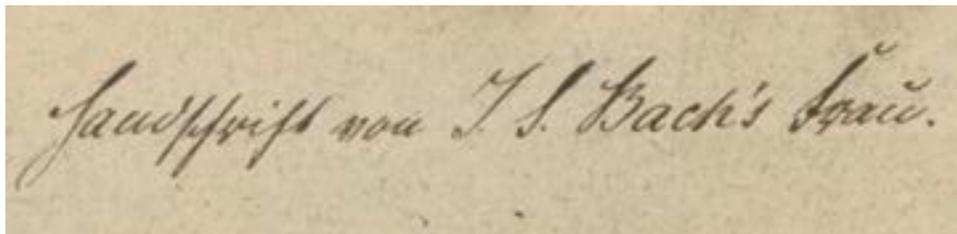
² See for example Hans-Günter Ottenberg, *C. P. E. Bach*, trans. Philip J. Whitmore (Oxford: Oxford University Press, 1987), Stephen L. Clark, ed., *C. P. E. Bach Studies* (Oxford: Oxford University Press, 1988) and Annette

An alternative approach is to stick with given names throughout—Sebastian, Friedemann, Emanuel (in spite of the fact that the latter was apparently summoned with “Carl”).³ This method is arguably the least

obligation—recognition of his great musical accomplishment and the honor due him. The possessive pronoun puts us in the shadow of his monument rather than bringing him nearer as a friend.

In both the popular and more scholarly books devoted to her, Anna Magdalena is never called just Bach. Those entitled to use solely that name must be male. Awe and wonder at artistic

deeds are evidently not the feelings that should be summoned by her name, which should instead evoke closeness and motherliness. She is referred to as Anna Magdalena Bach, Anna Magdalena, or



Note in Bach P 269, “Handschrift von J. S. Bach’s Frau.”

ambiguous and cumbersome, and assumes that the last name is understood, especially since the Bachs manifestly did not go about their lives and works in isolation. But while this solution makes things easier to follow, it also breeds an informality that some have balked at. Bach and his sons are men of serious and high purpose, several of them boasting complete editions of their musical works and honored by portraits, bronze busts and statues in museums, collections, conservatories and concert halls. Reverence is required. The “our Bach” of the composer’s obituary, written largely by Carl Philipp Emanuel and published in 1754, draws an unsurpassable model close to the reader, yet this move encourages less a feeling of intimacy than a sense of

Richards, ed., *C. P. E. Bach Studies* (Cambridge: Cambridge University Press, 2006).

³ For the given-name approach see for example Martin Falck, *Wilhelm Friedemann Bach sein Leben und seine Werke* (Leipzig: Kahnt Nachfolger, 1913), David Schulenberg, *The Music of Wilhelm Friedemann Bach* (Rochester: University of Rochester Press, 2010) as well as his *The Music of Carl Philipp Emanuel Bach* (Rochester: University of Rochester Press, 2014).

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simply Magdalena. In the numerous historical novels devoted to her the approach to naming is intended to breed familiarity. Esther Meynell's famous pseudo-autobiography, *The Little Chronicle of Magdalena Bach* (1925), refers to the woman at its center by the second of her given names, in an attempt to nurture identification and intimacy with its self-sacrificing heroine. This twinned literary and marketing strategy contributed to the book's tremendous success. In many novels and semi-fictions spawned by Meynell's international best-seller (surveyed in my forthcoming book's final chapter) we are in the Bach women's milieu, the warming household in which first names are used and admirers and empathizers are welcomed. The form of address is not just about keeping identities straight in as economical a fashion as possible: we are encouraged to think we know the woman.

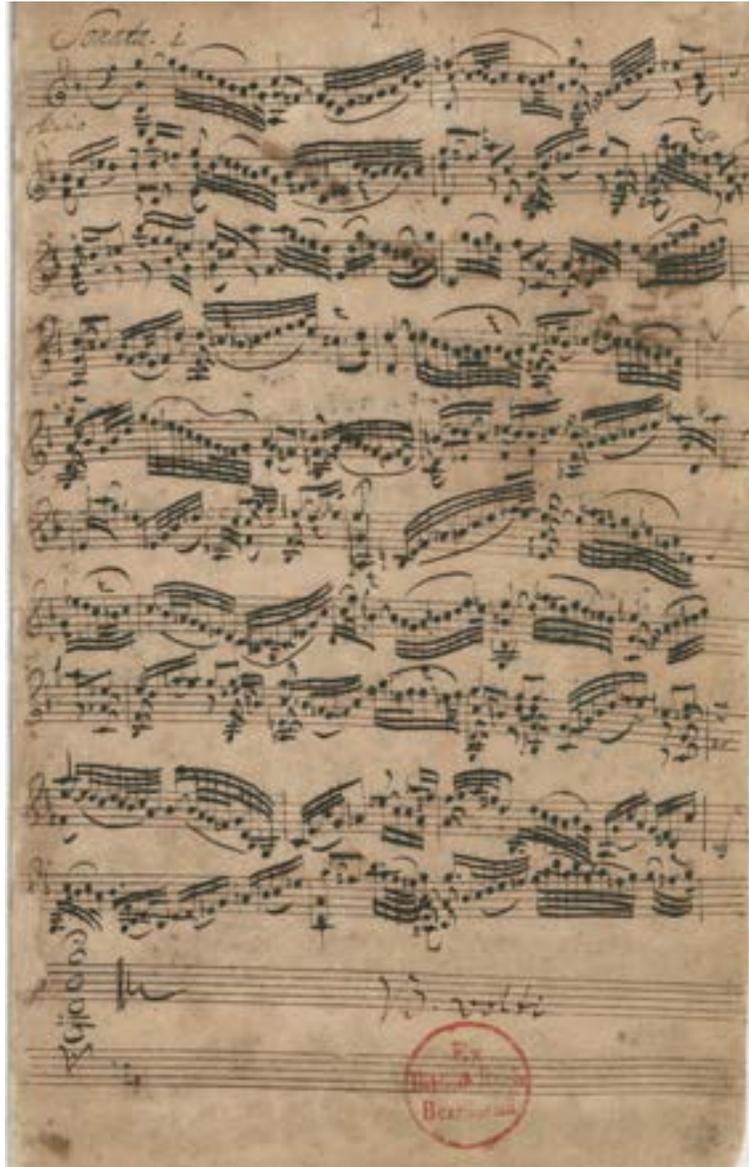
The feminine inverse of the towering male figure signified by "Bach" might be that term of endearment used by Johann Elias Bach, the relation and sometime family secretary, who referred to Anna Magdalena Bach in letters from around 1740 as "Frau Mamma" and "Frau Muhme."⁴ To use this phrase in my own book would be foolish, of course, like some sort of infantile attempt to insinuate myself into her home and good graces. She is not my mother. The result would be precious and unscholarly, if not downright bizarre, as if I had lost all sense of distance from my subject; the phrase could then even be heard to resonate with something like the unconsummated love between Johann Elias and Anna Magdalena dreamt up in one of the modern historical novels bearing her name.⁵ More to the point, the effect of adopting this mode of address would also be

to define my subject primarily as a mother and wife, and to do so even more emphatically than the considerable body of literature has done with cloying familiarity. Nonetheless, it would be a kind of statement about her importance to the Bach family, its size and success, and its musicality, too.

Like all other forms of address, "Mommy" inevitably accrues different meanings. Of late, hipsters and celebrities use it as a form of admiration, even adulation, as in pop-star Adele's 2017 Grammy Award acceptance speech in which she paid tribute to her idol, Beyoncé: "I adore you, and I want you to be my mommy, all right."⁶ For that rare individual who stumbles into my book from the precincts of pop culture, using Mommy might appear vigorously up-to-date while highlighting Anna Magdalena Bach's status as a one-time star singer. But in spite of the unexpected linguistic turn whereby Johann Elias's eighteenth-century diction has unwittingly become trendy, I will not describe her as "Mrs. Mummy."

The great singers of the eighteenth century were often referred to by their first names. There was Faustina, married to the Dresden Kapellmeister Johann Adolf Hasse, a friend of Johann Sebastian Bach. Whether Faustina Hasse *née* Bordoni and Anna Magdalena Bach *née* Wilcke were acquainted is not known, though it is by no means unlikely. Whatever the case, Anna Magdalena would have recognized Faustina by that most illustrious name alone. The renown of many other singers, too, was carried

north over the Alps by a single given name, but this custom was not confined to Italians.⁷ The young Anna Magdalena might



First page of the violin sonata BWV 1001 in the hand of Anna Magdalena Bach

⁴ *Bach-Dokumente 2*, nos. 477 and 489; Maria Hübner, *Anna Magdalena Bach: ein Leben in Dokumenten und Bildern* (Leipzig: Evangelische Verlagsanstalt, 2004), 70–72.

⁵ Eleonore Dehnerdt, *Anna Magdalena Bach* (Neukirchen-Vluyn: AUSAAT Verlag, 2001).

⁶ Will Thorne, "Adele Wins Record of the Year Grammy and Tells Beyoncé 'I Want You to be My Mommy,'" *Variety*, February 12, 2017, viewed on February 12, 2017 at <http://variety.com/2017/music/news/adele-wins-record-of-the-year-grammy-beyonce-mommy-1201984761/>. See also Jessica Bennett, "On the Internet, To Be 'Mom' is to be Queen," *The New York Times*, December 3, 2016, accessed on February 12, 2017.

⁷ See for example "Angioletta" in *Corvinus, Nutzbares, galantes, curiöses*

have studied with Paulina Kellner, one of the greatest German singers of the late seventeenth and early eighteenth centuries; Kellner never married and went by her first name only, sometimes adorned with the feminine German article “die”—as in Die Paulina. Calling Anna Magdalena Wilcke “The Magdalena” would have a period ring to it and give the impression of an independent and alluring woman musician; it would remind us throughout this book that before she entered the Bach household in 1721 as Johann Sebastian Bach’s second wife and stepmother to his four children, Anna Magdalena was a well-paid court singer.

A final possibility would be to choose the feminine version of the family name preceded by the definite article: “Die Bachin”—which might be translated as “The Lady Bach.” The title-page made by Georg Heinrich Ludwig Schwanberg to Anna Magdalena Bach’s copy of the cello suites adopted the Frenchified formulation “Madame Bachen.” “Die Bachin” would effectively and fairly represent the public persona that succeeded “Die Magdalena” after the move from Cöthen to Leipzig in 1723. Die Bachin was the form used in the official documents of her widowhood, sometimes expanded into the more formal, respectful “Frau Capellmeister Bachin”—Mrs. Music Director Bach. “Die Bachin” would also bring to mind the many artistic women active in Leipzig in the second quarter of the eighteenth century, all of them introduced in this book: the famed actor Friederike Caroline Neuber *née* Weissenborn—Die Neuberin; the poet laureate and sometime collaborator with Johann Sebastian Bach, Christiana Mariana von Ziegler *née* Romanus—Die Zieglerin; and the ardent admirer of Bach’s keyboard music, wife of another of the composer’s librettists, the talented and prolific author, Luise Adelgunde Victorie Gottsched *née* Kulmus—Die Gottschedin. All of these

people were probably familiar to Die Bachin. This name encompasses her roles as mother and spouse, but also recognizes her contributions to the family trade to which, as I will argue in this book, her skills as performer in the home and outside of it significantly contributed. She was a reflection, even a subsidiary of her husband: she was his property and the gendered form of the family name she acquired reflects this truth, also confronted in my book. Although she must have been a prized performer, no book would be worth much if devoted exclusively to her. Given the paucity of documents about her life, it would be very short. Her contributions to the family’s musical and moral economy are

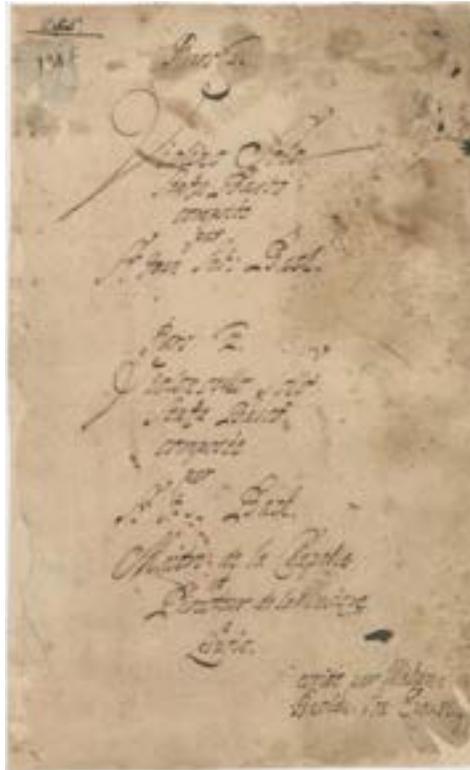
valued objects of study in and of themselves. But she is interesting to history and historians primarily for what she can tell us about the music of her husband. In this sense, too, the name “Bachin” could draw together strands of her life and its reception long after her death, even if it eclipses the achievements of the young independent *Sängerin*.

Alternatively, I could use different names in different chapters, according to the phase and orientation of her music-making: Anna Magdalena the child; Die Magdalena the rising star; Die Bachin the singing wife of the Capellmeister and Cantor; Frau Muhme the busy mother amidst her large family; and finally, the Widow Bach (*die Wittwe Bachin*), for her last, desperate decade. Although these various connotations might help buttress many

of the claims I want to present in my study, I cannot bring myself to take one or all of them. Something in me bristles at the feigned intimacy of calling her Anna Magdalena. Nor do I want to pose in period dress with The Bachin or grieve with her by calling her the Widow Bach. The feminist in me—and perhaps more importantly in my wife, Annette Richards, who, in one of her many musical lives is my long-time, literally in-house editor—wants to name her simply Bach. Anna Magdalena Bach *née* Wilcke is at the center of this study, and even if she left no great works, or even a portrait (it’s now lost), she can legitimately be called simply Bach. Monosyllabic, it is also monumental. But applied to her it is not to be engraved on the plinth beneath a fearsome bronze statue of a composer with rolled up score striding into history. Yet if she takes possession of the name, she also assumes ownership of her contributions, direct and indirect, to many of the musical creations of her husband; the pieces discussed in this book took their distinct shape in relation to her talents and work.

She has equal rights to the name. In this book “Bach” will refer to her. This move represents a conscious decision to reconfigure the gendered nature of these four letters. Attaching it to her will initially be awkward, distancing, alienating. But after a few pages I hope it will, in the context of this study seem a fair and respectful way forward. Many might rightly think I’ve made too much of a palaver over the issue already. An easy parenthetical remark—“I’ll call her Bach”—would for them have sufficed, but it would not have been enough to remind me that her many interlocking musical lives can be celebrated each time she is called by that name alone.

– David Yearsley



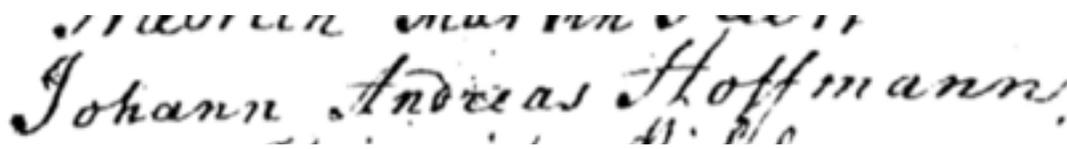
Title page referencing the copying work of Anna Magdalena Bach (P 268)

Anonymous No More: Johann Andreas Hoffmann Revealed

Last summer, I had the pleasure of examining C. P. E. Bach's house copy of his *Passion Cantata*, Wq 233 (ca. 1769–70) while visiting the Staatsbibliothek in Berlin. I was gathering information in order to edit the cantata for the *Carl Philipp Emanuel Bach: Complete Works* series, where it will appear as Vol. IV/3. Preparation for the research trip had familiarized me with some unusual features of Bach's copy, not the least of which was an almost random ordering of folios written in the hands of four different scribes.

and his sonatinas for keyboard and orchestra. It also produced Bach's copies of two cantatas by the Berlin Kapellmeister and opera composer Carl Heinrich Graun.

Armed with this clue, I searched for all other manuscripts in this scribe's hand. Lo and behold, the performing parts for music Bach had written for the installation of a Hamburg pastor in 1772 contained yet another hint, though a subtle one. The scribe had written out the names of three singers participating in the second half of the work in full, but the name of a fourth singer had been abbreviated with an "H." We know who this singer was, namely a vocalist by the name of Johann Andreas Hoffmann who sang bass in the professional vocal ensemble led by Bach that performed regular and occasional music in Hamburg's five main churches throughout the year. Once I



Hoffmann's signature from D-Ha, Senat, Cl. VII. Lit. He. No. 2. Vol. 8b. Fasc. 7, Folio 24

Once the librarian handed me the manuscript, I sat down and immediately started poring over its pages, making note of any markings that the composer himself had added after the fact. Soon I encountered one that seemed incongruous with all the others I had observed: it was a name, "H. Hoffmann," that had been scrawled in pencil at the bottom left corner of the third page. Well over 150 pages and some increasing eye strain later, I yet again encountered this same solitary name, again written in pencil in the bottom left corner. Previous literature on this manuscript only mentioned the first instance, so I began to wonder what purpose multiple inclusions of the name served. After some head scratching and chin rubbing, it occurred to me that both times, the name occurred at the beginning of a folio, and that both folios marked with "H. Hoffmann" had been written by the same scribe, a figure who had previously been given the bloodless monikers of "Anonymous 308" and "C. P. E. Bach V." This same scribal hand is found in various manuscripts from the early 1770s, including ones containing some of Bach's larger vocal works, his sinfonias,

tracked down this Hoffmann's signature, there was no doubt in my mind that I had the right person: this "H. Hoffmann" was indeed the anonymous scribe who had copied portions of the *Passion Cantata* manuscript that I had examined in Berlin. His signature's letterforms matched those of the copyist Anon. 308 to a T—or, more precisely, to an A and an H.

I wrote up my findings and sent them off to Peter Wollny at the Bach-Archiv, Leipzig, just in time for them to be included in the *Bach-Jahrbuch* 102 (2016). There you will find a more detailed, though less personal, explanation of my scribal identification with more ac-



Sinfonia VI by C. P. E. Bach, Hamburg 1773, D-B Mus. ms. Bach St 369 in the hand of J. A. Hoffmann

companying pictures. Anon. 308 may not have had the most attractive scribal hand among Bach's usual copyists, but his identification as the singer J. A. Hoffmann adds to the growing number of vocalists and other musicians in Bach's circle who are known to have copied out scores and performing parts for the composer.

– Moira Hill

Sebastian would have known of Froberger through his older brother Johann Christoph, with whom he lived and studied for five years (1695–1700). Christoph was in turn another pupil of Pachelbel, although there might have been further connections as well, perhaps through Sophie Charlotte, duchess of Sachsen-Eisenach at the time of Bach's birth and niece of Sibylla of Württemberg, Froberger's final patron and pupil (both women lived into the eighteenth century).

Five other pieces attributed by Eckelt to Froberger are probably not his, but they indicate his fame at the end of the seventeenth century. Apart from three doubtful toccatas and a prelude, the pieces in the Eckelt tablature belong to the contrapuntal genres, as do those later copied in the Berlin circle. Evidently it was Froberger's contrapuntal pieces that were most prized in central and northern Germany. Bach's early biographers saw him as keeper of a tradition of strict keyboard polyphony that could be traced through Froberger back to the latter's teacher Frescobaldi, a view likely to have been shared by Bach himself.

Today, however, Froberger's most appealing compositions are his expressive suites and laments. Some movements bear programmatic, even autobiographical titles that are unique in the seventeenth-century keyboard repertory; that these were known to Bach's contemporaries is evident from remarks by Kuhnau and Mattheson.⁴ The explanatory *Beschreibungen* ("descriptions") attached to certain manuscript copies of Froberger's programmatic pieces might have been among the models for comparable rubrics found in compositions by Bach's cousin the older Johann Christoph (in the wedding piece *Meine Freundin, du bist schön*) and by Sebastian himself (in the Capriccio BWV 992, Figure 6, p. 8).⁵

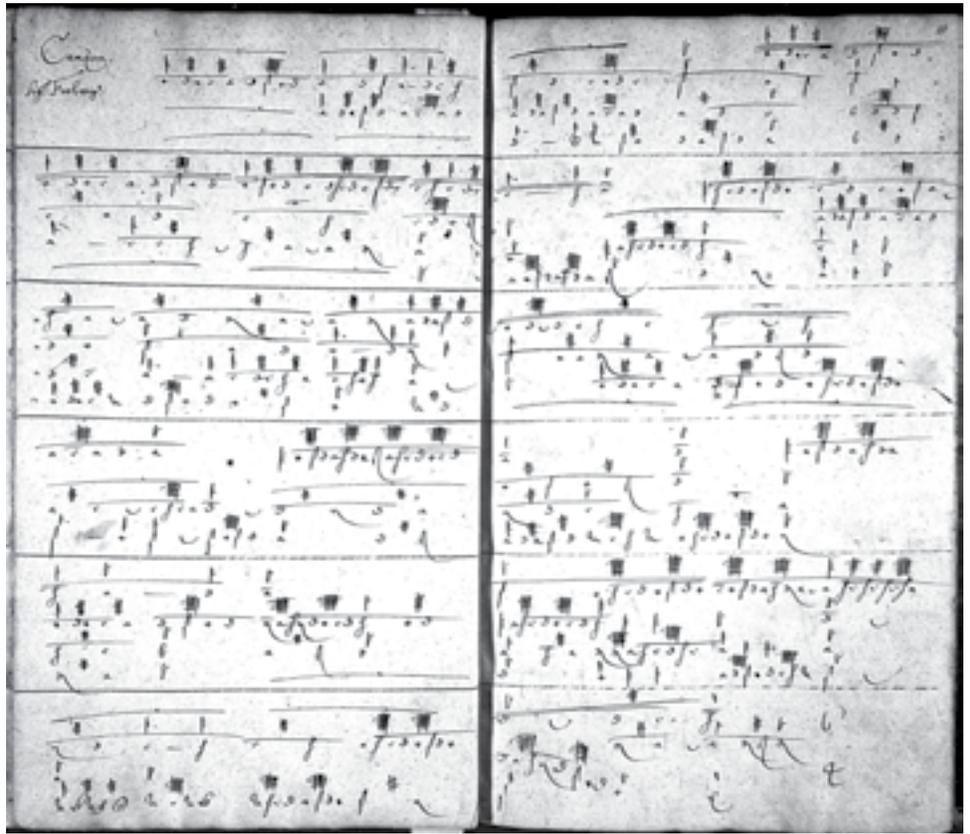


Figure 4: Canzona (Cz6) by Froberger in the hand of Pachelbel, MS: 9v–10r

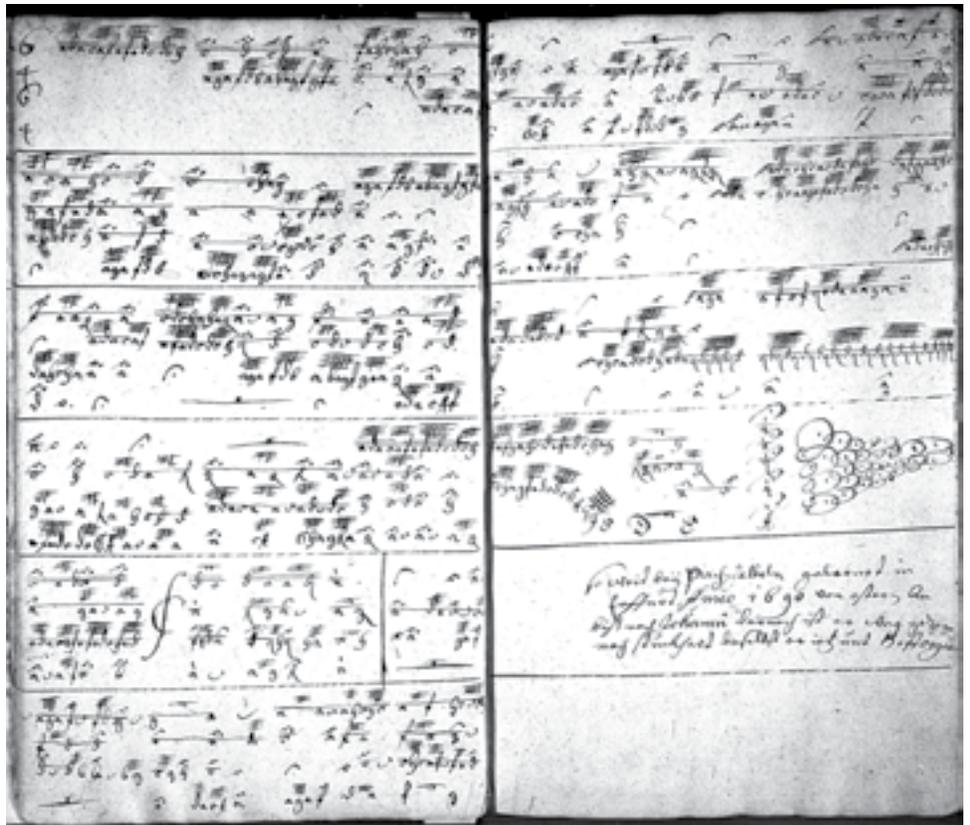


Figure 4a: Canzona (Cz6) by Froberger, MS: 10v–11r completion in the hand of Eckelt (presumably)

to the *Keyboard Art of the Baroque*, ed. Alexander Silbiger, vol. 3, no. 1 (New York: Garland, 1988). There is also a rather fuzzy image of Pachelbel's tablature copy of Cz6 in Wolff, "Johann Valentin Eckelt's *Tabulaturbuch*," 386.

4 Kuhnau, in the preface ("Geneigter Leser," first page) to his *Musicalischer Vorstellung einiger Biblischer Historien* (Leipzig, 1700); Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), 130, both online at imslp.org.

5 See the "Beschreibung" and basso continuo part copied by Bach's father Johann Ambrosius for the cantata by the older Johann Christoph (Berlin, Archiv der Sing-Akademie,



Figure 5: Canzona (Cz6) by Froberger from the dedication copy

Thus it is likely that Bach also knew of Froberger's suites, ten of which appeared in print for the first time in Amsterdam in 1698; this edition, by Roger, was subsequently pirated by Mortier around 1710.⁶ The suites by Reinken, Böhm, and other north-German composers included in the manuscript anthologies compiled by Bach's older brother, although lacking programmatic titles, are unimaginable without Froberger's antecedents. Several of Bach's own suites, particularly the First French Suite, with its rhapsodic allemande and fugal gigue in dotted rhythm, also can be traced to the Froberger tradition.

One of Froberger's innovations in these compositions, apart from the programmatic rubrics, was the unprecedented precision of his notation in the allemandes and laments, whose complicated *brisé* textures also incorporate detailed written-out melodic embellishment. Titles and rubrics in manuscript copies of these pieces often dictate performance *avec discrétion* (with discretion) or even *sans aucune mesure* (without any meter). Frescobaldi had counseled players of his toccatas to vary the tempo "as in modern madrigals," at times even to leave the beat "suspended in the air."⁷ Froberger now called not merely for variable tempo

SA 5161/2), as well as the copy of BWV 992 by Bach's brother Johann Christoph (in Berlin, Staatsbibliothek, Mus. ms. 40644); both sources online at bach-digital.de.

6 Roger in turn re-issued Mortier's pirated edition after the latter's death in 1712, using Mortier's plates; see the introduction to the facsimile in *17th Century Keyboard Music*, vol. 4, ed. Robert Hill (New York: Garland, 1988), vi.

7 "non dee questo modo di sonare stare soggetto à battuta, come veggiamo usarsi ne i Madrigali moderni . . . portandola hor languida, hor veloce, è sostenendola etiandio in aria," from the first of nine rules for performance given in the preface ("Al lettore") of *Il primo libro delle toccate*, second edition (Rome, 1616); online at imslp.org.

but for a certain disregard in performance for the precise rhythmic values of his own notation. To play "with discretion" was evidently essential for projecting the expression implicit in the programmatic titles.⁸

Bach's embellished allemandes and sarabandes, as well as his italianate adagios, employ comparable notation and implicitly demand similar "discretion" in performance. By his day, free interpretation of small note values when performing an embellished French dance movement or Italian adagio must have been taken for granted, requiring no special rubric to that effect. On the other hand, the toccata was becoming an archaic form, and younger players might have needed help in distinguishing free or improvisatory sections from fugues and other passages that required strict tempo. This might explain why one relatively late manuscript copy containing six of Froberger's toccatas uses a special symbol and rubrics to designate the passages that are to be played *à discrétion*.⁹ A copy of Bach's D-Major Toccata BWV 912 from the second half of the eighteenth century contains a similar direction where the first fugue gives way to a free bridge passage (m. 111) [Figure 7, p. 8].¹⁰

There is no evidence that these markings originated with either composer; rather, they might have been later additions, entered into copies as memory faded of how to play toccatas. Mattheson defined "discretion" as not being bound to the beat,¹¹ illustrating it with excerpts from a toccata and a fantasia which

8 "Between Frescobaldi and Froberger: From Virtuosity to Expression" and "Expression and Discretion: Froberger, Bach, and Performance," online at <http://faculty.wagner.edu/david-schulenberg/papers/>. The sole autograph source with rubrics calling for "discretion" is a late manuscript that was sold at auction in 2006 (present whereabouts unknown; see the images on pages 4 and 10 in Sotheby's sale catalog for Nov. 30, 2006, online at <http://www.sscm-jscm.org/v13/no1/maguire.html>).

9 Berlin, Archiv der Sing-Akademie, SA 4450; facsimile ed. Peter Wollny et al., second, corrected printing (Kassel: Bärenreiter, 2006). Similar rubrics occur in Buxtehude's music, e.g., the eighteenth-century copy of the E-Major Praeludium BuxWV 141 in Berlin, Staatsbibliothek, Mus. ms. 2681.

10 Berlin, Staatsbibliothek, Mus. ms. Bach P 289, fascicle 14. *Con discretionem* is an original entry by the anonymous copyist, not one of many annotations added by the organist J. C. Westphal. Date from Peter Wollny, *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, Serie V, Band 9.1: Toccaten: Kirtischer Bericht* (Kassel: Bärenreiter, 1999), 57. Similar rubrics occur in Buxtehude's music, e.g., the E-Major Praeludium BuxWV 141 (in the eighteenth-century copy Berlin, Staatsbibliothek, Mus. ms. 2681).

11 "man sich an den Tact gar nicht binden dürffe," *Vollkommener Capellmeister*, p. 89.



Figure 6: Capriccio BWV 992 by J. S. Bach in the hand of his older brother, Joh. Christoph: (Berlin, Staatsbibliothek, Mus. ms. 40644)

he attributed to Froberger. The pieces are otherwise unknown and distinct in style from Froberger's other compositions of these types. Yet "discretion," as Mattheson understood it, seems to be synonymous with that *sprezzatura* in the interpretation of small note values which Froberger apparently employed in his most expressive keyboard pieces. Bach may have been unaware that rhythmic freedom in the performance of such compositions was as much a legacy from Froberger as the rigorous counterpoint that he and his pupils so admired. Both, however, were parts of the tradition which he and his admirers inherited from musicians of the early seventeenth century.

- David Schulenberg



Figure 7: Toccata in D Major, BWV 912 (D-B Mus. ms. Bach P 289, Fascicle 14: scribe unknown, corrections in the hand of J. C. Westphal)

Scheide Grant Winner 2017

Every year, the American Bach Society awards the **William H. Scheide Research Grant**. The grant is intended to provide support for research projects on Bach or figures in his circle. The recipients can use the funds to cover the costs for travel to archives and libraries, acquire reproductions of primary sources, or for similar purposes. This year's winner is Matthew Hall, who will use the funds toward the completion of his dissertation, which explores the early manuscripts of Johann Sebastian Bach's Leipzig apprentices as a window into Bach's compositional pedagogy.

In Matthew's words,

"It goes without saying that a composer, insofar as he composes on paper as Bach and his students did, is also a scribe. Emanuel Bach reported to Forkel in 1775 that, "he composed everything without an instrument, but later tried it out on one." In his biography, Forkel suggested that Bach applied this method to his students, whom he "rigorously kept ... to compose entirely from the mind, without an instrument." Through a comprehensive study of all the surviving manuscripts by Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Ludwig Krebs, Johann Andreas Kuhnau, Christian Gottlob Meißner, and others from 1720 to 1738—about two hundred documents including both musical and non-musical items, copies and original drafts produced in Leipzig under Bach's supervision—the goal is to describe the relationship between the mechanics of copying, methods of transcription and parody, and the art of free composition. The Scheide Grant will support a comparative study of Wilhelm Friedemann Bach's earliest music manuscripts and school lessons."



Biography:

Matthew J. Hall is a Ph.D. candidate at Cornell University. Apart from his dissertation research (described above), other interests include: Bach reception in the nineteenth century; theory and analysis of counterpoint; and fifteenth-century music studies. Matthew performs regularly on the harpsichord, organ,

and fortepiano, and his articles and reviews have been published in *Eighteenth-Century Music*, *Understanding Bach*, and the *Journal of the Alamire Foundation*. He serves as the treasurer of the Chennai Children Foundation, which supports victims of human trafficking in South India, and is the founder and executive director of Ad Parnassum, a non-profit organization that supports community-building musical performances and workshops.

ABS Yale 2018

The ABS will meet again at Yale University from 26–28 April 2018. The theme will be "Bach Re-Worked—Parody, Transcription, Adaptation." The meeting will include performances by the Yale Voxtet, the Yale Schola Cantorum, and conductors Masaaki Suzuki and David Hill. A call for papers and performances will be published soon.



Cross Campus, Yale University

For a review of our 2016 Notre Dame conference, see Michael Maul, "American Bach Society Biennial Meeting: J. S. Bach and the Confessional Landscape of his Time. University of Notre Dame, 7–10 April 2016" in *Eighteenth-Century Music* 14, no. 1 (2017): 153–56.

**Bach Network UK: Eighth J. S. Bach
Dialogue Meeting, 10–15 July 2017**

After a hugely successful meeting in Cambridge, England in July 2015, the Bach Network UK has decided to hold our meeting again in the historic sixteenth-century mansion of Madingley Hall, <http://www.madingleyhall.co.uk/> The hall is set in magnificent grounds that include a walled garden, wild meadows and formal gardens, part of which were landscaped in the eighteenth century by Capability Brown. Madingley is just three miles from the ancient university city of Cambridge.

We have set aside two and a half days for dialogue and presentations: Tuesday 11 July 2017 after afternoon tea. Wednesday 12 and all day Thursday 13. Experience shows that many delegates will wish to stay both before and after the meeting. We have therefore reserved rooms for Monday 10 July and also for Friday 14 (departure Saturday morning) so that delegates can settle in, read and prepare, hold meetings, continue discussions, hammer out joint research projects etc or simply enjoy Cambridge with friends. As always we will schedule a Young Scholars Forum, in which scholars in the early stages of their careers condense five years of research into as many minutes. Please let us know if you would like to be part of this.

The program committee (Yo Tomita, Richard D. P. Jones, Stephen Rose, Szymon Paczkowski, Bettina Varwig, and Ruth Tatlow) is in the process of matching speakers and topics to generate rich discussion. Details of the program will be publicized through our mailing list (sign-up on www.bachnetwork.co.uk) and Facebook page: <https://www.facebook.com/BachNetworkUK>

Registration for the meeting will open in early 2017, although expressions of interest before that date are very welcome and helpful for planning: please email our Dialogue Administrator, Charlotte Bentley: bentley.bnuk@gmail.com.

– Ruth Tatlow
Chair of the BNUK Council



Madingley Hall

**“Georg Philipp Telemann: Enlightenment
and Postmodern Perspectives”: Temple
University, 11–14 October 2017**

Scholars from the United States, Europe, and Japan will gather in Philadelphia from 11–14 October 2017 for the conference “Georg Philipp Telemann: Enlightenment and Postmodern Perspectives,” held in commemoration of the composer’s death 250 years ago. Hosted by Temple University in partnership with the Zentrum für Telemann-Pflege und -Forschung in Magdeburg and Martin-Luther Universität Halle-Wittenberg, the conference will include three days of paper sessions devoted to Telemann’s instrumental and vocal works, connections with members of the Bach family, aesthetics, theology, and reception, among other topics.

The organizing committee includes personalities well known to members of the American Bach Society: Steven Zohn (chair), Jeanne Swack, and Wolfgang Hirschmann. Surrounding the conference will be a city-wide Telemann festival commencing with a live interdisciplinary talk show, “The Case for Telemann,” hosted by Fred Child of American Public Radio’s Performance Today and PBS’s Live from Lincoln Center, with musical illustrations supplied by Tempesta di Mare, Philadelphia’s baroque orchestra.

Additional events will include a choral-orchestral program by faculty, students, and alumni of Temple’s Boyer College of Music and Dance, chamber and orchestral concerts by Tempesta di Mare, and a recital by viola da gambist Thomas Fritzs, the rediscoverer of Telemann’s fantasias for unaccompanied viola da gamba. For additional information, please write to telemann@temple.edu.

– Steven Zohn



The Temple Performing Arts Center

A Shark Named Bach

A few months ago, ABS's Secretary-Treasurer Reggie Sanders received a most remarkable piece of correspondence from Lüneburg, Germany. The message reads as follows:

Dear Reginald L. Sanders,

I am a scientist and an admirer of Johann Sebastian Bach. Together with colleagues from Germany and the USA I have recently described a new deep-sea catshark species, named after Bach to honor him. The description was published few weeks ago in the world's largest journal for taxonomy, *Zootaxa*. The reference is:

WEIGMANN, S., EBERT, D.A., CLERKIN, P.J., STEHMANN, M.F.W. & NAYLOR, G.J.P. (2016). *Bythaelurus bachi* n. sp., a new deep-water catshark (Carcharhiniformes, Scyliorhinidae) from the southwestern Indian Ocean, with a review of *Bythaelurus* species and a key to their identification. *Zootaxa*, 4208 (5): 401-432 DOI: 10.11646/zootaxa.4208.5.1

The etymology is: "The new species is named in honor of Johann Sebastian Bach (1685-1750), a musical genius and one of the greatest composers of all time." Please find attached a photograph of the new species *Bythaelurus bachi*.

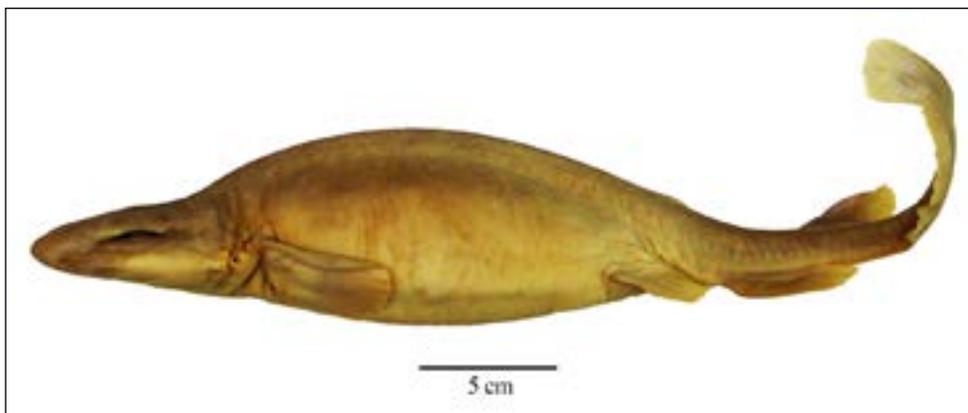
I hope that this information is interesting for you.

Dr. Simon Weigmann
Elasmo-Lab,
Elasmobranch Research Laboratory
Lüneburg Germany

https://www.researchgate.net/profile/Simon_Weigmann

<http://shark-references.com/literature/listByAuthor/WEIGMANN-S>.

This information is certainly interesting to us and we are very pleased to introduce our membership to *Bythaelurus bachi*: the Bach shark.



MEMBER NEWS

In January, **Raymond Erickson** undertook a 23-day tour of China and Taiwan, speaking on Bach and historical performance practice (a novelty in China) to nearly 1,000 piano teachers at professional development conferences in Zhuhai, Beijing, and Shanghai. He also conducted master classes at these events and in Hong Kong and lectured at two Taiwanese universities. The tour climaxed with a sold-out, all-Bach harpsichord recital in Beijing's Forbidden City Concert Hall, at which Erickson performed on a modern copy of an eighteenth-century Haas harpsichord with 16' register.

The Bach Society Houston's new podcast series "Notes on Bach" produced by Carrie Tipton (<http://bachsocietyhouston.libsyn.com/> and on iTunes) includes interviews with ABS members **Stephen A. Crist**, **Markus Rathey**, **Ruth Tatlow**, and **Daniel R. Melamed**.

During 2016, **David Schulenberg** contributed to world-wide observances of the 400th birthday of Johann Jacob Froberger (1616-1667) by giving harpsichord recitals and talks for the 17th Biennial International Conference on Baroque Music (Canterbury, U.K.); the International Conference on Creativity and Performance at Hong Kong Baptist University; chapter meetings of the American Musicological Society (Boston and New York); and Wellesley College and the State University of N.Y. at Albany. The Hong Kong presentation, entitled "Expression and *Discretion*: Froberger, Bach, and Performance," concluded

with a performance of several works by Froberger as well as Bach's D-Major Toccata BWV 912 (selections online at <http://faculty.wagner.edu/david-schulenberg/papers/>). The celebration continues with a lecture-recital for the Society for Seventeenth-Century Music at Providence, RI (22 April 2017).

NEW PUBLICATIONS:

The Routledge Research Companion to Johann Sebastian Bach, edited by **Robin Leaver**, is now available.

<https://www.routledge.com/The-Routledge-Research-Companion-to-Johann-Sebastian-Bach/Leaver/p/book/9781409417903>

From the editor's webpage:

"The *Routledge Research Companion to Johann Sebastian Bach* provides an indispensable introduction to the Bach research of the past thirty-fifty years. It is not a lexicon providing information on all the major aspects of Bach's life and work, such as the Oxford Composer Companion: J. S. Bach. Nor is it an entry-level research tool aimed at those making a beginning of such studies. The valuable essays presented here are designed for the next level of Bach research and are aimed at masters and doctoral students, as well as others interested in coming to terms with the current state of Bach research."

Also just published is the following:

Organ Accompaniment of Congregational Song: Historical Documents and Settings, edited by **Robin A. Leaver**. Volume 2: *Eighteenth-Century Germany*, edited by Robin A Leaver and Daniel Zager (Colfax NC: Wayne Leupold Edi-

tions, 2017) [= issued as Volume 13 of the series *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire*, General Editor Wayne Leupold].

Leaver's Volume 2 includes quite a lot of information on J. S. B., his contemporaries and pupils.

Congratulations to ABS editorial board member **Ruth Tatlow**, whose monograph *Bach's Numbers* (Cambridge, 2015; paperback, 2016) has been awarded the accolade "Outstanding Academic Title, 2016" by CHOICE journal, a publication of the Association of College and Research Libraries (ACRL), of the American Libraries Association. The review reads: "This exemplary work is a must for serious students and scholars of music."

Volume 12 of *Understanding Bach* has just been published and is available at <http://www.bachnetwork.co.uk/understanding-bach/ub12/>. This volume is edited by **Richard D. P. Jones**, assisted by **Barbara Reul**, **Yo Tomita**, and **Ruth Tatlow**. This installment contains articles by **Stephen Crist**, **Michael Maul**, **Gergely Fazekas**, **Stacey Davis** and **Harry White**, together with two articles by young scholars **Hannah French** and **Noelle Heber**.

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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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Please visit the ABS website
www.americanbachsociety.org
for concert and festival listings