

BACH NOTES

NEWSLETTER OF THE AMERICAN BACH SOCIETY

IN MEMORIAM DON O. FRANKLIN

Members of the American Bach Society this year mourn the death and celebrate the life of Don O. Franklin, beloved professor, scholar, colleague, mentor, and friend. Don died on May 31, 2021, at the age of 82. He was professor of music, emeritus, at the University of Pittsburgh, having taught there from 1970 until his retirement in 2009.

Don served as the second president of the ABS (1992–1996), following its transition in 1988 from being a chapter of the *Neue Bachgesellschaft* to an independent entity. He was named an honorary member of the Society in 2014.

It was during Don's presidency that the series *Bach Perspectives* was founded. As Don wrote in the Preface to *Bach Perspectives* 1 (edited by Russell Stinson, 1995), the establishment of *Bach Perspectives* did indeed represent "a 'coming of age' for American Bach research" (vii). In describing a broad vision for Bach scholarship, one which has been pursued by countless scholars in recent decades, Don wrote: "As the title implies, we hope to embrace as wide a variety of perspectives as possible and to publish not only biographical research, source studies, and analytical and interpretive essays but also articles that deal with questions of performance, with social and theological issues, and with the printing and distribution of Bach's music" (vii–viii).

An eminent scholar of Bach and music of the Baroque, Don's publications cover a broad range of topics, extending from issues concerning tempo, proportion, and



dimension in the music of J. S. Bach and W. A. Mozart to source studies to compositional procedures and music-theological structures in eighteenth-century liturgical music. He edited the volume *Bach Studies* (Cambridge University Press, 1989), to which he also contributed the essay "Reconstructing the *Urpartitur* for WTC II: a study of the 'London autograph' (BL Add. MS 35021)." His articles appear in *BACH* (as recently as 2020), *Early Music Review*, *Bach Notes*, and the *Arolser Beiträge zur Musikforschung*. Don also contributed chapters to numerous collections of essays, including *Die Quellen Johann Sebastian Bachs: Bachs Musik im Gottesdienst* (1998), *Von Luther zu Bach* (1999), *Passion, Affekt und Leidenschaft in der frühen Neuzeit* (2005), and *Music and Theology: Essays in Honor of Robin A. Leaver* (2007).

Don was not only an internationally respected scholar but also an accomplished organist, harpsichordist (his teachers included Gustav Leonhardt), and conductor.

Among his accomplishments as a conductor was the founding of the concert series *Bach and the Baroque* in 1991, which ran at the University of Pittsburgh for sixteen years and featured period-instrument performances of over forty works by J. S. Bach, including not only cantatas and masses but also passions and the *Christmas Oratorio*. He also directed the modern-day premiere performance of Antonio Bertali's *Missa Novi Regis*, the American premiere of G. P. Telemann's 1750 *Matthew Passion*, the first

In This Issue:

In memoriam Don O. Franklin	1
Nina Raine's <i>Bach & Sons</i> (Stephen Roe) . 3	
Recent Publications.	5
Review: <i>Bach's Musical Universe</i> (Stephen A. Crist)	6
Review: <i>Bach's Legacy</i> (Iain Quinn) . . . 9	
<i>Late Style and the Idea of the Summative Work in Bach and Beethoven</i> (Christina Fuhrmann)	11
ABS Award Winners	12
CFP: "Bach and Authority"	14
Announcements.	14
Member News.	15

modern-day performance of C. P. E. Bach's 1789 *Matthew Passion*, and the first American performance of Telemann's *Die Auferstehung*.

In addition, Don was a frequent collaborator with Chatham Baroque, conducting performances of J. S. Bach's *John Passion* in 2011 and Henry Purcell's *The Fairy Queen* in 2016.

At heart, Don was both a learner and a teacher. He had a curiosity about the world and about music that led him to constantly explore and learn, and he passed this passion for learning on to countless students over

decades of teaching at the University of Pittsburgh. His doctoral students have gone on to positions as professors and researchers around the world. In 2018, Don's friends, colleagues, and former students honored him with a collection of essays dedicated to him, *Compositional Choices and Meaning in the Vocal Music of J. S. Bach* (edited by Mark A. Peters and Reginald L. Sanders, Lexington Books). The scope of his connection and influence can be inferred through the list of authors, which includes past ABS presidents (G. Butler, Greer, Leaver, Rathey), long-time friends and colleagues (Allanbrook, Chafe, Marshall, Petzoldt, Scheide, Schulze, Tomita), and former doctoral students and mentees (Grant, Kevorkian, Lee, Peters, Sanders, Saunders). As Robin A. Leaver wrote in the volume's Foreword, "All the contributors to this volume have many reasons to be grateful to Don Franklin. It is a sincere thank-offering from some of the many doctoral students, academic colleagues, co-workers, and friends whose lives and careers have been enlightened by his influence" (xvii).

Don was married for sixty years to his beloved wife Joan, who preceded him in death by only four months. He is survived by his daughter Sara (Brian) Rollfinke, an educator, of Timonium, MD, his son Christopher (Rossella Bevacqua) Franklin, a conductor, of Lucca, Italy, and five grandchildren.

– Reginald L. Sanders and Mark A. Peters

Tributes to Don Franklin

"Don was the quintessential mentor: unfailingly kind, deeply interested in the work of his younger colleagues, warmly supportive of their aspirations, and generous in sharing his time and experience." – Stephen Crist

"I first met Don through the ABS and, though he probably was not aware of it, he gave me invaluable advice in this different scholarly

world I had entered from England. A modest man who was quietly gifted on many levels of knowledge, who challenged without intimidating, and encouraged with wisdom." – Robin A. Leaver



"Looking back on a friendship of more than forty years, one special event comes to mind. On the evening of November 9, 1989, Don and Hans-Joachim Schulze of Leipzig (who was staying with him for a rare visit to the U.S.) happened to be attending a concert and couldn't be reached. I desperately tried to reach them by phone from Cambridge in order to share with them the incredible fact that had just been announced on the

evening news, namely that people in Berlin were dancing on the wall. I finally got in touch with them after they returned from the concert. They were able to verify what was happening on their TV screen in Pittsburgh, and we exchanged toasts." – Christoph Wolff

"Don was available to me as a Ph.D. student whenever I sought his advice, whenever I had questions about Bach and his music. At the time, I took those encounters for granted. I now realize, however, that those meetings were the result of Don's passion, generosity, and compassion. His last words to me after each meeting were, 'Kayoung, go and contemplate,' and I'd continue to think about the ideas, notions, and concepts we'd discussed. Don also inspired me by example, as I followed his scholarly approach to research and writing. I am truly grateful for the numerous meetings, emails, and phone calls I had with Don. His advice and support helped me develop as a scholar and even made me a better person." – Kayoung Lee

"One of my clearest memories of Don is of our first meeting. It was a lively conversation that lasted a couple of hours, and I subsequently had the good fortune to have him as my 'Doktorvater.' His guidance was gentle yet persistent. I could count on him to prod me (as he put it) when I needed it to produce more and better work. Several of our meetings would conclude by his saying, 'Jason, just go and write that down!' Even after I finished my Ph.D. and went on to the C. P. E. Bach Edition, he continued to take interest in my work, check in every so often with emails and phone calls, and encourage me to present and publish my research. Don was such a dear and supportive mentor, advisor, colleague, and friend, and I will cherish his memory always." – Jason B. Grant

Nina Raine's *Bach & Sons* Stephen Roe (London)

The London stage was dark from March 2020 and only began to enliven in the second half of this year. It was the time of lockdowns, tentative re-openings, and more lockdowns, as COVID surged, receded, returned, and then mutating, lurked, waiting to pounce on the unvaccinated and unwary. In these uncertain

times impresarios and managers struggled to reinvent the theater for small, socially distanced, and rather frightened middle-aged and vaccinated audiences. Among the first to set up his stall with a new play in a theater restructured for current circumstances was Sir Nicholas Hytner, Britain's foremost theatrical director and the *genius loci* of London's newest mainstream theater, the Bridge, on the south bank of the Thames, adjacent to Tower Bridge. Hytner's project united Nina Raine, a bright, young, highly admired

British playwright, with Sir Simon Russell Beale, one of our greatest classical actors, and a musician to boot. Raine had a long-cherished ambition to write not only a play about Bach but also to produce a vehicle for Russell Beale, who, as Johann Sebastian ("Bastian" in the play), is on stage almost throughout and dominates even when not physically present.

Early on, I was asked to read the script of *Bach & Sons* and advise on historical and musical matters, a limited role that ended in mid-2020, though I also wrote an essay on Bach for the theater program in May 2021. It was a fascinating experience observing a work of art in the making: to read several drafts, to attend the first read-through (heavily masked of course) and see the play moving from page to stage, changing shape radically. And finally, to attend the premiere, the piece altered again, with new scenes and cuts, quite different in many respects from the early drafts of March 2020 but its emotional heart unchanged. During the run, which finished on 11 September, 2021, fraught with starts and stops because of actors falling ill with COVID, the play was modified a little again, and the printed text, *Bach & Sons* (London: Nick Hern Books, 2021), produced before the premiere on 29 June 2021, differs in some respects from the "final" version of the play. As it moves on, perhaps the author will tinker with it again. The changes Raine made during my observation certainly opened my eyes to how an author views their work, their shifting

perspectives, and ideas of structure, interpretation, and balance, as well as the minute fine-tunings necessary in such a medium.

On learning of the play's subject, my first perception was to ask how Bach's story could be turned into a drama for a contemporary London audience. While the basic facts of Bach's life are well known



Left to right: Pandora Colin (Maria), Samuel Blenkin (Carl), Simon Russell Beale (J. S. Bach), Douggee McMeekin (Wilhelm). Photo by Manuel Harlan.

and documented, there are whole sections of his biography, especially his early years, which are sparsely recorded. And we know little about his views, thoughts, and ideas, beyond certain general concepts. Bach gives little away about his family in his letters, only occasionally dropping his guard. While Bach could express everything in music, he leaves little evidence of his character and inner life. This absence offers a challenge to any dramatist. How could the unending rituals of court life or the quotidian round

of teaching, composing, directing, and correcting become a drama?

Furthermore, with the precedent of Peter Shaffer's play (1979) and later movie *Amadeus* (1984), widely misunderstood by many musicologists on its first appearance, any attempt to translate the life of a great composer to the stage risked a mass outbreak of musico-critical harrumphing and naysaying. Witness contemporary accounts of *Amadeus* by such eminent commentators as David Cairns and H. C. Robbins Landon, who literally lost the plot. Fortunately, recent writers such as Robert L. Marshall have put the play in perspective ("Mozart and Amadeus," in *Bach and Mozart*, University of Rochester Press, 2020). That Mozart is depicted as a garrulous, foul-mouthed drunk is a dramatic device, not necessarily an accurate description, though no doubt he could be all of these on occasion. In *Bach & Sons*, the language of the composer and his sons is modern demotic. Johnsonian "Egads" and "Coxcombs" are eschewed, and neither Bach nor his sons are afraid of calling a spade a bloody spade. A certain amount of alcohol is also consumed. Raine also avoids the traps of sentimentality or triviality: her characters are sympathetically drawn, with all their faults and are truly flesh and blood. Earlier adaptations of composers' lives, such as Chopin and Schumann, in the cinema or on stage, tend either to leave an insipid taste or revulsion, as in the case of some of Ken Russell's later works, such as *Lisztomania* (1975).

Raine steers a quite different course in *Bach & Sons*, its title redolent of a family business, which in essence defines the Bach

family. She addresses the problem of dramatizing an apparently undramatic life by turning inwards, writing a chamber piece rather than an oratorio, in which a self-confident composer faces the challenges of fatherhood and nurturing super-talented children, revealing the underlying tensions between the wives and husband, Maria Barbara (played by Pandora Colin) and Anna Magdalena (Racheal Ofori) and the boys, Wilhelm Friedemann (“Willy” in the play, Douggie McMeekin) and Carl Philipp Emanuel (known here as “Carl,” Samuel Blenkin), and their own difficulties coping with the presence of a towering genius in their midst, condemned to exist in the company of God the Father, all-knowing, all-seeing, and seemingly omnipotent. Raine rightly resists the temptation of Freudian interpretation.

In fact, Raine sticks fairly closely to the known historical details, mostly in the right order, though one of the drawbacks of the drama lies in the author seeking to cram in too many details, sometimes overloading the play and the audience with facts. To achieve her aims, time is bent and the boys who age from their teens to their thirties during the course of the play, observe and comment upon events that they could not have known about. Bach himself ages at a different rate, from his “fifties and upwards.” But that is a dramatic device for a play, not history.

Raine also resists Martin Jarvis’s wilder speculations about the relationship between Maria Barbara and Anna Magdalena, tempting as it might have been. In *Bach & Sons*, the pair do meet, and there is certainly a frisson of suspicion on Maria Barbara’s side that her husband’s interest in Anna Magdalena is not solely about her coloratura. But this is soon dropped and plays little or no part in the remainder of the play. There is of course no evidence that the two women were ever in the same room together. But as with Elizabeth I and Mary Queen of Scots in Schiller’s *Maria Stuart*, the dramatic possibilities of such an encounter are simply irresistible to a writer. We have to live with that and enjoy the anachronism.

The Bridge Theatre contains no proscenium arch and fixed stage as such, but an open playing area with the audience on three sides. A harpsichord dominates the set (designed by Vicki Mortimer), moved in and out as necessary, and keyboard instruments hang from the ceiling, hemming the Bach family in, imprisoned by music. The play opens in Köthen, with Bach trying out “Sheep may safely graze” on the harpsichord, Maria Barbara attempting to soothe Johann Gottfried Bernhard to sleep, the musical infant agitated by Bach’s reluctance to bring the music to a resolution. This moment is inspired by a touching anecdote from Murray Perahia’s

son, who recalls listening to his father practicing below while he was trying to sleep, on tenterhooks as a phrase edged towards its conclusion. Raine sought modern inspiration in the next scene, too, where Bach is rehearsing an imaginary choir in the opening chorus of *Wachet! Betet! Betet! Wachet!*, BWV 70, the tenors, among others, making a mess of things, Bach mercilessly skewering their errors. Raine admits to attending rehearsals of Sir John Eliot Gardiner (*Bach & Sons*, p. 7). It is not difficult to imagine some of Bach’s more acid remarks coming from the mouth of the famous Bach conductor, known for his unsparing candor during rehearsal. The music, mistakes and all, was specially recorded for the production by choirs, orchestra, a harpsichordist, and other instrumentalists.

Unsurprisingly music abounds in the production, often poignantly underlining a mood or a moment, most of it by Johann Sebastian, but in the relevant scenes also by C. P. E. Bach and Frederick the Great. Most of the characters “play” an instrument or “sing,” and the dubbing of the sound with the action is marvelously and convincingly done.

The creation of music is a main theme of the play. Raine provides a convincing explanation of fugue and counterpoint in a lesson Bach gives to his sons. Counterpoint is exemplified by the family singing “Frère Jacques,” which Raine believes is “too late for the play” (8), but which is certainly centuries old and may have been known to the Bachs. Much is made of the purpose of music, how music is constructed, and its power and meaning. All of this is achieved through battles of wits between Sebastian and the two sons, Friedemann and Emanuel, who respect their father but nevertheless tease, rib, and undermine

him at every opportunity. When Maria Barbara accidentally reveals that Bach has fallen afoul of the authorities twice, once for assaulting a bassoonist—Bach: “It was only a little prod ... he played very badly ...” (28)—the boys fall about laughing. Sebastian’s march to Lübeck as a teenager to visit Buxtehude, clearly a theme which often resounded in the Bach home, is treated in repetition with youthful, jeering derision. It is a rowdy atmosphere where free speech is tolerated, but it also has its dangers. The two sons are wounded by their father’s barbed ripostes and argue competitively and fiercely between themselves about their own musical skills and developing abilities, at the same time blinded by their father’s brilliance and dazzled by his overwhelming love for them. Friedemann seeks solace in alcohol even at an early age, brandy, not rum, we are told.

The second act contains the only public scene in the play, when Bach dons his wig to resemble the Haussmann portrait and goes to Berlin with Friedemann to pay court to Frederick the



Simon Russell Beale (J. S. Bach). Photo by Manuel Harlan.

Great, played with camp panache by Pravessh Rana. By the time the musicians arrive in Berlin, the king has already made a pass at Emanuel while outlining his difficulties with his own father. This is the only part of the play where the sons are able to observe their father, still in his travelling clothes, under the particular gaze of an outsider, a skeptical despot, whose self-confidence in music is matched only by Bach. The composer triumphs in improvising a three-part fugue on the “Royal” theme but fails in composing one on the spot in six parts, though this is later remedied. Bach’s firmly held views about the centrality of God and counterpoint are exposed before his sons by the skeptical king. The unsparing treatment of Bach by the king and the lofty disregard of his ideas in front of his boys is an uncomfortable and unbearable moment.

The play is not only about the Bach family. The knockabout battle of wits between father and children could be drawn from Raine’s own experience. She is herself part of a literary dynasty: Boris Pasternak was her great uncle. Her mother, Ann Pasternak Slater, is a distinguished academic and her father is the poet, literary editor and polemicist Craig Raine, an influential and forceful presence in the British literary scene for over forty years, never far from controversy, always willing to comment frankly and not averse to a feud, played out in literary journals and letters’ columns. Bach’s spats with his critics, Scheibe, the Thomasschule, and the Leipzig City Council pale by comparison. Of Nina’s brothers, Moses is also a prize-winning playwright and Isaac a talented fashion designer. While the depiction of the rough-and-tumble banter of the Leipzig family could have its origin in the Raine family home in Oxford, the shifting and sometimes painful family dynamics are experienced by all households.

Although full of comedy, the play frequently turns to pathos and sadness. Death is the nagging undertow in the play, as it had been for Johann Sebastian since his childhood. Bach returned home from a trip to Carlsbad to find Maria Barbara dead and buried, as Christoph Wolff states, “doubtless the most tragic event in Bach’s entire life” (*Johann Sebastian Bach: The Learned Musician*, Norton, 2000, p. 211); his infant son Leopold August dying shortly afterwards. Orphaned himself before his tenth birthday, Bach, like his father before him, was surely desperate to find assistance to raise his family, hence his re-marriage the year after Maria Barbara’s death. In the play, Anna Magdalena enumerates her own dead children, tapping the harpsichord at the name of each deceased infant. Babies quietly and poignantly disappear during the course of the drama. Bach’s own death ends the play, while dictating, as tradition has it, his chorale “Vor deinen Thron.” The blind composer brings together the threads of the play, family, harmony, God, and counterpoint, in one sad, sorrowful sigh.



Recent Publications

Rochelle Sennet, piano. **Bach to Black: Suites for Piano.** 3 Discs. Albany Records, 2021. TROY1869-71. \$39.98.

Pianist Rochelle Sennet writes: “Bach to Black represents my strong interest in performing repertoire by Black composers in combination with works of J. S. Bach. The suites included on this recording represent beauty, excellence, contrast, celebration of dance style, and dialogue.” She has paired the English Suites of Bach with works by Black composers based on similarities in key, mode, rhythmic energy, and occasional disruption of tonal expectations. Contents: Johann Sebastian Bach, English Suite No. 5 in E Minor, BWV 810; Samuel Coleridge-Taylor, *Four Characteristic Waltzes*, op. 22; English Suite No. 3 in G Minor, BWV 808; Jeffrey Mumford, *Four dances for Boris*; English Suite No. 6 in D Minor, BWV 811; R. Nathaniel Dett, *In the Bottoms*; English Suite No. 2 in A Minor, BWV 807; H. Leslie Adams, *Contrasts*; English Suite No. 1 in A Major, BWV 806; Coleridge-Taylor, *African Suite*, op. 35; English Suite No. 4 in F Major, BWV 809; Frederick Tillis, *Three Movements for Piano*.

Martin Roth: Complete Motets from Florilegium Portense. Edited by L. Frederick Jodry. *Recent Researches in the Music of the Baroque Era.* Middleton, WI: A-R Editions, 2021. xiii + 196 pp. \$260.00. ISBN 9781987206241

Martin Roth was a student and later cantor at the Pforta school near Leipzig. His sixteen surviving motets are contained in the anthology *Florilegium Portense*, issued in two volumes in 1618 and 1621. Consisting largely of double-choir motets, this collection is a retrospective of late Renaissance style, intersecting with seventeenth-century usage in Lutheran churches. The collection consists of 165 pieces by about ninety composers and was used widely in schools and churches throughout central Germany. These motets were performed on a weekly basis as late as 1770 for services at the main churches in Leipzig; J. S. Bach purchased new copies in use at the St. Thomas School in 1729, mentioning that the old copies had been sung to pieces (*zersungen*). The fact that such late-Renaissance motets were performed in rotation for some 150 years in Leipzig lends depth to our understanding of baroque performance practice.

Alan Shepherd. **Let’s Calculate Bach: Applying Information Theory and Statistics to Numbers in Music.** Berlin: Springer, 2021. Xxxiv + 352 pp. \$159 (Hardcover), \$119 (eBook). ISBN: 9783030637682 (Hardcover); 9783030637699 (eBook).

This book shows how information theory, probability, statistics, mathematics and personal computers can be applied to the exploration of numbers and proportions in music. It brings the methods of scientific and quantitative thinking to questions like: What are the ways of encoding a message in music and how can we be sure of the correct decoding? How do claims of names hidden in the notes of a score stand up to scientific analysis? How many ways are there of obtaining proportions and are they due to chance?

Review: Bach's Musical Universe
 Stephen A. Crist (Emory University)

Christoph Wolff. *Bach's Musical Universe: The Composer and His Work*. New York: W. W. Norton & Company, 2020. ISBN: 9780393050714 (cloth), \$40.

This is not just a new book about Johann Sebastian Bach; it is the capstone of a distinguished career that began nearly six decades ago. Christoph Wolff published his first article in 1963 in a *Festschrift* marking Friedrich Smend's seventieth birthday. Five years later Wolff's dissertation on the *stile antico* in Bach's music appeared, followed shortly thereafter by his first publication in English ("New Research on Bach's *Musical Offering*," *The Musical Quarterly*, 1971). Later in the 1970s Wolff revised and expanded Walter Emery's article on J. S. Bach for the venerable *New Grove Dictionary of Music and Musicians*, which appeared in 1980. A decade later Wolff was able to gather together thirty-two of his contributions to Bach scholarship in *Bach: Essays on His Life and Music* (Harvard University Press, 1991). The year 2000 saw the publication of Wolff's award-winning biography, *Johann Sebastian Bach: The Learned Musician* (W. W. Norton & Company). Its appearance coincided with the 250th anniversary of Bach's death as well as with Wolff's sixtieth birthday. Now, twenty years later, we have

the volume that was conceived in order to "supplement and complete the picture offered in [his] biographical study" (xvi).

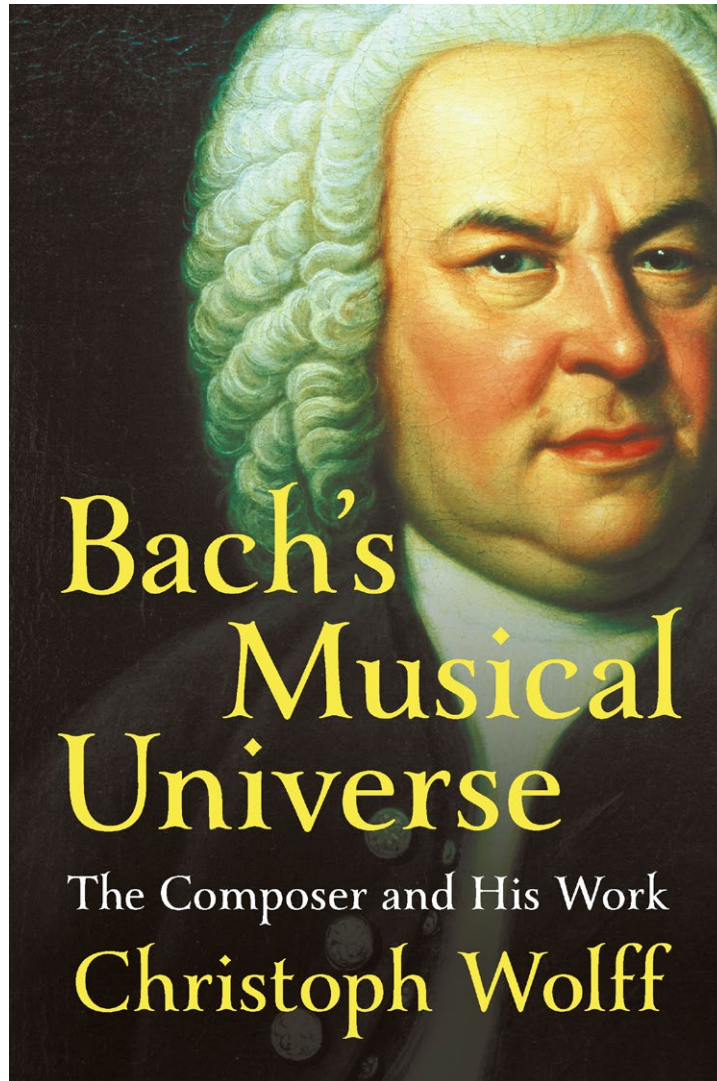
In the preface to his 1991 collection of essays Wolff wrote, "This volume may well be understood as a book about a book the author doesn't feel quite ready to write." The preface to Wolff's biography in 2000 quotes the earlier statement and then notes, "As far as I am concerned, things have not really changed since then." The present volume contains no such disclaimers. Challenging as it may be, there comes a time when one must lay one's

cards on the table. Christoph Wolff has done just that, affording his readers the rare opportunity of viewing Bach's musical output from the perspective of a scholar who has been at the forefront of Bach research for his entire career.

The secret of this book's success is in its selectivity. To attempt a full accounting of Bach's prodigious output would be an exercise in futility. The material is simply too rich, and such an enormous amount has been written about it, that it was necessary to choose representative examples to stand in for broad swaths of repertoire. This is seen already in Chapter 2, "Transformative Approaches to Composition and Performance: Three Unique Keyboard Workbooks," which includes brief discussions of just four out of the forty-five chorale preludes in the *Orgel-Büchlein* (BWV 600, 601, 614, and 615). The entire opus is covered in only ten pages, which initially may seem jarring. On the other hand, it is entirely appropriate to the panoramic view that unfolds, moving on to similarly proportioned discussions of the first volume of the *Well-Tempered Clavier* and the inventions and sinfonias. In all cases, Wolff's discussions manage to hit the most important highlights. More exhaustive treatment can in any case be found elsewhere, in books like Russell Stinson's *Bach, the*

Orgelbüchlein (Schirmer, 1996) and David Ledbetter's *Bach's Well-Tempered Clavier: The 48 Preludes and Fugues* (Yale University Press, 2002). In exchange for complete coverage, we are offered instead an imaginative hypothesis: namely, that the *Orgel-Büchlein*, the *Well-Tempered Clavier*, and the *Aufrichtige Anleitung* (Faithful Guide, the original heading of the inventions and sinfonias) may have served as supporting material in Bach's application for the position of Thomascantor in Leipzig in 1722–23.

Wolff claims that his book is based on a selection of Bach's



works “unlike any other made before” (xv), and this certainly appears to be the case. Chapter 3 focuses on a heterogeneous group of compositions, under the title “In Search of the Autonomous Instrumental Design: Toccata, Suite, Sonata, Concerto.” The discussion ranges widely from the keyboard toccatas (BWV 910–916) to the *English Suites* and *French Suites*, the sets of unaccompanied solos for violin and for violoncello, the *Brandenburg Concertos*, six sonatas for harpsichord and violin (BWV 1014–1019), and six trio sonatas for organ (BWV 525–530). That is a lot to cover in just fifty pages. Similarly, in the space of thirty-five pages (Chapter 4) Wolff deals with “The Most Ambitious of All Projects: Chorale Cantatas throughout the Year.” This is Wolff’s account of the chorale cantata cycle of 1724–25, “by far the largest unit within Bach’s copious musical output” (117). The fact that he is able to pull this off—that his treatment of this massive and complex body of music can be substantial without being comprehensive—is a testament to the author’s scholarly wisdom and maturity.

Chapter 5, “Proclaiming the State of the Art in Keyboard Music,” provides a lucid overview of the four parts of Bach’s *Clavier-Übung* series. Wolff advances the view that the six partitas of part I (1731) were Bach’s response to Handel’s *Eight Great Suites* (1720), and the theme of “quiet rivalry” (159) between these two exact contemporaries reappears at intervals through the book. Wolff points out that as an organ publication part III “did not have any counterpart whatever in the eighteenth century” (178), and he uses unfortunately repetitive language to describe some of its components. “Wir glauben all an einen Gott” is said to have “no equivalent anywhere in Bach’s organ music,” and at the end of the same paragraph we are told that the progressive stylistic features of “Vater unser im Himmelreich,” BWV 682, are “without counterpart anywhere else in Bach’s output” (180). The fourth and final *Clavier-Übung* volume, the *Goldberg Variations*, is characterized as another riposte, this time to the second volume of Handel’s *Suites de Pièces de Clavecin* (1733).

The task of Chapter 6, “A Grand Liturgical Messiah Cycle,” is to offer an overview of three Passion settings (*St. John*, *St. Matthew*, and *St. Mark*) and three oratorios (*Christmas*, *Easter*, and *Ascension*) in sixty pages or less—a nearly impossible assignment. Wolff accomplishes this project admirably, while simultaneously arguing the intriguing notion that these six works form “a grand overall design . . . to commemorate the major stations of the biblical Jesus’s life as articulated by the Christian creed: his birth, his suffering and death, his resurrection, and his ascension to heaven” (229). Based on Peter Wollny’s identification of the hand of Bach’s second youngest son, Johann Christoph Friedrich, in the performing parts of the *Christmas Oratorio*, Wolff is able to document a cyclical performance in 1748–49 of that work along with the *Easter Oratorio*, the *Ascension Oratorio*, and the *St. John Passion*.

If there is a weak link in the book, it is Chapter 7, “In Critical Survey and Review Mode.” Its purpose is to consider Bach’s later engagement with earlier materials, and this is signaled by the subtitle

“Revisions, Transcriptions, Reworkings.” Wolff tackles this topic by examining the *Great Eighteen Chorales* and the *Schübler Chorales* for organ, the thirteen concertos for one or more harpsichords, and the five Kyrie-Gloria Masses. Appended to this material is a very brief discussion of the second volume of the *Well-Tempered Clavier*. Although the chapter contains much useful information, by my lights it doesn’t hang together very well.

By contrast, Chapter 8, “Instrumental and Vocal Polyphony at Its Peak”—which focuses on the *Art of Fugue* and the *Mass in B Minor*, the “dual capstones to Bach’s career” (285), but includes material about the *Musical Offering* and other works as well—is a dazzling yet accessible display of erudition. Returning to subjects that occupied him most intensively in the 1960s and 1970s, Wolff has crafted a succinct account of these notoriously thorny compositions. His treatment of the *Art of Fugue* is especially useful, including analytical tables summarizing the content of the early version (c. 1742) in the autograph manuscript (293) and the later version (1751) of the original edition (312–13).

Wolff’s selection of the music to be included in Chapters 2 through 8 was guided by “The First List of Works from 1750,” which is described in Chapter 1. The list in question is Carl Philipp Emanuel Bach’s summary catalog of his father’s works, at the center of the obituary published in Lorenz Christoph Mizler’s *Musikalische Bibliothek* in 1754. The idea of relying on this early document seems obvious in retrospect, yet it has never before been enacted in this manner. Another unique feature of this book is its Prologue, “On the Primacy and Pervasiveness of Polyphony.” Here the triple canon for six voices, BWV 1076, which Bach holds in his hand in the famous portrait by Elias Gottlob Haußmann, is interpreted as “The Composer’s Business Card.” This is a clever way of making the important point that, despite his reputation as a virtuoso performer, “Bach wished to be viewed primarily as a composer, and understood as an expert in the art of learned polyphony” (7).

The other bookend, the Epilogue, titled “‘Praxis cum theoría’: Maxim of the Learned Musician,” seals this volume’s connection with Wolff’s 2000 biography. It recycles not only the appellation “Learned Musician” but also the view that Bach’s musical thinking was characterized by “the swift mental processing of complex musical considerations and the conscious application of generative and formative procedures based on the musical material at hand—in other words, the meticulous rationalization of the creative act” (335).

Because the appearance of this book is such a monumental event, and the volume is likely to remain in print for many years to come, it is perhaps worth mentioning a few ways in which later editions could be improved. Any project of this magnitude is bound to have some errors. For instance, Figure 2-13 is identified as the autograph fair copy of the Sinfonia in F minor, BWV 795.2, whereas the photo actually shows the Invention in F minor, BWV 780. In the discussion of the bass arioso “Betrachte, meine

Seel” from the *St. John Passion*, the traditional image of the Man of Sorrows is said to have originated “in late medieval mysticism” (204). In truth, it goes back much further, to the Hebrew Scriptures, in which the servant of the Lord is described as “a man of sorrows, and acquainted with grief” (Isaiah 53:3). The date of the Passion libretto by Barthold Heinrich Brockes, *Der für die Sünden der Welt gemarterte und sterbende Jesus*, is twice given inaccurately as 1711 (229 and 242) and once correctly as 1712 (194). One of the characters in the Easter Cantata, BWV 249.3, is incorrectly identified as “Mary (wife of James)” instead of James’s mother (241). Granted, these are minor blemishes, but in such an influential book they are capable of some outsized mischief.

In the next edition, the subtitle of Chapter 3 ought to be changed from “Toccatà, Suite, Sonata, Concerto” to “Toccatà, Suite, Concerto, Sonata,” to accurately reflect the order in which these genres are taken up. Some of the English translations provide the original German in a note, while others do not. It wouldn’t be difficult to add the original language for all quotations, and that would be a definite improvement. It would also be good to iron out some small infelicities such as the description of Johann Schelle as Bach’s “pre-predecessor,” presumably an anglicization of *Vorvorgänger* (121). “Predecessor” alone is probably more usual in English. It also would be a simple matter to change “St. Marcus” (194) to “St. Mark.” And the references to a certain fifteenth-century painter ought to be standardized (on p. 205 he is called “Master Francke” and on the next page “Frater Francke”).

Two final changes would make the book far more user-friendly. The “List of Illustrations” in the front matter includes figures only and no lists of tables, music examples, or diagrams. They ought to be added. Among the plentiful figures, some are nearly impossible to read, either because they are too small or too dark or both. This quality control issue should be addressed in the next printing.

Returning to the big picture: In reading this book, there were moments that brought great satisfaction. Sometimes the reason for this was an especially lucid treatment of a particular subject, such as Wolff’s discussion of the *English* and *French Suites* (76–85). And the same can be said of concise paragraphs about the five-string instrument required for the D-major Suite for Unaccompanied Cello, BWV 1012, and about Bach’s use of the transverse flute (96–97). The portion of Wolff’s account of the *St. Matthew Passion* concerning Bach’s work with Picander (“Composer and librettist: A productive partnership”) is appealing because of the way it humanizes Bach’s collaborator (214–16).

Another source of delight is Wolff’s introduction of tantalizing details, some of them derived from very recent scholarship. For instance, when discussing the inheritance of Bach’s youngest son, Johann Christian (258), Wolff mentions a copy of the Six Great Preludes and Fugues, BWV 543–548, in the hand of Johann Gottfried Siebe, a scribe in Berlin whose contributions were examined by Bernd Koska just a few years ago (“Die Berliner Notenkopisten Johann Gottfried Siebe und Johann Nicolaus Schober

und ihre Bach-Abschriften,” *Bach-Jahrbuch*, 2017). Of slightly older vintage is information about the identity of Bach’s pupil, Bernhard Christian Kayser (45), formerly known as “Anonymous 5,” who penned the earliest extant complete copy of *The Well-Tempered Clavier* (Andrew Talle, “Nürnberg, Darmstadt, Köthen. Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des 18. Jahrhunderts,” *Bach-Jahrbuch*, 2003). In discussing possible performance venues for the Kyrie-Gloria Mass in B minor, BWV 232¹, in 1733 (270–71), Wolff draws upon new research by Janice B. Stockigt regarding a festive service in April 1733 at the St. Nicholas Church in Leipzig (“Liturgical Music for a New Elector: Origins of Bach’s 1733 Missa Revisited,” *Bach Perspectives*, vol. 12, 2018). None of this information is completely inaccessible elsewhere, but it is refreshing to see it presented in an unpretentious manner for a general readership. This is a book that wears its learning lightly—unlike Wolff’s 2000 biography, which some found to be a tough slog.

That same book, despite its evident excellence and status as a 2001 Pulitzer Prize Finalist in Biography, has been criticized for its “tendency toward hyperbole” (David Yearsley, *Journal of the American Musicological Society*, 2001). The present volume continues in a similar vein, at one point (end of Chapter 8, regarding the *Art of Fugue* and *Mass in B Minor*) employing the following string of exalted language within the space of two paragraphs (332): “uniquely exemplifies Bach’s highest and most personal ideals”—“exceptional cycle ... [which] surpasses all his other large-scale vocal compositions”—“magisterial command of vocal polyphonic art, consummating his achievements ... [and] establishing a new threshold”—“Bach’s imaginative architecture and his supreme command of multifaceted vocal polyphony”—“pinnacles of masterly craftsmanship, evincing extraordinary intellectual penetration of the material”—“those two works, which so brilliantly enshrine his artistic credo.”

Wolff’s evaluation of Bach extends the tradition of Philipp Spitta, whose important two-volume study includes many such purple patches, including the following from its preface, penned in March 1873: Bach was “a man who, in German music of the last three centuries, forms, as it were, the nodal point towards which all earlier trends converge.” 150 years after Spitta, it ought to be possible to acknowledge the obviously high quality of Bach’s creative output without resorting to such extreme formulations. One might not disagree with Wolff’s concluding appraisal of Bach’s music as “exemplary, superlative, and transcendent” (332), but whether we can still speak of Bach’s “inarguable musical genius” at this point in the twenty-first century is less certain. What is clear, however, is that the author of this volume speaks with nearly unparalleled knowledge and experience of Bach’s music. And if one is willing to accept a certain amount of overblown rhetoric, this book is unusually informative. It was a lifetime in the making, and the result is well worth the wait.

Review: Bach's Legacy
Iain Quinn (Florida State University)

Russell Stinson. *Bach's Legacy: The Music as Heard by Later Masters*. New York: Oxford University Press, 2020. ISBN: 9780190091224 (cloth), \$35; 9780190091248 (ebook), \$23.

Russell Stinson's book is an especially intriguing contribution to Bach scholarship, perhaps most of all for the questions it raises for performers, questions that not only remain unanswered but which, based on Stinson's evidence, become even more obscured because of the sometimes surprising perceptions of the composers he is studying. Works of Bach are examined through the lens of personal experience and practice that Mendelssohn, Schumann, Wagner, and Elgar encountered as performers and commentators. Evidence in each chapter consistently is extracted from materials that the four composers did not intend to see published, let alone analyzed, but it nonetheless opens a window to a world of contemporary reception that may well change perceptions of how these figures considered Bach. This is especially the case with Elgar (chapter four) whose notes in the margins of Schweitzer's famous two-volumes about Bach in their English translation are the point of examination. Although they are personal, they offer an additional perspective, if, for reasons discussed below, a tangential one. However, although it is valuable to know what composers thought of the writing of earlier composers, we cannot assume they were in any sense the best critics or commentators, merely the best known. The question of whether Bach was really understood by the four composers in a manner we can easily relate to now remains open.

The tenor of Elgar's comments is little different from his many letters, sometimes acerbic, often very direct in criticism, typically amusing—Stinson points out Elgar's wordplay—but very often laced with a strong and convincing argument. It is important to consider Elgar's marginal comments in a private copy in that context, and although Elgar might have stood behind these views, they might equally have been for his own private entertainment. Stinson's approach in this chapter is slightly different to the earlier

chapters and evinces a consistent note of concern that Bach or Schweitzer could be challenged by Elgar. It could be said that having interpreted Elgar's comments as a serious evaluation, Stinson sees the comments as disrespectful to Bach's legacy. This noted, I was unfamiliar with these particular quotes but laughed out loud because, brazen as the comments are, they are clearly meant to be amusing. Elgar's view that the vocal writing in Bach resulted

in singers who "brayed and howled" (142) has likely far less to do with a criticism of the composer than it does the standard of choral singing in England at the time. *Messiah* had remained popular because it was a fine work but also within reach of so many amateur ensembles, as could also be said of Mendelssohn's *St Paul* and *Elijah* and many English oratorios of the time. The cantatas and passions of Bach simply were not within technical reach for most singers in England at the time.

The first chapter analyses letters in the Mendelssohn *Sämtliche Briefe*. As with the chapters on Schumann and Wagner, a good deal of the analysis is devoted to commentaries by those in the composer's larger musical circles, which here include Marie Kiéné and Johann Nepomuk Schelbe. The chapter also examines Schelbe's transcriptions for piano duet of Bach's organ works, performances for which Mendelssohn played the secundo/pedal part. Unfortunately, these works did not prompt Mendelssohn to make

substantial comments on the nature of transcription, even when changes occurred from the original. Although these complementary texts have an important bearing, they do not necessarily relate to the specific views of Mendelssohn or the composers studied in later chapters. Normally this might be a concern. However, the more one reads through the rest of the book, the less it becomes consequential, because the views at hand will illuminate the modern reader to the ever-increasing opacity of our knowledge of this period's performance practices.

As an example, as revealed in his letters, Mendelssohn's performances of Bach's organ works as piano duets and the question



of his pedal technique (sometimes confident, sometimes not) makes an examination of his own writing for the organ and those that he influenced especially significant. Indeed, the lineage of Mendelssohn's influence on English composers of organ sonatas can be seen to extend until the end of the century. But when Mendelssohn comments in letters that he might "butcher" the double pedal works of Bach (39), are we supposed to assume he wrote with a wry grin, alla Elgar, or as a serious self-criticism? From the evidence presented in this book, that remains unclear. One of the most fascinating aspects of this chapter is the interest Mendelssohn took in the short chorale prelude, "Das alte Jahr vergangen ist," BWV 614, a piece that has long since drifted from the standard performance repertoire, unlike the majority of Bach in Mendelssohn's repertoire. His fondness for this particular chorale prelude is difficult to explain and again raises questions about how Bach's music was seen and appreciated in the nineteenth century beyond documentary evidence.

Much of the second chapter (on Schumann) is devoted to Eduard Krüger's commentaries on select organ works of Bach, some in letters to Schumann. An organist, Krüger was esteemed enough by his friend Schumann to have been offered the editorship of the *Neue Zeitschrift für Musik*. His comments on Bach sometimes refer to structural matters but generally offer opinion of the works, albeit briefly. "Wir glauben all an einen Gott," BWV 740, is described as "With double pedal. Monstrously strong, yet so touching as to reduce one to tears" (60) whereas "In dulci jubilo," BWV 608 as "Great, fantastic" (61). As such, the impression in reading these comments is not so much a deeper understanding of specific performance practice—especially given the abiding vagaries—or an impression of a particular analytical point, but rather a strong sense of individual response which, to a modern performer, can appear both inconsistent and slightly naïve. Whereas Schumann's well-known commentaries on Bach are shaped to illuminate a particular higher vision of the composer and specific works, this chapter gives examples of how a more general adulation of Bach perhaps overtook any serious thought about the composer's intentions which, if they are discussed at all, are heavily submerged beneath personal perspectives.

The third chapter examines the diaries of Cosima Wagner in recounting the performances of the *Well-Tempered Clavier* by Joseph Rubinstein across several soirees beginning in December 1878. During these performances Richard Wagner offered remarks on the works. Stinson rightly regards these commentaries as "self-aggrandizing" (105), especially in a case such as the Fugue in D Major from Book 1 where Wagner added brief texts to the score. The commentaries are filled with a rather overbearing Romantic indulgence and the intentions of Bach seem utterly irrelevant in the face of a composer who first and foremost relates the works to himself. The suggestion that Rubinstein subdue the middle voices of a fugue "so that the melody may stand out nicely" (113) infers a complete misunderstanding of the nature and value of the piece.

Instead of discussing the ingenuity of a work, Wagner very largely imposes a wholly programmatic narrative. In the final concert, the performance of the Fugue in B-flat Major (Book II) included Wagner's own singing of a text that translates, "Don't be angry at me any more, be good to me again" (123). It might be said that he was supremely moved by the works but could only express his views in this style of language, or that he adopted a style that would satisfy the audience at hand. However, considering that his audience was sometimes just Rubinstein and Cosima, this seems improbable to me.

For students of nineteenth-century performance practice this book will be intriguing for all the questions it leaves unanswered. In itself this marks the book as a significant contribution to the field. It will make readers rethink and quite possibly reevaluate the period. It is not just that greater vagueness about performance practice is now added to the mix, revealing more misunderstandings by the composers that I suspect many readers will wish they hadn't read. Their views reinforce an older snobbery regarding the excesses of the nineteenth century. We increasingly know more about specifics of nineteenth-century practice, but this book reveals still further how those approaches were far from universal or even typical, given that the leading musicians of the day didn't assume them. The cursory instructions to performers at the beginning of Mendelssohn's organ sonatas are an example of the lack of specificity even towards a composer's own works. But putting aside Elgar's margin notes, which can only be taken as a source of personal amusement, we see the three other composers consistently taking Bach on their terms rather than Bach's.

We see in this book, then, that prominent figures, all influenced by Bach in different ways, simply didn't see Bach's music as we do now. Performance practices were not simply progressing towards a greater understanding of earlier practice but were rather governed by a wholly different sensibility. We like to think that we understand the nineteenth century better because it's closer to us. Yet when it comes to the performance of the music of Bach in the nineteenth century, there remains a very great deal we still do not know. It was not simply the "romanticized" view that was often given as a rationale when hearing early twentieth-century performers interpret works of the Baroque that had been passed down from teacher to pupil. This book challenges us to realize that, in large part, a reason for such relative obscurity in looking back at periods before the age of recordings or even editions that had more than cursory instructions, is that we need to understand the practitioners of the time. From the evidence presented in this book, this is easier said than done. Beyond the reverence towards Bach, one is often left with the polite thought, "what were they thinking?" and it is for this reason that Stinson's volume is especially compelling. I recommend it most especially to anyone who wants to have a very, very long discussion about what we think we know for certain when it comes to Bach in the nineteenth century.

Late Style and the Idea of the Summative Work in Bach and Beethoven: Bach Festival and Symposium 2021, University of Massachusetts Amherst
 Christina Fuhrmann (Baldwin Wallace University)

In a year of virtual conferences, most of us have become accustomed to sharing our screens, unmuting ourselves, and putting our questions in the chat. By the time that the University of Massachusetts Amherst held its biennial Bach Festival and Symposium on Saturday, 24 April 2021, therefore, technology was no longer an issue. Presenters from around the globe ruminated on the conference's theme, "Late Style and the Idea of the Summative Work in Bach and Beethoven," virtual attendees—as many as seventy at one point—listened attentively, and all engaged in a lively interchange of scholarly ideas.

The conference began with three papers on the reception of Bach's late works. Christine Blanken shared her wealth of knowledge about Bach's organ works and performance and argued that Bach's *Clavier-Übung III* might be viewed as a musical response to Johann Adolf Scheibe's infamous criticism. Reuben Phillips presented fascinating insights from the Donald Francis Tovey collection in the University of Edinburgh Library, focusing on Tovey's completion of *The Art of Fugue* and his continuo realizations for the *Mass in B Minor*. Erinn Knyt gave us an intriguing glimpse into multiple author re-compositions of the *Goldberg Variations*, noting how this panoply of new variations amplifies Robert L. Marshall's idea of Bach's late works as kaleidoscopic.

Michael Spitzer was one of the few to address both Bach and Beethoven, musing on what the *Goldberg Variations* and the *Diabelli Variations* reveal about how composers approach their late works. The next two papers continued to probe the idea of late style. Anthony Barone addressed the history of the concept, exploring how it developed from the eighteenth through the twentieth centuries—and how much it is tied to Beethoven in particular. In

a similar vein, Keith Chapin spoke trenchantly about how ideas of late style intertwine with ideas of the sublime, of absolute music, and of the eccentric.

The highlight of the conference was a "Keynote Event," with Robert L. Marshall speaking about Bach and Scott Burnham about Beethoven. Both scholars joked that had they heard each other's presentations when they were students, they would have changed their field of study. Indeed, both keynotes were inspiring. In his talk, "Spätstil, que me veux-tu?," Marshall brilliantly questioned the idea of late style in Bach as a simple chronological trajectory. Burnham then offered a skillful analysis of Beethoven's *Missa Solemnis*, which Adorno dubbed his "alienated masterpiece."

A pair of papers concluded the conference. Ernest May posited Bach as a parallel to Isaac Newton, since both men's ideas led to important paradigm shifts. In what functioned as another keynote, Richard Kramer concluded the conference with "Beethoven and Lateness: A Meditation." Kramer's wide-ranging thoughts on late style were a satisfying way to close a day that taught attendees much about how we view late works, how this concept has evolved over time, and how much it applies (or does not apply) to Bach and Beethoven.

We are grateful to the University of Massachusetts Amherst for persisting in its biennial Bach Festival and Symposium, despite the pandemic. The ability to enjoy such a rich array of papers without steep plane fares and uncomfortable hotel beds has been a boon. Nevertheless, we all have missed the fellowship and more casual scholarly exchanges of meeting in person and hope that in 2024 we will be able to meet face to face in Amherst for another stimulating symposium.



ABS Award Winners

Scheide Prize

The 2021 co-recipients of the William H. Scheide Prize are Dana Plank and Christopher Brody. The award honors a publication of exceptional merit on Bach or figures in his circle by a scholar in the early stages of their career who is professionally active in North America.



Dana Plank received the award for her article “From the Concert Hall to the Console: Three 8-Bit Translations of the Toccata and Fugue in D Minor” (*BACH*, 50/1, 2019: 32–61). Plank (@Musicologess) earned her PhD in Historical Musicology from The Ohio State University in December 2018, with

a dissertation on representations of disability in early video game soundscapes. She earned her BA in violin performance, music history, and Japanese from Case Western Reserve University and the Cleveland Institute of Music in 2009, and her MM in violin performance from Cleveland State University in 2011. She serves on the boards of the North American Conference on Video Game Music, Game Sound Con, and the Journal of Sound and Music in Games. Her publications include “From Russia with Fun! *Tetris*, Korobeiniki, and the Ludic Soviet” in *The Soundtrack*, “Mario Paint Composer and Musical (Re)Play on YouTube,” a chapter in Michael Austin’s *Music Video Games: Performance, Politics, and Play*, “The Penultimate Fantasy: Nobuo Uematsu’s Score for *Cleopatra no Ma Takara*,” in *Music in the Role-Playing Game: Heroes and Harmonies* edited by William Gibbons and Steven Reale, and “Audio and the Experience of Gaming: A Cognitive-Emotional Approach to Video Game Sound” in *The Cambridge Companion to Video Game Music* edited by Melanie Fritsch and Tim Summers. In addition to her scholarship she remains active as a violinist, professional arranger, and chamber musician.



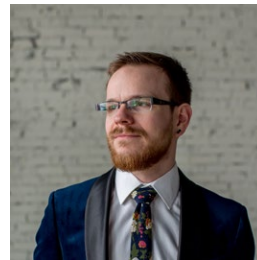
Christopher Brody received the award for his article “Teaching Bach’s Binary Forms” (*BACH* 49/2, 2018: 281–310). Brody is Assistant Professor of Music Theory at the University of Louisville. His research is on musical form and structure in 18th- and 19th-century music, with a special focus on Bach and the Baroque. In 2019, he won the Society for Music Theory’s Emerging Scholar

Award for his article “Parametric Interaction in Tonal Repertoires,” *Journal of Music Theory*, 2016. Other writings have appeared in *BACH* and *Rivista di Analisi e Teoria Musicale*, and he presents

frequently at national and international conferences. His most recent publication is “Second-Reprise Opening Schemas in Bach’s Binary Movements,” *Music Theory Spectrum*, 2021.

Brody holds degrees in music theory from Yale University (PhD) and the University of Minnesota (MA), and has previously served on the faculties of Indiana University and the Eastman School of Music. At the University of Louisville, among other responsibilities, he coordinates the first-year sequence in music theory and aural skills and teaches graduate courses in music analysis. As a pianist, Brody was trained at Northwestern University (BM) and the University of Minnesota (MM and DMA) and continues to perform frequently.

Scheide Grant



2021 recipient **Arlan Vriens** is a Toronto-based classical violinist and academic. His primary interests lie in projects which (re) introduce novel sounds into the world, particularly through the lenses of contemporary and historically-informed performance. After a tenure as associate concertmaster of the Newfoundland Sym-

phony Orchestra and performances across Canada, he is currently a Doctor of Musical Arts candidate at the University of Toronto, where his dissertation research considers the unaccompanied violin works of the Bach family associate Friedrich Wilhelm Rust. His studies are supported by the SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship (Doctoral), and in 2020 he was awarded the Government of Alberta’s prestigious Sir James Lougheed Award of Distinction in recognition of musical and academic achievement.

Diversity Grant



Hailed as a “rising superstar” (*The Georgia Straight*) who performs with “exceptional passion and intensity ... to electrifying effect” (*The Vancouver Sun*), Canadian violinist **Chloe Kim** has performed internationally as soloist and concertmaster.

Chloe has shared the stage with celebrated figures including Rachel Podger, Masaaki Suzuki, Pablo Heras-Casado, and Richard Egarr. She is the recipient of many awards such as the 2020/21 Mercury-Juilliard Fellowship, as well as a full-tuition scholarship to The Juilliard School. With her European tour engagements cancelled

due to the pandemic, Chloe pivoted to direct and produce Victoria's hugely successful *Music for the Pause* series. Recent highlights include features in the CBC's 30 under 30 and the Juilliard Journal for her work. The upcoming season includes solo debuts with Early Music Vancouver and San Francisco's Voices of Music, as well as a creative residency at the Isabel Bader Centre. Chloe is indebted to her dear friends Elizabeth Blumenstock, Jeanne Lamon, Christina Mahler, and Heilwig von Königslöw.

Kim will use the Diversity Grant to create a recording and concert project featuring Bach's violin concertos in E Major, BWV1041, G Minor, BWV1056R, and D Minor, BWV1052R. Early Music Vancouver and Victoria Baroque will record and co-present these in the 2021/22 concert season, featuring Kim as the violin soloist. This will be the first performance of the reconstructed Concertos in G Minor and D Minor on period instruments in Victoria and Vancouver.

Sonido Barroco (San Antonio, TX; www.sonidobarrocoSA.org) is thrilled and grateful to receive the ABS Diversity Grant, funds from which will allow them to pay their musicians a better wage for two performances of Bach cantatas. The first of these will be of "Wir danken dir, Gott, wir danken dir," BWV 29, on 21 November 2021. All ensembles have been devastated by the Coronavirus pandemic, and getting back to performances means paychecks for musicians who are hurting. Sonido Barroco does not charge admission because their goal is to make the music of the Baroque era accessible to all the citizens of San Antonio and the surrounding areas.



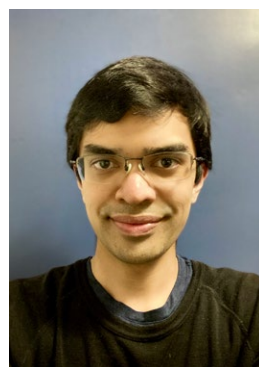
C. Michael Porter is an Associate Professor of Music and the Director of Choral Activities at Boise State University, where he conducts the BSU Meistersingers and Vox Angelis, teaches courses in choral conducting and choral literature, and leads a graduate seminar on Bach and Handel. Dr. Porter is also the Artistic Director of Critical Mass Vocal Artists—Idaho's semi-professional chamber choir—and has conducted choirs in

South Korea, Belgium, the Netherlands, and France. In addition to choral conducting, Dr. Porter has extensive experience conducting operatic and musical theater works. His primary research pertains to musical reform in late 16th-century Salzburg, and he has presented on a myriad of topics. He has also been published in the *Choral Journal* and *Choral Scholar*. He received his DMA in Choral Conducting and Pedagogy from The University of Iowa.

Dr. Porter will use the Diversity Grant in support of his interdisciplinary project, *Universal Ties: Musical-Humanistic Dialogues in Johann Sebastian Bach's Sacred Cantatas*. He plans to conduct three of Bach's sacred cantatas accompanied by in-depth discussions with diverse non-musical members of Boise's community on each work's spiritual and humanistic theme. Guest speakers will include

Rabbi Dan Fink from Ahavath Beth Israel, Mr. Phillip Thompson from the Idaho Black History Museum and former President of the Islamic Center of Boise, and Dr. Andrew Cortens from BSU's philosophy department. By examining these works musically, and through non-Christian and humanistic perspectives, audiences will discover commentaries on contemporary themes, thus making 18th-century music resonate within our diverse society.

Language Grant



Sashi Ayyangar is a PhD student in Musicology at Northwestern University, where his research on the music of Bach and his contemporaries is supervised by Andrew Talle. He previously received degrees in Music and Piano Performance from Princeton University and the Guildhall School of Music & Drama. Sashi presented at the recent Bach Colloquium and would like to thank the American Bach Society for making possible a productive summer spent studying German at Middlebury College.

Brokaw Grant

Megan McLaughlin (she/her) is a senior at Oberlin College & Conservatory pursuing a Bachelor of Music in horn performance and a Bachelor of Arts in English, with a minor in music history. On Oberlin's campus, Megan works in the Conservatory Library, as a tour guide for prospective Conservatory students, and as a layout editor for *The Synapse* science magazine. She performs in many of Oberlin's ensembles and studies with renowned hornist and chamber musician Jeff Scott. Megan is honored to be the 2020 recipient of the Frances Alford Brokaw Grant and had a wonderful time learning and studying at the Riemenschneider Bach Institute at Baldwin Wallace University over the summer.

Her work at the RBI this summer involved examining scores of *Don Juan*, *Tod und Verklärung*, *Also sprach Zarathustra*, and *Don Quixote* formerly owned by Otto Singer, Jr. She recorded all of the handwritten markings in the scores, concluding that they mainly correct typographical errors. This seemed to disprove that these copies were used by Singer to compose his arrangement of *Don Juan* for piano four-hands, as was previously believed. Another conclusion reached was that the copy of *Don Juan* was mislabeled when it was rebound prior to entering the RBI's collection and is actually from 1889, not 1899, as the spine reads. With this new information, we now believe that all of these scores are first editions, because they were all published by Joseph Aibl very close to the date the music was written.

“Bach and Authority”
Biennial Meeting of the American Bach Society
7–9 October 2022
Temple University, Philadelphia PA

CFP deadline: 1 February 2022

Email proposals to: vicepresident@americanbachsociety.org

For nearly two centuries, Johann Sebastian Bach’s music has been held up as a paradigm of compositional technique and measure of artistic merit within the Western Art canon. His chorales, fugues, and formal procedures in particular continue to serve as pedagogical models while concerts of his music have created devoted audiences and inspired ongoing experiments in historical performance. Bach, as we have received him, is undeniably an authority figure; he is also a symbol of the Patriarchy. As such, his position in modern culture warrants new scrutiny.

In his own context, Bach was hardly free of conflict with the various authorities around him, whether political, religious, musical, or otherwise. His own authoritative image has also been leveraged over the centuries for purposes both savory and sinister.

We invite papers for this conference that explore the many ways in which Bach and his music intersect with aspects of Authority, in more recent contexts or in his own time. Topics might include (but are by no means limited to):

- Bach as Authority (on organ building, as school official, and other roles)
- Bach as Symbol (of Authority; in Music Criticism; in Pop Culture; of Compositional Perfection; of the Western Art Canon; of the Patriarchy)
- Bach and the authorities of his time (with them; against them)
- Bach and authoritarian regimes
- Bach Authorities (Scholars; Scholarship; Pseudo-scholarship)

Topics on other aspects of Bach research will be considered, but those that align with the conference theme will be given priority.

Abstracts of up to 300 words should include a title, emphasize the results of research, and should be sent by email in MS Word format [last name.first name.docx] to vicepresident@americanbachsociety.org by 1 February 2022. Please include your name, institutional affiliation or city of residence, and any audio/visual needs you anticipate. Proposals for performance-presentations are also welcome. Presentations will be limited to 30 minutes.

Announcements

ABS partners with Netherlands Bach Society for libretto translations

The ABS is honored to announce a collaboration with our colleagues at the Netherlands Bach Society. Their enormously successful YouTube channel, “All of Bach,” makes available to the internet-capable world our mutually beloved composer’s music in exquisitely produced, historically-inspired, and highly effective performances. At present, their site has received well over 61 million views from Bach fans all over the world. In order to support their efforts and increase both the pedagogical function and global reach of the site, the ABS has subsidized the English-language subtitling of five cantatas: BWV no. 61, 82, 106, 140, and 147.

Those are the very same cantatas that will be discussed in Ruth Tatlow’s forthcoming *ABS Guide* (BWV 4 will also be included in the guide but as yet, the NBS has not recorded it). Our gift of subtitles to the “All of Bach” project will benefit directly every English speaker engaging with these works. Our Society’s name is now attached, with thanks, to the NBS YouTube channel as

well as to their homepage. Our gift thus expands their reach, supports our projects, and renders the videos of these performances immediately accessible to Anglophone viewers, whether at home or in the classroom. ABS President Daniel R. Melamed and Prof. Michael Marissen prepared new, scholarly translations of these cantatas and offered them to the NBS free of charge. The fruits of our collaboration can be seen here:

All of Bach (YouTube): <https://youtu.be/h97JE4--p84> (BWV 147)

NBS homepage: <https://www.bachvereniging.nl/en>

All of Bach: <https://www.bachvereniging.nl/en/allobach>

Encounters with Eighteenth-Century Music: A Virtual Forum

Sponsored by the American Bach Society, the American Handel Society, the Haydn Society of North America, the Mozart Society of America, and the Society for Eighteenth-Century Music. The inaugural meeting, held on Friday, September 24, was entitled

“*The Classical Style at 50*” in recognition of the fiftieth anniversary of Charles Rosen’s landmark study. This Zoom conference began with ten-minute presentations from three scholars—Catherine Mayes, Edward Klorman, and Scott Burnham—followed by an hour-long question-and-answer period from members of the audience, moderated by Edmund Goehring.

For more information, including upcoming events visit <https://encounters.secm.org/>

News from Bach Network

A video discussion, two peer-reviewed articles, an Editorial Introduction, and an Authorized Transcript on the topic “Bach and the *Thomaskantorat*” have just been published as the third issue of Bach Network’s new multimedia publication *Discussing Bach* (October 2021), available at <https://bachnetwork.org/discussing-bach/>. The four contributors are Steven Zohn (on Telemann), Barbara M. Reul (on Fasch), Ursula Kramer (on Graupner), and Michael Maul (on Bach), and the discussion is moderated by Ruth Tatlow. The aim of this open access series is to stimulate discussion of new research insights on Bach and his World: *Discussing Bach 1* (October 2020) features John Butt, Ruth Tatlow, and Bettina Varwig on the topic “Bach and Emotion;” *Discussing Bach 2* (July 2021) features Robin A. Leaver, Noelle M. Heber, and Michael Marissen on “Bach and Jesus.” Topics planned for forthcoming issues include “Bach and the Corporeality of Emotions” and “Bach and Humour.”

The dates and location for the next Bach Network Dialogue Meeting remain as previously published: 18–22 July 2022 at Madingley Hall, Cambridge, UK. The format of the meeting, including any hybrid element, will be confirmed early in January 2022.

The Bach Project: Bach’s solo violin music - essentials for performance, enjoyment, inspiration.

Announcing the forthcoming website *The Bach Project*—for Bach enthusiasts and amateur/young professional violinists—with films, masterclasses, essays, and more. Offering guidance and insights into the performance of Bach’s Sonatas and Partitas—key works in competitions and auditions. Explore film and essay examples in the preview website and sign up to be notified when the website launches: <https://the-bach-project.com/>

J. S. Bach dated the autograph manuscript of his Sonatas and Partitas for unaccompanied violin 1720. The Bach Project celebrates this important event in the history of violin music and its performance. The Bach Project website offers an in-depth experience of this extraordinary music, bringing together practical approaches to performance, recent research into the compositional history, as well as discussions and demonstrations of the most important dance movements in the partitas. The website will include: specially filmed masterclasses covering all six works taught

by John Holloway, Professor emeritus for (modern) Violin and Chamber Music at the College of Music in Dresden, Germany, and a pioneer of the modern Early Music movement in Europe; discussion and demonstration of the relevant dance movements, with Baroque dance specialist Mojca Gal and violinist Monika Baer; informative and accessible essays; and a reading and listening section with suggestions of books, articles, and recordings, many of key historical importance, for a full appreciation and understanding of this repertoire.

New Organist appointed at the Thomaskirche

The Thomaskirche in Leipzig has found a new organist, Johannes Lang, who will take over the post in the new year. Prof. Ullrich Böhme, organist at the Thomaskirche since 1986, will retire. Born in 1989 in Düsseldorf, Johannes Lang studied church music at the Musikhochschule in Freiburg, finishing his studies in 2015, later holding church posts in Freiburg, Lörrach, and Potsdam-Sanssouci.



MEMBER NEWS

Saxophonist **Jon De Lucia** has released *Bach Shapes II*, a book implementing Johann Sebastian Bach’s melodic sequences as practice material for woodwinds and all instruments. The book applies Bach’s “Shapes” to jazz improvisation, ear training, technical practice and more. Published by Musaeum Clausum Press and available at jondelucia.com.

Pieter Dirksen published an essay, “J. S. Bach, the *Fuga Contraria*, and the Lutheran Concept of *Umkehr*,” in *Lutheran Music Culture: Ideals and Practices*, edited by Mattias Lundberg, Maria Schildt, and Jonas Lundblad (De Gruyter, 2021), 159–181.

Jason B. Grant reports two new publications: “Recently Identified Borrowings in the Hamburg Vocal Music of C. P. E. Bach,” *BACH: Journal of the Riemenschneider Bach Institute* 52, no. 1 (2021): 21–45; and a review of *The Telemann Compendium* by Steven Zohn in *Notes: The Quarterly Journal of the Music Library Association* 78, no. 1 (Sep. 2021): 85–87.

Noelle Heber announces the publication of her book, *J. S. Bach’s Material and Spiritual Treasures: A Theological Perspective* (The Boydell Press, 2021). The book explores theological themes related to earthly and heavenly ‘treasures’ in the texts of Bach’s

sacred music and presents an updated survey of Bach's own financial situation.

This fall, **Beverly Jerold** published an article, "The 19th-century piano and finger-strengthening devices," in *The Musical Times* 162/1956 (Autumn 2021): 21–39. In addition, her monograph, *Disinformation in Mass Media: Gluck, Piccinni and the Journal de Paris*, has been published by Routledge in the series RMA Monographs.

Leslie Kenney announces the publication of his book, *The Tempo Implications of Bach's Notation: Part 1 — The Proportional Method* (WTB Press), which describes a method for producing a variety of tempos accurately without reference to a metronome and argues that Bach's notation in *The Well-Tempered Clavier, Book 2* indicates that he used this method.

In July, **Elisabeth Kotzakidou Pace** delivered a conference paper entitled "Where did all the Altos go? Voice-type symbolism and the representation of the Female Principle in J. S. Bach's Church Cantatas, Masses, and Passions" at the *19th Biennial International Conference on Baroque Music* organized by the Royal Birmingham Conservatoire and at the *Fifth-Annual International Conference—Historical Performance: Theory, Practice, and Interdisciplinarity* organized by the Historical Performance Institute of Indiana University. On a complementary topic, she also delivered a video lecture at the Academy of Sacred Drama entitled "The Original Sin: Castrati Singers in the European Sacred Music Tradition," which is still free and available to watch at the Academy's website: <https://sacred-drama.org/originalsin/>

Derek Stauff published an essay, "Commemorating the Battle of Breitenfeld (1631): Representing State, Civic, and Personal Ambitions," in the *Schütz Jahrbuch* (2020).

Rebekah Franklin earned a position as an Adjunct Professor of Music History at Oklahoma Baptist University, beginning fall 2021.

For the fall term 2021, **Ruth Tatlow** is the Derek Brewer Visiting Fellow at Emmanuel College, Cambridge, UK. She will be researching and writing about the emotional impact of compositional features found in works by Bach's contemporaries and predecessors. Since the publication of her prizewinning monograph *Bach's Numbers* (Cambridge University Press, 2015) she has also collaborated with computer scientist Alan Shepherd, the forward to whose new book *Let's Calculate Bach* (Springer, 2021) she contributed.

Bettina Varwig announces the imminent publication of *Rethinking Bach*, which she has edited for Oxford University Press. The volume brings together fourteen distinguished and up-and-coming authors from within and outside Bach studies, who collectively set out to rethink a range of vital Bach-related issues, from the relationship of Bach studies to theology, affect theory and material culture studies to Bach's humor, his singers, his listeners and his pedagogy, Bach editions, Bach codes, Bach as improviser, Bach reception in 1829 Berlin and twentieth-century Hong Kong, and Bach's place in Western modernity and postmodernity.

DIRECTIONS TO CONTRIBUTORS

Bach Notes is published twice yearly (fall and spring) and mailed to all members and subscribers. Submissions for the Spring issue are due by 1 February, and should be in Microsoft Word, employ endnotes, and follow the style guidelines of *The Chicago Manual of Style*. Submissions should be sent to Rebekah Franklin at alannah.franklin@okbu.edu.

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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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