

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

REPORT: JOHANN SEBASTIAN BACH AND HIS SONS

KENYON COLLEGE, 1-4 MAY 2014

The biennial meeting of the American Bach Society convened in Gambier, OH on the beautiful campus of Kenyon College. The program of this ABS conference year, entitled “Johann Sebastian Bach and His Sons,” examined the Bach legacy from a variety of perspectives, introducing new sources and reconsidering known ones.

Christoph Wolff (Professor Emeritus, Harvard University) gave the keynote address on the subject of C. P. E. Bach’s relationship to the history of music. Unlike most of his contemporaries, Emanuel Bach exhibited an acute historical awareness, both of his family’s musical tradition, and of his place within the broader history of music. Wolff demonstrated C. P. E.’s pervasive concern for posterity by exploring in fascinating context the active role Emanuel took in shaping his own and his family’s legacy.

Concerning the inheritors of the Bach legacy, Robert Marshall (Professor Emeritus, Brandeis University) offered a speculative, Freudian reading of the complicated aesthetic and personal relationship the Bach sons seem to have had with their father. Marshall went so far as to suggest that the sons’ rejection of the father’s style and influence amounted to acts of symbolic patricide. Marshall’s biographical interpretation of the Bach offspring seemed to suggest that the youngest sons were more successful than the older ones in throwing off the aesthetic yolk of the father.

Evan Cortens (Cornell University) brought nuance to the received Bach narrative by considering core repertory from the perspective of a Graupner scholar. Cortens problematized two tropes of Baroque studies—“Bach as a culmination of the Baroque” and “Bach as anticipator of later styles”—by comparing different, but successful settings by Bach and Graupner of the same rare text: “Mein Herz[e] schwimmt im Blut.” Grappling with the question of Bach and Graupner’s relative fame, Cortens argued that historical circumstance, and not artistic inferiority, is to blame for Graupner’s decidedly more marginal status: Graupner did not have anything like Bach’s network of sons and students to carry on his legacy.

Papers by Michael Maul and Manuel Bärwald (both at the Bach-Archiv, Leipzig) went a great distance toward filling gaps in our knowledge of J. S. Bach’s final decade. Maul’s paper contained yet another instance of the kind of astonishing archival discovery we are coming to expect from him. This time, the new material came from a church archive in Döbeln, Germany, in the form of Gottfried Benjamin Fleckeisen’s application for Döbeln’s then-vacant cantorship. In the document, Fleckeisen claimed that he directed the musical activities at Leipzig’s main churches for two years while still a prefect at the Thomasschule during Bach’s tenure as Thomaskantor. If we take Fleckeisen at his word, it leaves us to wonder



ABS President Stephen Crist with Michael Maul at Kenyon College

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what, exactly, Bach was doing instead of his job. Leipzig archival sources confirm that Fleckeisen was indeed head prefect at the Thomasschule during the 1740s, just as he claims in his application letter. Furthermore, although he graduated in 1743, it seems that Fleckeisen continued to reside at the school, in direct contradiction of the explicit rule that boarders must depart upon graduation. Maul speculated that the Leipzig town council might have installed Fleckeisen as Bach's temporary replacement in reaction to the real Thomaskantor's increasing withdrawal from his usual activities in the 1740s. While much remains unknown, Maul's investigation suggests that Bach might have turned away from his contractual duties after losing the right to choose his own prefects.

Similarly concerned with expanding our spotty knowledge of Leipzig's musical culture in the 1740s, Manuel Bärwald offered a report on the city's secular concert life. Bärwald made use of a newly discovered report on Zimmermann's garden to give a fresh account of the venue where so many of Bach's secular cantatas were performed. However, the dissolution of the Leipzig Collegium musicum under Bach's direction was by no means the end of public concerts in the city. The *Großes Konzert* series began in 1743, and in 1744, Enoch Richter opened his own coffee garden, heralding a new wave of Italianate musical theater that flourished in the coming years.

The Breitzkopf "Firmenarchiv" also yielded some interesting new and unexpected musical sources related to the Bach family. Christine Blanken (Bach-Archiv, Leipzig) reported that a box of manuscript materials dating from the early eighteenth through the early nineteenth centuries was recently found among the firm's holdings. Among other things, this box contained music by J. S. Bach that included rare performance indications. Blanken speculated that these execution markings were probably reserved for special pieces, such as works in the North German fantastic style and those in the new concerto style, which were reserved for musical connoisseurs. In addition to the J. S. Bach manuscripts, Blanken found music by Bach's sons that offers insight into the repertoire of the *Großes Konzert* and Leipzig's civic concert life immediately after Sebastian's death.

Peter Wollny (Bach-Archiv, Leipzig) took us on an historical tour of the development of keyboard instruments with regard to the Bach family. He traced the highly varied evolution of keyboard instruments during the mid- to late-eighteenth century and combined



Some of the students and "grandstudents" of Christoph Wolff at ABS-Kenyon (left to right: Mary Greer, Michael Maul, Peter Wollny, Mark Knoll, Dan Melamed, Andrew Talle, Manuel Bärwald, Greg Butler, Christoph Wolff, Ellen Exner).

this historical insight with discussion of a previously unknown copy of C. P. E. Bach's Fantasia in C Major (Wq 59/6). Wollny discovered a copy of the Fantasia in a box of uncatalogued material in the Staatsbibliothek zu Berlin. The source is invaluable because it contains significant markings in the composer's own hand. For example, at the beginning of each new section, the composer specified which of two instruments should be played: faster sections are marked "Clavecin" and slower sections are marked "Piano Forte". These unique pieces of information suggest strongly that Bach intended the piece to be played on two different instruments.

Also interested in how composers explore an instrument's idiomatic capabilities, Mary Oleskiewicz (University of Massachusetts-Boston) surveyed C. P. E. Bach's flute quartets, and, with the assistance of Newton Baroque's Sarah Darling on the viola, examined these works from a performer's perspective. Composed for Sara Levy's salon in 1788, the quartets raise interesting generic issues.

Wolfram Enßlin (Bach-Archiv, Leipzig) reported on the newly-completed C. P. E. Bach *Thematisch-systematisches Verzeichnis*. Finding a comprehensive work concept by which to organize the catalogue proved challenging, particularly with regard to the composer's church music. The compilers' solution was to divide works by compositional technique, first by separating fully original works from those derived from earlier works, and then to further divide the derivative works according to how the composer incorporated borrowed material. Some information truncated in the catalogue will be avail-

able in its unabridged form on the Bach-Digital website.

Many papers at the conference were concerned with vocal music. Mary Greer (Cambridge, MA) saw a masonic connection to Emanuel Bach's oratorio, *Die Israeliten in der Wüste*, in part because poet and Freemason Friedrich Gottlieb Klopstock encouraged Bach to publish it. In a letter to Breitkopf, Bach stipulated that the subscribers remain anonymous. Greer suggested that this fact, along with the subsequent wording of the publication announcement, might imply that the subscribers were Freemasons.

Georg Philipp Telemann published five annual cycles of church cantatas that circulated widely and remained a central part of the northern European church repertoire until the early nineteenth century. Both Friedemann and Emanuel Bach knew and performed these works, making adjustments to suit their specific needs. Nik Taylor (Indiana University) argued that the ways in which the Bach sons used Telemann's published cantatas, especially with regard to their choice of which to perform and how to adapt them to the available performing forces, tells us much about the practices and professional expectations of northern European church musicians.

Making use of the recently rediscovered archive of the Sing-Akademie zu Berlin, Moira Hill (Yale University) drew parallels between C. P. E. Bach's lied aesthetic and his changing approach to Passion settings. Hill argued that the influence of Emanuel's lied composition on his later Passions speaks not only to the general tendency toward simpler church music in the later eighteenth century, but also to Bach's renewed engagement with the lied in his final years.

Two papers explored various facets of Johann Christian Bach's career as an opera composer. Margaret Butler (University of Florida) traced the fate of singer Gaetano Guadagni's suitcase aria, "Vivro se vuoi così," through iconographic representation and different versions of the opera *Artaserse* by Baldassare Galuppi and J. C. Bach. When Guadagni sang J. C. Bach's version of *Artaserse*, he performed "Vivro se vuoi così," but, notably, to different music, making it an anomaly among suitcase arias. Equally focused on performers, Paul Cornelson (Packard Humanities Institute) surveyed tenor Anton Raaff's long and successful career, particularly as it related to the operas of J. C. Bach. Cornelson argued that through an examination of the many arias Bach wrote for this tenor, we can come close to establishing a vocal profile for Raaff in order to understand

the appeal of his voice to eighteenth-century audiences.

Daniel Melamed (Indiana University) took on the thorny issue of J. S. Bach's audience and asked whether or not they analyzed what they heard. In particular, he asked the question of whether audiences noticed when Bach subverted formal expectations, and whether such formal divergence might at times reveal the existence of a parody model. In the end, Melamed took a carefully qualified position, suggesting that whether or not the audience could articulate what they were hearing in technical language, the pervasiveness of certain structural conventions almost certainly provided clues to meaning and origin.

Taking a similarly analytical approach to the repertoire, Stephen Crist (Emory University) examined the influence of J. S. Bach on his student Johann Ludwig Krebs. Through a comparison of arias, Crist offered insight into how Bach might have taught the composition of vocal works. The influence of Bach's approach can be seen through comparison between his aria BWV 95/5 and Krebs's aria Krebs-WV 110/3. These arias have similar texts and use pizzicato string effects to depict the bell imagery each text contains. Notably, another Krebs aria (Krebs-WV 112/3) elides the B section with the return of the A section in exactly the same way Bach's does in BWV 75/3. Both of these instances suggest not only Bach's general influence, but also an almost derivative borrowing practiced by the student.

In addition to the program of excellent papers, conference-goers had many opportunities to attend concerts and lecture recitals. On the opening night of the conference, David Yearsley (Cornell University) performed a recital entitled "Bach and Sons at the Organ." In contrast to their prolific father, the Bach sons left behind



Left to right: Nik Taylor, Moira Hill, and Evan Cortens at ABS-Kenyon.

a fairly slender body of organ compositions. Yearsley made up for the lack of music by transcribing other works for the instrument, as organists have done for centuries. The end result was both varied and enjoyable. Newton Baroque (Newton, MA) also presented two official concerts during the conference. The first, an afternoon performance in Kenyon College's intimate recital hall, featured chamber music and songs by C. P. E. Bach. Violist Sarah Darling stood out for her pyrotechnic displays, as did violinists Alexander Woods and Cynthia Freivogel, who brought a rambunctious energy and perfect comedic timing to C. P. E.'s *Gespräch zwischen einem Sanguineus et Melancholicus*, Wq 161/1.

Additionally, Newton Baroque offered a program on Saturday evening that featured a number of truly excellent performances, including J. C. F. Bach's charming secular cantata, *Die Amerikanerin*, sung by mezzo-soprano Julia Steinbok, and a highly musical and engaging rendition by Andrus Madsen of C. P. E. Bach's Harpsichord Concerto in D Minor (Wq 17).



Members of Newton Baroque at ABS-Kenyon (left to right: Sarah Freiberg, Andrus Madsen, Sarah Darling, Cynthia Freivogel, Alexander Woods).

On Saturday afternoon, David Schulenberg (Wagner College) gave a lecture recital on C. P. E. Bach's keyboard music of the 1740's. That same evening, the Washington Bach Consort performed a concert featuring some of Emanuel Bach's sacred works, including the *Heilig* (Wq 217) and the *Magnificat* in D Major (Wq 215). Though not officially part of the conference, attendees also



David Schulenberg at ABS-Kenyon.

had the opportunity to attend a Sunday morning service featuring cantatas by J. S. Bach and G. P. Telemann, performed by Newton Baroque, and a sermon by Dr. Robin Leaver in the eighteenth-century style.

Beyond the officially scheduled events, the thoughtful pacing of the conference and the intimate setting of the Kenyon campus allowed for breaks and meals to become invaluable time for enlightening discussion. The next ABS conference will take place at the University of Notre Dame from 7-10 April 2016. The theme of the conference will be "J. S. Bach and the Confessional Landscape of His Time."

– David G. Rugger (Indiana University)

C. P. E. BACH IN AMERICA

BY DAVID SCHULENBERG

In 2003 the American Bach Society issued volume five of *Bach Perspectives*, edited by Stephen A. Crist and published by the University of Illinois Press. The volume was subtitled "Bach in America," and, as in the name of our organization, the word "Bach" (which appears four times on the dust jacket) is assumed by all who see it to refer to Johann Sebastian. A quick review of the titles of individual articles published in *Bach*

Perspectives (available online at www.americanbachsociety.org/perspectives.html) reveals only a handful that specify another member of the family. Yet as one whose performances and scholarship have involved the music of several Bachs, I long ago got in the habit of always specifying “J. S.,” “C. P. E.,” or even “J. C. Bach of Halle” when referring to an individual family member. Another habit has been always to explain, when writing program notes or giving talks to general audiences, that W. F. Bach was the first surviving son “of the famous Sebastian,” and so forth.

It’s natural to relate family members to the most famous bearer of the name, and doing so helps establish a rough chronology for those who understand, if only vaguely, that Sebastian lived sometime between the Middle Ages and World War I. But for most Americans—by which I mean residents of the Americas as a whole, including serious musicians and scholars—awareness of the family as a group probably remains less common than in northern Europe, where the sons of Sebastian, at least, probably have remained within the awareness of the general musical public, if only dimly. This must reflect distinct historical and cultural traditions, and during this year marking the three-hundredth anniversary of the birth of Emanuel Bach the distinction is reflected in the relatively small number of observances here, in comparison to those taking place in Germany.

Needless to say, no American city has seen the official marketing still ongoing for CPEB-related tourism and performances in Weimar, Leipzig, Berlin, and Hamburg. But even organizations and presenters that might have taken the occasion as an opportunity to educate the American musical public or broaden their listening habits have been few. To some degree this may simply reflect the increasing difficulty of producing arts-centered events in a society that seems to have a declining interest in culture generally and where government support for any public or common good has become surpassingly difficult to secure. As America tends toward greater inequality, concert presenters avoid the risky or the unknown; the growing gap between the super-wealthy and everyone else is likely reflected in expanded visibility for a few familiar names that sell (*Brandenburg Concertos*, “Coffee Cantata”) and reduced attention to all others. Even college textbooks may be trending smaller, eliminating coverage of “minor” composers like the Bach sons. I confess to deleting the one CPEB score from the latest edition of my *Music of the Baroque* anthology even while publishing books on the music of his older brother in 2010 and on CPEB’s own music this year.

To be sure, special concert programs devoted to CPEB or the Bach sons have been offered during 2014 in connection with meetings of the ABS and the American Guild of Organists, and recent years have seen first American performances of several of CPEB’s major vocal works. Yet despite the presence of the offices of the ongoing complete edition of his music in Cambridge, Mass., or the nearly complete recording of his collected keyboard works by Miklós Spányi now available on the BIS label, American performances even of popular works such as his Hamburg symphonies do not seem to have been more frequent in 2014 than usual. Flute students continue to play his unaccompanied sonata and harpsichordists the first “Württemberg” Sonata, Wq 49; an early, immature sonata remains the sole exposure to his work for many oboists, as does an unrepresentative little Solfeggio in C Minor, Wq 117/2, for many pianists (often in a distorted version that goes back to the late nineteenth century). But few people seem to be exploring his lieder or his keyboard concertos, to name two categories that contain more remarkable compositions in greater numbers.

How one feels about this depends on whether one finds the music of CPEB to be more deserving of attention than, say, the cantatas of Barbara Strozzi or the latest composition of Helen Grime—to mention two other composers whose work I happen to admire but is not often heard in America. The exponential expansion of available music, both old and new, inevitably means that much must go unheard, particularly in a time of limited resources. Under such circumstances, one might argue that the ABS should focus on Sebastian, serving as a distinct advocate for his music rather than diluting its service to society (whatever that might be) by dividing its attention between various Bachs. After this year of special performances, conferences, exhibitions, and publications relating to CPEB—including a special issue of *Early Music* to which several of us have contributed—perhaps we should return to concentrating on Sebastian and his music.

But the new edition of CPEB’s works will continue to progress toward completion, and the 78,700 “C. P. E. Bach” videos and pirated recordings currently on YouTube will not be deleted. Besides, it takes time for what we do as musicians and scholars to seep out into the general musical culture. Ten years after the art historian Reimar Lacher identified a portrait by F. G. Weitsch of the Halle J. C. Bach, it is still widely reproduced as depicting his distant cousin Wilhelm Friedemann, and an organ fugue by Kellner is still being played and recorded as the latter’s. Bad

editions of CPEB's "Solfeggietto" and other works continue to be best-sellers at music-teacher conferences, and awareness of alternatives spreads at a glacial pace. Music theorists continue to re-analyze a few of the famous keyboard pieces for *Kenner und Liebhaber* while neglecting other equally interesting works. I'd like either to give or to hear performances of such innovative concertos as CPEB's Wq 5 and 43/4, now readily available in the new edition, but I've yet to see even his most famous and arguably best such work, Wq 23 in D Minor—in print since 1907—on a public program in the US; for this reason I've chosen it for a concert at this year's Idaho Bach Festival.

Perhaps these choices reflect the real value of CPEB's music: his greatest contributions were a few useful pedagogic pieces and several ingenious experiments. Yet, looking beyond America, we see that J. S. Bach's music, once confined to northern Europe, has gained a global following. Whether or not we in the Americas continue to explore the music of the other Bachs, the latter will likewise continue to be further investigated and performed in Europe, Asia, and elsewhere. We risk provincializing ourselves, confining ourselves to a canon comprising a 1% of "great" works and composers, if we don't keep looking beyond—and encouraging our students and non-specialist colleagues to look beyond—what for some of us may have become too familiar and comfortable. I personally will have had quite enough of C. P. E. Bach once 2014 is over. But I know that after taking a break from it I will resume performing and studying it, and I will continue to view his music—and his father's—within a context that is much broader than the narrow Sebastian-centered one of thirty or forty years ago.

"DIE WAHRE ART"
REPORT ON THE BACHFEST LEIPZIG
13-22 JUNE 2014

The theme of this year's Bachfest Leipzig was "*Die wahre Art*," a quote from the title of Carl Philipp Emanuel Bach's keyboard treatise *Versuch über die wahre Art das Clavier zu spielen*. The organizers of Bachfest surely intended *die wahre Art* to mean "the True Art" of music, passed from father to sons and pupils. This year,

the focus was Johann Sebastian Bach's second son, Carl Philipp Emanuel, whose 300th birthday is being celebrated internationally (8 March 1714). (Full disclosure: I am managing editor of the ongoing critical edition of complete works of C. P. E. Bach, published by The Packard Humanities Institute.)

The opening concert at the Thomaskirche (13 June) featured different settings by father and son of the Magnificat text (BWV 243 and Wq 215, respectively). Both works have been recorded numerous times, and they are occasionally paired together on discs, but in concert performances or liturgical services only one of the two is normally given. Thus, we had a rare opportunity to compare the works side by side. Bachfest's performance of the two Magnificat settings were framed by J. S. Bach's fugue on the Magnificat tune, "Meine Seele erhebt den Herren," BWV 733 (admirably played by St. Thomas organist Ullrich Böhme) and C. P. E. Bach's double-choir *Heilig*, Wq 217. The latter is representative of Emanuel's *wahre Art* in vocal music, and he himself called it his "swan song." He published it in 1779 so that he "would not be forgotten too soon" after he died. In this performance, Tafelmusik Baroque Orchestra (the Bachfest's ensemble in residence this year) was supplemented by members of the Leipziger Barockorchester. Bach liked to perform the *Heilig* at St. Michael's Church in Hamburg, with its multiple balconies, to allow a separation of the two choruses. I think it would have been more effective at St. Thomas's to use the four soloists as the "Engel" and the Thomaner as the "Völker." In any event, the double fugue on the words "Alle Lande sind seiner Ehren voll" (the whole earth is full of his glory) would have made an even better effect with antiphonal choruses. Gotthold Schwarz conducted the performance, substituting for the usual Thomas Choir music director Georg Christoph Biller. The duet (no. 6) in C. P. E. Bach's setting was particularly excellent, as was the alto aria (no. 7) with flutes.

On 14 June at the Nikolaikirche we had another pairing of music by father and son, with J. S. Bach's cantata, "Du Hirte Israel, höre," BWV 104 and C. P. E. Bach's oratorio, *Die Israeliten in der Wüste*, Wq 238. This pairing though does not allow for fair comparison, since BWV 104 has just six movements (opening chorus, two pairs of recitative and arias for tenor and bass respectively, and closing chorale), while Wq 238 is more than an hour long with twenty-eight movements

in two parts. *Die Israeliten* is probably as close as C. P. E. Bach ever came to writing operatic music, and almost all the arias are lengthy da capo settings. A few of the Bachfest's soloists, especially the sopranos Hannah Morrison (Erste Israelitin) and Sarah Maria Sun (Zweite Israelitin) attempted embellishments in the reprises, but these were not entirely convincing. They sounded too rehearsed and at times forced. Bach himself wrote out embellishments for the Zweite Israelitin's two arias and these are published in an appendix to the critical edition (CPEB: CW, IV/1, ed. Reginald L. Sanders). The tenor Daniel Johannsen (Aaron) was slightly weak, but the bass Johannes Weisser (Moses) gave a strong performance, especially in the central aria no. 15. The duet no. 13 for two sopranos accompanied by two flutes and strings though was one of the most memorable moments. Christoph Sperring led the Chorus Musicus Köln and Das Neue Orchester in a convincing performance.

The next evening's concert at the Nikolaikirche on 15 June promised a survey "From Baroque to Classicism," but the order of pieces went in the opposite direction, starting with C. P. E. Bach's Symphony in G Major, Wq 180, and ending with J. S. Bach's Orchestral Suite in D Major, BWV 1069. Of course there is nothing wrong with mixing things up a little, but this program by the Streicherakademie Bozen, led by its bassoonist Sergio Azzolini rather than the concertmaster Georg Egger, was a strange affair. First, the ensemble was muddy—perhaps due to the unfamiliarity of the live acoustic in St. Nikolai?—and BWV 1069 began so badly, I thought they would have to start over. Also, each piece began to sound like a bassoon concerto, and while Azzolini did impress by playing Mozart's Bassoon Concerto K. 191 from memory, he was overbearing in the other pieces, especially BWV 1069. Less so, perhaps, in the Oboe Concerto in E-flat, Wq 165, skillfully rendered by Giovanni De Angeli. When the two of them played the anonymous Concerto in C Minor, however, the bassoon dominated the oboe. Beware: this group has released a three-CD set of "C. P. E. Bach: Bassoon Music" which in fact is concertos and other works arranged for and played by bassoon. (I have no objection to Azzolini playing these works on bassoon, but they should not be marketed as though they were written for bassoon.)

The next concert (16 June) was again at the Nikolaikirche. It was presented by Tafelmusik and made for a complete and refreshing contrast to the previous

night's many problematic moments. Appearing with the Canadian group was Midori Seiler, who played two violin concertos: Georg Philipp Telemann's Concerto in B-flat Major, TWV 51:B1, and J. S. Bach's reconstructed Concerto in D Minor, BWV 1052R. The concert began with Bach's Sinfonia in G Major, from the cantata "Ich liebe den Höchsten von ganzem Gemüte," BWV 174, which most people today would know as the third *Brandenburg Concerto* but with additional oboes and horns. It seems to me that Bach might have miscalculated in adding difficult horn parts to his concerto grosso for three violins, violas, and cellos; in this performance, the horns indeed had some trouble. Closing out the first half was J. S. Bach's Concerto in C Minor, BWV 1060R, reconstructed for oboe and violin. The two soloists—John Abberger and Jeanne Lamon (also the leader of Tafelmusik)—had excellent chemistry with the ensemble.

On 17 June we were treated to two double concertos: J. S. Bach's Concerto in C Major for Two Harpsichords, BWV 1061, and C. P. E. Bach's Concerto in E-flat Major for Fortepiano and Harpsichord, Wq 47. Malcolm Bilson played the harpsichord in the former and fortepiano in the latter, and Richard Egarr, conductor of the Academy of Ancient Music, played the harpsichord in both concertos.

Written in the same year as Wq 47, Mozart's "Jupiter" Symphony, K. 551, seems decades advanced. Egarr made the chamber orchestra (12 violins, 3 violas, 3 cellos, 2 contrabasses) sound twice as big in the resonant Nikolaikirche, and he was certainly going for a "heroic" Beethovenian sound even though the work was by Mozart. Egarr and the Academy of Ancient Music gave an exciting performance, and the final Molto Allegro with its double fugue brought the audience to its feet.

On 18 June, the Thomanerchor and Gewandhausorchester Leipzig presented choral works by J. S. Bach and Telemann, who preceded Bach's tenure in Leipzig. Telemann's *Donner-Ode*, TWV 6:3, was sandwiched between two of J. S. Bach's cantatas for Jubilate: BWV 12 and 146. One of the more outstanding effects in the *Donner-Ode* is an abrupt cadence on the word "erstaunt" (as in: "the whole world sees it and is amazed"), followed by a caesura, which together create a musical exclamation point. Telemann proves that the doctrine of affections was not yet dead in the mid-1750s, though some of his contemporaries thought his text painting was over the top. By contrast, the two cantatas—"Weinen, Klagen, Sorgen, Zagen," BWV 12, and "Wir müssen durch viel

Trübsal,” BWV 146—are more subdued works. I wonder if anyone else felt a little jarred by the alto recitative and aria, coming immediately after the Sinfonia and opening chorus of BWV 12? The Thomanerchor—unlike typical English boy choirs, which have men singing the alto, tenor, and bass parts—only uses boys and young men (in their late teens), who together create a very special vocal blend. But their tradition now is to give the solos to mature female and male singers even though the adult voices often have a totally different tone quality. While Reglint Bühler (soprano), Annette Markert (alto), Martin Lattke (tenor), and the two basses all did a splendid job, I would like to hear more of the Thomaner on the solos in cantatas. The organist Daniel Beilschmidt deserves special commendation for the solos in the first two movements of BWV 146. He played effectively the same music as the solo violin in the concerto we heard earlier, BWV 1052R. Gotthold Schwarz conducted the Gewandhausorchester, a group that plays music primarily from the post-Baroque period, so it is natural that they use modern, not historical, instruments. After hearing Tafelmusik and the Academy of Ancient Music, I found I missed the timbres of the period instrument orchestras while listening to Schwarz’s ensemble.

Installation Music was the theme of the concert at the Nikolaikirche on 19 June, which featured two “Ratswechsel” cantatas for the installation of the Leipzig town council: “Lobe den Herrn, meine Seele,” BWV 69, and “Wir danken dir, Gott, wir danken dir,” BWV 29; plus C. P. E. Bach’s installation cantata for Pastor Gasie (1785), “Gnädig und barmherzig ist der Herr,” H 821 I. The celebra-

tory nature of these works called for three trumpets and timpani in addition to the orchestra and choir, here performed by the Capella Cracoviensis and conducted by Jan Tomasz Adamus. The four soloists—Jolanta Kowalska (soprano), Kai Wessel (alto), Karol Kozłowski (tenor), Peter Harvey (bass)—all sang with the rest of the chorus. As a bonus we heard the chorus “Wer ist so würdig als du,” Wq 222, based on Bach’s setting of Psalm 8 as paraphrased by the poet J. A. Cramer.

The following night at the Thomaskirche we heard a selection of very different cantatas by C. P. E. Bach, Telemann, and J. S. Bach. Earlier that afternoon, the orchestra, the Akademie für Alte Musik Berlin, had become the first ensemble to be awarded the Bach Medal of the City of Leipzig. They were joined in the evening’s performance by the Dresdner Kammerchor and conductor Hans-Christoph Rademann. The program’s theme was times of the day. Thus it was appropriate that the concert opened with *Klopstocks Morgengesang am Schöpfungsfeste*, Wq 239, a chamber cantata for two sopranos (Gerlinde Sämann and Katja Stuber), flutes, strings, and chorus. Telemann’s *Die Tageszeiten*, TWV 20:39, was unknown to me (and I suspect most of the audience); it has a simple design and is basically four solo cantatas, each with an aria, accompanied recitative, a contrasting aria, and concluding chorus. The first, “Morning,” was sung by the soprano Katja Stuber; “Midday,” by the alto Anke Vondung; “Evening,” by the tenor Julian Prégardien; “Night,” by the bass Tobias Berndt. Almost every movement has a colorful tempo indication in German, such as *Freudig* (joyfully), *Ernsthaft* (gravely), *Lebhaft* (lively), and so on. The second of the tenor’s arias,

marked *Schlafrunken* (drowsily) and accompanied by flutes, is a realistic musical depiction of falling asleep, with its tipsy, irregular rhythms.

The concert ended with J. S. Bach’s wedding cantata, “Dem Gerechten muss das Licht,” BWV 195. Both the opening chorus, based on Psalm 97:11–12, and the closing chorus (no. 5), feature the soloists and chorus, and they were well balanced. The final chorale (no. 6), which would have been performed at the conclusion of the service, might have been omitted here. After the festive music it seemed a little perfunctory (and in the wrong key), one of the hazards of removing Bach’s cantatas from their original context.

On 21 June, Bachfest concert-goers had a choice: Handel’s “Brockes-Passion,” HWV 48, at the Nikolaikirche with Tafelmusik and the Zürcher Sing-Akademie, or an organ concert at the Gewandhaus Great Hall with Michael Schönheit (Gewandhausorganist) plus the Collegium Vocale Leipzig and the Merseburger Hofmusik. I chose the latter, though I might have preferred the former. Schönheit played three pieces: C. P. E. Bach’s Prelude in D Major, Wq 70/7, the Fantasia and Fugue in C Minor, Wq 119/7, and the Sonata in A Minor, Wq 70/4. These are charming pieces and most can be played on a two-manual harpsichord just as well as an organ. Clearly, though, Bach was not thinking of the mammoth organ in the Gewandhaus, and the music is underwhelming on such an instrument.

We had the opportunity to hear a second time the Concerto in E-flat Major for Harpsichord and Fortepiano, Wq 47, this time played by Denny Wilke (harpsichord) and Schönheit (fortepiano), but they set up the two keyboards at the back of the large

stage, presumably to avoid having to remove them for the rest of the concert, and this made the chamber orchestra seem too distant in the concert hall. I thought it worked much better in the Nikolaikirche, though that acoustic is far from ideal for such an intimate work. After this, the ensemble moved to the front of the stage and was joined by the chorus to perform Emanuel Bach's Easter cantata, "Gott hat den Herrn auferwecket," Wq 244. After this we heard his single-choir *Heilig*, Wq 218. The second half of the concert featured the *Einführungsmusik Friderici*, H 821g. The soloists were all members of the choir: Gesine Adler (soprano), Britta Schwarz (alto), Albrecht Sack (tenor), and Raimund Nolte (bass). It must be noted that the texts of the two cantatas were a mess in the program; since H 821g at least is available on the website www.cpe-bach.org there is no excuse for this.

On 22 June, I returned to the Great Hall of the Gewandhaus to hear Haydn's *Schöpfung* conducted by Masaaki Suzuki. Overall, the pacing and tempi were excellent, and Suzuki (Bach Medal winner) brought out the dramatic contrasts in the score with vividness. The three British soloists were likewise excellent. Soprano Carolyn Sampson (Gabriel and Eve) sang beautifully with clear, floating tones soaring above the chorus and orchestra. James Gilchrist (Uriel) is a fine lyric tenor and blended well in ensembles, and baritone Christopher Purves (Raphael and Adam) had perfect diction and a flexible voice, hitting impressively a low D at the end of his aria "Nun scheint in vollem Glanze" in part two. The sixty-voice MDR Radio Chorus and Gewandhaus Orchestra filled the hall with glorious sound.

The final concert of the Bachfest

is always J. S. Bach's Mass in B Minor, BWV 232, given in the Thomaskirche. Ton Koopman and the Amsterdam Baroque Orchestra & Choir had the honor of performing the work this year. Having heard a number of movements earlier in the week in their original context, I was aware more than ever that the *grosse catholische Messe* (as C. P. E. Bach's estate catalogue refers to it) is a compendium of different musical forms and styles as well as a collection of some of Sebastian's best work. The four soloists—Yetzabel Arias Fernandez (soprano), Maarten Engeltjes (countertenor), Tilman Lichdi (tenor), Klaus Mertens (bass)—were all brilliant, as were the choir and orchestra. Koopman shared the continuo playing with the very able Kathryn Cok. My only complaint is that some of the tempo changes were inconsistent. For instance, the tactus between the "Et incarnatus est" (3/4) and "Crucifixus" (3/2) was constant, but not so between the "Quoniam" (3/4) and "Cum Sancto Spiritu" (3/4), where the latter (marked *Vivace*) was too fast in relation. Excitement is built into the music, so there is no need to rush. The change of meter between the "Sanctus" (C) and "Pleni sunt coeli" (3/8) is especially tricky, but shouldn't the tactus stay the same (triplet beat in former = one measure in latter)? If so, then the "Sanctus" should be more stately so that the "Pleni" won't sound like a sprint.

* * *

In addition to all the other concerts, there was an exhibition at the Bach Museum through July 2014 entitled "Die Musik muss das Herz rühren": Carl Philipp Emanuel Bach zum 300. Geburtstag, with an excellent

catalogue by the Director of the Bach-Archiv, Peter Wollny. Website: (<http://www.bachmuseumleipzig.de/de/bachmuseum/aktuelle-sonderausstellung>.) Many autograph letters and other documents from the Elias N. Kulukundis Collection, currently on loan to the Bach-Archiv, were on display, as was the first ever recording of a piece by C. P. E. Bach done in the early 1930s. Each day there was a lecture on C. P. E. Bach by the Bach-Archiv staff and guest speakers, including Wollny (on "Bachische Originalgeist"), Solvey Donadel with Ruprecht Langer (on Bach in Berlin), Tobias Plebuch (on the Versuch), Wolfram Enßlin (on Bach in Hamburg), Andreas Glöckner (on the relationship between father and son's church music), and Christine Blanken (on Bach's pupils and reception). Of the other composers celebrating their 300th birthdays this year, the Dresden Music Director and Kreuzkantor Gottfried August Homilius was well represented with several cantatas and Nicolai Jommelli was remembered with a motet (*Veni Creator Spiritus*); only Gluck was totally ignored. Instead of performing one of Gluck's operas, the Leipzig Opera offered a ballet version of Mozart's Requiem. Alas!

—Paul Corneilson (Packard Humanities Institute)

*For the full version of this report, please visit the website of the British Society for Eighteenth-Century Studies: <http://www.bsecs.org.uk/criticks/ReviewDetails.aspx?id=231&type=1>

RESULTS OF THE 2014 BIENNIAL BACH VOCAL COMPETITION

Janna Critz, mezzo-soprano from Baltimore, Maryland, was awarded first prize in the Eighth Biennial Bach Vocal Competition for Young American Singers, co-sponsored by the American Bach Society and the Bach Choir of Bethlehem, PA. The finals were held on May 4, 2014 in Peter Hall at Moravian College, Bethlehem. The prize includes a career development grant in the amount of \$3,000 and an opportunity to perform as a soloist with The Bach Choir of Bethlehem in the 2014-15 Concert Season. Honorable mentions and cash awards of \$500 were awarded to Augusta Caso, mezzo-soprano, from Philadelphia, Pennsylvania; Nola Richardson, soprano from Baltimore, Maryland; and Gene Stenger, tenor, from New Haven, Connecticut. The ten finalists were selected from more than 70 applicants nationwide. Each finalist performed two Bach arias of his/her choice. The five judges included Greg Funfgeld, artistic director and conductor of The Bach Choir of Bethlehem; Bethlehem Bach Festival soloists Rosa Lamoreaux, soprano; Benjamin Butterfield, tenor; and William Sharp, bass-baritone; and Wendy Gillespie, professor of viola da gamba at the Indiana University Jacobs School of Music. Congratulations to all who participated in the finals. For more information visit The Bach Choir of Bethlehem's website: www.bach.org.

(-Text adapted from the Bach Choir of Bethlehem's press release)

UPCOMING CONFERENCES

Back to~and Forward from~J. S. Bach: A Symposium Exploring the Revival, Reception, and Appropriation of the Music of J. S. Bach in the Long Twentieth Century

University of Massachusetts at Amherst

Friday, April 17, 2015 (*Graduate Student Symposium and Workshop*)

Saturday, April 18, 2015 (*Scholarly Symposium*)

Although the music of J. S. Bach has inspired a voluminous amount of scholarship, the impact and appropriation of his music in the twentieth century remains relatively unexplored. This conference seeks to bring together scholars from diverse disciplines and perspectives that share an interest in the multiple ways the music of J. S. Bach has impacted culture or inspired the work of composers, pedagogues, performers, critics, and listeners during the long twentieth century. Topics include Bach's influence on major composers, recent discoveries in archival research, the reception and appropriation of "Bach" by diverse political regimes, the use of Bach's compositions as pedagogical models in higher education, the quotation from or appropriation of Bach's compositions and style, and the metamorphosis of "Bach" and his music from local to national, European, Western, and, now, Global.

The keynote address will be given by Richard Taruskin. Other speakers include Brent Auerbach, **Matthew Cron**, **Ellen Exner**, **Erinn Knyt**, **Michael Maul**, **Ernest May**, **Daniel Melamed**, Pamela Potter, **Markus Rathey**, Emiliano Ricciardi, **Russell Stinson**, **Christoph Wolff**, and Johanna Yunker.

The conference will be held concurrently with the University of Massachusetts Amherst Bach Festival, which will take place from 17-19 April. The festival will feature performances of the St. John Passion, BWV 245 and selected cantatas and Brandenburg Concertos under the direction of Julian Wachner. For more information about the symposium, contact Erinn Knyt: eknyt@music.umass.edu

Bach Network UK. Seventh J. S. Bach Dialogue Meeting, 8–11 July 2015

I am happy to announce details of the 2015 Bach Network UK J. S. Bach Dialogue Meeting. After our successful meeting in Warsaw in July 2013, we will be holding this meeting, our seventh, in England at Madingley Hall, <http://www.madingleyhall.co.uk/>, a historic sixteenth-century mansion with overtones of Downton Abbey set in magnificent grounds and gardens that were designed in the eighteenth century by Capability Brown. Madingley is just three miles from the ancient university city of Cambridge.

Our J. S. Bach Dialogue Meetings differ from the conventional academic conference in that every delegate makes an

equally important contribution regardless of whether or not he/she is presenting material. The aim of the sessions is not to impart new information as an end in itself. Their prime goal is rather to facilitate open-minded dialogue through the examination of new research and to chew over questions that may even prove unanswerable. And it is the collective expertise and varied perspectives of the delegates that enrich this search for answers. Anyone keen to understand Bach's music more deeply is welcome. We anticipate a group of around forty-five participants including presenters, although we can accommodate up to ninety.

We have set aside two days for dialogue and presentations interspersed with space for informal one-to-one discussions over meals and walks in the grounds. The programme committee, comprising Yo Tomita, Stephen Rose, Szymon Paczkowski and Ruth Tatlow, is in the process of selecting hot topics that will generate rich discussion. The meeting will begin on Wednesday 8 July 2015 with arrivals in time for afternoon tea, followed by the first session and a barbeque supper when we will catch up with old friends and get to know newcomers. Thursday and Friday will be devoted to dialogue sessions and the thought-provoking, entertaining and instructive Young Scholars Forum, in which scholars in the early stages of their careers condense five years of research into as many minutes. Departures will be on the morning of Saturday 11 July, or after the concert late on Friday evening.

Details of the programme will be publicised in autumn 2014 through our mailing list, website www.bachnetwork.co.uk, and Facebook page: <https://www.facebook.com/BachNetworkUK>. Registration for the Madingley meeting will open in early 2015, and we encourage early booking. If you have questions or queries concerning the Dialogue meeting, please drop a line to our Dialogue Administrator, Dr Matt Laube, on laube.bnuk@gmail.com.

Ruth Tatlow,
Chair of the Advisory Council, BNUK



Madingley Hall (photo courtesy BNUK)

NEWS FROM MEMBERS

In April 2014, **Raymond Erickson** was in China where he gave the first solo harpsichord recitals ("Bach and His Contemporaries") on major stages in Wuhan and Beijing and also presented master classes on Bach at two Beijing conservatories. While en route to China, Erickson played the recital in the 77th Annual Whittier College Bach Festival. Works by Bach on the China program, both rarely heard, were the Toccata in F-sharp Minor, BWV 910 and the Prelude and Fugue in A, BWV 894. Erickson has also directed the annual summer workshop "Rethinking Bach" at Queens College since 2010. The weeklong workshop has also been invited to Tokai University in Japan this August.

CONCORA "Mastering the Mass" Festival in Review

During the month of March, CONCORA (Connecticut Choral Artists) presented "Mastering the Mass," a festival composed of workshops, seminars, lectures, and concerts, in preparation for the professional choir's performance of the Bach Mass in B Minor with the Hartford Symphony Orchestra. All of the festival's events took place in South Church, New Britain, the institution that founded CONCORA in 1974.

Keynote presenter was Prof. Christoph Wolff (Harvard University, Emeritus). His lectures were entitled "The Bach Expedition: New Findings about Bach's Life and Works" and "Bach's Mass in B Minor." Between Dr. Wolff's lectures, violinist Emlyn Ngai played Bach's Partita in D Minor on a Baroque violin. Other lecturers included the Reverend Louis Nuechterlein, retired Lutheran pastor, Bach scholar, and choral conductor, offering "The Life of J.S. Bach," and Jason Charneski, Director of Music and the Arts for Hartford's Center Church, "Links between Bach's *Clavier-Übung* and the Mass in B Minor," which included Mr. Charneski's playing excerpts from *Clavier-Übung*, Part III. Soprano Julianne Baird, accompanied by harpsichordist Christine Gevert, presented a recital of early works, entitled, "Music for Hearth and Home: An Evening in the Home of J. S. Bach." Ms. Gevert, an

early-music specialist, conductor, and keyboardist, presented a lecture, "Riots? Fist Fights? How Many Singers Should Sing the Mass in B Minor?"

Mezzo soprano Jacqueline Horner-Kwiatek, a member of the acclaimed early music ensemble Anonymous 4, presented a concert entitled "Bach and Friends," and offered a lecture, "The Joys and Challenges of Singing Bach."

The performance on Sunday, 30 March 2014, in Hartford's Immanuel Congregational Church, marked the end of founding conductor Richard Coffey's forty-year tenure with CONCORA.

ANNOUNCEMENTS:

Daniel Stepner and the Aston Magna Foundation are pleased to announce a one-week workshop for amateur, professional, and student musicians (and their significant others), focused on J. S. Bach's Musical Offering, to take place in Leipzig, Germany between January 4 and 11, 2015. Four professional musicians, all veterans of the Aston Magna Festival, will lead coaching sessions and perform a concert of music by C. P. E. and J. S. Bach, including the complete *Musical Offering*.

Participants will perform in an informal concert at week's end. Lectures and organized outings will contextualize this remarkable work, as well as Bach's legendary career. We hope you will be interested and/

or spread the word. Here is a link to an E-brochure with complete details and application forms. <http://astonmagna.org/wp-content/uploads/2014/06/AstonMagna-Bach-in-Leipzig-Brochure.pdf> (astonmagna.org)

Bach in the Subways Day is an annual celebration on J. S. Bach's birthday, March 21, 2015, when musicians around the world will unite to perform free Bach in subways and public spaces, all day and all night, to share our love for our art form and sow the seeds for future generations of classical music lovers. We are currently recruiting musicians, organizers, and venues for performances—solos, ensembles, flashmobs, marathons and other creative scenarios are all envisioned! Bach in the Subways is a community focused, 100% volunteer driven, grassroots organization—we encourage everyone to get involved in promoting this unique global event. Help us fill the world with Bach! For more information as well as videos and media coverage of previous BitS Days, see www.bachinthesubways.com.

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MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bach-Gesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$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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