

# BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

## THE MAKING OF *EXPLORING THE WORLD OF J. S. BACH: A TRAVELER'S GUIDE*

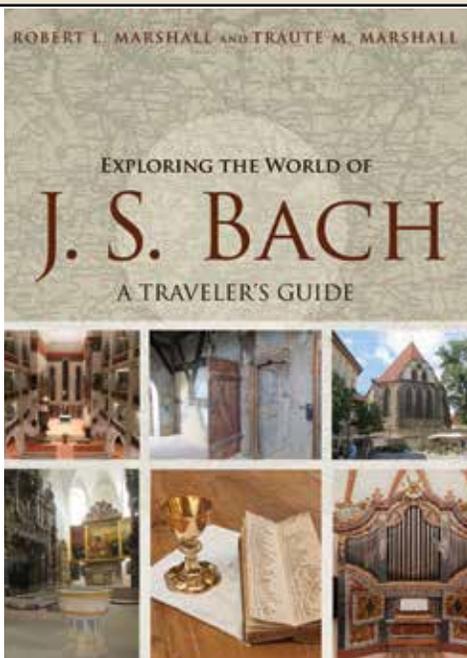
In spring of 2013, the American Bach Society commissioned Robert and Traute Marshall to produce a book that traced the various journeys of Johann Sebastian Bach. The happy result is *Exploring the World of J. S. Bach: A Traveler's Guide*, which will be offered as the ABS membership gift later this year. As an appetizer in the meanwhile, the Marshalls have generously contributed this "behind the scenes" report on the book's compilation.

### I

From the outset our plan (indeed, our charge, as communicated to us by George Stauffer on behalf of the editorial board of the ABS) was to produce a survey of all the towns where J. S. Bach lived or visited. Our objective was to relate, in brief, their general history, their role in Bach's life, and to describe their most important cultural landmarks.

Our explicit model was *The Organs of J. S. Bach: A Handbook*, by Christoph Wolff and Markus Zepf (2012), like ours a survey of major Bachiana and published by the University of Illinois Press "in cooperation with the American Bach Society." In fact, our volume was conceived as a counterpart to the organ handbook. Its obvious precedent was Martin Petzoldt's *Bachstätten: ein Reiseführer zu Johann Sebastian Bach* (2000). A major priority for us, of course, was to incorporate the relevant findings made in the years since the publication of *Bachstätten*. We intended, however, to devote less attention to local liturgical traditions and the lives of lesser-known individuals—major features of *Bachstätten*—and to place greater emphasis instead on significant art-historical and architectural monuments.

In selecting locations our operating principle was to err on the side of inclusion. The



result is a review of fifty-one towns: eight in which Bach resided and forty-three that he is known to—or presumed to—have visited. For the latter, the arguments supporting those presumptions vary considerably in strength and are presented in the course of our entries. (They are also marked with an asterisk.) *Bachstätten*, by comparison, describes a total of forty-three sites. Missing there, but included in our volume, are the towns of Ammern, Ebstorf, Freiberg, Görlitz, Rötha, Waltershausen, and Weißensee.

Like the organ handbook, our book is generously illustrated. In the interest of variety, its ninety-eight images encompass modern and historic photographs, engravings, and paintings, their subjects ranging from conventional views of building exteriors and internal spaces to portraits, sculptures, altar pieces, baptismal fonts, and other items of interest. About half the images were newly photographed. For obvious reasons, there

are few images of pipe organs.

Our research entailed personally visiting all the sites, incorporating the pertinent findings within scholarly literature, and interviewing local historians and other well-informed experts. After completing the research and field trips we addressed the issue of how to organize and present the material. *Bachstätten* adopted a straightforward alphabetical order, ranging from Altenburg to Zschortau. The relevant sections of the organ handbook are similarly organized alphabetically.

We quickly found a strictly alphabetical ordering of all fifty-one towns unsatisfactory, however, since it failed to acknowledge the cardinal importance of the eight places where Bach actually resided, which no doubt would be of particular interest to many readers. We decided that they merited a separate

### In This Issue:

<i>The Making of Exploring the World of J. S. Bach: A Traveler's Guide</i> . . . . .	1
ABS Biennial Meeting 2016: Program and Abstracts . . . . .	4
Dresden Conference Report: "Sammeln – Musizieren – Forschen" . . . . .	9
Ninth Biennial Bach Vocal Competition for American Singers . . . . .	11
News from Our Friends at the Bach Network UK. . . . .	11
News from Members . . . . .	12

section and that it was likely to prove more practical for users if we arranged them chronologically in numbered sequence: 1. Eisenach, 2. Ohrdruf, 3. Lüneburg, 4. Arnstadt, 5. Mühlhausen, 6. Weimar, 7. Köthen, and 8. Leipzig. Together they constitute Part One.

Part Two consists of the remaining towns that Bach certainly (or presumably\*) visited. We initially entertained the idea of organizing them by state or region into five sections, largely out of consideration for the prospective traveler: A. Thuringia (16 towns), B. Saxony (10), C. Saxony-Anhalt (8), D. Berlin-Brandenburg/Bohemia (4), E. Northern and Western Germany (5). In the end we concluded that so many subdivisions made it cumbersome to quickly locate any particular town and decided to organize all the towns of Part Two alphabetically. The outline maps provided will enable the traveler to notice clusters of towns and determine their approximate distances from one another.

An appendix presents a chronological tabulation of all Bach's known and presumed travels, beginning with his Lüneburg years. At the last moment we added a second tabulation recording the names of the towns Bach is likely to have passed through (perhaps overnighting in), when traveling to distant destinations. Among these "presumed way stations" are Jena, which Bach must have passed through on his journeys from Weimar to Weißenfels, Dresden, and elsewhere. He is also likely to have passed through Dessau when he traveled from Köthen to Berlin in 1719, and through Magdeburg in 1720 on his way from Köthen to Hamburg. This list is admittedly conjectural, but we offer it in the hope that future archival research might uncover positive evidence confirming Bach's presence in one place or the other.

We were well aware that our survey inevitably included a number of towns that played a significant role in the lives of other Bach family members besides Johann Sebastian. In addition to their birthplace (Weimar), his sons Friedemann and Emanuel held professional positions variously in Berlin, Dresden, Halle, and Hamburg. Johann Gottfried Bernhard Bach was briefly an organist in Mühlhausen and Sangerhausen. J. C. F. Bach and J. C. Bach were both born in Leipzig. Bach's musical ancestors, for their part, were active in Arnstadt, Eisenach, Erfurt, Gehren, Gotha, and Wechmar. Would it not be a good idea to expand the coverage to the other towns in Germany where both earlier and later members of the Bach family had been active? We were convinced that such a feature would be attractive, useful—and, indeed, unique. We prepared this section and in fact submitted it as part of the completed manuscript. Part Three: Bach-Family Related Sites, described nine towns: Brunswick, Bückeburg, Frankfurt an der Oder, Jena, Meiningen, Rheinsberg, Ruppin, Schweinfurt, and Wolfenbüttel.

Alas, the submitted manuscript considerably exceeded the contracted word limit, and Part Three had to be excised. It survives, however. Perhaps sometime in the not-too-distant future it will be offered in some format to members of the American Bach Society.

Finally, one further regret: We had enthusiastically intended the book title to read: *Bach Country, Town by Town: An Illustrated Guide*. Despite all our pleas, however, we could not prevail. It seems that the phrase "Bach Country" was regularly met with bafflement, confusion, and incomprehension by foreign distributors approached

by the publisher's sales team. We console ourselves with the notion that a book by any other name... (RLM)

## II

When in spring of 2013 the American Bach Society invited us to begin preparing our *Traveler's Guide*, the timing could not have been better. In the quarter century since the 1989 reunification of Germany, millions of marks and euros have been invested to restore and even rebuild the architectural heritage of Bach's native Saxony and Thuringia to a state of splendor probably never seen before.

The GDR regime was more than uninterested in any historic monuments carrying religious or aristocratic connotations: it deliberately neglected, even actively destroyed them. (We were informed repeatedly that more historic monuments were destroyed by the Communist regime than during World War II.) This anti-cultural policy affected almost everything related to Bach's world! Yet while being a church member was undoubtedly an obstacle to a public career and even to a university education, it created not only a sense of community but also one of purpose that often took the form of burrowing into the history of sacred buildings and institutions and trying to save them to the extent possible under the circumstances. Church volunteers, invariably older citizens, were eager to share "everything" they knew about "their" church and its history. Others drew to our attention the many grassroots preservation campaigns that sprang up right after the fall of the Wall. The church of Dornheim, for example, where Bach was married in 1707, was restored by a "sweat-equity" local effort that is well documented on its website.

Before embarking on research trips in the summers of 2013 and 2014, we had contacted municipal authorities, tourism offices, Bach museums (of which there are six: one each in Eisenach, Köthen, Leipzig, and Wechmar, and two in Arnstadt), explained the nature of our project, and asked to be put in touch with local historians. The response was gratifying and invaluable: highly knowledgeable guides (call them "native informants") took hours or whole days to show us around their towns, literally opening doors for us normally closed to tourists.



Mühlhausen chancellery, where Bach likely signed his employment contract.

The recently-retired mayor of Mühlhausen, for example, opened the small wood-paneled *Kanzlei* (chancellery) of 1570, off the large *Ratssaal* (town council hall). Bach signed his contract in this room (see image, p. 2, bottom right).



The renovated Dornheim church, showing exterior staircase to the organ loft.

He also pointed out the remnants of a wooden structure on St. Blasius's north tower that had provided direct access to the organ loft. We later found similar constructions still extant on churches in Weißensee and Dornheim (*above*).

J. S. Bach, with a key to the St. Blasius loft, was thus enabled to practice whenever he wished. Bach had only to take the few steps to the church from the house of town councilor Conrad Meckbach, where he most likely lodged.



These could be the original steps that Bach trod when he examined the organ in August 1746.

In Zschortau the pastor of St. Nicholas's Church led us up the worn wooden steps to the organ loft (*left*). They could well have been the original steps that Bach trod when he examined the organ in August 1746.

The pastor unlocked the organ for us, inviting Robert to play a bit, mentioning that Murray Perahia had recently been there on a Bach pilgrimage of his own (*right column, above*).

The Ohrdruf Secretary for Culture and Tourism spent a day walking us around the town and took us to the castle. He also handed us a copy of an historic map on which were marked the stations at which the *Kurrende* singers would stop to sing, young Bach among them. He unlocked the tower of St. Michael's Church, its only remnant (the ruined nave was torn down during the Communist period), where we saw the one-room church library with books and manuscripts from Bach's time still awaiting proper scholarly attention. Tidbits of information abounded: Ohrdruf is among the oldest towns in Thuringia, founded by St. Boniface in the eighth century; Bach family members were continuously active in Ohrdruf as musicians or clerics into

the mid-nineteenth century; a secret, partly underground concentration camp near Ohrdruf, liberated on 4 April 1945, was jointly visited shortly thereafter by Generals Eisenhower, Patton, and Bradley.

In Lüneburg a local historian invited us into his home, one of a row of small brick houses adjoining St. Michael's Church and monastery (*below, right*). He pointed out that such dwellings had been inhabited by staff

members. Their widows were allowed to stay there after their deaths and could rent out space to the students of the Partikularschule, the non-residential school Bach attended. Could Bach have lived in this very home?

It is hard for foreigners to imagine the huge role music plays in Germany to this day. Organ recitals often take place at regular weekly concerts, or during noontime events. A local pastor told us ruefully that the Wednesday night organ recitals at Erfurt's Predigerkirche (often featuring international guests) are better attended than the Sunday service. The Protestant church, we were told, had expected, thanks to its pivotal role in toppling the regime, a surge in membership after the fall of the Wall. The surge never materialized. In many ways music, which filled people's spiritual needs under Communism, still does.

We had scheduled our visits in order to hear as many of the Bach-related organs as possible. High points were recitals on the Trost organ in Waltershausen; performances on the two Silbermann organs in the Freiburger Dom; a concert in Naumburg's Wenzelskirche on the Hildebrandt organ that Bach and Silbermann had examined together in 1746. These were part of "Orgelwochen," summer master classes held in many towns.

Many musicians active today come from



The pastor allowed Robert to try out the one-manual Scheibe organ.



Lüneburg, "An der Techt" with St. Michael's church. The street name refers to the "tithing place," where farmers unloaded their mandated tenth of the harvest in support of the monastery.

Protestant ministers' families. Although they were denied access to universities, they could attend conservatories and church music schools. Often highly educated and historically informed musicians, they are *de facto* musicologists who were simply not permitted to acquire academic credentials. They eagerly shared their knowledge, photos, and leads.

As Americans deeply interested in Bach and his cultural heritage we were welcomed warmly everywhere and urged to take home the message that "Bach Country" is ready to welcome music lovers and history buffs and help them realize that there is much more to see (and hear) than they might imagine. Perhaps our book will entice many visitors to join us in Exploring the World of J. S. Bach. (TMM)

**ABS Biennial Meeting 2016: "J. S. Bach and  
the Confessional Landscape of His Time"  
University of Notre Dame (South Bend, IN)  
April 7-10**

Notre Dame Conference Center at McKenna Hall

Cosponsors:

Institute for Scholarship in the Liberal Arts

Nanovic Institute for European Studies

Sacred Music at Notre Dame

Notre Dame Department of Music

All events in McKenna Hall unless otherwise noted.

**THURSDAY, APRIL 7**

4:00-5:00 Registration  
4:30-6:00 Welcome Reception  
6:30-8:00 Dinner (on your own)

8:00 **Organ Music of J. S. Bach and His Circle**  
Craig Cramer, Reyes Organ Hall,  
DeBartolo Performing Arts Center

**FRIDAY, APRIL 8**

7:30 ABS Editorial Board Breakfast Meeting

9:15-10:15 **Keynote Address**  
Mark Noll (Francis A. McAnaney Professor of History, University of  
Notre Dame), "Bach in Time: Then and Now"

10:15-10:30 Coffee break

10:30-12:15 **Paper Session I: Cantatas**  
Derek Stauff, "Religious Conflict in the Cantatas of Bach and His  
Contemporaries"

Peter Wollny, "Bach's Cantata Performances During his Years in  
Köthen: Observations, Questions, Perspectives"  
Christine Blanken, "Christoph Birkmann's *Sabbaths-Zehnden* and  
the Role of Johann Abraham Birnbaum's Weekly Rhetorical  
Colloquia at Leipzig University"

12:15-1:30 Lunch

1:30-2:30 **Organ Music of J. S. Bach**  
Organ students in Notre Dame's Program of Sacred Music

3:00-4:15 **Paper Session II: Latin Church Music**  
Mark Peters, "The Mercy of God in the Magnificats of J. S. Bach and  
His Contemporaries"  
Daniel R. Melamed, "Two Sanctus Settings by Johann Christoph  
Altnickol"

4:15-4:30 Coffee break

4:30-5:45 **Paper Session III: Bach and Weimar**  
Michael Maul, "Duke Wilhelm Ernst, Bach, and the Escaped Monk:  
Former Catholics in Bach's Weimar Court Chapel and  
Beyond"  
Mary Greer, "The Genesis of Bach's Eight-Voice Motet *Singet dem  
Herrn ein neues Lied*, BWV 225: A New Hypothesis"

6:00 Dinner

8:00 **The Motet from Palestrina to Bach**  
Pomerium, directed by Alexander Blachly  
Leighton Concert Hall, DeBartolo Performing Arts Center

**SATURDAY, APRIL 9**

9:00-10:45 **Paper Session IV: Sacred and Secular**  
Tanya Kevorkian, "Confession in the Working Lives of Town Musicians  
and *Türmer*"  
Gary Sampsell, "The Leipzig Mandora Manuscript: Content and  
Context"  
Joyce L. Irwin, "Dancing in Bach's Time: Sin or Legitimate Pleasure?"

10:45-11:00 Coffee break

11:00-12:15 **Paper Session V: Music at German Courts**  
Traute M. Marshall, "Where did Bach Hear the Celle Court Kapelle?"  
Barbara Reul, "*Unverwelklich grünende Palmen Unsterblicher Tugenden*:  
Funeral Music at the Court of Anhalt-Zerbst in the 1740s"

12:15-2:00 Lunch

2:00-3:00 Tours of DeBartolo Performing Arts Center and the  
Notre Dame Library

3:00-4:15 **Paper Session VI: Telemann and Bach**  
Ellen Exner, "The Godfather: Georg Philipp Telemann, Carl Philipp  
Emanuel Bach, and the Family Business"  
Steven Zohn, "Bach, Telemann, and the *Tafelmusik* Tradition"

4:15-4:30 Coffee break

**4:30-5:45 Paper Session VII: Form, Meaning, and Performance**

Ruth Tatlow, "A Lutheran Theology of Proportions and Bach's Response"

Michael Marissen, "Religious Meaning and Bach Performance"

6:00 Dinner

**8:00 Sebastian Knüpfer and the Leipzig Choral Legacy**

The Recital Choir of Sacred Music Notre Dame,  
Caleb Wenzel, conductor, Basilica of the Sacred Heart

**SUNDAY, APRIL 10**

8:30 Society Breakfast and Business Meeting



From Left to Right: Kerala Snyder, Robin Leaver, Don O. Franklin, and Robert Marshall at ABS-Kenyon 2014

**ABSTRACTS****FRIDAY****Paper Session I: Cantatas**

"Religious Conflict in the Cantatas of Bach and His Contemporaries"

Derek Stauff

Lutheran cantatas written in Bach's age continued to raise themes associated with the previous two centuries of religious conflict. The most well-known examples either include overtly confessional language, like the hymn "Erhalt uns her," or were performed at confessionally-meaningful events like Reformation festivals. Besides these instances, cantatas in Bach's time could bring up these issues in two less obvious ways: some evoke religious exile, most notably through various forms of the word *Elend*. In the early-modern period, *Elend* not only referred to misery and suffering, as it is usually translated in English, but also could mean exile. The word appears in several notable places in Bach's cantatas, and in some instances (especially BWV 39 & 75) the older meaning can add confessional significance by recalling a fear that still haunted eighteenth-century Protestants.

Secondly, cantata librettos quoted or paraphrased passages of Hebrew scripture that Lutherans frequently saw in ecclesial terms, that is, as prophetically referring to the Christian Church. Settings of Hosea 11, *Was soll ich aus dir machen, Ephraim* by Bach, BWV 89, and Telemann (TVWV 1:1668) can be interpreted this way, for here commentators heard God speaking to the Church. Likewise, Lutheran polemics had long put Psalm 124 and Luther's chorale paraphrase of it ("Wär Gott nicht mit uns diese Zeit") to confessional use for the same reason. In BWV 14, Bach and his anonymous librettist seem to follow these precedents. Although the libretto partly fits the gospel reading for the 4th Sunday after Epiphany, topics such as raging enemies and tyranny better relate to Psalm 124's long-standing polemical function among Lutherans since the Reformation. As a result, ecclesial passages can perform confessional work, encouraging listeners to take comfort in God's promises to protect the Lutheran Church even while they or their co-religionists undergo various forms of persecution.

"Bach's Cantata Performances During his Years in Köthen: Observations, Questions, Perspectives"

Peter Wollny

In his years as Kapellmeister to Prince Leopold of Anhalt-Köthen (1718–1723), Bach served at a Calvinist court where, according to the pertinent scholarly literature, regular performances of concerted church music, particularly Lutheran sacred cantatas, were not possible. It is highly surprising therefore, that for a number of cantatas Bach had composed in Weimar we find traces of performances during the Köthen years. Are these indications for performances outside Köthen? And what was their possible context? My paper explores the source-critical evidence found in several original sets of parts and autograph scores and tries to find some new answers.

"Christoph Birkmann's *Sabbaths-Zehnden* and the Role of Johann Abraham Birnbaum's Weekly Rhetorical Colloquia at Leipzig University"

Christine Blanken

Through the printed libretto cycle *Gott-geheiligte Sabbaths-Zehnden* (Nuremberg, 1728) the musician-theologian Christoph Birkmann (1703–1771) could be identified as one of the main librettists of Bach's third annual cantata cycle in Leipzig. Birkmann provided Bach with at least a series of eight new cantata libretti, among them *Ich will den Kreuzstab gerne tragen*, BWV 56, and *Ich habe genug*, BWV 82. Moreover, he seemed to have reworked some libretti for Bach as well, including some cantata texts and the libretto for the second version of the *St. John Passion* for the 1725 performance. Through this publication, the libretto was known in Franconia quite well. As late as 1763 it was reused for a performance in Oettingen, in an older (meanwhile lost) composition by the Regensburg Cantor Christoph Stolzenberg (1690–1764). Other cantatas by Stolzenberg on libretti from the *Sabbaths-Zehnden* could be found.

Again, the 1725 version of the *St. John Passion* raises questions: Is Birkmann the author of the three arias composed for this version? And more generally, with whom would he have discussed Bach "music-theological" concepts like a passion?

Birkmann's autobiography tells us that he attended Johann

Abraham Birnbaum's colloquium ("Because I spent some time in the house of Magister Birnbaum, I made use of this excellent weekly opportunity to practice eloquence and the defence of various propositions...").

The (hypothetical) impact of Birnbaum's "Collegium disputatorium und oratorio-practicum" (on Bach) will be discussed. The influence of Birnbaum and his colloquia are at least mentioned in several contemporary biographies of theologians.

## Paper Session II: Latin Church Music

"The Mercy of God in the Magnificats of J. S. Bach and His Contemporaries"

Mark Peters

"God saves by mercy and because of His promise, not ... because of the value of our works." This statement by Philip Melancthon in the *Apology to the Augsburg Confession* (1531) encapsulates one of the defining tenets of early Lutheranism: that salvation was a result of God's mercy, not of human works. In this paper, I argue that such a focus on God's mercy not only remained an important one for J. S. Bach and his German Lutheran contemporaries, but also served as a characteristic feature of their Magnificat settings. The paper draws on recent studies of Bach's Magnificat, BWV 243, and theology by Wendy Heller, Matthias Lundberg, and myself, and extends them in two ways: 1) by exploring the theological concept of God's mercy as foundational not only for eighteenth-century Lutheran theology and liturgy, but also for Lutheran Magnificats; and 2) by contextualizing Bach's Magnificat in relation to those of his Lutheran and Roman Catholic contemporaries.

While Magnificats easily crossed denominational boundaries because of their shared place in the Vespers liturgy, I argue that settings by Lutheran composers in the eighteenth century were distinctive for highlighting the characteristic Lutheran understanding of, and focus on, God's mercy. Such a focus was realized musically through the structural importance, affect, and scoring of the two Magnificat verses centered on God's mercy: "Et misericordia" and "Suscepit Israel." The paper considers Magnificats by both Lutheran composers (including Kuhnau, Hoffmann, Telemann, Graupner, J. S. Bach, C. P. E. Bach) and Roman Catholic composers (including Adlgasser, Caldara, Durante, D. Scarlatti, Zelenka, Hasse, J. C. Bach) in the eighteenth century.

"Two Sanctus Settings by Johann Christoph Altnickol"

Daniel R. Melamed

Among the few surviving vocal compositions by J. S. Bach's musical assistant and son-in-law Johann Christoph Altnickol are two Sanctus settings preserved in an autograph fair copy in Berlin. The manuscript is dated 1748, precisely when Altnickol was completing his work with Bach and taking on the two professional positions he would hold in his lifetime.

The works' transmission through Georg Poelchau is something of a puzzle because there were several paths by which the scores might have reached Riga, where Poelchau acquired them, including passing through the hands of Georg Michael Telemann or Johann Gottfried Mützel or both. Only one other work by Altnickol survives in an autograph copy,

In several respects the works are characteristic of Lutheran Sanctus settings of the kind used in Leipzig and elsewhere. They are unusual

in their old-style setting of a Latin Sanctus chant, one with concerted strings and one in four contrapuntal vocal parts. In both settings the *cantus firmus* appears to have been taken directly from contemporary service books.

Bach's letters of recommendation for Altnickol refer to compositions heard in Leipzig, and these two short practical works are good candidates for music Bach knew. Another liturgical work, a Mass setting, was once known in a copy at the Thomasschule, and might also be a candidate. The Sanctus settings, at least, join a short list of vocal works whose origins can be connected to the time of their composers' contact with J. S. Bach.

## SATURDAY

### Paper Session III: Bach and Weimar

"Duke Wilhelm Ernst, Bach, and the Escaped Monk: Former Catholics in Bach's Weimar Court Chapel and Beyond"

Michael Maul

Because of his legendary deep Lutheran faith, Duke Wilhelm Ernst of Sachsen-Weimar (1662–1728) obtained from his contemporaries the surname *Durchlauchtigster Prediger* (the most serene preacher). Already at the age of eight he gave a sermon about Acts 16:31. Later, as the ruler of the duchy (from 1682 onwards), he missed no chance to demonstrate his extreme devoutness. He banned opera performances from the court in 1702, fired all of the court chapel's female singers and introduced strict rules for the members of the court concerning Bible studies on a regular basis as well as intensity of churchgoing. In other words, in those days, a more staunchly Lutheran court with less baroque pomp would have been hard to find, which is hard to believe, since the music composed by the Weimar court organist and concertmaster Johann Sebastian Bach (1708–1717) during Wilhelm Ernst's reign represents anything but religious dryness.

In my paper I will show—based on my longtime studies in the Weimar archives—that Duke Wilhelm Ernst also understood himself to be a Lutheran missionary, bringing lost souls to the right faith. And these, surprisingly, yielded also some concrete consequences for the staff in his court chapel. It turns out that Bach's first tenor singer was a former Cistercian monk, once (in 1704) escaped from a monastery near Vienna, who within a few years at the Weimar court climbed the social ladder in an unique manner and became eventually one of the best paid musicians and secretaries. These observations and some similar cases not only shed new light on the question of how Bach came to be in touch with Catholic church music already during his Weimar period, but also raises the question of whether Bach's decisions in terms of vocal scoring of the aria texts were—at least in some cases—influenced by the biographies of his interpreters.

"The Genesis of Bach's Eight-Voice Motet *Singet dem Herrn ein neues Lied*, BWV 225: A New Hypothesis"

Mary Greer

In 1970, Gerhard Herz proposed that an annotation in Bach's copy of the Calov Bible Commentary by Exodus 15:20, "NB. *Erstes Vorspiel, auf 2 Chören zur Ehre Gottes zu musiciren*" [NB. First prelude for 2 choirs to

be performed to the honor of God], relates to Bach's motet *Singet dem Herrn ein neues Lied*, BWV 225. He was, however, unable to account for the fact that a marking in a commentary which Bach apparently acquired in 1733 could relate to a work he had composed in 1726/27. The recent discovery that Duke Wilhelm Ernst of Saxe-Weimar owned Bach's copy of the commentary and that Bach may have had access to it between 1708 and 1717 permits us to solve this conundrum. It also helps us to trace the complicated genesis of the motet.

It is firmly established that Bach composed the motet between June 1726 and April 1727, but there is no consensus regarding the occasion for which it was written. Citing a document Duke Wilhelm Ernst signed on 30 October 1717, I show that the Duke almost certainly commissioned the work in 1717 for a service that was to be held annually on his birthday (30 October) even after his death, but that Bach only fulfilled the commission in the fall of 1726. The Duke specifies that the service is to include both a sermon on Psalm 103—the source of the hymn in the motet's second movement—and “a specially commissioned musical work.”

Nine years later, in December 1726, the Duke rectified an “inadvertent omission” in the document of 1717 and authorized an annual payment to the court organist.

#### Paper Session IV: Sacred and Secular

“Confession in the Working Lives of Town Musicians and *Türmer*”

*Tanya Kevorkian*

Town musicians and musical tower men (*Türmer*) played important roles in the musical world of J. S. Bach's time. Town musicians performed with Bach and under his direction during church services in Arnstadt, Mühlhausen, and Leipzig. Bach had relatives who were town musicians around Thuringia. Beyond this, town musicians were ubiquitous as they played at civic occasions, from towers, and at weddings. *Türmer* were likewise ever-present, although mostly above street level, in the towers where they also lived. In Leipzig and elsewhere, town musicians also sometimes became *Türmer*, and *Türmer* journeymen became town musicians.

What role did confession play for these musicians? It shaped their working lives to some extent, but not as much as one might think. Religion was a theme when they played in church, and when they played religious tunes from towers or in Catholic processions. However, official duties accounted for only a small fraction of town musicians' income and performance time: the bulk came from wedding banquets and dances, and to a lesser extent other secular festivities. While the content of many tunes that *Türmer* played was specific to confession, many job duties were generic. The training, compensation, and social status of town musicians and *Türmer* were comparable across confessions and regions, partly because these occupational structures had emerged before the Reformation. Variations were mostly the result of local tradition and town size.

“The Leipzig Mandora Manuscript: Content and Context”

*Gary Sampsell*

Research on music-making in early eighteenth-century Leipzig has traditionally focused on composers such as Johann Kuhnau, Georg Philipp

Telemann, and Johann Sebastian Bach, all of whom were associated with institutions. However, most music-making in Leipzig and other cities occurred outside of institutional contexts. Informal music-making seldom found its way into the historical record, particularly when it lacked demonstrable connections with famous composers. Consequently this area has remained relatively unexplored by scholars. My topic is a little-known source from the estate of Carl Ferdinand Becker (1804–1877), organist at the Church of St. Nicholas and a founding member of the Bachgesellschaft. It is an anonymous manuscript collection of popular arias, dances, and hymns notated in French lute tablature. The secular works, which include selections from Sperontes' *Singende Muse an der Pleiße* (first published in 1736), appear in the front of the book, conspicuously separated from the Lutheran chorales in the back. Certain songs celebrate the leisure pursuits that characterized urban life in Leipzig and raised concerns among the clergy. These offer insight into how popular culture shaped religious thought, leading some spiritual leaders to consider music a morally corrupting influence. This manuscript has never been presented by Bach scholars before. My paper will argue that it originated in or near Leipzig around 1740. Furthermore, I will demonstrate its value as a source of information for private music-making in the time of J. S. Bach.

“Dancing in Bach's Time: Sin or Legitimate Pleasure?”

*Joyce L. Irwin*

In the middle of the seventeenth century, Lutheran theologians seemed to agree on the impropriety of using dance rhythms in sacred music. Not only critics of church music practice such as Theophilus Grossgebauer but also defenders such as Hector Mithobius called upon church musicians to avoid worldly and frivolous dance-style music. Their objections, of course, may be taken as evidence that church musicians were in fact using such rhythms, although, in their defense, musicians often distinguished between applying dance rhythms and actually playing dance music.

Studies of Bach's use of dance rhythms (Little/Jenne [1991] and Sackmann [2005]) provide helpful background on the importance of dance in court culture of the time but they say little about theological debates concerning dance. The lines of division for and against dancing fall roughly in the same place as the line that separated opponents and defenders of elaborate church music: as a general rule, Calvinists and Pietists opposed dancing while Orthodox Lutherans defended it. While dancing, like music, was theoretically an *adiaphorum*, an activity whose moral value was determined by its particular application, Pietists found no morally uplifting instances of dancing in their society. Orthodox writers, on the other hand, could recall Luther's approval of young people dancing at weddings and even found biblical warrant for religiously inspired dancing.

Of particular importance for my study will be the sermon on dancing by Johann Gottlob Carpzov (“Unterricht vom Spielen und Tantzen,” 1743) and the accompanying deliberations from the theological faculty of Rostock. Though Carpzov was superintendent in Lübeck by the time of this publication, he had been archdeacon at St. Thomas's in Leipzig from 1714 to 1730, and it is reasonable to argue that he and Bach shared the same positive view of dance.

## Paper Session V: Music at German Courts

“Where did Bach Hear the Celle Court Kapelle?”

*Traute M. Marshall*

C. P. E. Bach reports in the obituary that his father, when in Lüneburg from 1700–1702, “had the opportunity to go and listen several times to a then famous Kapelle kept by the duke of Celle...” The question of where Bach could have heard this small court orchestra has puzzled Bach research since Spitta. Was it Lüneburg, the major city of the duchy, or Celle, the main residence of Duke Georg Wilhelm? For reasons that will be discussed, both places are unlikely venues.

This paper will propose a third possible location, Kloster Ebstorf, about 26 km/16 miles south of Lüneburg. A former Benedictine monastery, it was transformed and divided, after the Reformation, into a convent for noblewomen, and a ducal estate, Amt Ebstorf, which absorbed the extensive landholdings of the monastery.

It is well documented that Duke Georg Wilhelm regularly spent up to three months in Ebstorf each autumn in order to hunt. The estate and the monastery were obliged to accommodate the ducal family and their entourage, as well as high-ranking guests and foreign diplomats. The entourage no doubt included the Kapelle and it is most likely that Bach heard it there, in the fall of 1700 and 1701, and possibly in 1702 during his undated return to Thuringia. His access might have been facilitated by Thomas de la Selle, a violinist in the Celle Hofkapelle and also a dancing teacher in Lüneburg at the Ritterschule, which shared quarters with the Partikularschule that Bach attended.

“Unverwelklich grünende Palmen Unsterblicher Tugenden: Funeral Music at the Court of Anhalt-Zerbst in the 1740s”

*Barbara Reul*

Between November 1746 and May 1747 three princely siblings passed away—the two corulers of Anhalt-Zerbst, Johann Ludwig II, his brother Christian August, and their sister Sophia Christiana. Of the three, Christian August was mourned the most and the longest. This is not surprising, given that he was the father of the future Empress of Russia, Catherine II (“The Great”), and thus deserving of pomp and circumstance.

The main focus of this paper is a huge primary source volume preserved at the Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden (D-Dl, Hist. Anh. 11). It contains not only copies of a multitude of sermons given by clergy to commemorate his passing, but also special poetry that was set to music and performed in Zerbst in Christian August’s memory: a two-part *Trauermusik* performed by the *Hofkapelle* at the court chapel; a *Trauer-Cantate* accompanying a *Lobrede* at the local *Gymnasio Illustre*; and a “Sing-Gedicht,” premiered at the *Schloss-Schule St. Bartholomäi*.

Even though none of the music appears to be extant, archival documents in Zerbst and Dessau help identify the poets and musicians involved. The extent to which Kapellmeister J. F. Fasch (1688–1758) was involved in or consulted regarding performances at the court and in town, is less clear, however. Did the fact that he was a practicing Pietist at an Orthodox Lutheran court make a difference and if so, how?

## Paper Session VI: Telemann and Bach

“The Godfather: Georg Philipp Telemann, Carl Philipp Emanuel Bach, and the Family Business”

*Ellen Exner*

In 1714, Johann Sebastian Bach and his wife Maria Barbara chose Georg Philipp Telemann as a godparent for their newborn son, Carl Philipp Emanuel. There is general agreement that the choice of Telemann was somehow meaningful to Sebastian Bach and that the connection was probably useful to Emanuel as his career unfolded. The extent of Telemann’s personal relationship with the Bach family nevertheless remains a matter of debate. Hans-Joachim Schulze, for example, doubts whether Sebastian Bach and Telemann enjoyed any kind of real friendship. In his opinion, irrefutable proof of particular affection among these towering figures of the eighteenth century remains elusive and basic questions remain unanswered: we do not know, for example, whether Telemann was actually present at Emanuel’s baptism. Schulze asserts that he was not. The weight of circumstantial evidence however (some of which was unknown to Schulze) strongly suggests that he was.

This paper reexamines the relationship between the Bach family and Telemann and introduces a new dimension to the narrative: the findings of an exhaustive study into the social meanings of baptism in eighteenth-century Leipzig. On the strength of this study and recent findings in Bach research, Schulze’s conclusions must be revised and the biographies of three eminent composers reconsidered—particularly Emanuel Bach’s.

“Bach, Telemann, and the *Tafelmusik* Tradition”

*Steven Zohn*

Works such as Johann Sebastian Bach’s *Was mir behagt, ist nur die muntre Jagd*, BWV 208 (the “Hunt” cantata of 1713), his *Entfliehet, verschwindet, entweichehet, ihr Sorgen*, BWV 249a (the lost “Pastoral” cantata of 1725), and Georg Philipp Telemann’s *Musique de table* (1733) have become emblematic of a long and rich *Tafelmusik* tradition in which music accompanied meals of all types, from devotional hymns sung during lunches and dinners in private homes to orchestrally scored suites and serenatas entertaining distinguished guests at lavish banquets held by courts or municipalities. Yet the relationship of Bach’s cantatas and Telemann’s collection of instrumental music to this tradition has never been adequately explained. Nor has the tradition itself attracted much scholarly attention. Drawing on a variety of sources including manuscript and published music, visual artworks, treatises on courtly etiquette, festival books, travel diaries, and menus, this paper relates the music of Bach, Telemann, and their contemporaries to *Tafelmusik* composed and performed across Europe during the seventeenth and eighteenth centuries. Such rich contextualization suggests how the works in question might have functioned in a banquet setting (placement of musicians, intermittent vs. continuous performance) and interacted with the highly ritualized aspects of celebratory meals. In the case of Telemann, it also clarifies the music’s status vis-à-vis other published examples of *Tafelmusik*.

## Paper Session VII: Form, Meaning, and Performance

### “A Lutheran Theology of Proportions and Bach’s Response”

Ruth Tatlow

In common with many Bach scholars, my ideal is to understand more about how Bach thought of music, what motivated his compositional choices and what he decided to teach the next generation. In *Bach’s Numbers: Compositional Proportion and Significance* (CUP, 2015) I describe Bach’s use of proportional parallelism. Searching to understand why Bach chose to spend so much time and energy introducing parallel layers of proportion into his compositions led me to a set of Lutheran beliefs about musical proportions and harmony published in books that Bach could have read (see “A theology of musical proportions and harmony in Bach’s time,” Appendix, *Bach’s Numbers*: 370–382).

With the increasing secularization of Lutheran society in the 1700s one might expect that ancient beliefs about creational proportions in music would have died out during Bach’s lifetime, but the reality was more complex. In 1788 Forkel wrote wistfully, as if a golden age had passed, “when one believed that all expression and all beauty in art depended solely on the mathematical proportions of tones ...but these times are now over, and what happened in excess then, maybe happens too little nowadays.”

Quoting Werckmeister, Walther, Neuss and others, this paper will illustrate how widespread beliefs in God-given proportions and harmony could affect the daily choices and compositional practice of Lutheran musicians, and discuss the choices Bach seems to have made in response. How these beliefs affected Bach’s sons and their compositional practice as the eighteenth century unfolded will also be discussed.

### “Religious Meaning and Bach Performance”

Michael Marissen

Historically-informed performance of J. S. Bach’s music has tended to focus on dance rhythms, ensemble size, organology, pitch standards, tempo, and the like, simply as factual problems. In some cases, however, these issues are more reliably explored when they are linked with investigation of the music’s probable religious meanings. This paper will consider four examples: 1) in Bach’s first *Orchestral Suite*, naturally balanced woodwind and string lines, as opposed to the more elegant foregrounding of dance melody from the oboes, would help project this music’s apparent eschatological concerns; 2) in the Leipzig version of Bach’s church cantata *Himmelskönig, sei willkommen*, BWV 182, an arguably aesthetically disappointing but apparently correct assignment of the disputed obbligato instrument to the recorder in F would enhance this work’s meditation on the nature of Christ’s majesty and humility; 3) in the augmentation canon from Bach’s *Musical Offering*, proportional dotting, as opposed to French stylishly synchronized overdotting, would appear to make good sense of this music’s otherwise puzzling marginal caption about worldly glory; and 4) in Bach’s *St. Matthew Passion*, one-on-a-part vocal scoring, as opposed to the larger choruses that are common in early music circles today, could inspire a significant “hermeneutic plus” for this oratorio’s at times mystifying sacramental messages. It appears, then, that in the course of investigating likely religious meanings in Bach, we may get more plausible answers to performance practice questions too, even if the conclusions regarding performance are corollaries—that is, not the goal—of the argument.

## Conference Report: “Sammeln – Musizieren – Forschen. Zur Dresdner Höfischen Musik des 18. Jahrhunderts”



SLUB (Sächsische Landesbibliothek–Staats- und Universitätsbibliothek Dresden)

Dresden is always worth a visit, and this time the conference “Sammeln – Musizieren – Forschen. Zur Dresdner Höfischen Musik des 18. Jahrhunderts” enticed the RISM Zentralredaktion to travel to the beautiful baroque city. The international colloquium took place at the Sächsische Landesbibliothek –

Staats- und Universitätsbibliothek Dresden (SLUB) from 21 to 23 January 2016, an event sponsored by the *Deutsche Forschungsgemeinschaft* (DFG). The conference grew out of the project “*Die Notenbestände der Dresdner Hofkirche und der Königlichen Privat-Musikaliensammlung aus der Zeit der sächsisch-polnischen Union*,” also financed by the DFG, in which music is cataloged and digitized from two eighteenth-century Dresden music collections: that of the Catholic court church, and the mostly secular vocal works owned by prominent members of the ruling House of Wettin. (The project participants use RISM’s software to create the detailed catalog records, which are available in the RISM online catalog.) The conference presented some of the project’s findings, which come just before its projected completion this summer, alongside insights into the history and repertoire of the collection that have been gained by scholars from Europe (including Iceland) and Australia. At the same time, the conference was a celebratory gesture to mark the 200th anniversary of the music department at the SLUB.

The conference focused on questions concerning music collections and collectors at the Dresden court and aspects of repertoire research and the geographic transfer of sources. After introductory presentations by Melanie Wald-Fuhrmann and Thomas Leibnitz regarding general motivations through the centuries to collect, preserve, and research, as well as the various tasks of and demands on private and public music collections, Steffen Voss gave an account of which specific music manuscripts Princess Maria Antonia Walpurgis of Bavaria (1724–1780) brought to Dresden in 1747 as a kind of musical dowry upon her marriage to the Saxon Crown Prince Friedrich Christian (1722–1763). In the course of Voss’s appraisal of Maria Antonia’s personal music library, which numbered around 1,500 items, repertoire gaps were also revealed. The collection continued to change in the nineteenth century, when numerous duplicates (of autograph manuscripts as well as copies) were traded or given away due to lack of space (Ortrun Landmann).

The first day ended with a tour through the SLUB’s Digitization Center, where we could meet some of the staff and see the equipment that makes the SLUB’s extensive digital collections a reality.

A variety of scanning devices are used, depending on the type of resource and its condition. Unbound parts may be laid flat and scanned (*right*), but objects with tighter bindings must be held in place in a cradle to reduce stress on the spines while angled overhead cameras take photographs of the page or pages (*below*). A separate setup is required for handling oversized items (*right column*). Images are sent to computers for processing, and the digital surrogates are linked in the corresponding catalog records and presented in online collections. There are currently more than 7,000 music items available through the SLUB's online portal, including the material that was at the focus of this conference, along with other music collections from previous SLUB projects, such as the famous "Schrank II" collection.

The second day of the conference opened with considerations of the personalities who steered music collecting at the Dresden Court. Electress Maria Antonia's musical activities not only stemmed



Music being scanned at the SLUB Digitization Center.

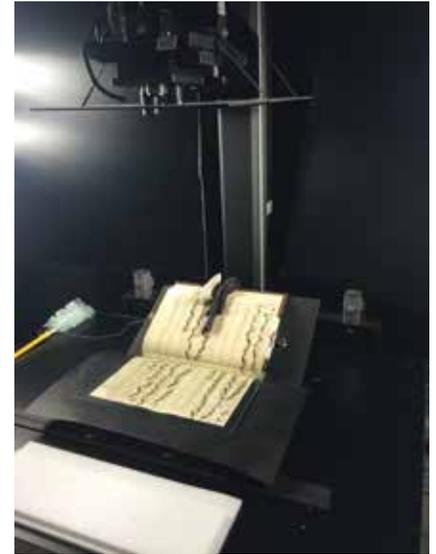


Digitization of a manuscript at SLUB.

from her talents as singer, instrumentalist, and composer, but also encompassed her role as a music patron and collector. Christine Fischer considered various forms of the electress's patronage, while Nastasja Gandolfo specifically highlighted the genre of the cantata in the royal collection. The criteria used to organize Maria Antonia's handwritten catalogs of her music manuscripts and the physical placement of items in the Royal Private Music Collection were closely outlined by Nina Eichholz. Another collector at the Dresden Court, Crown Prince Friedrich Christian, was brought into focus by Johannes Agústsson. With the aid of notes concerning new music acquisitions, references to visiting virtuosi, and payments to musicians and copyists that Friedrich Christian recorded in his diaries

and financial ledgers, new conclusions may be drawn about the formation and dating of his music collection. Two presentations showed that the musical influence and taste of the royal collectors extended beyond the court's presence in Dresden: in Bohemia, through Jan Dismas Zelenka (Janice Stockigt), and at the Warsaw court (Alina Żórawska-Witkowska), evidence of musical transmission from the seat of the Saxon-Polish double monarchy to its neighbors can be found.

A pair of presentations called our attention to the materiality of the manuscripts themselves, in particular the paper and the binding. Determining paper manufacturers and watermarks is a special area of research within the SLUB's project, a field which can contribute to a more exact dating of the manuscripts (Claudia Lubkoll). Thanks to this research, approximate dates of composition or copying for some items could be narrowed down, sometimes by decades. Examination of the bindings, too, is a fruitful topic to explore,



Oversized manuscript awaiting digitization.

as demonstrated by Thomas-Klaus Jacob and Matthias Hageböck. The presenters described the variety of binding techniques present in the royal music collections, including simple paper covers, half vellum bindings with marbled paper covers, half leather bindings, and full leather bindings with multiple embedded gilded frames. Insight from bindings is under utilized in musicological research, Jacob and Hageböck informed us, but their talk gave its listeners an overview of the field's specialized terminology and explained the techniques used in the production process for some of the more elaborate bindings and papers.

An enjoyable concert rounded off the second day and treated us to the musical sounds that filled the eighteenth-century Dresden court. Vocal and instrumental works were heard by Antonio Caldara, Johann Adolf Hasse, Johann David Heinichen, Pietro Domenico Paradies, Filippo Ruge, Georg Philipp Telemann, Tommaso Traetta, and Antonio Vivaldi, with an encore by Maria Antonia. Students from the *Hochschule für Musik und Theater* in Leipzig performed selections from the royal collections on historical instruments. The Italian conductor and Vivaldi scholar Federico Maria Sardelli led the students in preparing the program. The concert presented the music in the way it was originally intended to be used—in performance—and gave us a chance to hear the music that had been discussed over the past two days. As a testament to both the state of the music at the time and the fine state of preservation in which the materials have been handed down to us today, the students played directly from printouts taken from the digitized music. Several of the original



Image: Anonymous trio sonata recently identified by Federico Maria Sardelli as a Vivaldi composition (RV 820). SLUB Dresden, Mus.2-Q-6, <http://digital.slub-dresden.de/id336486316> (CC-BY-SA 4.0). RISM ID no. 212002034.

manuscripts from the collection were on view in display cases.

The final day considered questions of repertoire. Christin Seidenberg discussed the manuscript sources by Antonio Lotti that are preserved in Dresden, and Roberto Scoccimarro showed how he was able to match numerous arias found in the Royal Private Music Collection to the operas from which they came and make many attributions for previously unidentified scores. Two final presentations, about Antonio Caldara's cantata compositions for Crown Prince Friedrich August (Andrea Zedler) and a number of Vivaldi discoveries in the SLUB (Sardelli; *above*) brought the session to a close and concluded the fascinating conference.

All this research is of course supported by the SLUB's exceptional and forward-thinking digital initiatives, which make these primary resources accessible to researchers around the world. The SLUB's investigative government-funded projects that make their holdings available online put the library in a position that many other institutions can only dream of. At an early point in the conference, the audience smiled with understanding when Jóhannes Agústsson, who had traveled from Reykjavik to present, expressed his appreciation for the SLUB, "my favorite library."

Martina Falletta  
Jennifer A. Ward

Conference website:

<http://hofmusik.slub-dresden.de/themen/hofkirche-koenigliche-privat-musikaliensammlung/konferenz/>

SLUB Digitization Center:

<http://www.slub-dresden.de/ueber-uns/ddz/>

SLUB digital collections:

<http://digital.slub-dresden.de/kollektionen/>

## News from Our Friends at the Bach Network UK

From Ruth Tatlow, Council Chair of Bach Network UK:

Together with my coeditor Yo Tomita, I am delighted to announce publication on 21 March 2016 of volume 11 of *Understanding Bach*, which can be found at <http://www.bachnetwork.co.uk/understanding-bach/>. Many of the articles are expanded from papers given last summer at our seventh biennial Dialogue Meeting, including those by Bradley Brookshire, Thomas Cressy, Gergely Fazekas, Andrew Frampton, Samantha Owens, Tatiana Shabalina, and Janice Stockigt. We also have a guest article by Ulrich Siegele on Bach's compositional technique. For your diaries, our eighth Dialogue Meeting will be held at Madingley Hall, Cambridge during the week Monday 10 until Saturday 15 July 2017. You are very welcome to join us.

## The Ninth Biennial Bach Vocal Competition for American Singers 22 May 2016 (Bethlehem, PA)

The Bach Choir of Bethlehem and the American Bach Society announce the ninth biennial competition for American singers with special interest in the music of J. S. Bach. On 22 May 2016, ten finalists will appear before a panel of distinguished judges and a live audience in Bethlehem, Pennsylvania.

The First Prize winner chosen by the judges on that day will receive a career development grant of \$3,000 and a solo performing opportunity with The Bach Choir of Bethlehem and Greg Funfgeld, Artistic Director & Conductor, in a future season.

In addition to the first prize, up to three additional cash awards of \$500 may be awarded to other finalists, at the judges' discretion.

Judges at the finals on 22 May 2016 will include:

Greg Funfgeld, Artistic Director and Conductor of the Bach Choir of Bethlehem, Stephen A. Crist (Emory University), and other distinguished Bach performers and specialists, to be announced.

### ELIGIBILITY:

The Competition is open to citizens of the United States who were born after 22 May 1986. (As of the finals on 22 May 2016, participants must not yet have reached their 30th birthday.)

**The application deadline was 11 March 2016**

For details: <https://app.getacceptd.com/bachvocalcompetition>

## NEWS FROM MEMBERS

**Nathan Jones** presented an essay entitled “Theology, Music and Nature in the Education of Johann Sebastian Bach” at the conference of A Foundation for Theological Education (AFTE) at United Theological Seminary in Dayton, Ohio in December 2015. The essay examines the influence of Bach’s theological education on his mature musical output, particularly as it relates to the presence of the divine logos in musical nature.

On 8 March 2016, **Robin Leaver**, **Christoph Wolff**, and **Ellen Exner** participated in a symposium entitled “Words and Music in Bach’s *St. John Passion*,” part of the Bicentennial Lecture Series of Boston’s Handel & Haydn Society.

In March 2016, Oxford University Press will publish an updated paperback edition of **Daniel R. Melamed’s** *Hearing Bach’s Passions*, with a new preface on developments in scholarship, criticism, and performance of this repertory since the book’s original appearance in 2005.

**Mark Peters** spoke as part of a panel discussion entitled “The Mass as Musical Form: History and Debate.” The event was sponsored by the SDG Foundation and the Chicago Bach Project.

- Video: <https://www.youtube.com/watch?v=EhHIL11HVVM>

On 7 November 2015, the Collegium Musicum of Oberlin College celebrated 25 years under the direction of **Steven Plank** with a reunion and concert featuring Alessandro Striggio’s forty-voice motet, “*Ecce beatam lucem*.”

**Markus Rathey’s** monograph *Bach’s Major Vocal Works: Music, Drama, Liturgy* was released in February 2016 by Yale University Press. The volume provides an introduction to the music and cultural contexts of the composer’s most beloved vocal masterpieces, including the Magnificat, *Christmas Oratorio*, the *Mass in B Minor*, and the passions. More details are available at <http://yalepress.yale.edu>.

**Channan Willner** has recently published an article, “Ernst Oster’s Vision of Hidden Repetitions and Motivic Enlargements in J. S. Bach’s Short Keyboard Works,” in *Bach to Brahms: Essays on Musical Design and Structure*, edited by David Beach and Yosef Goldenberg (Rochester: University of Rochester Press, 2015), 157–70. The article traces Oster’s quest, inspired by Oswald Jonas, for an artistic interpretation of hidden, large-scale motivic expansions, exemplified by veiled repetitions and enlargements in the “Little Preludes in G Minor,” BWV 929 and 930, and the B-flat Invention, BWV 785.

## IN MEMORIAM: MIRIAM K. WHAPLES:

In early February 2016, the Bach world lost Prof. Miriam Karpilow Whaples (1929–2016), author of many works on Bach, including the *Bach Aria Index* (1971). She will be fondly remembered as a tough taskmaster but also a warm and generous mentor by generations of students (including the editor of this newsletter) at the University of Massachusetts at Amherst, where Dr. Whaples taught for forty-four years. She was among the exceptionally rare women of her generation who married, had children, completed a PhD (Indiana University, 1958), and enjoyed a long and successful career at a leading university. She was 86 years old and she will be missed.

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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](mailto:sandersr@kenyon.edu).

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