

BACH NOTES

NEWSLETTER OF THE

AMERICAN BACH SOCIETY

ROBIN A. LEAVER HONORED

At the Joint Meeting of the American Bach Society and the Mozart Society of America (“Bach and Mozart: Connections, Patterns, Pathways”) held at Stanford University February 13–16, 2020, Professor Robin A. Leaver was named an Honorary Lifetime Member of the American Bach Society.

ABS President Markus Rathey presented Leaver with a framed certificate which reads:

In Recognition of and Appreciation for
his Lifelong Dedication to the Investigation
of Johann Sebastian Bach’s Music
and its Religious Contexts
and for his Service to the American Bach Society,
Robin A. Leaver
is hereby named
an Honorary Lifetime Member of the American
Bach Society,
by Unanimous Vote of the Advisory and Executive
Boards.
Saturday, February 15, 2020

Professor Leaver is emeritus professor of sacred music at Westminster Choir College of Rider University and an honorary professor at Queen’s University, Belfast, Northern Ireland. He has also taught at Drew University, the Juilliard School, and the Yale Institute of Sacred Music. He graduated from Trinity College, Bristol, England, and holds a doctorate from the Rijksuniversiteit, Groningen, the Netherlands. Professor Leaver served as president of the American Bach Society from 2000 to 2004 and is also a past president of the Internationale Arbeitsgemeinschaft für Hymnologie.

He has made significant contributions to Luther, Schütz, and Bach studies, and is the author of numerous books, articles, and entries in reference works in the cross-disciplinary areas of liturgy, church music, theology, and hymnology. His recent publications in the



field of Bach studies include: *Exploring Bach’s B-Minor Mass* (Cambridge University Press, 2013), which he co-edited with Yo Tomita and Jan Smaczny; articles in the *Bach-Jahrbuch* (2013); and *The Routledge Research Companion to Johann Sebastian Bach* (Routledge, 2017), of which he is editor and primary author. His most recent contributions to ABS-sponsored scholarship include chapters in *Bach Perspectives* 10, *Bach and the Organ* (2016) and in *Bach Perspectives* 12, *Bach and the Counterpoint of Religion* (2018), the latter volume which he also edited.

In the remarks he delivered before presenting Professor Leaver with the certificate, Rathey said how pleased he was that one of his last acts as ABS President was to award an honorary lifetime membership to “my good friend, somebody I’ve learned a lot from, somebody who has inspired me in my work—someone who has inspired a lot of us in our work—who

has contributed significantly to Bach scholarship and to the development of the American Bach Society.” Rathey pointed out that Mozart had learned from Bach and that we all have learned from giants who have come before us. “One of those masters,” Rathey said, “is Robin Leaver, who has taught me—and all of us—a lot about Bach and theology, and Bach and liturgy. He is not only an exceptionally knowledgeable colleague, but also a very generous one in answering questions and sharing his knowledge.”

Leaver is just the fourteenth individual to be named an Honorary Lifetime Member of the Society.

Mary J. Greer (Cambridge, MA)

In This Issue:

Robin A. Leaver Honored	1
Farewell Message from Markus Rathey . 2	
Review: Two Publications on Anna Magdalena Bach	3
Review: Sara Levy’s World	5
Recording Review: A Passion Cycle and a Set of Epiphany Cantatas by Christoph Graupner	7
Report on the ABS/MSA joint meeting at Stanford University	11
Announcements	14
New Publications	15
Member News	16

Farewell Message from Markus Rathey, Outgoing President

Dear ABS members,

After eight years in the leadership of the American Bach Society, it is time to say farewell. Over the course of four years as vice president and then four years as president I had the honor to work with a wonderful group of colleagues to support research on Bach and several initiatives to bring the music of Bach and his contemporaries to a broader audience.

During my term as ABS vice president (2012–16) I worked closely with our president, Stephen Crist. Like the vice presidents before me (and those following me), I was involved in the planning of the biennial ABS conferences and the administration of the ABS scholarships and grants. In 2016 I then followed Stephen as president and I knew that I had big shoes to fill. I couldn't have done this without the support of our vice president, Andrew Talle, and our ABS secretary/treasurer, Reginald Sanders, who had already served in this position under Stephen Crist and who continued his reliable and valuable service during my presidency.

The past eight years have been an exciting time for the American Bach Society. We held successful meetings at Kenyon College (2014), The University of Notre Dame (2016), Yale University (2018), and most recently at Stanford University (2020), where we joined forces with the Mozart Society of America to explore the life and works of Bach and Mozart. Our society has successfully continued the publication of *Bach Perspectives*, which has established itself as one of the central publications on Bach and his time in English, as well as our newsletter, *Bach Notes*.

As president I had the honor to lead the conversation about awarding honorary memberships to two colleagues who have made significant contributions to the performance of Bach's music and to Bach scholarship. During the Yale meeting in 2018, we awarded the honorary membership to Masaaki Suzuki, who, as conductor of the Bach Collegium Japan and as keyboardist, has recorded a stunning number of Bach works and has shaped the way we listen to Bach today. During the most recent ABS meeting, I also had the pleasure to award the honorary membership to my dear friend and

colleague Robin A. Leaver. His work on Bach's religious context and liturgical music has set standards for how we study and understand Bach's sacred music.

The most exciting and lasting developments during my time in the ABS leadership were two major donations to the society. Our ABS member James Brokaw endowed a scholarship in his mother's name, which is intended to inspire undergraduates to explore Bach studies. Every year, the Frances Alford Brokaw Grant allows an undergraduate to visit the Riemenschneider Bach Institute to study their unique holdings and material. A second major gift to the society was

the \$1.2M bequest by Dr. Noel Monte, which has put the American Bach Society on a new, solid financial foundation. As explained in *Bach Notes* from Spring 2018, the money will give the society an opportunity to broaden its outreach, increase its publications, and to support scholarship. An important part of this will be the Ruth Monte Memorial Bach Competition, which will be held every four years and feature, among other pieces, preludes and fugues from Bach's *Wohltemperiertes Clavier*, vol. 1. The preparations for the first competition in 2022 are under way, and we will receive more information very soon.

With these new financial possibilities, I am sure that the next years will be as exciting for the American Bach Society as the past years. Our new president, Daniel R. Melamed, is the perfect person to lead the society through these exciting times. He has served ABS as vice president from 1996 to 2000 and most recently he has overseen ABS publications as general editor and chair of the editorial board. Dan is supported by Ellen Exner, who has also been a member of the ABS board for a long time, both as editor of *Bach Notes* and as a member of the advisory and editorial boards. I am particularly grateful that Reginald Sanders has agreed to serve a third term as secretary/treasurer, which guarantees a seamless continuity in the administrative and financial aspects of our society.

I am leaving my presidency with the best wishes for my successors, and I invite all our ABS members to support them in their work.

Markus Rathey (Yale University)



Review: Music for Anna Magdalena Bach? David Schulenberg (New York and Boston)

David Yearsley. *Sex, Death, and Minuets: Anna Magdalena Bach and Her Musical Notebooks*. (New Material Histories of Music.) Chicago and London: University of Chicago Press, 2019. ISBN: 978-0-226-61770-1 (cloth), 978-0-226-61784-8 (e-book).

Johann Sebastian Bach et al.: Die Clavier-Büchlein für Anna Magdalena Bach / The Notebooks for Anna Magdalena Bach 1722 & 1725. Kritische Ausgabe / Critical Edition. Edited by Christoph Wolff. Leipzig: C. F. Peters, 2019. ISMN: 979-0-014-12600-1.

Among the many strands of Bach research is one that has grown around the somewhat mysterious life and career of the composer's second wife Anna Magdalena, born Wilcke. Direct evidence for her consists of little more than laconic financial, legal, and court documents; no portrait survives. Yet we have two famous music manuscripts that were apparently presented to her, and a century of research into her family background and her social, economic, and cultural environment has yielded more or less plausible theories about her musical accomplishments and personality.

In recent decades Anna Magdalena has been the subject of scholarly publications by Hans-Joachim Schulze and Maria Hübner, but none approach the depth or breadth of David Yearsley's book. Inasmuch as the paucity of evidence precludes writing a conventional biography, the book, the second in Chicago's series "New Material Histories of Music," comprises six studies on topics germane to the singer and music copyist who just happened to be married to one of the most brilliant of all world musicians. Successive chapters treat of reception history, including a famous novel by Esther Meynell (*The Little Chronicle of Magdalena Bach*, 1925); wedding music and poetry in the Bach circle; "death every day," on the quotidian presence of mortality, especially in song and aria texts; the fragmentary organ fantasia BWV 573; coffee; and Anna Magdalena's plight as a widow. A brief "coda" examines the afterlife in popular culture of the famous minuet in G by Christian Pezold from Anna Magdalena's second little keyboard book.

"Material" topics such as these are no longer ignored by historical musicologists. Yet Bach scholars might be reminded that Meynell's book probably remains more widely known and more influential on popular reception of Bach's output than anything ever written by an actual music historian. The "coda" recalls for

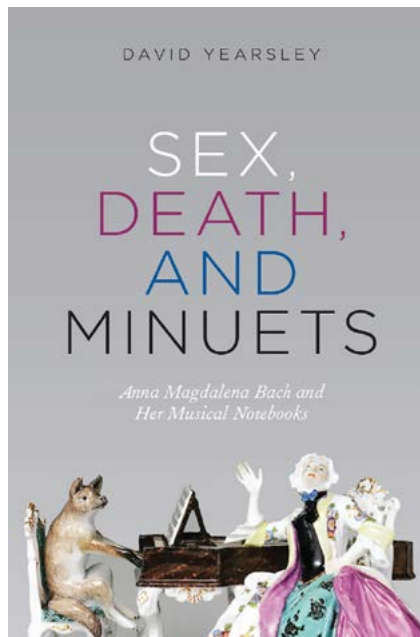
us that the most widely played music attributed to Bach—better known even than the "Tocatta and Fugue" in D minor—is not by him, nor does its original cultural value or meaning even remotely resemble the uses to which it has been put in the twentieth and twenty-first centuries. (Regrettably, the suite by Pezold from which it was taken remains unavailable online or in any modern edition.)

Yearsley is to be commended for finding new perspectives on things that have long stared scholars in the face without being remarked upon or taken seriously—such as the juxtaposition of poems about sex and death in the second of Anna Magdalena's two manuscripts. Yearsley connects her two music books with still underappreciated aspects of eighteenth-century European society, including the place in it of women and their children. His book is,

despite the potentially lurid or morbid implications of its title, a serious scholarly work, liberally footnoted; three of the six chapters appeared previously as journal articles. It nevertheless seems meant to be accessible to non-specialists; music examples are few, and in-depth music analysis is avoided.

Yearsley is careful to distinguish fact from speculation, yet it is inevitable that the latter outweighs the former in a book on this subject. And although sex and death, perhaps even dancing, are perennially interesting subjects, an effort to round out the picture of Bach's second wife could have considered many other topics: what it meant for a young musician (and mother) to move from a succession of provincial residence towns to a cosmopolitan university city; whether an artist raised as a court musician had any interest in performing for the public onstage

or in a coffeehouse, as opposed to a princely patron in his private chamber or chapel; what Anna Magdalena's somewhat imprecise (if elegantly written) manuscript copies suggest about her musical perspicuity; whether Sebastian entered difficult harpsichord pieces into her music books because she was to play them or because he and his sons were to play them for her; what Sebastian might have learned, musically and otherwise, from a professionally trained female vocalist; whether the likely pupil of a renowned and widely traveled opera singer was also a capable dancer and stage actress; how, in an early modern German household, a young second wife would have divided the management of the household and the raising and education of the children with servants and the much older sister of her husband's first spouse.



Serendipitously appearing at the same time as Yearsley's book is a new edition by Christoph Wolff of the two "Little Keyboard Books" (*Clavierbüchlein*) that Anna Magdalena received from her husband in 1722 and 1725. Their shared title describes only their compact format, imitated by the present publication, for neither manuscript is really "little"; this is a substantial volume, with commentary superseding that of earlier editions. Among the latter were three by Georg van Dadelsen: one in the *Neue Bach-Ausgabe*; a "bibliophile" edition of the music from the 1725 manuscript; and a facsimile of the latter. Like the latter two, Wolff's edition is in the oblong format and green binding of the 1725 manuscript, and it reconstructs the fragments of the French Suites and other compositions by J. S. Bach found in the two original volumes. Much of the German-language matter appears also in English translation, including a mildly salacious wedding poem—wryly explicated by Yearsley—which is rendered into idiomatic English by Robert Marshall. Ten other texts for vocal works are given only in German, as are the figured bass instructions at the end of the 1725 book, as well as the editor's textual commentary ("Inhalt und Einzelbemerkungen") on individual pieces in the two manuscripts.

Dadelsen had concluded the commentary to his facsimile edition with several questions that Yearsley and Wolff leave unanswered: Why is Wilhelm Friedemann Bach absent from his stepmother's music books? Could any of the unidentified pieces have been composed by the third surviving Bach son, Johann Gottfried Bernhard? How exactly did Sebastian's second son (Anna Magdalena's stepson), Carl Philipp Emanuel, come to own both books? The 1725 manuscript contains at least one composition by Emanuel and several anonymous pieces copied by him, but nothing by W. F. or J. G. B. Bach; perhaps for that reason Dadelsen did not assume that C. P. E. Bach obtained it from his half-sisters only after Anna Magdalena's death in 1760. Could Emanuel have had some special relationship to the book or to his stepmother? She had joined the household not long after his own mother's death, when he was seven years old and perhaps particularly needy for maternal affection. (Friedemann, not he, is said to have been his father's favorite son and had recently received his own keyboard book.)

One might also wonder about the relatively expansive or optimistic view of an eighteenth-century bourgeois woman's autonomy and agency taken especially by Yearsley. Whether Anna Magdalena really sang the Coffee Cantata and other works, either at Zimmermann's coffeehouse or in more private settings, remains unknowable. More to the point, one might question whether a musician trained at court and accustomed to performing in a prince's chamber aspired, like a modern singer, to a public career as opposed to one revolving around private "academies" attended by a few discerning connoisseurs. In a paternalistic society, moreover, just how far would her self-determination have extended even within the confines of an early modern household—especially one headed by a senior court and city functionary? And if Sebastian was as selfish or self-absorbed as Yearsley implies—he notes the

failure to provide for his widow and unmarried children (no will, few savings)—how are we to understand the gift to his wife of two manuscripts, one of which evidently became his own workbook, the other seemingly a teaching manual for his sons?

Equally inconvenient questions are raised by Anna Magdalena's music books, especially the second one. Are all the anonymous pieces copied by Emanuel really his own early compositions? Could any of the unsigned pieces copied by Anna Magdalena have been hers? The fragmentary autograph scores of the French Suites in the 1722 volume are filled out by Wolff with the revised texts given by Bach's Cöthen pupil Kayser (D-B Mus. ms. Bach P 418). But were even Kayser's original readings the ones "closest to the musical text" (p. 163) that was presumably in the manuscript before the pages bearing it were removed? Dadelsen followed instead the copy of those pieces by Bach's Weimar pupil Vogler (P 420). The latter seems closer than Kayser to the extant pages in the 1722 manuscript, giving fewer ornament signs, among other things. Wolff does, however, follow Vogler for the completion of a fragment from the Second French Suite in the 1725 manuscript (contrary to what is stated in the commentary, p. 167). In any case, neither Sebastian nor Magdalena was nearly as precise as are modern editions in the delineation of slurs; it might have been admitted that the exact length of each slur (how many notes it was supposed to cover) is very often conjectural.

It is extraordinarily difficult to produce an edition of Bach's music that is entirely free of small errors. In the present case these include missed ornaments as well as editorial emendations that failed to be distinguished by small type (or to be noted in the commentary). There is also a weird typo in the allemande of the third French Suite (a G-flat for an F-sharp), but this is a singular anomaly. Readers may differ in the evaluation of the emendations given for the "composition exercise" (*Kompositionsversuch*), no. 31 in the 1725 book, attributed here to "Gottfried Heinrich Bach?" One could quibble, too, with the filling out of the harmony in the songs in the 1725 book, originally notated as treble and bass. These realizations, however, remain playable on a single keyboard without pedals—unlike those in some earlier editions.

In other respects, the edition is remarkably accurate, even reproducing the original beaming of small note values (except where groups of eight or twelve 32nds are broken up into groups of four). Although issued in a more compressed format than earlier editions, it is printed legibly; only some minuscule bracketed dots and a few slanted lines indicating acciaccaturas may prove difficult to make out. Those already owning an edition of the two manuscripts will nevertheless wish to have this one, if only for its up-to-date critical apparatus. It may not change perceptions of Anna Magdalena Bach to the same degree that Yearsley's book does, but together these two publications will jog the imagination of creative thinkers and provide a reliable basis on which to erect further hypotheses, however unprovable these may be.

Review: Sara Levy's World Laurenz Lütteken (Zürich)

Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin. Edited by Rebecca Cypess and Nancy Sinkoff. (Eastman Studies in Music.) Rochester: Univ. of Rochester Press, 2018. ISBN: 978-1-58046-921-0 (hardcover)

The relationship between Jewish Enlightenment, *Haskalah*, and music has been neglected in research for a long time, even though the very specific conditions in Berlin after 1750 have offered scholars plenty with which to work. Before the 1990s, in ambitious studies dealing with music in enlightened Berlin (e.g. by Hans-Günter Ottenberg), this interdependence of *Haskalah* and musical culture plays no prominent role. This changed fundamentally after the 1990s when scholars unearthed some new and fascinating findings, published most notably in a volume of studies edited by Anselm Gerhard as well as a number of individual essays by Peter Wollny (on Sara Levy), Hartmut Grimm (on Moses Mendelssohn), Christoph Henzel (on the Singakademie) and others. This work brought to light several key themes: Moses Mendelssohn's conspicuous impact on the aesthetics of music (not just in Berlin), the importance of the so-called Jewish salon, the extensive reception of J. S. Bach in Berlin (especially at the Singakademie), the relevance of this context for some prominent works of C. P. E. Bach, and more. But since then, the topic has been neglected again despite the existence of much unexplored material. Hence the present volume, with its origins in a broadly interdisciplinary conference at Rutgers University in 2014, proves to be a welcome addition. With essays focused on one prominent protagonist, Sara Levy, it will stimulate further research on one of

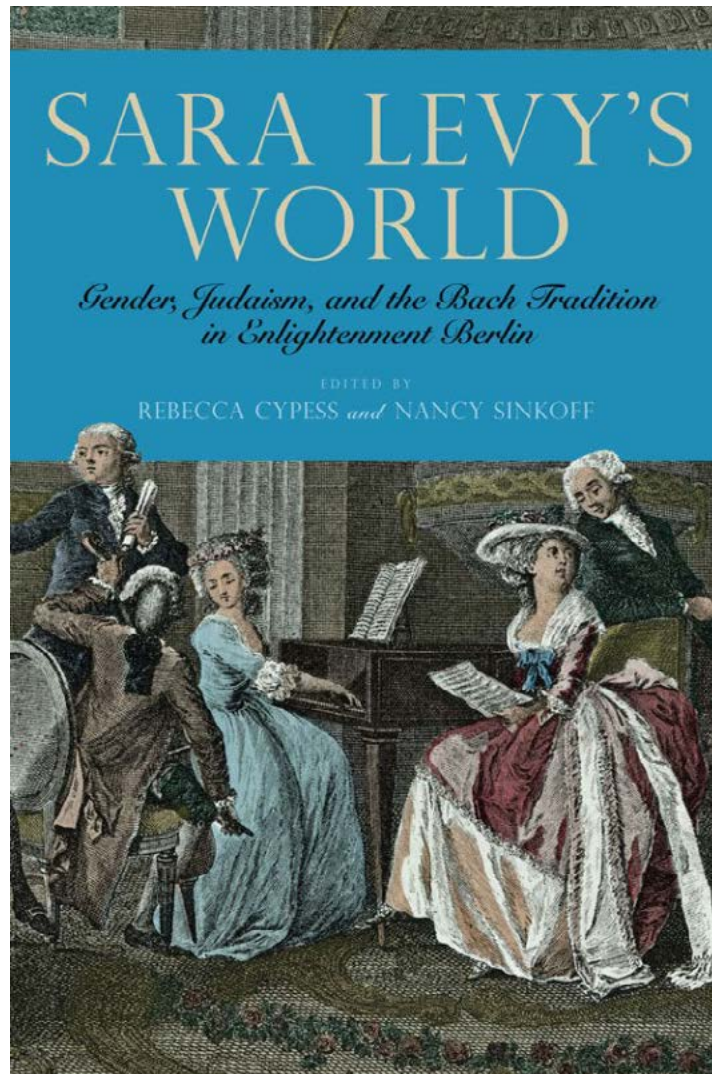
the most intriguing aspects of Berlin musical culture before and around 1800.

This volume collects nine essays of various lengths, divided into three sections, complemented by Nancy Sinkoff's substantial introduction written as a small literature review plus an appendix by Barbara Hahn. The volume is rounded out by a considerable bibliography and index, and, by the way, the whole book is edited

carefully and well-resourced with a lot of material. The chapters in part one are dedicated to the individual biographical aspects of 'Sara Levy's world,' with an emphasis on the salon as a focus of social and cultural practice (including self-representation); part two addresses aesthetic discussions in Berlin during the second half of the eighteenth century; and finally part three explores the musical preferences of Sara Levy. At the beginning Marjanne E. Goozé reconceives a multifaceted, non-linear picture of the Jewish salon, countering a longstanding tendency toward idealization. Building on the work of Barbara Hahn and Liliane Weissberg, she produces a more ambivalent understanding of a complex mixture of conflicting tendencies. Natalie Naimark-Goldberg investigates the cultural and social world of Sara Levy herself, uncovering remarkable sources on the Jewish enlightenment in Berlin. George B. Stauffer and Christoph Wolff each address different aspects of the Berlin reception of J. S. Bach, especially in the milieu of Sara

Levy. In Wolff's case, due consideration is given to the very specific reality of the Singakademie.

In many respects the writings of Lessing and Mendelssohn of the 1750s formed starting points for a new form of aesthetic discussion in Germany. In part two, Martha B. Helfer and Elias Sacks consider this aesthetic approach in relationship to music,



Helfer more generally and Sacks with much musical detail. A certain deviation from the context of the volume is represented in the article by Yael Sela analysing once more the background of the Berlin performance of the *St. Matthew Passion* (here applying, a little irritatingly, the term 'Biedermeier'). One major point in the aesthetic writings of Moses Mendelssohn is his new (and genuine) interpretation of "Einheit in der Mannigfaltigkeit" (unity in multiplicity). Starting with *Briefe über die Empfindungen*, Mendelssohn developed a concept of perception of fundamental importance for his understanding of music and with direct relevance for Johann Philipp Kirnberger. Rebecca Cypess analyses this aspect in her wide-ranging chapter. The essential role of Sara Levy in and beyond Berlin has become well-known since Peter Wollny's fundamental studies on late C. P. E. Bach. Here Steven Zohn, too, searches for a direct influence of the Berlin salon and its social contexts on the habitual organization of Emanuel's late flute quartets. Finally, the appendix offers a selection of four letters, part of an extensive correspondence between the Swedish diplomat Karl Gustav von Brinckmann and Sara Levy, published and annotated for the first time by Barbara Hahn.

This narrow but substantial volume is without any doubt inspiring and offers a welcome new stimulus to an important field. Nevertheless some drawbacks and omissions should be noted. The detailed bibliography (p. 255ff) contains some redundant entries but also overlooks relevant titles like Gregor Herzfeld on the influence of Spinoza, Wolfgang Suppan on Moses Mendelssohn and music, Christoph Henzel on the context of Singakademie, Gudrun Busch on the role of van Swieten, or the volume of collected Mendelssohn essays edited by Michael Albrecht and Eva Engel. In spite of detailed bibliographic citation, one gets the impression from time to time that particularly the older German literature was not considered, especially in relation to Kirnberger: the origins of Kirnberger's temperament lie in an anonymously published text written by Mendelssohn (p. 144) discovered and edited by Werner Weinberg, though Weinberg is not cited here; Mendelssohn's concept of "Einheit in der Mannigfaltigkeit" was of fundamental importance for Kirnberger's *Die Kunst des reinen Satzes in der Musik*, something else not mentioned; and the first public reception of Moses Mendelssohn's psalm translation (p. 126), even before his own publication, was Kirnberger's collection *Oden mit Melodien*. In other cases important figures are mentioned only incidentally: Carl Bernhard Wessely (examined extensively by Anselm Gerhard elsewhere); Carl Friedrich Zelter, an important protagonist in this context, especially with respect to the idea of urbanization; or Fanny Arnstein's salon in Vienna, which might have offered a different context with slightly different intentions for comparison.

Of course, the roots of the volume are in the conference at Rutgers, and it is impressive to see that joint interests across disciplines could be concentrated there in a very productive manner. In the present state, though, the book is characterized by certain

Anglophone limitations. It is to be regretted that the contributors mainly come from the United States, with some few exceptions from Israel. It is a pity that European scholars have not been taken into account, especially those working within Conrad Wiedemann's project concerning 'Berliner Klassik' (2003–13), sponsored by the Berlin-Brandenburgische Akademie der Wissenschaften, focussed on urban culture in Berlin around 1800. Their expertise has been largely left out. Against this there exists a broader problem, namely that in a scholarly volume dealing with the Berlin Enlightenment it is irritating to find all citations primarily in English and entirely without the (mostly) German original in the notes. Even in the edition of the Brinckmann-Levy correspondence, the translations are presented first and then the original French and German appears well below, sometimes on a different page. If anything, one expects to see the original language first with translation as an addition.

Despite those critical points, this remarkable volume makes a genuine contribution to an important field of research neglected during the last decades. We should therefore hope that the book acts as a catalyst for research around the culture of Jewish acculturation in Berlin before and around 1800. Finally, a broad approach to cultural history like this could productively expand older conceptions of *Haskalah*. And, as the number of previously unknown documents uncovered here can illustrate, much work remains with important implications for our understanding of the complex musical reality around 1800.



Sara Levy, Drawing by Anton Graf (1786)
From [Wikipedia](#)

Recording Review: A Passion Cycle and a Set of Epiphany Cantatas by Christoph Graupner Evan Cortens (Calgary)

Christoph Graupner: Das Leiden Jesu – Passion Cantatas I
Solistenensemble Ex Tempore, Barockorchester Mannheimer Hofkapelle, Florian Heyerick (conductor)
cpo 555 071-2, 2017; one disc, 68 mins

Christoph Graupner: Das Leiden Jesu – Passion Cantatas II
Solistenensemble Ex Tempore, Barockorchester Mannheimer Hofkapelle, Florian Heyerick (conductor)
cpo 555 170-2, 2017; one disc, 79 mins

Christoph Graupner: Epiphany-Kantaten
Kirchheimer BachConsort, Sirkka-Liisa Kaakinen-Pilch (concertmaster and conductor)
cpo 555 146-2, 2017; two discs, 92 mins

Christoph Graupner (1683–1760) was one of the most important composers of German Lutheran liturgical cantatas in the eighteenth century. Most of his works are little known, but this is fortunately beginning to change as more high-quality recordings become available, including three recent recordings from the German record label cpo (Classic Produktion Osnabrück).

Graupner worked with several of the most important composers across Germany before ultimately spending the majority of his career and writing all of his cantatas at the Darmstadt court. Graupner was born on January 13, 1683 in the Saxon town of Kirchberg. He enrolled at the Leipzig Thomasschule in the fall of 1695 where he studied with Johann Schelle (1648–1701) and Johann Kuhnau (1660–1722); he began law studies at Leipzig University in 1705. After just one year, he abruptly left Leipzig for Hamburg, where he became the continuo keyboard player at the opera in the spring of 1706. By this point, Graupner was probably already composing, but nothing before his time in Hamburg survives; perhaps it was left behind in Leipzig due to his hurried departure.

In Hamburg, he apprenticed under Reinhard Keiser (1674–1739), the most important composer of German-language opera in the first half of the century, writing five complete operas and collaborating on three more. It was there that Ernst Ludwig (1667–1739), the Landgrave of Hesse-Darmstadt, came to know Graupner, and soon recruited him as vice Kapellmeister at the Darmstadt court; Graupner advanced to Kapellmeister upon the death of Wolfgang Carl Briegel (1626–1712). For his first decade, Graupner had a well-funded ensemble, but in 1719 Ernst Ludwig's debts incurred as a result of his lavish lifestyle began to catch up with him. Matters deteriorated until 1722, when Graupner applied to succeed his teacher Kuhnau as cantor at the Leipzig Thomasschule. J. S.

Bach would of course eventually secure the appointment, but only after the town council offered it first to Telemann (who turned them down) and then Graupner. All signs point to Graupner's wanting to accept the position, but Ernst Ludwig would not allow him to leave Darmstadt; Graupner withdrew in March 1723 and Bach was offered the position in April. Graupner remained in Darmstadt for the rest of his life; he began to go blind in the early 1750s, cantata composition ceased entirely after 1754, and he died six years later. (For a more detailed account of Graupner's biography, see my article "‘Durch die Music gleichsam lebendig vorgestellt’: Graupner, Bach, and *Mein Herz schwimmt im Blut*," *Bach* 46, no. 1 [2015]: 74–110.)

Graupner was an incredibly prolific composer, even by the standards of the eighteenth century. He wrote more than 1,400 cantatas, a dozen operas, over one hundred symphonies, and dozens of concertos and suites. Unfortunately, an ownership dispute between Graupner's heirs and the Darmstadt court meant that the works ended up sitting silently in the court library for more than a century. Perversely, Graupner's decline in reputation over the eighteenth and nineteenth centuries—his works being virtually unknown and out of any circulation—worked to the gain of today's scholar, who has access to perhaps the best preserved corpus of original scores and performing parts, both instrumental and vocal, from eighteenth-century Germany. We are fortunate today that interest in Graupner has been reinvigorated, especially over the past couple decades, and new works of scholarship, editions, and recordings are regularly appearing.

The first two recordings considered here represent the first fruits of Florian Heyerick's project to record all ten cantatas in Graupner's 1741 Passion cycle across four CDs. The texts for these cantatas were written by Johann Conrad Lichtenberg (1689–1751), a local pastor and church official, and Graupner's most important librettist. Beate Sorg explains in the liner notes that starting in the late seventeenth century under Briegel, Darmstadt adopted the tradition, begun in Gotha, of presenting a series of cantatas on the Passion theme on successive Sundays between Estomihi and Palm Sunday. Since Graupner followed his typical procedure and inscribed the month of composition at the top of these cantata manuscripts, we know he wrote these ten cantatas in his usual manner from January to March 1741, shortly before they were each first performed during Lent. This differs from the Leipzig tradition, which observed the *tempus clausum* for much of Lent, presenting the complete Passion narrative in concerted form only on Good Friday.

Lichtenberg conceived three such Passion cycles over his tenure in 1718, 1741 (recorded here), and 1743 (recorded by Les Idées

heureuses and Geneviève Soly as *Die sieben Worte Jesu am Kreuz* [Analekta, 2012]). Altogether, Marc-Roderich Pfau tells us in the liner notes, Lichtenberg wrote twenty-five Jahrgänge, with 65 to 67 cantatas texts each, totaling 1,659 works. Unfortunately, the published cantata texts for the 1740/41 cycle are now lost, leaving Graupner's manuscripts as the only source for these texts. We cannot be sure how the texts would have looked in print, but for these ten cantatas, Graupner added a heading (given in the table below), breaking with his usual practice of titling them with incipit only.

The table below charts the full ten-part Passion cycle, showing also the distribution of cantatas across the four recordings. The two recordings under consideration in this review present nos. 2, 3, 4, 7, 8, and 10. It is not clear to me why the cantatas were recorded and released out of their cycle order, but since the fourth volume has now been released this spring, one can construct a full playlist of all ten cantatas and listen in order.

#	GWV	Feast	Date	Heading	Incipit	CD/#
1	1119/41	Estomihi	Feb 12 (1741)	<i>Die Erbauliche Anschickung unsers Erlösers</i>	<i>Kommt Seelen seid in Andacht stille</i>	3/1
2	1120/41	Invocavit	Feb 19	<i>Das Innerliche Leiden Jesu im Garten</i>	<i>Erzittre, tolle und freche Welt</i>	1/1
3	1121/41	Reminiscere	Feb 26	<i>Das Äusserliche Leiden des Heilands im Garten</i>	<i>Christus, der uns selig macht</i>	1/2
4	1122/41	Oculi	Mar 5	<i>Das Leiden Jesu von seinen Freunden</i>	<i>Freund, warum bist du kommen</i>	2/1
5	1123/41	Laetare	Mar 12	<i>Das Leiden Jesu vor dem Geist und weltlichen Gericht</i>	<i>Die Gewaltigen raten</i>	4/1
6	1124/41	Judica	Mar 19	<i>Die Ungerechte Verdammung des gerechten Heilandes</i>	<i>Sie rüsten sich wider die Seele</i>	3/2
7	1170/41	Annunciation	Mar 25	<i>Die Schmäbliche Verspottung</i>	<i>Gedenke, Herr, an die Schmach</i>	2/3
8	1125/41	Palm Sunday	Mar 26	<i>Das Leiden Jesu in der schmerzlichen Geißelung</i>	<i>Fürwahr, er trug unsre Krankheit</i>	1/3
9	1126/41	Holy Thursday	Mar 30	<i>Das Leiden Jesu auf Golgatha</i>	<i>Jesus, auf dass er heiligte das Volk</i>	3/3
10	1127/41	Good Friday	Mar 31	<i>Die Gesegnete Vollendung der Leiden Jesu</i>	<i>Nun ist alles wohl gemacht</i>	2/2

Altogether, listening to these two volumes was a fantastic and eye (or maybe, ear) opening experience. Graupner and Lichtenberg adopt a truly different approach to the Passion narrative, especially for those most familiar with Bach's Passions. They also seem very modern, adopting features that only became more common later in the century with Passion oratorios. And yet, these are not oratorio-like Passions and eschew most characterization of the singers. To me, this actually creates a *more* intimate approach to the story, taking for granted the Gospel narrative familiar to any Lutheran and instead offering deeply personal meditations on the suffering of Jesus for the believer's sins.

Volume 1 was recorded live on February 25–28, 2016 in the Darmstadt Pauluskirche and comprises cantatas nos. 2, 3, and 8

from the cycle. The vocal ensemble Ex Tempore and instrumental ensemble the Mannheimer Hofkapelle are of a size roughly the same as Graupner's ensemble in Darmstadt, with the choir singing one voice per part and instrumentalists likewise, with doublings only for the violin/viola parts.

The first cantata on the disc, "Erzittre, tolle und freche Welt," has a somewhat unusual structure, beginning with four relatively short movements: an accompanied recitative, an arioso, a secco recitative, and a dictum. This approach is unique in Graupner's output, and Ursula Kramer's liner notes suggest that by beginning *in medias res*, Graupner counted



on the listener still having the previous week's cantata in their memory. The trembling ("Erzittre") of the first movement is vividly invoked by Graupner in the stuttering strings. The choir shines in the fourth movement, *colla parte* with the instruments, balancing excellently with voices coming through clearly and instruments adding color. The movement sounds a bit like a *turba* chorus, beginning with imitative, quasi fugal writing, before moving into homophonic texture and call and response between the soprano and the lower voices. The fifth movement duet, between alto and soprano, is

marked by a repeated sixteenth-note unison in the strings, perhaps intended to invoke the flames of hell ("Höllensflammen"). The bass aria "Er weicht, ihr harten Sündenherzen" is the highlight of the cantata, with two concertato violins performing a delicate duet accompanied often by obbligato bassoon over the ripieno strings.

"Christus, der uns selig macht," the second cantata recorded here (no. 3 in the cycle), begins with a chorale setting a tune from the 1728 Darmstadt hymnal that Graupner himself prepared, a melody likely less familiar today than the one by Calvisius. The bass aria (no. 3) features a striking combination of solo violin and highly virtuosic oboe line, plus a surprising move to 12/8 in movement's middle section. Soprano Doerthe-Maria Sandmann is fantastic in the accompanied recitative (no. 4), vividly narrating Jesus's being taken away to stand trial, followed by a meditative

aria. The final chorale sets the second verse of “Jesu, meines Lebens Leben,” again with another melody from Graupner’s Darmstadt hymnal, the one for “Alle Menschen müssen sterben.”

The final cantata on the first CD, “Fürwahr, er trug unsre Krankheit,” is atypical in that its autograph score has evidently been housed in the Berlin Staatsbibliothek for some time. Its first three movements, a chorus, a secco recitative, and another chorus, represent a highly unusual structure for Graupner. A significant plurality of his cantatas (46.2%) begin with some type of choral movement (either new poetry, chorale text, or dictum), followed by a secco recitative and then an aria. In just 2.1% of cantatas, including this one, is the third movement another chorus or dictum (based on online Graupner-Werke-Verzeichnis [GWV] data posted and maintained by Heyerick). This cantata’s three movements have added structure: the secco recitative on an original text by Lichtenberg is framed by through-composed choruses setting Isaiah 53:4 and 53:5. (No doubt bringing to mind “Surely He hath borne our griefs” from Handel’s *Messiah*.) I found Graupner’s setting particularly striking, especially the setting of “auf daß wir Frieden hätten.” The performance wonderfully brings out Graupner’s juxtaposition of grief and sorrow, with the peace that is brought to the believer.

A very galant da-capo aria for soprano, “Menschenfreund, ach welch Verlangen,” follows. Replete with off-beat syncopations and dotted rhythms, it brings to mind that most famous eighteenth-century Passion setting, C. H. Graun’s *Der Tod Jesu*, written fourteen years later. Soprano Simone Schwark has a wonderfully clear tone and effortless coloratura, a perfect fit for the style. A recitative and aria pair for bass follows, likely written for Graupner’s principal bass at the time, G. B. Hertzberger. Dominik Wörner offers a strong performance, but it is the instrumentalists of the Mannheimer Hofkapelle who truly shine. Unison oboes, obbligato bassoon, tremolo strings and sparse continuo create a truly other-worldly sound, executed flawlessly. The concluding chorale sets the fifth verse of the chorale “Seht, welch ein Mensch ist das” by Benjamin Schmolck (1672–1737), a text often sung to the melody “O Gott du frommer Gott,” as it is here. Graupner’s ritornello is very sparse: chalumeaux alternates with obbligato bassoon, then strings, before unexpected entries of the chorale melody at each phrase’s end.

The second volume in the Passion cycle was also recorded live

at the Miry Konzertsaal, Musikhochschule Gent on March 16, 2017 and released a year later. The disc’s first cantata, no. 4 in the cycle, “Freund, warum bist du kommen,” bears a heading in the manuscript: “the suffering of Jesus on account of his friends,” an apt heading for a cantata on Jesus’s betrayals by Judas and Peter. This cantata begins with an opening biblical dictum set not for chorus but as a dialogue between Jesus (bass) and evangelist (tenor) in accompanied recitative harmonizing words from three passages from Matthew and Luke. The accompanied recitative (no. 2) for soprano also references Judas’s and Peter’s betrayals, quickly moving the action in the Passion story from the garden to Peter’s denial. But the



focus is not narrative: the inner movements are deeply personal meditations on how Jesus must have felt to be betrayed by those closest to him. The final chorale is a movingly sorrowful setting of the fifth stanza of “Wenn meine Sünd mich kränken” with the melody from “Hilf Gott dass mir’s gelinge” in the bass in long sustained notes under florid elaborations from the upper voices and instruments.

The second cantata on this disc, no. 10 in the cycle, “Nun ist alles wohl gemacht,” is for Good Friday. Here I am again unsure why even on a single disc, the cantatas appear further out of order. The first move-

ment chorale is for a relatively large ensemble with flutes, oboes, obbligato bassoon, strings, and choir. Yet Graupner uses these forces sparsely, introducing each group separately. The opening is a setting of the first stanza of “Nun ist es alles wohl gemacht,” with the melody from “Ich hab’ mein Sach Gott heimgestellt” sung as a cantus firmus in the tenor doubled by oboes. The chorus and orchestra sensitively perform this movement, which achingly invokes the death of Jesus on the cross. The third movement soprano aria also shows particularly creative orchestration: two flutes, obbligato bassoon, and solo violin. The homophonic textures of the fifth-movement chorus on Hebrews 5:9 provide a welcome respite from the hauntingly sparse orchestration heard thus far, eventually fading into a fugue. After a substantial aria for bass, the cantata concludes with a dance-like, joyful setting of “So laßt uns Ihm



“Fürwahr, er trug unsre Krankheit,” autograph score of bass aria “Harte Herzen”,
D-B Mus.ms.autogr. Graupner, C. 2 (2), p. 28
<http://resolver.staatsbibliothek-berlin.de/SBB0001667A00000000>

nun dankbar sein,” the 23rd stanza of “O Mensch, bewein.”

The disc’s final cantata, “Gedenke, Herr, an die Schmach,” no. 7 in the cycle, is for Annunciation (March 25th), which in 1741 fell during Lent. Yet there are no Marian themes in this work. It continues the Passion cycle. The choir sounds a little less crisp on this cantata and struggles with ensemble at times, particularly in the opening dictum chorus. For the third movement duet, the blend between soprano Annelies Van Gramberen and alto Marnix De Cat is not as polished as in the duet in cycle cantata no. 2. The accompanied recitative, “Kommt, Seelen, kommt herbei!” (no. 4), is a noteworthy example of Lichtenberg’s Passion writing. It contains no direct biblical quotes but instead paraphrases from the narratives in all three synoptic Gospels. The result is very effective. Dominik Wörner delivers a strong performance in the bass aria “Ach, alle Welt will Jesu spotten” (no. 5). The final chorale sets verse four of “Jesu, meines Lebens Leben” but with the melody to “Alle Menschen müssen sterben,” perhaps creating a counterpoint of meaning as the words of the two chorales interact in the listener’s imagination. Having two sopranos on the melody here is historically accurate, but unfortunately Gramberen and Goedele Heidebuchel have a different enough tone that singing together on long, high notes creates a challenge. Yet despite these occasional shortcomings, these two volumes along with the other volumes in the series will reward close listening.



The final recording in this review is a two-disc set of cantatas for the Epiphany season: Epiphany itself (GWV 1111/34), the second Sunday after Epiphany (GWV 1113/54), the third Sunday after Epiphany (GWV 1114/43 and 1114/30), and the fourth Sunday after Epiphany



“Erwacht, ihr Heyden,” GWV 1111/34, viola d’amore part, D-DS Mus ms 442/2
<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-442-02>

translator, J. Bradford Robinson, familiar for his translations of Carl Dahlhaus). Occasionally, however, the translator significantly alters the word order, as in the English translation to GWV 1115/35, movement one, whose order is almost entirely backward.

Like the Passion cantata recordings, this one does not preserve the cantatas in their original liturgical order. Nevertheless, here the ordering is very effective: the opening chorus of “Was Gott thut, das ist wohl gethan, er ist mein Licht,” GWV 1114/43, a rhythmic setting of that familiar tune in 12/8 with rollicking strings against a four-part chorale harmonization, brought to my mind “Wohl mir, daß ich Jesum habe,” from BWV 147. The third movement of this cantata might almost be called not an aria but a duet for oboe and bass voice. The oboe, played by Martin Stadler, weaves in and out of Wörner’s lines with but sparse punctuation from the strings and continuo in a truly wonderful performance.

The opening accompanied recitative of “Erwacht, ihr Heyden,” GWV 1111/34, truly sounds operatic, and Poplutz’s tenor voice is

(GWV 1115/35). Performed by the Kirchheimer BachConsort with four solo singers under the direction of Sirkka-Liisa Kaakinen-Pilch, the disc was recorded live at a concert co-produced with Südwestrundfunk on January 7–8, 2017 (i.e., just after Epiphany the previous day) at the Protestantische Kirche Kirchheim/Weinstraße. Dominik Wörner (bass) makes a repeat appearance from our earlier two recordings (he is, indeed, the founder of the Kirchheimer BachConsort), along with soloists Andrea Lauren Brown (soprano), Kai Wessel (alto), and Georg Poplutz (tenor). The ensemble performs all of the music one voice or instrument per part, including the strings.

Most helpfully, the liner notes for this recording give the basic information about each cantata (e.g., calendar date of first performance, textual sources, and full scoring) along with the libretto, and each movement is numbered within the work. By contrast, the liner notes to the Passion cantatas CDs listed only the track numbers and vocal scoring. The translations of the texts are generally very good (many readers will recognize the

appropriately dramatic. The second-movement bass aria and the fifth-movement soprano aria both feature pizzicato violins, viola, and continuo supporting a solo viola d'amore, a truly magical combination. The viola d'amore features again in an obbligato role in the closing chorale. The opening chorus of "Die Waßer Wogen im Meer sind groß," GWV 1115/35, is surely one of the most picturesque movements in the eighteenth-century cantata. The undulating strings against the steadfast vocal parts vividly depict the crashing waves, and this embraces the movement's nature as something straight out of opera. The sudden shift from E-flat major to C major at the end of the first phrase is a striking and unusual harmonic gesture. The virtuosic flauto traverso in the fifth-movement soprano aria is handled with aplomb by Marc Hantai and serves as a fitting counterpart to Brown's perfectly executed soprano solo. The first movement of "Was Gott thut, das ist wohl gethan, es bleibt Gerech sein Wille," GWV 1114/30, stands in contrast to the movement with the same textual incipit earlier on the recording: it is subtle and subdued, with obbligato flauto d'amore and oboe d'amore, sensitively performed here with an excellently balanced choir. The third movement is in a sense a pair of duets: unison flauto d'amore and oboe d'amore in a duet with unison violins, and an alto and tenor duet.

The final cantata on the recording, "Gott, der Herr, ist Sonne und Schild," GWV 1113/54, is also Graupner's final sacred cantata, dated December 1753 on the manuscript and performed on January 20, 1754. (He wrote only one more cantata, a birthday cantata for his monarch, performed in April 1754.) Graupner's compositional powers had not waned, however: the opening chorus is triumphant, with two natural horns excellently performed by Olivier Picon and Thomas Müller. The soprano and alto lines are virtuosic and well-served in this performance by an ensemble of soloists. There is a truly transcendent moment on the final line of text. The soprano sings "Er wird kein Gutes mangeln lassen den Frommen" on a high G above the other voices, with a series of suspensions in the horns (mm. 19–23), leading to a cadence in the tonic. The bass aria (no. 3) pairs a coloratura vocal line with virtuosic violin, punctuated by horns. The chorale (no. 5) is a boisterous setting of a stanza from "Wer nur den lieben Gott läßt walten," reprised with a different stanza for the closing chorale. A mild, pastoral soprano aria with flauto traverso separates the two. The recording has truly saved the best for last with this cantata, and a performance to match. We should all be grateful to have these three excellent recordings of such wonderful, if still underappreciated music, and look forward to many more.

Report on the ABS/MSA joint meeting at Stanford University Jonathan Salamon (Yale University)

This year's joint conference with the Mozart Society of America was a fruitful exploration of the intricate connections between J. S. Bach and his family, Mozart, and their circles. From Thursday, February 13 to Sunday, February 16, presenters from all over the world shared their knowledge across five sessions. The cheerful California weather, a welcome reprieve for those attendants from harsh winter climates, was a lovely backdrop for the conference, as were Stanford's campus and facilities.

Thursday evening's first event, a discussion of Karol Berger's influential book *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (2007), set the conceptual tone for the conference. After introductory remarks by Andrew Talle, Berger spoke about his work, using two poems by W. H. Auden ("Gare du Midi" and "Epitaph on a Tyrant") to illustrate how the "temporal succession of events" matters in the former poem, but not the latter. This led to the essential claim in Berger's book: in the course of the eighteenth century, a modern conception of linear time (the arrow) replaced a cyclical one. Composers like Mozart were then able to compose where an ordered succession of events was necessary for the piece's comprehension. Each of the three respondents—Jessica Waldoff, Bruce Alan Brown, and Robert Marshall—delivered their own perspectives and acknowledged the significance of Berger's work. For example, Waldoff wondered whether the progress-oriented zeitgeist of the Enlightenment produced a musical canon, necessitated by a looking back even as time advanced. Brown considered recent scholarship by Robert Gjerdingen on the teleological arrangement of "temporal gestures" and its compatibility with Berger's work. Marshall poetically described Bach as a "musical astronomer," and considered adding space to the conception of time. Berger responded in turn, initiating an engrossing discussion among the presenters and the audience.

The first morning session, "Social Contexts," opened with Pierpaolo Polzonetti's paper "Bach and Mozart at the Coffee House." Examining the cultural role of the coffee house and its gender implications, Polzonetti focused on Bach's *Coffee Cantata* and the opening scene of Mozart's *Così fan tutte*, which takes place in a cafe. Polzonetti noted that the dissonant opening chord of Bach's coffee cantata, meant to quiet a boisterous, coffee-fueled audience, is lost on a modern audience in a concert hall. An amusing photo showed Polzonetti having to leave behind his coffee before entering a performance of the *Coffee Cantata*, furthering the distance between the listener and the work's original setting. An imagined dialogue between Bach and Mozart in a "dead composers' cafe" offered insights into how the composers may have debated the same issues surrounding coffee and gender, decades apart.



Conference Participants at the 2020 ABS/MSA joint meeting at Stanford (photo courtesy of Michael Goetjen)

Noelle Heber presented a paper titled “Bach, Mozart, and the Pursuit of Wealth,” which compared Bach and Mozart’s economic fortunes throughout their lives. Heber examined the ways musicians could earn a living in the eighteenth century, such as by teaching, gaining court and church positions, publishing, and securing commissions. A comparison between the ways Bach and Mozart—and their families—thought about the economic stakes of the profession illuminated each composer’s personal relationship to the financial aspects of their career. Heber remarked at the end of the presentation that musicians today are indebted to these two composers for creating an economy around the performance of their works.

Christine Blanken was unable to attend the conference, so Mark Knoll delivered her paper, “Music, Edition and Instrument History: Ambrosius Kühnel’s Business Partnership with Viennese Fortepiano Manufacturers,” on her behalf. Blanken highlighted the business side of piano manufacturing and sales between Kühnel and his associate, Hoffmeister, as well as the many-layered connections between piano-making, publishing, and performance practice. The market for pianos blossomed by the turn of the nineteenth century with a varied demand for pianos of different kinds and qualities. For example, some were asked to be made of cheaper, “basic wood;” others had Janissary stops and a variety of pedals and mechanical arrangements. A rift formed between Hoffmeister and Kühnel: business was booming in Leipzig but not so much in Vienna; Hoffmeister began to retreat from the business. The presentation concluded with a [YouTube performance](#) by Robert Hill of Bach’s Prelude in C major, BWV 846, played on an instrument by Peter Rosenberg after a Viennese piano of the 1840s, part of Hill’s series on Bach as he may have been interpreted in the early nineteenth century.

The Friday morning session, “Reception Studies,” began with Eleanor Selfridge-Field’s “The Italian Transcriptions of J. S.

Bach, J. Bern. Bach, and J. G. Walther.” Both Bach’s and Walther’s transcriptions follow Italian and German models. Walther’s transcriptions are specifically for organ, while many of Bach’s are for manuals only, though there is a debate as to whether Bach’s are intended specifically for the harpsichord. Of great interest are the networks of manuscript collectors who enabled the composers to transcribe certain pieces. Selfridge-Field traced the origins of the material in Walther’s transcriptions, yielding new finds: for example, she attributes Walther’s third transcription, the “Concerto del Signore Blamr,” to François Collin de Blamont (1690–1760). Selfridge-Field lamented that RISM’s website, a useful tool, had gone down in the course of her research, and reminded us of the benefits and pitfalls of such technology.

In his paper “Mozart’s Fugue and Enlightened Automata: Technology, Gender, and Counterpoint,” Morton Wan investigated the spaces between the human and the mechanical through the lens of Mozart’s Fugue in C Major, K. 394/383a. Citing an example of its reception, Wan noted that the physical, mechanical nature of Mozart’s fugue was more alluring to Glenn Gould than the sound itself. Invoking philosophers such as Diderot and his concept of humans as “sentient machines,” Wan emphasized the liminal space between human and machine and the ways society grappled with those concepts during the Enlightenment. The conversation was extended to the twenty-first century through the example of Google’s “Bach-style” counterpoint generated by AI in honor of the composer’s birthday in 2019, confirming the ever-evolving “chiasmic relationship” between machines and humans in our time.

Moira Hill reexamined the “problem of originality” by tracing the borrowings in C. F. G. Schwenke’s passion settings in her paper, “The Hamburg Reception of C. P. E. Bach and Mozart through the Passion Settings of C. F. G. Schwenke.” Hill demonstrated that, like his predecessor C. P. E. Bach, Schwenke initially wrote a passion

containing original music and then in subsequent years borrowed other composers' works in his later settings. Though Schwenke had been criticized for his lack of originality, Hill reminded us that his borrowing was a well-established practice of his predecessor. His penchant for adaptation continued in 1803, when Schwenke employed Mozart's *Requiem* using a German text by C. A. H. Clodius.

Estelle Joubert's paper, "Visualizing Networks of Bach Reception during the Enlightenment," showed a decade-by-decade transmission of Bach reception on a map of Europe, from 1750–1800, among 77 urban centers. Using Latour's actor-network theory as an underpinning for this reception history, Joubert highlighted the different pathways of dissemination during an often neglected period in Bach reception history. With her data, one can trace visually and with precision references to Bach by place and date. This offers new insight into Bach's posthumous transformation into a canonic composer.

"Bach and Mozart Connections," the Saturday morning session, opened with "Johann Christian Bach's German Heritage," by Stephen Roe. By tracing J. C. Bach's development in his early years, one can get a sense for the style and influences that would play out as he became a renowned cosmopolitan composer. At the

heart of the discussion, however, is the question of whether J. C. Bach shed his German training in favor of Italian influence: what can be understood of his style in London that so influenced Mozart in his youth? As an example of J. S. Bach's early influence, Roe offered the enigmatic "aria di giovannini" in the *Clavierbüchlein* for Anna Magdalena Bach (1725) in the hand of a young J. C. Bach, suggesting that he was keenly aware of the pieces within and their origins, including this Italian piece. Another example was the presentation to J. C. in 1748 of a poorly printed ("dog") copy of his father's Partita in A minor, BWV 827. J. C. Bach, therefore, must have been quite a skilled keyboardist around the age of thirteen or fourteen to have tackled one of his father's keyboard partitas.

With the backdrop of Mozart's enthusiasm for a performance of Bach's motet "Singet dem Herrn," BWV 255, Michael Maul's paper, "Mozart, Doles and the Prefect of the Choir: New Observations on Mozart's Visit to the St. Thomas School," examined anew familiar anecdotes about Mozart's 1789 trip to Leipzig. His visit took place in the midst of a personnel change: Johann Adam Hiller succeeded Johann Friedrich Doles as Thomaskantor in 1789. Cantor Doles was astonished by Mozart and considered him Bach's reincarnation. Mozart, for his part, also found much to admire in the local talent,



Clockwise from top left: Karol Berger, Bruce Alan Brown, Jessica Waldoff, and Robert Marshall discuss *Bach's Cycle, Mozart's Arrow*; Jessica Waldoff presents; Outgoing president Marcus Rathey gives gifts of appreciation to Daniel R. Melamed, Reginald Sanders and Andrew Talle; Noelle Heber presents (photos courtesy of Evan Cortens and Andrew Talle)



namely the great bass singer Johann Friedrich Samuel Döring. Mozart wanted to recruit him, but his offer must not have been alluring enough. Just nine days later Döring enrolled in university.

David Schulenberg's "Mozart and the Bach Tradition" pursued the question of J. S. Bach's influence on J. C. Bach. Schulenberg noted that it was difficult to find commonalities between J. S. Bach and J. C. Bach's styles. Whereas C. P. E. Bach explored his father's legacy in his own work, J. C. Bach seems to have been more independent. Padre Martini became an important figure to J. C. Bach in shaping his absorption of the Italian style, succeeding his father and brother as influences. J. C. Bach honed a style that appealed to Charles Burney, who called him the first composer of "contrasts." It is no wonder, then, that Leopold Mozart praised J. C. Bach's music as an exemplar for Mozart to follow in writing engaging music for the public.

The last session, "Form and Function," began with Jonathan Salamon's paper "The Leo: A Galant Schema from J. S. Bach to Mozart." He defined a new schema related to the Romanesca that features a treble ostinato over a descending stepwise bass. It is named after Leonardo Leo, who used the gesture in his *solfeggi*. Salamon showed several examples of the Leo in Bach's keyboard works, including the gigue from his Partita No. 4 in D major, BWV 828; Mozart used a similar but altered type of the Leo as one of several archaizing gestures in his Gigue in G major, K. 574, composed in Leipzig in 1789. The presentation concluded with a performance of Mozart's gigue. The addition of the Leo to the repository of galant schemata provides a new method to trace stylistic development across the eighteenth century. Yoel Greenberg then presented "The Emergence of the Recapitulation in Eighteenth-Century Binary Forms." His work adds nuance to our understanding of sonata form's development by analyzing the "double return" throughout the eighteenth century. Harnessing dazzling animation in PowerPoint to highlight the structural moments in real time, layered over the score, Greenberg showed how J. S. Bach, W. F. Bach, and C. P. E. Bach each handled a sonata. In the course of W. F. Bach's music, he largely adhered to a binary conception of form, while C. P. E.

Bach transformed his practice over time from binary to ternary forms. Understanding each composer's approach to sonata form—"on their own terms"—contextualizes more deeply the forms that came to fruition in Haydn and Mozart.

And finally, Caryl Clark's paper "The Symphonie Concertante and Its Implications for Biography and Historiography: Mozart, Boulogne, Paris, Salzburg," questioned musicology's assessments of Joseph Bologne, the Chevalier de Saint-Georges, one of the few interracial composers active during this period. Clark called for a reexamination of our values as one studies his style and significant contributions to music in eighteenth-century France. Clark asked: "Whom does the scholarly inquiry of western music help, and whom does it harm?" With this backdrop, Clark considered Bologne's innovation—the *Sinfonie Concertante*—intended to dazzle the concert-going public, contrasted with the more intimate nature of Mozart's own *Sinfonia Concertante*, K. 364. Could it have been for family and friends, or perhaps a father-and-son piece?

Many thanks to the organizers of the conference, including the ABS-MSA Joint Program Committee, and all of those at Stanford's Department of Music who welcomed the conferencegoers from near and far. It was wonderful to see so many come together to share the plentiful connections between J. S. Bach and Mozart.

Editor's note: The American Bach Society will next meet at Baldwin Wallace University, April 7–10, 2022 in conjunction with Baldwin Wallace's Bach Festival.

Announcements

Peter Wollny Awarded Honorary Doctorate from the Faculty at Uppsala University.

Honorary doctor, or doctor honoris causa, is a title awarded to those who have made an outstanding scientific contribution or otherwise promoted research at the university. Wollny's commendation includes the following note: "Peter Wollny is a prominent name among scholars of Johann Sebastian Bach and his sons and one of the foremost specialists in the field of musicology. The award of an honorary doctorate recognizes Professor Wollny's detailed and thorough studies of seventeenth and eighteenth-century music, as well as his distinguished work at the Bach Archive in Leipzig that, under Wollny's leadership, has developed into the most important research institute dedicated to the Bach family and German music of the early modern period. During his many years of collaboration with the Department of Musicology [at Uppsala], he has proved extraordinarily valuable to ongoing research into the history of early modern music, among other things through his important

work on the Düben Collection of musical manuscripts at the Uppsala University Library.”

Music from the Bach Aria Festival and Institute now Online:

Recordings of music from the Bach Aria Festival (1981–1997) along with the PBS documentary “In Search of Bach” have recently been remastered and made available on YouTube. Recordings can be accessed by visiting YouTube and searching for “Bach Aria Festival and Institute” or directly following this link: https://yt.vu/+bach_aria_festival_and_institute.

Conference and Resources on Bach and Italy

Launched in 2019, a new web portal, www.jsbach.it, showcases research, recordings, and performance connecting Bach and Italy, including research about Bach by Italian scholars, research about Bach and Italy, recordings and performances of Bach’s music by Italian musicians, as well as of the “Italian” works by Bach or of Italian transcriptions of Bach’s works. Cofounded by Chiara Bertoglio, Italian concert pianist and musicologist, and Maria Borghesi (Hochschule für Musik, Dresden), the group will hold its *First International Conference on Bach and Italy* at the Conservatory of Turin on November 26-28, 2020, in cooperation with the Conservatory of Turin, the Istituto per i Beni Musicali in Piemonte, and the Coro Maghini. Among its other projects is a series of forgotten or unpublished works by Italian composers inspired by Bach and/or dedicated to him. The series is published by Da Vinci Edition.



Announcing the Second Annual Lillian and Maurice Barbash J. S. Bach Competition (<https://jsbachcompetition.org/>)

For string players between 16 and 30 years of age. Candidates may perform any piece composed by J. S. Bach for unaccompanied string instrument (partitas, sonatas, or suites). The competition winner receives a cash prize of \$5,000 and will perform at the second annual Island Symphony Bach Festival, presented by the Island Symphony Orchestra on January 31, 2021 at the St. Peter’s-by-the-Sea Episcopal Church, Bay Shore, New York. Second Place cash award: \$1,000.

The application will be posted on the competition website. Online Submission Deadline: October 11, 2020. Finals will be held at the Staller Center Recital Hall, State University of New York at Stony Brook on December 1, 2020, 1:00 p.m. Jurors: violinists Philip Setzer and Stephanie Chase, cellists Colin Carr and Tanya Tomkins, and early music authority and violinist Stanley Ritchie. For information email info@jsbachcompetition.org

New Publications

BACH: Journal of the Riemenschneider Bach Institute (50th Anniversary Issue)

Volume 51, No. 1

www.bachjournal.org

Christina Fuhrmann, “Editorial: Tribute to Dr. Elinore L. Barber”

Joel Lester, “Tone-painting the Mysterious: The ‘Et expecto’ from J. S. Bach’s Mass in B Minor”

Markus Rathey, “Memory, Morals, and Contemplation in Leipzig Passion Texts from the 1720s: A New Perspective on J. S. Bach’s St. John Passion from 1724”

Robert L. Marshall and Traute M. Marshall, “Bach Family Sites”

Robin A. Leaver, “History Past and Present: Celebrating Two Milestones of the Bach Choir of Bethlehem”

Andrew Talle, *Review Article*: “Who Was Anna Magdalena Bach?”

CARL PHILIPP EMANUEL BACH: *The Complete Works*

RECENTLY PUBLISHED VOLUMES

Sonatas with Varied Reprises

Edited by Robert D. Levin

Sonatas from Manuscript Sources I

Edited by Wolfgang Horn

Sonatas from Manuscript Sources III

Edited by Jonathan Kregor and Miklós Spányi

Cadenzas, Embellishments, and Compositional Studies

Edited by Peter Wollny

Six Sonates pour le Clavecin avec des Reprises Variée, Wq 50 (facsimile)

Introduction by Jason B. Grant

Double Concerto in E-flat Major, Wq 47 (facsimile)

Introduction by Robert D. Levin

For a complete list of available and forthcoming volumes, visit www.cpebach.org

MEMBER NEWS

Stephen A. Crist spoke at the colloquium series of the Faculty of Music at the University of Cambridge with a talk titled “Pushing the Limits: Bach and the Aesthetics of Excess.” Then in November and December, he pursued Bach-related research at the Bach-Archiv Leipzig with the support of a grant from the DAAD.

Across seven piano recitals and a public lecture in California, New York, and Germany last fall, **Raymond Erickson** performed a group of Bach piano transcriptions, most notably that of Joachim Raff of the Violin Ciaccona (whose much better known orchestration of the work was dedicated to the New York Philharmonic upon his being named an Honorary Member in 1874). Until now, only a handful of documentable performances of the piano arrangement (1867) have taken place, all but one more than a century ago.

In the spring 2020 issue of *The Musical Times*, **Beverly Jerold** published an article, “Distinguishing Between Dotted Notes and *notes inégales*.”

Daniel R. Melamed published an article, “How Did J. S. Bach’s ‘Aus Liebe will mein Heiland sterben,’ BWV 244/49, Get to Be So Slow?” in *19th-Century Music* (2019). His book, *Listening to Bach: The Mass in B Minor and the Christmas Oratorio* (Oxford University Press) is now available in paperback.

Derek Stauff published an article, “Monteverdi and Scacchi in Breslau: Madrigal Contrafacta in a Time of Conflict,” in the *Journal of Seventeenth-Century Music* 25, no. 1 (2019).

Russell Stinson’s forthcoming book *Bach’s Legacy: The Music as Heard by Later Masters* (Oxford University Press) will be published later this spring. The

book examines the reception of Bach’s music by four later composers: Felix Mendelssohn, Robert Schumann, Richard Wagner, and Edward Elgar.

W. W. Norton published **Christoph Wolff’s** *Bach’s Musical Universe: The Composer and His Work*, a companion to his Bach biography. The publisher is offering ABS members a 20% discount when ordering through their website: <https://wwnorton.com/books/bach-musical-universe>. (Use the promotional code BACH20. Offer good through June.)

Steven Zohn announces the publication of his book, *The Telemann Compendium* (The Boydell Press, 2020). The publisher is currently offering a 35% discount when ordering from their website with promo code BB935: <https://boydellandbrewer.com/the-telemann-compedium.html>. Zohn also published an extensive review of Szymon Paczkowski’s book *Polish Style in the Music of Johann Sebastian Bach* (Lanham: Roman & Littlefield, 2017) in *Muzyka* 64/3 (2019), 115–22, which includes a brief response from Paczkowski. The issue is available at www.cceol.com/search/journal-detail?id=1397 (for a small fee).

DIRECTIONS TO CONTRIBUTORS

Bach Notes is published twice yearly (Fall and Spring) and mailed to all members and subscribers. Submissions for the Fall are due by 1 September, and should be in Microsoft Word, employ endnotes, and follow the style guidelines of *The Chicago Manual of Style*. Submissions should be sent to Derek Stauff, dstauff@hillsdale.edu.

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MEMBERSHIP INFORMATION

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

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