

BACH NOTES

NEWSLETTER OF THE AMERICAN BACH SOCIETY

REVIEW: MICHAEL MAUL: BACH – EINE BILDBIOGRAFIE Barbara M. Reul (Luther College, University of Regina)

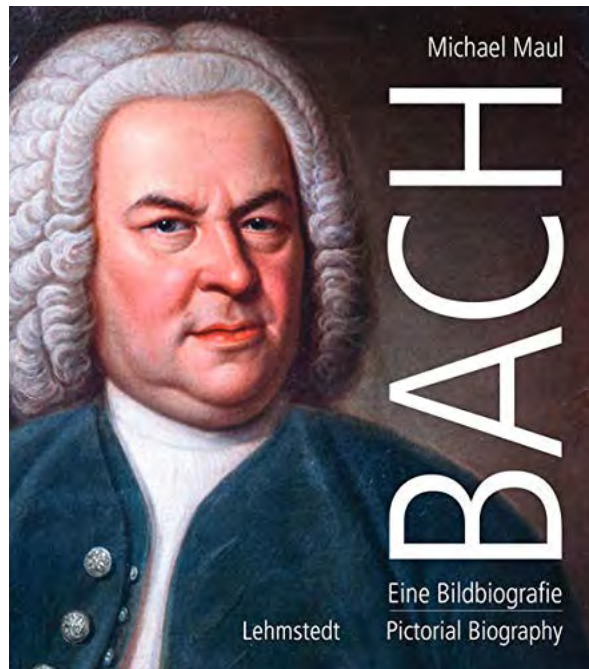
Michael Maul. *Bach—Eine Bildbiografie / A Pictorial Biography*. Leipzig: Lehmsstedt, 2022. ISBN: 978-3-95797-101-2 (cloth), €38.

As one of the most important Bach scholars of our time and the current artistic director of the Leipzig Bach Festival, the author of *BACH – A Pictorial Biography* does not need an introduction to readers of *Bach Notes*.

What does need to be emphasized is the fact that Michael Maul's wonderful new book is *not* aimed at fellow scholars, but at the wider Bach community whose members will welcome this beautifully produced and expertly laid-out publication with open arms.

Over the course of six chapters, the author cheerfully presents a plethora of primarily archival images to go with 141 biographical vignettes. That number had intentionally been chosen as “the axis-symmetric reflection of the Bach number 14,” as outlined in the Preface. Maul further explains that he has concentrated “on the essentials,” and “rarely leave[s] Bach's own perspective.” As a result, readers are presented with “individual episodes and descriptions” of Bach's life and works that are “often highly condensed and occasionally pointed.” The good news is that they “build on each other but at the same time stand on their own.”

The bad news is that there is no detailed Table of Contents that lists the titles of all 141 entries in the two editions that have appeared in print to date. Intriguingly, it



was not until I had read this 300-plus page book from cover to cover and was trying to locate an entry but could not remember the specific year, that I noticed the absence. To that end, readers will find the two registers at the end of the book – one of which refers to works by Bach, the other to individuals mentioned in the book – helpful.

The chapter titles and respective page numbers are given below for the benefit of anyone who owns the first edition of this book. They illustrate that Maul used a most engaging “Bach aficionado” lens to conceive this publication.

Specifically, the author begins with Bach's “Origins – Childhood and Youth in Eisenach, Ohrdruf and Lüneburg (until 1703).” Chapter 2, Organist in Arnstadt und Mühlhausen (1703–1708), is followed

by Chapter 3, Court Organist and Concertmaster in Weimar (1708–1717). Bach's employment as Court Capellmeister in Köthen (1717–1723) is detailed in Chapter 4. Maul examines Bach's tenure as Thomascantor in Chapters 5 and 6. The former focuses on “Masterpieces Every Week (1723–1728),” while the latter documents Bach's activities as “Music Director in Many Fields (1729–1750).”

The layout is identical regardless of the year to which each vignette corresponds (and many years have multiple entries associated with them), making the publication easy to navigate. Two columns on the left-hand side provide the reader with a biographical episode

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in German and its English translation. A corresponding, large-sized image is shown on the right-hand side, a most winning visual combination, to say the least.

Of special appeal are Maul's concise, yet scholarly sound explanatory texts on Bach's life and works. The author's conversational tone in German ("Plauderton") is similar to that of his highly popular German podcast, Die Bach-Kantate mit Maul und Schrammek.

Capturing Maul's highly idiomatic writing style must at times have presented a challenge for the translator, Edward Hamrock. Overall, he did a good job, and for that he should have been given proper credit on the cover page (in addition to being thanked by Maul in the Preface and seeing his name printed – in miniscule font – on the impressum page).

As is often the case with bilingual publications, what works in one language does not necessarily work in the other. For example, on p. 140 Maul turns a familiar German folksong title, "Es klappt die Mühle am rauschenden Bach" into the truly hilarious, if not ingenious, "Klappernde Mühle stört den lauschenden Bach." The English translation, "Clattering mill disturbs a working Bach," falls short, for obvious reasons. Similarly, Maul's chapter title "Gottfried Reiche: Zu Tode geblasen von Bach?" cleverly hints at the famous trumpeter's sudden demise after having performed the challenging trumpet part of BWV 215 the day before. The translation, "Gottfried Reiche: Blown away by Bach?" does not.

Readers who are proficient in both German and English like yours truly may also find it tough to ignore minor translation issues. For instance, on p. 232, "Kaum jemand" ("Hardly anyone") is not the same as "No one," and on p. 164, the chapter title "Französisches für Anna Magdalena" should have been given as "Something French for Anna Magdalena." The use of the word "kickoff" for "Auftakt" on p. 214 to describe the beginning of Bach's collaboration with Picander made me chuckle, as did the chapter title "Inspector Bach" ("Gutachter Bach").

What did not put a smile on my face was Maul's and Hamrock's pragmatic decision to rely on the *New Bach Reader* when quoting from archival documents. A new edition of the latter is long overdue, given the frequently inconsistent quality of its translations.

Would university students enjoy reading this highly entertaining book and take some of the entries as starting points for class discussions and/or scholarly papers? I believe the answer is yes.

There is only one problem: to date, this excellent publication – which should grace the bookshelves of both amateurs and professionals – is only available in cloth. I hope that a paperback and/or electronic version will soon be available to alleviate shipping costs. A Chinese-English version, courtesy of David Chin, has already appeared (albeit in cloth), and Japanese and Korean editions are in the works as well.

REPORT: BACHFEST

LEIPZIG 2022

YO TOMITA

(Queen's University, Belfast)

Bachfest Leipzig 2022 was held from June 9 to 19, around the time when COVID-19-induced restrictions were eased, allowing the normality of everyday life to return gradually. For me, it was a much longed-for moment to resume my annual pilgrimage of the Bachstadt after two years of "lockdown."

The motto chosen for this year was "Bach—We Are Family." Here the word "family" was interpreted in two ways: (1) The Bach family itself, in terms of the works of both Bach's ancestors and sons, to be performed by world-famous interpreters; (2) The modern-day Bach family, in the form of enthusiasts across the world including choirs, ensembles, and societies taking an active part in the festival. This motto was carried over from the 2020 Bachfest that was cancelled due to the pandemic. The original plan included an ambitious project involving thirty-three Bach choirs from around the world performing a complete cycle of Bach's chorale cantatas. This original idea, among others, had to be postponed to later years, dividing the performances between festivals in 2022 and 2024. This year, therefore, was a partial fulfillment of what was promised two years ago.

During the eleven-day festival, 153 events were featured, which were timetabled in a pattern familiar to the regular Bachfest visitors: the opening concert to affirm the theme of the festival and the Mass in B Minor (BWV 232) as a closing concert, appeared as firmly established bookends. This year, the former was entrusted to Andreas Reize, recently appointed Thomascantor, directing the Thomanerchor Leipzig and Gewandhausorchester in a program featuring J.S. and C.P.E. Bach (Toccatina and Fugue in D minor, BWV 538; *Der Gerechte kömmt um*, BWV deest; *Gott hat den Herrn auferwecket*, Wq 244; *Heilig*, Wq 218; *Lobet Gott in seinen Reichen*, BWV 11), while the latter was given to Diego Fasolis directing Coro della Radiotelevisione svizzera and I Barocchisti. There were also such regular programs as the Goldberg Variations (Konstantin Lifschitz on the modern piano), two concerts dedicated to Passions (John Passion taken by Rudolf Lutz with Chor und Orchester der J. S. Bach-Stiftung St. Gallen; Matthew Passion taken by Andreas Reize with the Thomanerchor and the Akademie für Alte Musik Berlin).

For a typical day, the most illustrious concerts of the day occupied the 8:00 pm slot in one of the two main historic venues, the Nikolaikirche and Thomaskirche, or sometimes at the Gewandhaus, and all the remaining events were slotted around

them, allowing visitors to attend a few more events on the same day. About thirty other venues scattered across the city were also used, which not only let us explore the present-day Bachstadt, but also gave us a chance to appreciate the pleasant variety of acoustic colors of each venue. From a visitor's perspective, a typical day may have been something like this: a 9:30 am service in one of the churches featuring a few Bach cantatas performed by a group from another country; attending two or three events during the day before the main concert at 8:00 pm; and the day ending with a late-night concert at 10:30 pm to hear Bach's masterpieces for solo instruments. Alongside concerts, there were lectures, seminars, and



Photo 1. Leipzig Bachfest/Gert Mothes.

panel discussions given by the researchers at the Bach-Archiv; in addition, there were several other refreshing events of this kind such as a research presentation by the Bach Network, the book launch of the long-awaited third edition of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (BWV³) produced by Christine Blanken, Christoph Wolff, and Peter Wollny (Breitkopf & Härtel, 2022), and the launch of Michael Maul's new book, *Bach: Eine Bildbiografie* (Lehmstedt, 2022). For those wishing to explore beyond the town of Leipzig, musical excursions to neighboring towns (Arnstadt, Freiberg, Halle, Pölsfeld, Rötha, Sangerhausen, Störmthal, and Cöthen) were offered. The attendance at each event was not at the same level as in pre-pandemic time, but still there was a heightened mood of expecting magic as well as a deep feeling of appreciation. This was symbolically seen in the smiling face of the artistic director, Michael Maul, who showed up to nearly all thirty-six events that I managed to attend. He even demonstrated his skill in violin playing on a few occasions including the aria "Alles mit Gott und nichts ohn' Ihn" (BWV 1127) with Japanese amateur group "Soft Bach Society" in the Evangelisch Reformierte Kirche on June 12 at 3:00 pm (photo 1), which was much appreciated by the crowd.

In terms of programming, there were three main pillars: (1) exploring the "roots of Bach" in which the works from the "Altbachisches Archiv" as well as the masterpieces of Bach himself from his youthful days are featured in six concerts that took place in the early part of Bachfest; (2) a complete performance of Violin Solos and Cello Suites, which also occurred in the early part of the Bachfest; and (3) a complete performance of both books of *The Well-Tempered Clavier*, which were slotted on the eighth and ninth days of the Bachfest.

1— "Roots of Bach"

The "Roots of Bach" was definitely the most attractive feature of this year's Bachfest. Each program explored how Bach's creative genius emerged in the history of music. Out of the six concerts for this series, the first two impressed me the most.

The first performance of this series was given by a well-known group from Prague, **Collegium Vocale 1704 with Collegium 1704, directed by Václav Luks**, in the Nikolaikirche on June 9 at 8:00 pm (photo 2), which left a deep impression. The program, entitled "'Great and Expressive' Lamenti," had a focus on the works by Johann Christoph Bach (1642–1703), organist at Eisenach:

Johann Christoph Bach: *Wie bist du denn, o Gott, in Zorn auf mich entbrannt*

Jan Adam Reincken: Sonata in A minor

Johann Christoph Bach: *Ach, dass ich Wassers gnug hätte*

Johann Bach: *Unser Leben ist ein Schatten*

Nicolaus Bruhns: *Ich liege und schlafe*

J.S. Bach: *Christ lag in Todes Banden*, BWV 4

Johann Christoph Bach: *Es ist nun aus mit meinem Leben*

The two lamentations by J.C. Bach were superb: already in the first vocal movement of the first piece (mvt 2), I noted Luks' exquisitely sensitive handling of colorful shades; the interplay of voice and obbligato violin added further colors in a kaleidoscopic display. Also effective was his flexible handling of tempi: in the fifth movement his ensemble even sounded as if they communicated autonomously. J.C. Bach's second lamentation, *Ach, dass ich Wassers gnug hätte*, opened with a wonderfully warm and rich



Photo 2. Leipzig Bachfest/Gert Mothes.

sound that immediately melted the listener's heart. Countertenor Alex Potter sang sensitively against the supporting harmony with a rich and colorful voice. The only item by our Bach, *Christ lag in Todes Banden*, BWV 4, was breath-taking. The tight and energetic ensemble created an assured sense of expressive trajectory. In the last number, *Es ist nun aus*, the solo soprano and bass sang from the balcony, which added a very distinct and effective sonic flavor to an already colorful performance. Luks' rendition came through as honest and faithful to the music; but he keenly sought to discover the dramatic qualities hidden in the music, which he communicated persuasively with his trusted musicians.

The **Monteverdi Choir with English Baroque Soloists, directed by Sir John Eliot Gardiner**, was the second ensemble to perform in the series. This concert took place on the following day in the same venue and time (photo 3). They offered a program featuring funeral music entitled "Musical Exequien," in which Gardiner sought a musical connection between Heinrich Schütz and J. S. Bach on the topic of death, inviting us to ponder how such feelings as pain and suffering ended up in one of most beautiful pieces of music:

Heinrich Schütz: *Freue dich des Weibes deiner Jugend*, SWV 453
 Schütz: *Ist nicht Ephraim mein teurer Sohn?*, SWV 40



Photo 3. Leipzig Bachfest/Gert Mothes.

Johann Hermann Schein: *Da Jakob vollendet hatte*

Schütz: *Auf dem Gebirge hat man ein Geschrei gehört*, SWV 396

Schütz: *Musikalische Exequien*, SWV 279–281

J.S. Bach: *Gottes Zeit ist die allerbeste Zeit* (Actus tragicus), BWV 106

J.S. Bach: *O Jesu Christ, meins Lebens Licht*, BWV 118

(encore: Johann Christoph Bach: *Es ist nun aus mit meinem Leben*)

Gardiner is a Bachfest regular who enchants us year after year without fail. I expected the same again, and it only took a few seconds into *Freue dich des Weibes* to be assured: he magically handled shades and colors, articulation, rhythmic flows and twists, and everything else to make

his musical trajectories powerfully imaginative and persuasive. Contrasting soothing and reflective moods were sought in the next piece, *Ist nicht Ephraim*, in which counterpoint was organically and beautifully weaved. The consistent quality of performance was maintained in Schein's *Da Jakob vollendet hatte*. Sung unaccompanied, it was another colorful and imaginative rendition with elastic and powerful shaping of phrases. An early climax came with the *Musikalische Exequien* by Schütz, a performance given with heart and soul.

After a short break, the program progressed chronologically

to Bach's cantata, *Gottes Zeit*. The soloists, not expressly identified in the program, were all great storytellers. The use of the pulpit as part of the ensemble setup was effective to help deliver the heavenly message. The cantus firmus in the alto expressed the vulnerability of mortal mankind. The final chorale was a showcase of a great choir capable of singing long-extended phrasing. In the last number, *O Jesu Christ meins Lebens Licht*, I heard an expression of dedication and trust, which was magically communicated with long-breathing and slow-moving melodies. Various textural features such as imitations and chromatic lines were related organically through the super-tight ensemble. The encore was the same piece heard in the previous night with Luks' group, but the variety of colors and shaping was very different, creating a refreshing and captivating rendition, leaving the audience ecstatic.

2—Unaccompanied Solos for Strings

This year's Artist-in-Residence was **Amandine Beyer** who appeared in three concerts, in the first two as a soloist playing **Bach's Sonatas and Partitas for Solo Violin** (BWV 1001–1006) which she split into two late-night concerts on the second and third days of Bachfest, and in the third directing her ensemble Gli Incogniti as first violinist on a program of violin concertos by Telemann, J.S., and C.P.E. Bach on the tenth day.



Photo 4. Leipzig Bachfest/Gert Mothes.

On the first night of her solo program, Beyer performed the first three sets, Sonata in G minor (BWV 1001), Partita in B minor (BWV 1002) and Sonata in A minor (BWV 1003) in the Thomaskirche, from the altar near Bach's grave (photo 4), which turned out to be disappointing. She took fast movements too fast; too many rough edges came through in her playing. The slow movements flowed more colorfully, but still insecure moments with questionable intonation surfaced from time to time.

The second night, this time in the Nikolaikirche, was totally different. Playing the rest of the set, Partita in D minor (BWV 1004), Sonata in C major (BWV 1005), and Partita in E major (BWV 1006), Beyer appeared in a completely different mindset,

even joking at the start that she was more at ease "because Bach is not watching [her] from behind tonight." She looked much more relaxed and comfortable, which was soon confirmed in her opening of the allemanda, BWV 1004/1: she explored a rich and colorful sound world in which listeners found moments of delicacy and sweetness as well as bitterness and harshness, with the range of colors that only a period instrument can provide. It was not a flawless performance, but occasional glitches were amply compensated by her characteristic charm, being felt as coming from a humble and vulnerable human being trying to climb the unconquerable Bachian *Gradus ad Parnassum*. With her beautiful sound, richness of colors, exquisite control of shades, lovely finessing of phrases,



Photo 5. Leipzig Bachfest/Gert Mothes

bold and risk-taking performative decisions to tirelessly explore Bach's musical world, it was a truly memorable performance.

Originally, the **Six Cello Suites** (BWV 1007–1012) were to be presented by Jean-Guihen Queyras on Violoncello. About a week before the event we were notified that he would be replaced with **Sergey Malov** on violoncello da spalla. Malov also used a looping device which he called "loop-invention": it collects sound samples from the live performance that can be used for playback through loudspeakers in a loop until interrupted, while the player can continue to supply different tunes on top to create a one-man ensemble. The concert was, as originally advertised, divided into two sessions, 11:30 am (BWV 1007, 1010, and 1011) and 10:30 pm (BWV 1008, 1009, and 1012) on June 12 at Salles de Pologne, which is an elegant and cozy medium-sized hall (photo 5).

The concert was refreshing, entertaining, and educationally satisfying. Malov opened his recital ceremoniously: while processing to the stage he improvised on the spalla; he then operated the looping device with his foot, and switched to violin to play the opening Adagio from the Violin Sonata in G minor (BWV 1001/1), which was a very impressive performance in itself. He then changed to the spalla with the pre-recorded sound a little before moving on to perform the first piece on the program, Suite in G major (BWV 1007). It quickly became apparent that the illusive interlude

of BWV 1001/1 on the violin was to demonstrate the technical dexterity of the Cello Suites from the perspective of a virtuoso violinist, so as to convince his audience that the Cello Suites were modelled on the violin solo genre. The program continued in this manner with all kinds of unexpected adlib and improvisation—all quite unexpected, but an intriguing experience. It was a concert to be remembered.

3—The Well-Tempered Clavier

2022 was an anniversary year for *The Well-Tempered Clavier, Book 1* (1722). As part of celebrating the 300 years since its completion, the organizers invited **Sir Andrés Schiff** to perform the work in its entirety at the Gewandhaus on June 16 at 7:00 pm. The instrument he chose was a Bösendorfer Konzertflügel Modell 280 VC Vienna Concert Grand (photo 6).

Schiff conceived the cycle as a single, thoughtful journey. The



Photo 6. Leipzig Bachfest/Gert Mothes.

opening prelude was taken calmly, without the addition of extra shades or shapes to the phrasing as if to reserve energy for a long, eventful journey ahead. Some new colors and shades were subtly and discretely thrown into the subsequent movements from time to time, which continued throughout the first half. In the second half, with the F-sharp major prelude, Schiff decidedly levelled up his musical engagement by boldly exploring a greater range of subtleties in articulation and phrasing. The Prelude in F-sharp Minor was taken very fast, which sounded refreshing; the G major prelude had lovely flow and colors, allowing the audience to hear Schiff's own voice more clearly. In fugues, his characterization of subjects was eloquent: I particularly liked those in G minor and A major; the fugal discourse in the A minor double fugue with inversion was absolutely commanding, though this was not the case with every fugue: I was unimpressed that Schiff did not see the importance of the extended cadence in A-flat minor (in *Tierce de Picardie*) in the middle of the fugue in B-flat minor (where

Bach subsequently strengthened it by adding an extra measure at m.34). But the final fugue in B minor was sublime.

It may be added that Schiff departed from what we advocate as “historically informed rendition” of some movements according to the genre and style of Bach's time, viz. preludes in A-flat major as concerto, B-flat as toccata, and B-minor as trio sonata: they were re-interpreted to function within a single journey.

After the concert, there was the Bach medal presentation, which was another nice feature expressing our appreciation of Schiff's contribution to Bach performance.

It is a rare experience to hear all the forty-eight preludes and fugues live. **The second book of WTC**, which is considerably longer than the first, was played by **Angela Hewitt** on a Fazioli piano in the Paulinum, Aula und Universitätskirche St. Pauli on the following day, starting at 2:00 pm, less than seventeen hours from when Schiff played the final chord of the first book.

The Paulinum is an impressive building that has a very high ceiling with beautiful stone walls and shiny floors (photo 7). For a piano recital, however, it is not an ideal venue as sound from the piano came out distorted, affecting specific pitches more severely than others. It was one of the unfortunate features of Bachfest using many venues that are not acoustically designed for events like this one.

Hewitt's performance was a masterful demonstration of pianism; she played with conviction, armed with a huge range of expression from delicate and sensitive to powerfully dramatic. Nearly half of all the preludes in the WTC II are in binary form, many displaying characteristics of Baroque dances, which Hewitt featured by cleverly differentiating all the repeats with affectionate care, imaginatively recreating refreshing sound worlds out of the same material. Unlike Schiff, who presented the cycle as a continuous journey, Hewitt had a greater focus on bringing out individual characters from each movement. One unforgettable example came in the final fugue in B minor, which is a passepied: she swung her arms around to conduct herself into this lively dance movement. It summed up her elegant and characterful approach to Bach.

From time to time, I could not help but notice her choice of textual variants that sounded strange, which left me wondering which edition she used for her performance. A few wrong notes or rhythms will not ruin a performance, of course. I would even say that a performer should consider improvising from time to time when it can be done in an appropriate manner in the spirit of Baroque performance practice. However, the case of her rendition of dotted rhythms in the G-minor prelude was her misreading of Bach's notation (ex.1) that goes against the direction of modern scholarship. While the first edition by Simrock (1801, ex.2) understood what is meant by Bach, many other editions such as Nägeli (1801) and the Bach-Gesellschaft (1866, ex.3) gave this



Photo 7. Leipzig Bachfest/Gert Mothes.

rhythmic notation somewhat incorrectly. Modern editions such as Wiener Urtext (1983) and Bärenreiter (1996) align the notes still incorrectly but inform their readers with supplementary comments that the notes ♪♪ are to be rendered ♪♪♪ when played in conjunction with figures such as ♪♪♪♪ . (Incidentally, the Henle edition (2007) aligns the notes correctly as the Simrock does.)



Ex.1: Bach's autograph
(1739)

Ex.2: the Simrock edition
(1801)

Ex.3: Bach Gesellschaft
(1866)

Outside of the three pillar events, there were a number of concerts that merit special mention. They include the **John Passion** (BWV 245) performed by the **Chor und Orchester der J.S. Bach-Stiftung St. Gallen, directed by Rudolf Lutz**, on June 14 at 8:00 pm in the Thomaskirche. Unexpected additions of keyboard introductions before each part, as well as interludes between or within movements, were surprising but interesting as they added autonomous flow to the work. But by far the best appreciated aspect was the quality of choral singing. Both choruses

and chorales were consistently crafted beautifully: chorales flowed so naturally without any arbitrary intervention, while choruses were colorful and characterful. The best moment was the final chorale “Ach Herr, lass dein liebe Engelein”: it began softly in *a capella*—beautifully sustained lines and harmonies were breathtaking, and the instruments joined in *colla parte* in the second half, affirming our faith in God.

For musicologists, the reconstruction of the **Bach family concert, Hamburg 1786**, in which Bach's *Credo* from the Mass in B Minor was performed in public probably for the first time in history, was worth hearing. It was presented by The Packard Humanities Institute to celebrate the completion of *C.P.E. Bach: The Complete Works*, and performed by Vocalconsort Berlin and Les Talens Lyriques, directed by Christophe Rousset, on June 11 at 8:00 pm in the Thomaskirche. While it was impossible to tell how faithful it was to the sound that the aging C.P.E. Bach's audience might have heard at the original concert, it was the first time for me to hear C.P.E. Bach's introduction to the *Credo*, which sounded modest and lovely.

Next year's Bachfest Leipzig will take place June 8–18, 2023 with the motto “BACH for Future.”

BACH AND AUTHORITY
BIENNIAL MEETING OF THE AMERICAN BACH SOCIETY
TEMPLE UNIVERSITY (PHILADELPHIA, PENNSYLVANIA)

Schedule:

(Please see the ABS website for any last-minute changes)

October 6, 2022 (Thursday)

6:00-8:00 pm Casual reception @ Sofitel (Marseilles Room)

October 7, 2022 (Friday)

Location: Temple University, Rock Hall Auditorium (1715 N. Broad St., Second Floor)

9:00 ABS Shuttle from Sofitel (alternatives: Uber, Lyft, Taxi, SEPTA)

9:30 Registration; Coffee and light snacks available at Temple

9:45 Welcome

10:00 *Keynote: "Fame: Reputation and Social Power in Eighteenth-Century Europe."* Rita Krueger, Center for the Study of Force and Diplomacy, Temple University (Introduced by Tanya Kevorkian)

11:15 *Session I: Bach and Authority/Bach Authorities* (Chair: Mary Greer)

1. Daniel R. Melamed, "Christ lag in Todes Banden" BWV 4, a Weimar Easter Cantata"

2. Michael Maul, "On a Highly Explosive Political Stage: Bach's Trip to Potsdam, the "Musical Offering" and its Context"

12:45 Catered Lunch (Mitten Hall, Temple University)

2:30 *Session II: Cantatas as Reflections of Authority Structures* (Chair: Derek Stauff)

3. Vivian Tompkins, "Deathly Devotion: Eighteenth-Century Capital Punishment and the Church Cantatas of J.S. Bach"

4. William Cowdery, "Bach, Weimar, and the Hunt"

4:00 Shuttle to Sofitel - Dinner on your own

7:00 Concert: Choral Arts Philadelphia ("Trauerode" BWV 198 and "Peasant Cantata" BWV 212) Church of the Holy Trinity, Rittenhouse Square (1904 Walnut St., Philadelphia)
 [Please note: Masks are required for this event.]

9:00 Reception to follow, Sofitel (Marseilles Room)

October 8, 2022 (Saturday)

Location: Temple University, Rock Hall Auditorium

9:00 ABS Shuttle from Sofitel

9:30 Coffee and light refreshments

9:45 *Session III: Performing Authority* (Chair: Michael Marissen)

5. Tanya Kevorkian, "J.S. Bach: In a Web of Authority Relations"

6. Raymond Erickson, "Bach and the False Authority of Tradition: The Case of the Violin Ciaccona BWV 1004/5"

11:15 Catered Lunch (TPAC, Chapel)

Meeting of the ABS Advisory Board

1:15 *Session IV: Expanding Tradition: Bach in Modern Contexts* (Chair: Andrew Talle)

7. David Chin, "Bach in the Far East"

8. Thomas Cressy, "Bach is My God": Excess and Virtuosity in 1980s Metal"

2:45 Coffee Break

3:00 Panel on Biography: The ultimate act of Authority? (Ellen T. Harris, David Schulenberg, Christoph Wolff, Steven D. Zohn; Stephen A. Crist, moderator)

4:15 Shuttle to Sofitel

7:00 Concert: Ravensong Historical Keyboard Series
 St. Mark's Church (1625 Locust St., Philadelphia)
 (Performers: Leon Schelhase, Robert Mealy, Beiliang Zhu, Geoffrey Burgess)

Reception immediately to follow @ St. Mark's Parish Center

October 9, 2022 (Sunday)

Location: Sofitel

8:00 Catered Breakfast and Business Meeting

9:30 *Session V: Bach as Authority* (Chair: Daniel Boomhower)

9. Arlan Vriens, "In the Image of Bach: Friedrich Wilhelm Rust's Sonate a Violino Solo"

10. Paul Walker, "How Bach's Fugues Acquired their Authority"

Abstracts

Keynote Address: “Fame: Reputation and Social Power in Eighteenth-Century Europe”

Rita Krueger, Center for the Study of Force and Diplomacy, Temple University

What did it mean to have social power in the eighteenth century? This talk will explore the valences of social capital as it was negotiated at courts and in cities in eighteenth-century Central Europe. Elites—both legal and cultural—were deeply implicated in the political vision of German rulers, but the connections of elites to rulers, courts, and churches was not static. What it meant to be titled, what it meant to enjoy rights, privilege, and access, what it meant to be an individual of influence did not stay fixed. Social power was shaded by religious, gender, emotive, and social expectations. While intellectual (and military) pressures reshaped the Central European map, more ephemeral challenges also forced a reckoning over claims of legitimate social and political authority. By 1800, those challenges had created new political and social identities and begun to whittle away the foundations of traditional social power. The experience of the court and of service to the state or ruler, the fraught questions of social advancement, the encroaching claims of universality and the potential for human progress, the decentering of court in cultural terms all suggest a profound transformation at work.

Session I: Bach and Authority/Bach Authorities

Daniel R. Melamed—“Christ lag in Todes Banden” BWV 4, a Weimar Easter Cantata

Nearly every authority assigns J. S. Bach’s “Christ lag in Todes Banden” BWV 4 to the years 1707–8 and regards it as originating before the composer’s turn to mixed-text librettos. But the chronology is open because the oldest source is a set of performing parts prepared in 1724 and first used in 1725. The early date is thus speculative, and problematic.

Most suspicious is the presence of modern ritornello forms in movements 3, 4, and 7—ostinato types in nos. 3 and 7, and something closer to a *fortspinnung* type in no. 4—pointing to a later origin. The work’s five-part string ensemble, with two violins and two violas, aligns better with Bach’s Weimar cantatas than with the very early works.

Also telling is Bach’s consistent use of a tonal version of the chorale tune—with a raised leading tone as the second note—motivically in the opening *sinfonia* and duet no. 3, and as a pun on the lamento bass in no. 6. That tonal version was not to be found in contemporary hymnals; even Telemann’s *Lieder-Buch* of 1730 prefers the lowered seventh, with the leading-tone as a footnoted alternative. Significantly, the modal version is used throughout Johann Pachelbel’s concerted setting of “Christ lag in Todes Banden,” almost certainly Bach’s model for BWV 4.

Bach’s cantata is best viewed as an updating of Pachelbel’s work, starting with a tonal treatment of the melody but also applying other modern musical techniques that Bach began to use only in the 1710s. BWV 4 is thus significant not as an old-fashioned work but rather as a retrospective one. It is best regarded as a composition from Bach’s time in Weimar that takes a modern view of something old. That makes it even more interesting, even if acknowledging this represents a challenge to authority.

Michael Maul—On a Highly Explosive Political Stage: Bach’s Trip to Potsdam, the “Musical Offering” and its Context

Johann Sebastian Bach traveled to Potsdam in May 1747 to perform music in front of Frederick the Great. Less than two months later, the Thomaskantor, Royal Polish and Electoral Saxon Court Composer dedicated the “Musical Offering” to the Prussian monarch: “most humbly” and full of admiration for Frederick’s skills in music and “in all the sciences of war and peace.” In view of the highly explosive political relations between Saxony and Prussia in the aftermath of the Treaty of Dresden following the Battle of Kesselsdorf (December 1745), this was a remarkable step – a step which, in my opinion, was a domestic political affront by the Saxon “court composer” in the context of which the behavior of the Saxon prime minister Brühl in June 1749, who at that time forced an audition of his Kapelldirektor Harrer for the Thomaskantorat, must certainly also be seen.

On the basis of newly discovered and well-known sources, I would like to explain in my presentation the contemporary historical context of Bach’s musical kneeling before Frederick the Great, speculate about the purpose of his Potsdam journey, ask about the backers and consequences, and also specify the role of Hermann Carl Reichsgraf von Keyserlingk.

Session II: Cantatas as Reflections of Authority Structures

Vivian Tompkins—Deathly Devotion: Eighteenth-Century Capital Punishment and the Church Cantatas of J.S. Bach

In the pages of the *Riemerchronik*, an eighteenth-century Leipzig chronicle, sporadic details of Johann Sebastian Bach’s professional activities sit alongside gruesome scenes of capital punishment. The printed pamphlets in which these scenes appear served to advertise executions and to demonstrate the consequences of transgressing against state and religious authorities. They also tended to include the texts of songs supposedly sung by the criminal or otherwise associated with their death. Such songs were often modeled on chorale texts and linked with particular hymn tunes, many of which also appear in Bach’s church cantatas. Since executions drew large crowds, it is probable that congregants who heard Bach’s music would have associated certain chorales in his works with the bloody spectacle of executions. Yet while scholars have examined the place of chorales in Leipzig’s liturgies, their role in execution ceremonies remains to be explored.

My paper investigates this subject through a case study of the chorale “Wer weiß, wie nahe mir mein Ende.” This chorale appears in multiple execution pamphlets from the period, most frequently in connection with the executions of women accused of infanticide. I follow the circulation of “Wer weiß” between the church and the scaffold, tracing its appearance in Bach’s church cantatas and in the execution pamphlets printed during his Leipzig years. I also examine handwritten execution accounts from the *Riemerchronik*, published writings on executions and chorale singing, devotional music publications, sermons, and city ordinances and regulations. By exploring the circulation of “Wer weiß” in relation to these sources, I show how the association of certain chorales with executions, and with specific crimes such as infanticide, would have allowed Bach’s church cantatas to serve as a way for congregants to learn and practice their roles as witnesses to and musical participants in the deadly exercise of state and religious authority.

William Cowdery—Bach, Weimar, and the Hunt

During Bach’s tenure, Weimar had two coregent dukes, the senior Wilhelm Ernst and his nephew Ernst August. Bach’s official duties lay mainly under the former, but he had a close friendship with the latter. A keen music lover, Ernst August also had a passion for the hunt and, incidentally, a fine collection of hunting horns. In 1716, to honor the duke’s 28th birthday on April 19, Bach revived his “hunt cantata,” BWV 208, written three years earlier for Weißenfels.

I would propose that three more works bear reconstructible birthday horn tributes to Ernst August. These would be unique horn parts in Bach’s Weimar chapel output: 1) April 22, 1714 (Jubilate Sunday): BWV 12/6, final aria, “Sei getreu.” This aria’s cantus firmus for “Tromba” makes contrapuntal sense when treated as a horn part, played an octave lower. 2) April 21, 1715 (Easter Sunday): BWV 31/8, final aria, “Letzte Stunde, brich herein.” This aria’s cantus firmus, played in Leipzig by unison strings, makes sense when reconstructed as a horn part; diplomatic evidence strengthens this suggestion. 3) April 26, 1716 (Misericordias Sunday): BWV 1046/3 (Brandenburg I/3). This sinfonia makes sense with strings in D choir-pitch, and winds in F chamber-pitch, which fits Weimar chapel standards. Bach wrote no cantata for this Sunday, but he could have written this sinfonia for the same instrumentalists who had performed his “hunt cantata” a few days earlier, including two visiting hornists from Weißenfels.

Session III: Performing Authority

Tanya Kevorkian—J.S. Bach: In a Web of Authority Relations

J.S. Bach was embedded in complex webs of authority. This paper, informed by Christopher Small’s call in *Musicking* to consider all actors involved in and present at a musical performance, examines Bach’s interactions with those actors through the lens of

cantata preparation and performance. Issues of authority shaped those interactions, but in multi-faceted fashion. The focus is on the musicians who copied and performed Bach’s Leipzig cantatas under his direction: town musicians and St. Thomas School and university students. City councilors play a minor role.

Students gained money and experience by performing and copying parts en route to careers as musicians, while Bach needed performers and musical parts. Bach gave his musicians sonic and religious authority via music heard by an audience of thousands: boys and young men received spectacular arias, and town musicians memorable obbligato and solo parts. “Jauchzet Gott in allen Landen,” BWV 51, is a case study. Considerable evidence points to its performance in September 1730, during a brief hopeful time for Bach after the arrival of a new St. Thomas School rector who smoothed a dysfunctional situation. [Note: Michael Maul reconstructs the St. Thomas background (*Bach’s Famous Choir*) without reference to BWV 51. Biographies also say little about this cantata, whose exuberance is at odds with Bach’s August “Draft” and October letter to Georg Erdmann (Wolff 2000, Gardiner 2013, Schulenberg 2020).] It showcases a young soprano, likely Christoph Nichelmann, with town musicians Gottfried Reiche and Christian Rother on trumpet and first violin; Bach listed them on those instruments in his “Draft.” Nichelmann’s performance, shortly before his admission to St. Thomas, could have been a statement to the authorities that “this is what we can do.” Through the solo violin turn with its pun on “cross/burden,” Bach perhaps acknowledged to Rother difficulty surrounding a town musician position. Reiche was king of the trumpet.

This paper, based on research in the Stadtarchiv Leipzig, cantata scores and parts, and the *Bach-Dokumente*, adapts material from Chapter 3 of my book *Music and Urban Life in Baroque Germany* (University of Virginia Press, 2022).

Raymond Erickson—Bach and the False Authority of Tradition: The Case of the Violin Ciaccona BWV 1004/5

It is hard to imagine a musical work by Bach that is more iconic than the finale (Ciaccona) of his Partita No. 2 in D minor for unaccompanied violin. At the same time, it is hard to find a musical masterpiece whose performance tradition is so at odds with the historical evidence. The rise of the early music movement and reintroduction of baroque instruments and performing practices have caused many to rethink how to play this great work in terms of violin technique (bowing, vibrato, fingering, etc.) but few have thought deeply about what kind of piece it really is or how the performance tradition associated with it came to be.

This paper—based on new, previously unreported research—is primarily concerned with the latter points. It will show that in fact there is no historical justification for the generally held notion that the character of Bach’s ciaccona is one of seriousness, tragedy, or encoded religiosity—qualities nineteenth-century German musicians felt, and musicians even today still feel intrinsic to this

music. In fact, Bach's great work comes out of a varied tradition of pieces that can be monumental, to be sure, but also secular, fast, exotic, sexual, and truly dance-oriented. This claim is based not only on a fresh study of hundreds of ciacconas/chaconnes and passacaglias/passacailles that preceded Bach's work of 1720 but also on a new, systematic search of nineteenth-century newspapers, music periodicals, music dictionaries, and histories of music that reveal scant knowledge of the French baroque theatrical chaconne (and passacaille) on which Bach's ciaccona is clearly based in terms of form and style. Thus, the paper will conclusively demonstrate that, when the work received its first clearly documented public performance in 1840, it was performed in a vacuum of historical knowledge, launching a tradition that has not only remained dominant for almost two centuries but is based on fallacious premises.

Session V: Expanding Tradition: Bach in Modern Contexts

David Chin—Bach in the Far East

This paper will explore Bach activities in Malaysia in recent years, particularly since the founding of Bachfest Malaysia in 2015. The paper focuses on four aspects: 1) The reception of Bach's music, particular his sacred vocal works, in a young country governed under Islamic laws and authorities. In this section, a general historical, cultural, and musical background of Malaysia will be introduced, followed by stories from the premiere performances of Bach's major vocal works in West Malaysia, as well as in all the major cities in East Malaysia (Borneo), where people listened to Bach works performed live for the very first time. 2) The introduction of historically-informed Bach performances in Malaysia and the challenges from "musical authorities." This section will address the conflicts between two or even three generations of musicians in Malaysia and within the region on the topic of historically-informed performance since the founding of Bachfest Malaysia, and what has been done to resolve and refine the situations through the support of "Bach authorities" from the West. 3) The history and contributions of Christianity and Church authorities to the development of sacred music performance in Malaysia. Audiences in the Western world could easily and completely separate performances of Bach's sacred works from the church, while that is not necessary the case in Malaysia. Many people still strongly associate Bach with Christianity because of the unique religious and cultural developments in Malaysia. Both the advantages and disadvantages in this respect will be discussed. 4) The future of Bach activities in Malaysia, South East Asia, and Asia. This final section of the paper will explore the possible future for Bach activities in Malaysia and among the region, address the challenges which still need to be confronted, and provide suggestions for improvements and progress to the development.

Thomas Cressy—"Bach is my God": Excess and Virtuosity in 1980s Metal

Bach has been the inspiration for musicians working in various genres of popular music: baroque-pop and psychedelia in the mid-late sixties, progressive rock of the 1970s, and various forms of jazz music since the 1930s. However, after the punk explosion of the late 1970s killed off experimental rock music as a commercially viable movement, who claimed Bach for the new decade? In this paper, I argue J.S. Bach's music found a new home in 1980s heavy metal. Bach, as an authority figure of musical complexity became a 'god' for some metal musicians, for others a symbol of high culture to draw ideas from, and for one singer (Sebastian Bach) a stage name. Working-class factory-floor values of physical labor, competence, and performative masculinity found their way into metal – a reaction to the widespread valorization and commercialization of musical incompetence in new wave, disco, and punk. This Bachian metal phenomenon flowered in Los Angeles between 1983–1992, especially among musicians affiliated with Shrapnel records – America's first metal music label. Why Bach?

Although popular music scholars Robert Walser and Gareth Heritage have noted a 'neo-classical' aesthetic in 1980s metal, there is currently no work focusing on the prominence of Bach within the genre. This paper, based on my interviews with prominent metal musicians active in the 1980s, primary sources, and secondary literature, will explore why Bach's music was a key inspiration for these musicians. I argue the technical difficulty in playing Bach's music on electric guitar fitted well with MTV-ready displays of virtuosity and musicianship; but Bach also complemented metal's 'outsider identity' of being 'real musicians' and improvisors in a world of 'fake' and automated corporate 1980s pop.

Session VI: Bach as Authority

Arlan Vriens—In the Image of Bach: Friedrich Wilhelm Rust's *Sonata a Violino Solo*

In 1795, the Bach family associate Friedrich Wilhelm Rust (1739–1796) composed two pedagogical *Sonate a Violino Solo senza Basso*. Though these works show strong influences from Rust's late eighteenth-century milieu, their forms are extraordinary for their allusions to J.S. Bach's iconic *Sei Solo a Violino* (BWV 1001–1006); similarities include polyphonic grave-fuga and adagio-fuga pairings, anachronistic dance forms which match those of *Sei Solo*, and even a profound ciaccona in D minor. These parallels are more than coincidental: a skilled violinist, Rust is known to have idolized J.S. Bach, possessed the early Gottschalck (P 968) manuscript of *Sei Solo*, and studied with Friedemann and Emmanuel Bach.

Particularly since monophonic violin caprices were already the dominant solo violin genre by Rust's time, his polyphonic *Sonate* constitute an imaginative early example of Bachiana and are symbolic of Bach's early authoritative influence over polyphonic solo violin writing. My performance-presentation will use examples

from both the *Sonate* and *Sei Solo* to consider the extent to which Rust's works can illuminate his own unaccompanied violin performance practices as a player with very close links to the Bach family. These practices, in turn, have potential implications for the performance of *Sei Solo* itself, by corroborating or challenging the advice of now-canonic performance treatises by Quantz, Leopold Mozart, and others.

As a secondary focus, I will consider Rust's *Sonate* as one node in a web of polyphonic solo compositions potentially influenced by Bach around the turn of the nineteenth century. In combination with evidence of early *Sei Solo* performances by figures like Rust and J.P. Salomon, this body of repertoire does much to undermine the oft-repeated narrative that *Sei Solo* languished in obscurity until nineteenth-century resurrections by Ferdinand David and Joseph Joachim.

Paul Walker—How Bach's Fugues acquired their Authority

As is well known, Bach began his exploration of the craft of composition by focusing on fugue, which he pursued by studying the works of the most eminent fuguists of the day, and he similarly taught fugue based on the "real" music that he himself composed. Bach's contemporary J.J. Fux, on the other hand, based his *Gradus ad Parnassum* on the traditional pedagogical device of species counterpoint leading to fugue and filled it with examples of his own creation. Bach is known to have been dismissive of this, as he saw it, "dry" pedantic approach.

This paper explores the history of and tension between these two ways of understanding and teaching fugue, what we might call the empirical and the prescriptive. At the beginning of the nineteenth century the prescriptive approach secured a place in the curriculum of the newly-founded Paris Conservatory, with a model, generally known as the *fugue d'école*, that was widely enough known and respected to have served, for instance, as the basis for both Robert Schumann's study of fugue in the 1840s (using the text by the Conservatory's director Luigi Cherubini) and the inaugural entry on fugue in Sir George Grove's Dictionary of Music in 1879. Over time, however, as Bach's keyboard and organ works became better and better known, musicians came to prefer the study of his fugues to the reliance on an abstract, theoretical model designed primarily for the teaching of basic compositional principles. Even at the Conservatory itself, the organ professor Charles-Marie Widor taught primarily Bach's organ works already in the 1890s and complained about the school's artificial compositional models. The ultimate ascendancy of Bach's fugues today can succinctly be summed up in the oft-encountered phrase, "Fugue is not a form!"

Announcements

BACH: Journal of the Riemenschneider Bach Institute, Vol. 53, No. 2



Special Issue: Tuning and Temperament in the Baroque

Edited by Ross W. Duffin and Christina Fuhrmann

Introduction (Ross W. Duffin)

The Notes Tell Us How to Tune (Bradley Lehman)

The Harpsichord Meets the First Fret (and Other Tuning Practicalities) (Jonathan Salzedo)

Stay Tuned: Temperament for Solo Lute 1600–1750 (David Dolata)

J. S. Bach, the Viola da Gamba, and Temperament in the Early Eighteenth Century (Loren Ludwig)

Reconsidering Tonal Procedures in J. S. Bach's First Year in Leipzig: Some Implications from the Wind-Player's Perspective (Geoffrey Burgess)

Intonation for Cello in the Music of J. S. Bach (Jaap ter Linden)

Temperament, or *De vita cum imperfectis* (Kenneth Slowik)

Reviews

Bach's Legacy: The Music as Heard by Later Masters by Russell Stinson
Review by Erinn E. Knyt

Bach—Eine Bildbiografie/Pictorial Biography by Michael Maul
Review by Zoltán Szabó

Baroque Music in Post-War Cinema by Donald Greig
Review by Rebecca Fülöp

John Gunn: Musician Scholar in Enlightenment Britain by George Kennaway
Review by Elizabeth Ford

ABS Grant and Award Winners

Scheide Research Grant

Ruth Eldridge Thomas is a PhD candidate at Durham University. An organist and technology entrepreneur, Ruth is particularly interested in issues of culture, politics, and music history. In her doctoral thesis, currently entitled *Intellectual and Musical Perceptions of JS Bach in late Nineteenth-Century England*, she is seeking to narrate the rise of Bach as a cultural and moral figure in late Victorian society. She hopes to show that, despite strong nativist trends across nineteenth-century culture and politics, J.S. Bach was annexed as an honorary Englishman, and held up as a model of an array of moral, intellectual, and political agendas, both through his musical criticism and biographical accounts of his personal character. Ruth was honored to use the Scheide Award to help fund archival research in England this summer. While there, she was able to give a preview of her research to our colleagues at the Bach Network UK's biennial conference. A member of the ABS since 2009, Ruth has previously served as an organist to the New College, Oxford, the Oxford Catholic Chaplaincy, and most recently at the Cathedral of the Madeleine in Salt Lake City, Utah. Her work is also supported by her husband, Douglas, and their two children, ages 5 and 2.



Brokaw Grant

Theodore Schwamm is a junior music major at Kenyon College, focusing on vocal performance and composition. He is a member of the Kenyon College Chamber Singers and the tenor-bass classical *a capella* group, Männerchor.

After a week researching C.P.E. Bach's Fantasia Wq. 58/6 and Brahms' Rhapsodies op. 79 at the Riemenschneider Bach Institute, Theodore hopes to leverage his work on improvisatory atmospheres and thematic development into a matched pair of pieces for piano using methods inspired by Bach and Brahms, respectively, to develop the same material.

Diversity Grant



Described by the Boston Globe as "one of the world's most remarkable singers," American tenor **Nicholas Phan** is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world's leading orchestras and opera companies. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010, Phan co-founded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved repertoire.

Phan begins the 2022-23 season curating and performing in CAIC's 11th annual Collaborative Works Festival. This year's festival theme, The Song of Chicago, will celebrate the city's rich and diverse musical history through song. Other highlights of the season include returns to the New York Philharmonic for the role of the Evangelist in Bach's St. Matthew Passion, and a return to the Dallas Symphony for performances of Mendelssohn's Hymn of Praise. Other symphonic returns include appearances with the Philadelphia Orchestra, Seattle Symphony, and Boston Baroque. On the new music front, he performs two song cycles that were composed recently for him: Aaron Jay Kernis' Earth with Santa Fe Pro Musica and Nico Muhly's Stranger in a newly-commissioned orchestration with New Century Chamber Orchestra. He also joins the baroque ensemble Il Pomo D'Oro as Lurcanio in a tour of

Handel's *Ariodante* that includes stops at the Philharmonie Essen, the Palau de la Música in Barcelona, and the Théâtre Champs-Élysées in Paris.

A celebrated recording artist, Phan's most recent album, *Stranger: Works for Tenor* by Nico Muhly, was released to critical acclaim in the summer of 2022. His album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album, *Gods and Monsters*, was nominated for the same award in 2017 and made him the first singer of Asian-descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. His other previous solo albums *Illuminations*, *A Painted Tale*, *Still Fall the Rain*, and *Winter Words*, made many "best of" lists, including those of the *New York Times*, *New Yorker*, *Chicago Tribune*, *WQXR*, and the *Boston Globe*.

Sought after as a curator and programmer, in addition to his work as artistic director of CAIC, Phan has also created programs for broadcast on WFMT and WQXR, and served as guest curator for projects with the Philadelphia Chamber Music Society, Laguna Beach Music Festival, Merola Opera Program, and San Francisco Performances, where he served as the vocal artist-in-residence from 2014 to 2018. Praised by the *Chicago Classical Review* as "the kind of thoughtful, intelligent programming that should be a model," Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

Phan will use the Diversity grant for his project BACH 52, a web series and podcast involving musical recordings / films combined with interviews examining the universality of Bach's music in today's increasingly secular and diverse society through the lens of 52 tenor arias and duets taken from Bach's three cycles of church cantatas.

Language Study Grant



Samuel Teeple is a PhD candidate in Historical Musicology at the CUNY Graduate Center and adjunct lecturer at the Aaron Copland School of Music, Queens College. His dissertation investigates several interfaith musical spaces in turn-of-the-nineteenth-century Berlin, outlining how the nascent concept of German music was shaped by German Jews.

Before arriving at CUNY, he earned Master's degrees in tuba performance and music history from Bowling Green State University. Samuel would like to thank the American Bach Society for sponsoring his continued study of German; he looks forward to deepening his research into Bach reception among Jewish Berliners.

BachCantataTexts.org

What started as a pandemic project has become a resource that we hope will be useful to anyone who studies, performs, or listens to Bach: BachCantataTexts.org, a freely available source for texts and historically-informed translations for the music of Johann Sebastian Bach.

We offer carefully edited original texts of Bach's vocal works, closer to a comprehensive critical text of this repertory than anything else we know, and English translations that pay particular attention to eighteenth-century meanings and usages, and to resonances (presumably intended) with scriptural texts in Martin Luther's translation. We also aim to explain the Lutheran theological underpinnings of the cantata librettos on the assumption that listeners and readers of the time would have understood Bach's cantata poetry in light of well-established doctrine.

We undertook this ongoing project because neither Bach scholarship nor historically informed performance has given enough attention to an essential question: What did the decidedly premodern German texts that Bach set in his church cantatas most plausibly mean to their creators and listeners? For present-day students of this music, both German-speaking and not, the answer necessarily involves interpretation in light of eighteenth-century language and contemporary Lutheran understanding.

Many published translations of the librettos from Bach's cantatas are designed to accommodate foreign-language performances of the works. Others, especially those produced for recording booklets and concert programs, often contain serious errors as well as a host of smaller inaccuracies, many stemming from lack of knowledge of premodern German vocabulary, of historical Lutheran theology, and of interpretively significant biblical expression. We provide extensive annotations explaining choices, particularly old usages and (especially) the indebtedness of cantata texts to Martin Luther's translation of scripture.

Another problem is that many translations simply copy their biblical excerpts verbatim from standard English Bibles that

BachCantataTexts.org	<h2>"Wer Dank opfert, der preiset mich" BWV 17</h2> <h3>14th Sunday after Trinity</h3>			
Home				
About the translations				
About the authors			Plain text and translation for programs	Annotated text and translation as a pdf
Using these translations			QR code link to this page	
Contact				
Erster Teil	Part 1			
<p>1. <i>Wer Dank opfert, der preiset mich, und das¹ ist der Weg, dass ich ihm zeige das Heil Gottes.²</i></p> <p>2. Es muss die ganze Welt ein stummer Zeuge werden Von Gottes hoher Majestät, Luft, Wasser, Firmament und Erden, Wenn ihre Ordnung als in Schnuren geht;</p>	<p>1. <i>Whoever offers thanks, he praises me [God]; and this is the way that I [Jesus]² show him the salvation of God.</i></p> <p>2. The entire world [of nature] must become a mute witness To God's high majesty: Air, water, firmament, and earth, As if their arrangement moves by puppet-string.⁴</p>			

typically reflect neither the readings of the Hebrew and Greek sources for Martin Luther's German Bible, the specific language Luther used in rendering them in German, nor the premodern Lutheran interpretive understanding of his particular translations. The new translations rely on Luther's text as it was known in Bach's time.

Existing reference works attempt to indicate places where Bach's cantatas quote or allude to Luther's translation of the Bible, but they are problematic, sometimes suggesting vague or loose associations between cantata poetry and scriptural texts even when particular and specific references are probably intended. We have tried to better identify allusions and references, and to provide the complete scriptural text that the poetry refers to. (We do not, however, list biblical quotations or allusions, no matter how close or striking they are, if they do not alter understanding of the libretto or affect the wording of its translation.)

Translations often rely on modern German usage and meanings. We have approached the texts with an eye to early eighteenth-century meanings, relying on contemporary dictionaries, modern historical dictionaries, and scholarly works that examine the older German of Bach's cantatas.

As of this writing there are more than 30 texts available on the site, with a cantata added approximately every two weeks. Each is presented as a Web page with annotations, a pdf with those notes, as a plain Word document without notes (suited to programs and made freely available for anyone to use), along with a QR code that links to the site. In the works are a mobile-friendly site and the texts in machine-readable form.

The translations are featured on the ABS-sponsored cantata videos posted by the Netherlands Bach Society, and are finding their way into concert programs including those of the Washington Bach Consort and the Bloomington Bach Cantata Project. Please consider making use of them in teaching, research, and performance, and let others know about them as well.

You can sign up on the site for announcements as new texts

are posted, and read more there about the translations and how they are created. The plan is to encompass all of Bach's vocal music, including the oratorios and motets, and we hope that the new translations and their annotations will lead users to new understandings of this repertory.

Michael Marissen
Daniel R. Melamed

Bach Network Update

Issue 5 of *Discussing Bach* will be published during the fall at <https://bachnetwork.org/discussing-bach/db5/>. The topic of this issue is "Bach Cantata Texts, Poetic Techniques, and Meanings," with presenters **Michael Marissen**, **Ruth Tatlow**, and **Michael Maul**, and chair **Lawrence Molinaro**. The session was first held at the Leipzig Bachfest in June 2022 as part of the "Bach Network in Dialogue" presentation. A month later, a revised version was presented in a session at the Tenth Bach Network Dialogue Meeting at Madingley Hall, Cambridge, and recorded live. The recording includes the discussion time from this session, with searching questions posed by Bettina Varwig, Martin Adams, and Wendy Heller.



Bach Dialogue Meeting 2022 (photo Lydia Vroegindewej)

Member News

Rebecca Cypess is pleased to announce the publication of her book *Women and Musical Salons in the Enlightenment* (University of Chicago Press, 2022).

Raymond Erickson gave the keynote address (“The Bach Keyboard Suites in Historical Context”) at the national meeting of the Historical Keyboard Society of North America in June. He now teaches harpsichord part-time at the Bard College Conservatory of Music and will present papers on his Bach Violin Ciaccona research at the ABS and AMS meetings in the fall.

Pieter Dirksen published his reconstruction of the cantata “Ehre sei Gott in der Höhe” (Glory to God in the highest) BWV 197.1 (197a). Of this cantata written for Christmas Day 1728 or 1729 only the last double page of the autograph score (Pierpont Morgan Library, New York) as well as the complete text by Picander survives. Through both extant (BWV 197.2) and assumed parody relations as well as a bit of fresh composition the cantata as a whole has been resurrected. Stuttgart: Carus Verlag, 2022 (Stuttgarter Bach-Ausgaben); Carus 31.402, 80 p.

Kinuyo Hashimoto performed Bach’s music in the Bachfest 2022 as a conductor of the Soft Bach Society Yamaguchi (Japan). The performance received a standing ovation, was reported in two newspapers, and an interview on the subject appeared in a *Deutsche Welle* article. **Michael Maul** provided commentary and played the violin at the concert.

Tanya Kevorkian’s book, *Music and Urban Life in Baroque Germany*, has just been published by the University of Virginia Press under the series *Studies in Early Modern German History*.

Markus Rathey (Yale University) has published a new book on music and religion in the long nineteenth century: *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall*, co-edited with Eftychia Papanikolaou (Lexington Books, 2022). The book explores works from the long nineteenth century and highlights musical traditions from France, Germany, Russia, Poland, and the US. His own contribution is an essay on the reception of African American spirituals in Germany (especially in Leipzig) during a tour of the Fisk Jubilee Singers in Germany in the later 1870s. Another essay that is of interest for Bach scholars is Chiara Bertoglio’s article “The Italian Reception in Bach’s Keyboard Works and Passions: Intersections of the Sacred and the Secular.”



DIRECTIONS TO CONTRIBUTORS

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

THE AMERICAN BACH SOCIETY

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