

# BACH NOTES

NEWSLETTER OF THE AMERICAN BACH SOCIETY

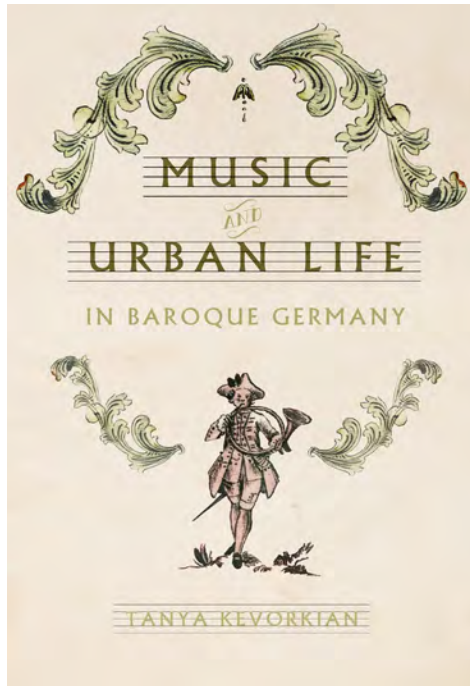
## REVIEW: TANYA KEVORKIAN, *MUSIC AND URBAN LIFE IN BAROQUE GERMANY* DEREK STAUFF (HILLSDALE COLLEGE)

Tanya Kevorkian, *Music and Urban Life in Baroque Germany*, Studies in Early Modern German History (Charlottesville: University of Virginia Press, 2022). ISBN: 978-0-8139-4701-3 (hardcover), 978-0-8139-4702-0 (ebook).

The opening of *Music and Urban Life in Baroque Germany* asks us to imagine the sounds that Anna Magdalena Bach may have heard from her apartment in the St. Thomas School: the tower guard playing a chorale on the trumpet from atop the St. Thomas Church tower; bells struck on the hour or rung to signal an upcoming service; the *Stadtpfeifer* playing over in the town square; the cries of street vendors; the singing of a poor beggar; the tumult of rowdy students, whether serenading young women or getting into fights.

This rich detail and variety evoke a *Wimmelbild*. Ironically, the historical record documenting this activity and the tedious process of digging it up look nothing like a Bruegel or Bosch. The archive is silent and written descriptions of everyday life and sounds are all too rare. The actions and sounds described throughout this book, then, had to be pieced together creatively from evidence buried in unexpected places and by reading historical documents in unusual ways. To her credit, Tanya Kevorkian has done just this, bringing back to life the sounds of the German Baroque city, at least in our imaginations.

*Music and Urban Life in Baroque Germany* joins the ranks of recent social and cultural histories of early modern music.



These writings do not approach the historical study of music as an effort to find new and important musical works to analyze or to populate today's concert programs or playlists, nor do they form part of a narrative about evolving musical styles or performance practices. Although Bach and his extended family play an indispensable part in this book, and his music makes appearances now and then, he and his elite colleagues are shown here in a more mundane context of everyday urban life. Some of the story's central figures are commoners like the tower guards and watchmen, people we might not instinctively label as musicians.

Kevorkian's subject is more focused than her title implies. Five main cities—Augsburg, Erfurt, Gotha, Leipzig, and

Munich—are the main theaters of action. Important places for urban musical life like print shops, bookstores, coffeehouses, schools, theaters, and churches recede into the backdrop. Instead, the stage is populated by actors drawn primarily from two companies, the tower guards (*Türmer*) and city musicians, whose interactions with more elite musicians, town counselors, and burghers form the core of the storyline. We are invited to hear them perform not just in church but from atop city hall, in processions, at weddings, and from watchtowers. The book's chronological range is likewise narrow, roughly the century between the end of the Thirty Years' War and Bach's death.

The small number of representative cities and the focus on a few facets of urban life keep the book and the research behind it focused yet diverse enough to offer interesting comparisons. Kevorkian's

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other main justification for her geographic scope is that it places better researched central German cities like Leipzig into perspective. Leipzig still features prominently in the book, but the other cities offer interesting comparisons: an imperial city (Augsburg), cities with a resident court (Gotha, Munich), and biconfessional towns (Augsburg and Erfurt). Two lie in the south, three in central Germany. Despite notable differences between these cities, Kevorkian also uncovers interesting and unexpected structural parallels between their musical establishments, often cutting across confessional and geographic boundaries.

The book's core chapters effectively paint a vivid picture of the life and career patterns of tower guards (chapter 2) and town musicians (chapters 3 and 4). Both groups were city employees regulated by the council, and upkeep of these professions became a matter of civic pride. In Baroque Germany, the tower guards—Kevorkian's best label for the elusive word *Türmer*—undertook a range of duties, some practical, some artful. They watched for fires or other dangers, they rang bells to mark time or send out alarms, and they played music on horns or trumpets. Their repertoire consisted of Protestant hymns, Catholic devotional songs, or dance music, depending on the city's confession. In bigger towns, audiences for their regular midday performances might number in the hundreds. The tower guards also descended from on high to play in processions through the city.

The city musicians often overlapped in duties with tower guards. The two professions had common origins, played similar instruments, and observed comparable daily routines. In smaller towns, the two posts might remain combined. But in major cities, companies of city musicians had largely dropped their practical functions by the Baroque era, concentrating instead on music making. Kevorkian documents the training of these musicians from apprentice and journeyman through the process of auditioning for an open position. After winning a spot, musicians would typically marry and work their way up through the ranks of the company. Like tower guards, the work and income for city musicians fluctuated throughout each year. In most cities, they played for three basic kinds of events: civic rituals, such as the *Ratswahl* or the daily performance from city hall; weddings and other private social events; and church services. Their income from official civic duties and church performances formed only a small part of their more lucrative supplementary income, chiefly from weddings. But during seasons where weddings were banned—Lent, Advent, and during official periods of mourning—these musicians might find very little extra work. Over lengthy periods of mourning, they even sometimes petitioned authorities for help or asked that the ban be lifted early.

Chapters two to five are filled with examples, some mundane, some colorful, from the everyday lives of these men. Many examples reveal their social standing in civic life. They competed with higher-ranking court trumpeters, which could sometimes end in brawls. More often, their own privileges were challenged from



The treacherous steps leading to the tower guard apartment, Petrikirche, Freiberg, Saxony (Photo courtesy of the author)

below by unauthorized musicians who took lucrative wedding gigs. As they aged, tower guards and city musicians could face challenges of physically straining work, forcing them to hire an adjunct at their own expense. The widows and children they left behind also received benefits, though very limited, but sometimes also faced pressure to marry an incumbent. Throughout, Kevorkian's rendering of their lives resists two-dimensional generalizations. Some musicians died impoverished, while others left their families with a respectable inheritance; some encountered the chastisement of authorities for their behavior or poor performance, while others were honored and respected in the community.

Because of their significance as sites of urban music making, weddings occupy the entirety of chapter five. Kevorkian nicely sketches the broader practices of early modern wedding celebrations. Weddings were held on weekdays during specific seasons of the year, they involved processions to church for the ceremony (*Trauung*) and then to the festivities (*Hochzeit*), which could last into the night, sometimes continuing the next day. Music, she notes, appeared at all stages of the celebration and occupied a considerable percentage of the total expense (145). Town councils tried to regulate these events in interesting ways: they determined the number of guests and who could dance based on the status of the bride and groom and of various guests; they governed how musicians were paid, city musicians for a set fee, apprentices and

journeymen through tips; and they regulated the kind of procession the wedding party could make to the church. (In Leipzig, the populace witnessing these processions became so unruly that councilmen tried to curb the whole practice in 1684.) Of all the chapters, this one also focuses the most on specific examples of music, with much attention given to J. S. Bach's wedding cantata "O Holder Tag, erwünschte Zeit" BWV 210, and Johann Christoph Bach's "Meine Freundin, du bist schön" from the *Altbachisches Archiv*. The latter proves to be a gold mine for examples of wedding banquet customs.

Several other chapters address specific pieces of music, some of them by J. S. Bach, to illustrate a variety of points. Although less central to the book's main thrust, Kevorkian documents occasional connections between the sounds of city life and Bach's own music, including his imitation of the post horn (BWV 992). But other connections are debatable. I am not sure that the fanfare themes in cantatas like *Halt in Gedächtnis Jesum Christ* BWV 67, or *Unser Mund sei voll Lachens* BWV 110, definitively have their roots in the practices of the night watchmen. The notion that BWV 67 is rooted in a morning horn or trumpet signal "whose original source is currently unknown" is given without citation (44). Previous discussions of fanfares in Bach's music (Klaus Hoffmann, *Bach-Jahrbuch* 1995) have linked these styles to military and court, not city. In this respect, Kevorkian would seem to broaden their potential meaning in Bach's music by associating them with city life.

Yet the limited vocabulary for these kinds of fanfares, universally outlining a major triad, makes me hesitate to call any of Kevorkian's examples a quotation of a specific tune. The likelihood of fortuitous similarities is just too high. Still, if we merely recognize the possibility that these kinds of motives could sometimes signify the nightwatchman's call, Kevorkian's larger point stands: literate musicians occasionally recognized the sounds of the city as music, incorporating them into their own compositions to enhance the meaning (59).

In chapter three, Kevorkian turns more directly to Bach's music. Here she invites us to look at Bach's cantata performances as well as his 1730 *Entwurf* from the perspective of the town musicians. Bach's description of Leipzig's town musicians in the *Entwurf*, she notes, acknowledges their hierarchical organization with the *Stadtpfeifer* outranking the *Kunstgeiger*. I was surprised to see all the evidence suggesting that this pecking order continued into Bach's tenure, documented by the many cases when players moved up from one group to the other. Here, though, is it important to note that members of the *Stadtpfeifer* apparently included the higher-ranking string players, and the *Kunstgeiger* could include the lower-ranking second oboist (see her Table 3). Taking again the cantata "Unser Mund sei voll Lachens" BWV 110, as an example, she describes both Bach's process of preparing the score and parts as well as the role of the town musicians in the performance. The cantata, she claims, reveals "how town musicians played a range of instruments with a diverse cast of performers" (104).

I wish that this discussion could have more carefully scrutinized Bach's performing material and the fuller range of his argument in the *Entwurf*. If the traditional ideal of a town musician stressed his versatility on many instruments, it is worth noting that Bach only capitalized on this in limited ways. His performing parts sometimes ask a player to switch instruments within a cantata. The *St. Matthew Passion* has one such instance, where the violinists pick up recorders for the accompanied recitative "O Schmerz," so the



Senior member of Leipzig's *Stadtpfeifer* Gottfried Reiche (1667–1734). Portrait by Elias Gottlob Haussmann, 1727

practice was possible. But it is less extensive than we might infer from Kevorkian's account.

When we look at Bach's *Entwurf*, too, it appears that he may have had a different vision about city musicians than the traditional patterns and hierarchies stressed by Kevorkian. The *Entwurf*, for example, initially lists instrumentalists in a different order from the traditional ranking of winds above strings, an order that rather may reflect their importance in his cantatas: "The instrumentalists are also divided into various kinds, namely violinists [Violisten, i.e., string players], oboists, flutists, trumpeters, and drummers" (NBR 146). Bach also reminds the council that in earlier times the city provided special stipends for instrumentalists, especially two violinists, presumably for the upkeep of more contemporary styles of music. Bach then praises the Dresden court for its ensemble where each instrumentalist has only to "master but a single instrument" (NBR 150). These statements suggest that Bach envisioned

a more modern court ensemble with strings at its core and with specialist wind players. This, again, would seem at odds with the more traditional hierarchy of Leipzig's town musicians, as sketched by Kevorkian. And yet, as she later points out, Bach himself helped maintain this older hierarchy. In one case, Bach recommended a long-serving member of the *Kunstgeiger* for promotion into the *Stadtppfeifer*, but the council eventually overruled him in favor of an outsider (126).

The chronological scope of the book, with its focus on the late seventeenth and early eighteenth centuries, may be to blame for some small omissions. The chapter on weddings and the sections on court and military trumpeters would have benefitted from two informative essays by Stephen Rose: "Schein's Occasional Music and the Social Order in 1620s Leipzig," *Early Music History* (2004), and "Trumpeters and Diplomacy on the Eve of the Thirty Years' War," *Early Music* (2012). The former in particular reveals interesting continuities with the wedding practices documented by Kevorkian. The author's expertise in the late Baroque may also be to blame for a few anachronisms and mistakes, which thankfully never seriously interfere with the larger picture. For instance, the Peace of Prague was settled in 1635, not five years earlier as she implies (177). In addition, she describes student music making in early seventeenth-century Leipzig as involving cello (170), but the instrument reproduced in Rudolph Wustmann's old history of music in Leipzig is most certainly some kind of larger viol. These are, of course, small matters.

If the central part of the book focuses mostly on specific groups of musicians and their livelihoods, the opening and last two chapters paint in much grander brushstrokes. Though rooted in the archive and in the civic institutions that generated them, Kevorkian's work here seeks to attune us to the so-called soundscape of the Baroque city. At their best, sound studies can help us to imagine the sounds and noises of everyday life and reveal the ways these gave rhythm and meaning to existence. Kevorkian can show how sound punctuated and ordered the day and night and how it helped demarcate events and spaces in the community and in individual lives. She also displays a particular sensitivity to the liminal spaces between musical and non-musical sounds, as when nightwatchmen or tower guards marked the hour with a call or signal.

The downside to sound studies, in my experience, lies in their potentially diffuse and abstract subject matter. In the wrong hands, this approach can sometimes seem like the presentation of mere historical minutiae. How can we tell, say, whether a particular musician's experience is really representative? For better or worse, the range and fragmentary nature of Kevorkian's historical sources presumably did not permit a more systematically empirical approach to questions like this. Rather, she tends to rely on generalizations drawn from her experience in the archive. This again makes her work more approachable for the lay reader, though it leaves open questions about the significance of the patterns she

finds in the lives of her subjects. Sound studies can sometimes also wrap up these shards of evidence in a dense theoretical framework, but Kevorkian thankfully wears her theory lightly. The footnotes direct us to a considerable body of secondary literature, but readers unfamiliar or impatient with scholarly debates can tackle her book without these matters getting in the way.

Another drawback to sound studies is their potentially nebulous purpose. Sometimes this scholarship can seem like repackaged antiquarianism, designed to revive the local color of a long-ago time and far-off place simply for its own sake. What do we gain by understanding the practice of bell ringing or the signal of the post coachman in early modern cities? What difference does it make for our knowledge of Bach and his music to be aware of the ambient sounds in and around the Bach family apartment? By their very nature bells, street cries, and the like would seem to have a very low impact on the course of major events. We rarely alter our daily routine because of familiar ambient sounds. Happily, Kevorkian does deliver interesting answers to assuage at least some of these doubts. Most notably, I think, she effectively links the unruliness and noisiness of life in early modern cities to the better-known behavior and selective attentiveness of audiences in church or at the theater: "Viewed retrospectively, chattering, mobile audiences and congregations seem lacking in discipline. Seen against the backdrop of other Baroque musical settings, though—wedding banquets, nocturnal serenades, processions—people's expectation that a musical occasion would have a sociable dimension seems natural" (186). In addition, she paints the youth culture of Bach's age as particularly rough. In Jena a student was killed on average in two out of three years between the 1660s and 1740s, most often the result of duels (174). In Leipzig students killed four nonstudents between 1650 and 1714, three of them musicians. In this light, Bach's infamous altercation with the student Geyersbach in Arnstadt takes on new significance.

In the end, *Music and Urban Life in Baroque Germany* embraces a variety of approaches to urban history and musicology, which let Kevorkian tell a lively story about overlooked professions, vividly reconstructing aspects of everyday life and music making in Bach's age.



## Documentary Review: *Bach and Expression* Nathaniel Brown (Madisonville, KY)

*Bach and Expression*, presented by Daniel Moulton and Martin Schmeding, film by Will Fraser (Fugue State Films, 2022). (DVD Box Set and digital release).

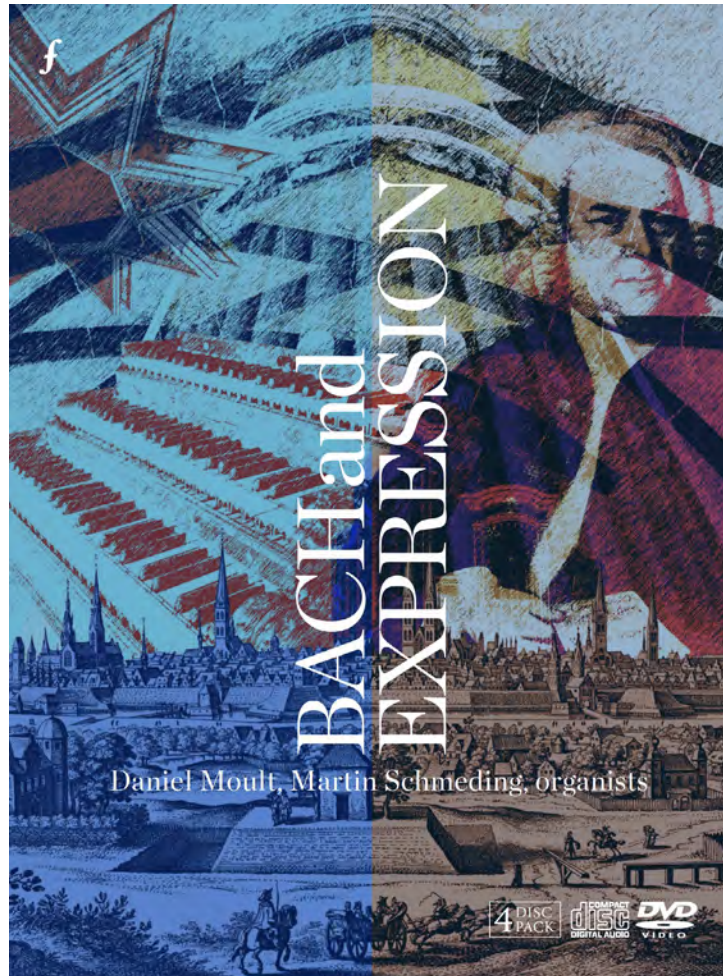
This documentary from Fugue State Films seeks to provide answers to the question, as put plainly by the director, Will Fraser, in the included booklet, “How do you play Bach’s music?” (4) by approaching it broadly through the lens of expression in its many manifestations. Daniel Moulton, Head of Organ at the Royal Birmingham Conservatoire, Martin Schmeding, Chair of Artistic Organ Playing at the University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig and Director of the European Organ Academy, and Christine Blanken from the Bach-Arkiv Leipzig, provide their insights by examining the historical sources, instruments, and scores of Bach’s time in chronological order, as well as by discussing how his organ music was perceived and interpreted after the eighteenth century.

The documentary itself is contained on the first disc; the second disc includes an extra hour’s worth of demonstrations of each of the organs included in the documentary: the Silbermann organs at the Georgenkirche and Marienkirche in Rötha, the Hildebrandt organ at the Jacobkirche in Sangerhausen, and the Trost organ at the Stadtkirche in Waltershausen. It also includes complete, uncut video performances of all the pieces discussed in the documentary, with appropriate camera angles to highlight some of the interesting moments in the manuals and pedals as well as the visual beauty of each instrument. Two bonus performances of the Prelude in D minor, BWV 539, and “Wer nur den lieben Gott lässt walten,” BWV 691, are included, played by Moulton on the Trost organ. These were presented earlier on the Marienkirche organ, no doubt to highlight

the difference in approaches when performing these same pieces on very different instruments. With the exception of the two bonus tracks, audio recordings of all the pieces are also included

in the two accompanying CDs and are the very same recordings used in the videos. In some of the recordings, and particularly in that of the Trio in G major, BWV 1027a, the clacking of the pedals can be heard quite loudly, which some listeners may enjoy as a mark of authenticity while others may find it a distraction. Moulton’s performance of “Liebster Jesu, wir sind hier,” BWV 730, on the Marienkirche organ is heartbreakingly beautiful as the chorale melody in the higher register really sings and breathes in such an organic manner on that instrument. The accompanying booklet includes high-quality images of each instrument as well as their specifications; it also includes a glossary of specific and perhaps obscure musical terms used in the documentary, which serves just as much to make it more accessible to a wider audience as to be a refresher to the more musically educated.

Of note is Fraser’s statement that “playing [Bach’s] music has to express ourselves now.” (5) Is it even possible not to express ourselves when we perform? Performers cannot help but be products of their time, and modern musicians cannot unlearn the musical legacy of the nearly three centuries past. Fraser’s philosophy, which is expressed in the spirit of the documentary, is that we must find a balance “through [Bach’s] music, through him, and through ourselves.” (5) Additionally, Moulton comments on how the general attitude toward the performance of Bach changed after the Second World War, from one which indulges in emotion to one of a more stoic and logical nature. He proposes that the more authentic approach may lie somewhere between the two extremes:



Daniel Moulton, Martin Schmeding, organists

“Something warm and rich and involved, but without destroying the fabric and the logic of the music.” (Part I)

Moult and Schmeding’s discussion on whether Bach expressed himself, or whether his music was mainly an expression of already culturally established affects, is particularly enlightening. Schmeding suggests that the preludes and fugues not only express Lutheran theology, but that their very existence indicates Bach’s desire to express himself since they were less important to his church responsibilities than the cantatas. It is no wonder that church authorities at times found Bach’s musical expressions to be confusing, as Schmeding demonstrates by playing the chorale prelude “Allein Gott in der Höh sei Ehr,” BWV 715, on the Marienkirche organ; the piece is extremely dissonant and harmonically unpredictable, and even more so on an instrument with historic temperament.



Schmeding explains how Bach expresses improvisatory passages in the written score but often expects the performer to fill in the gaps as well; pieces will, for example, sometimes have ornaments written at the beginning which will not be present later on, but this is to give the performer an idea of how to express the piece with their own improvised ornaments and flourishes the rest of the way. In contrast, Schmeding demonstrates how showing some restraint in performance is also a legitimate form of expression. For example, rather than adding a cadenza after the dramatic Neapolitan chord near the end of Passacaglia and Fugue in C minor,

BWV 582, Schmeding believes that the silence itself is expressive enough on its own.

Moult and Schmeding’s discussion of Bach’s organ registrations touches on expression in terms of timbre. Moult states that “There is no one central German sound that unifies the organ music of J. S. Bach.” Bach reportedly used some unconventional and unexpected registrational formulas and changes, so perhaps playing his works according to the conventional registrations of his time may not, in fact, be the most authentic way to perform Bach’s music, and, as Schmeding states in Part III, “In choosing a sound, it should be as inspired as you imagine Bach had been.” Moult adds to this by explaining that some of the treatises discussing registrations, which tend to get treated as sacred texts, are really for beginners, so it should be no wonder that more advanced players

would get more daring. Are we really to assume that Bach didn’t use so many of the myriad stops available and only limited himself to the orthodox registrational formulas?

Additional topics covered include the contrasting and blending of different expressions (as Schmeding demonstrates with the Toccata and Fugue in F Major, BWV 540), deliberate beaming in the scores, elaboration of repeated sections, musical symbolism as expression, expressing the essence of the keys, and expressing God’s perfection through composition. The quality and sheer quantity

of the material contained in this DVD/CD set is well worth the price, and it is as entertaining and beautiful as it is informative. It will be particularly enlightening for organists, for whom there is much practical utility, but also for all performers of Bach’s music, as many of the ideas expressed go beyond the organ and can be applied to the performance of Bach’s music as a whole. Finally, all lovers of Bach’s music will get an in-depth look at this extraordinarily significant part of the composer’s legacy.

*REPORT ON THE ABS MEETING AT TEMPLE UNIVERSITY*  
*BACH AND AUTHORITY*  
 VIVIAN TERESA TOMPKINS (NORTHWESTERN UNIVERSITY)

The twenty-second biennial meeting of the American Bach Society was held from October 6–9, 2022 at Temple University. The meeting in Philadelphia provided a welcome opportunity for longtime members to reconnect and for newcomers such as myself to become more involved in the community. The theme of this year’s conference, “Bach and Authority,” served as the basis for wide-ranging discussions of Bach’s influence in his various professional positions, his relationship to religious and state officials, and the impact of his musical legacy on modern scholarship and performance.



The first formal events of the conference took place on Friday morning at Temple University’s Rock Hall Auditorium. In her keynote presentation, Rita Krueger addressed the theme of authority through the concept of fame in eighteenth-century Europe. As Krueger pointed out, the term “world-famous” (*weltberühmt*) appears in reference to Johann Sebastian Bach in his obituary, where it describes his influence as an organist. The use of this term is significant, Krueger observed, for the concept of worldwide fame in this era was new and multivalent. Krueger’s illumination of changing ideas of social influence in the eighteenth century set the

stage for the first paper session of the conference, which focused on conflicts with authority, both in a modern scholarly context and in Bach’s relationship to the political and musical authorities of his day. Daniel Melamed opened the session by questioning the widely accepted dating of *Christ lag in Todes Banden*, BWV 4, to the years 1707–1708. Melamed argued that aspects of the cantata’s form and instrumentation reflect musical approaches that Bach took up in the second decade of the century. He also called attention to Bach’s decision to highlight the tonal version of the chorale tune rather than the modal version, and showed how the cantata functions as a modernization of Johann Pachelbel’s earlier setting of the same text. Michael Maul continued the session with an examination of Bach’s perilous relationships with state authorities. In particular, Maul emphasized the risky political implications of Bach’s dedication of the *Musical Offering* to Frederick the Great following a visit to Potsdam: this musical gift was a gesture in which Bach, a court composer in Saxony, honored the ruler of Prussia, a state in conflict with his own.

After a lunch break in Mitten Hall, conference goers returned to the auditorium for the second session, which was entitled “Cantatas as Reflections of Authority Structures.” My own paper



explored appearances of the chorale “Wer weiß, wie nahe mir mein Ende” in Bach’s church cantatas and in pamphlets printed for public executions in Leipzig. As an integral part of the musical environments of church services and executions, chorales such as “Wer weiß” served to reinforce state and religious authority and to define congregants’ positions within these power structures. In the next presentation, William Cowdery concentrated on Bach’s musical tributes to authority figures within state structures of power. Starting from Bach’s reuse of the secular cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208, to celebrate Duke Ernst August’s birthday in 1716, Cowdery drew attention to three works that may have also served as Eastertide celebrations of the duke’s birthday by honoring his enthusiasm for hunting horns. The reflections on authority in Bach’s cantatas continued Friday evening, when the conference attendees gathered at the Church of the Holy Trinity to enjoy a performance of the Peasant Cantata, BWV 212, and the *Trauer Ode*, BWV 198, given by Choral Arts Philadelphia and the Philadelphia Bach Collegium.

Saturday morning’s paper session focused on authority in performance contexts. Tanya Kevorkian showed how the cantata *Jauchzet Gott in allen Landen*, BWV 51, might have exemplified Bach’s authority as Thomaskantor, as well as the performative authority of his talented musicians. Kevorkian contended that the virtuosic vocal part and elaborate instrumental accompaniment of this cantata would have demonstrated the capabilities of the Thomaskirche musicians to authorities in the city, school, and church. The second presenter, Raymond Erickson, drew attention to the tradition, rooted in the nineteenth century, of performing the ciaccona from Bach’s Partita No. 2 in D minor for solo violin



“Bach Inspired!” concert at St. Mark’s Church



(L to R): Steven Zohn, Ellen Exner, and David Chin

as a work of gravity and solemnity. Erickson contrasted this tradition with the origins of the chaconne in vivacious dance, and showed how the lack of information about these origins led nineteenth-century musicians to develop a performance practice that misunderstands the affective qualities of the chaconne tradition.

The fourth paper session turned to discussions of Bach as an authority in modern contexts. In his presentation on “Bach in the Far East,” David Chin gave an engaging report on the performance of Bach’s music in Malaysia. Chin’s paper shed light on the relationship between institutions of authority for Bach scholarship and performance in Malaysia and abroad, with particular attention to the collaboration between Bachfest Malaysia and the Bach-Archiv Leipzig. Thomas Cressy followed Chin’s presentation with an insightful investigation of the role of Bach’s music within the heavy metal genre in the 1980s. The demonstration of authority through musical capability that Kevorkian described in her paper resurfaced here, as Cressy showed how the association of Bach’s music with technical complexity and improvisation led many heavy metal musicians to embrace his works as part of the electric guitar repertoire and as part of a broader heavy metal aesthetic of nonconformity and musical expertise. The final session on Saturday was a panel that brought together Ellen Harris, David Schulenberg, Christoph Wolff, and Steven Zohn to discuss



biographical writing as an act of authority, as well as their experiences in creating narratives of the lives of composers.

The concert on Saturday evening, “Bach Inspired!” showcased works by Bach and by composers who influenced or were influenced by him, including Dietrich Buxtehude and two of the Bach sons, Carl Philipp Emanuel and Johann Christian. The performance, held at St. Mark’s Church, was put on by the Ravensong Historical Keyboard Series and featured Leon Schelhase on harpsichord, Robert Mealy on violin, Beiliang Zhu on viola da gamba, and guest artist Geoffrey Burgess on oboe, oboe d’amore, and voice flute. Another highlight of the evening was the awarding of honorary ABS memberships to Kerala Snyder and Joshua Rifkin.

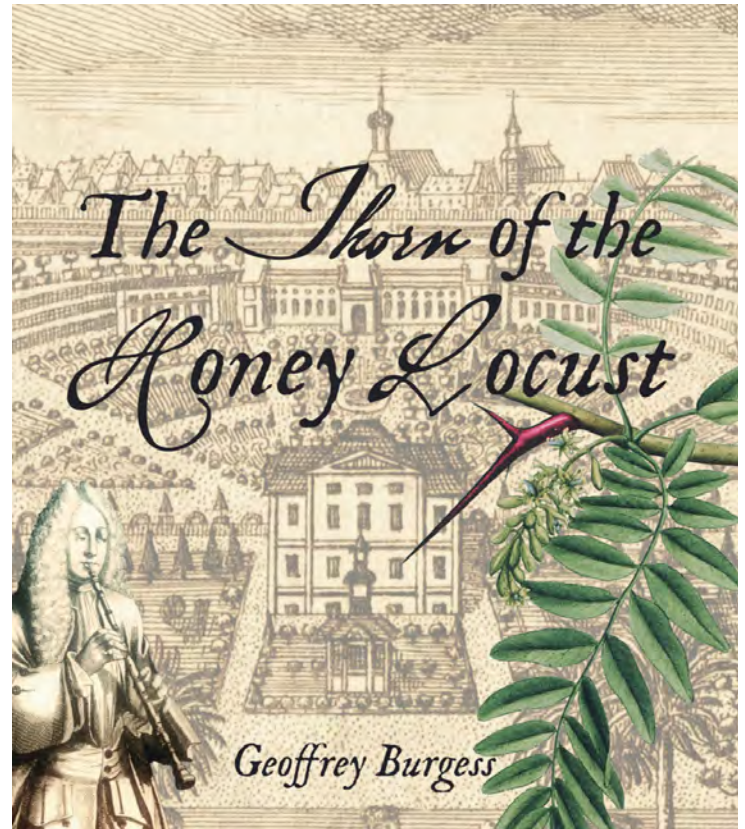
The final presentations of this year’s conference took place at the Sofitel Philadelphia on Sunday morning. Arlan Vriens investigated Bach’s role as a musical authority for composers in the late eighteenth century. Specifically, Vriens drew attention to the influence of Bach’s works for solo violin on Friedrich Wilhelm Rust’s *Sonate a Violino Solo senza Basso*. In doing so, he illustrated the enduring legacy of Bach’s instrumental music in the solo violin repertoire and performance practice of the late eighteenth and early nineteenth centuries. Paul Walker compared Bach’s “empirical” method of teaching fugue with Johan Joseph Fux’s “prescriptive” pedagogical procedure in *Gradus ad Parnassum*. Walker showed the impact of authoritative institutions and publications in promoting Fux’s method, yet also shed light on how Bach’s approach eventually regained and retained significant influence, due in part to the endorsement of composers such as Charles Marie Widor.

The presentations and performances of the Philadelphia ABS meeting provided abundant material to inspire new and ongoing research on the conference theme. The meeting was, of course, only possible thanks to the efforts of the conference organizers, the Program Committee, and Temple University. After two difficult years of limited contact during the early phases of the COVID-19 pandemic, this conference was a memorable and meaningful opportunity to come together in search of a deeper understanding of Bach’s relationship to many different forms of authority.



Keynote address by Rita Krueger

## Announcements



**Geoffrey Burgess** has published his research on Leipzig Stadtpfeifer Johann Caspar Gleditsch (1684–1747) in *The Thorn of the Honey Locust: The Chronicle of an Eighteenth-century Musician*. A recipient of the William H. Scheide Research Grant for his work on the confluence of botany and music in eighteenth-century Germany, Burgess has brought together details of Gleditsch’s life and his connections with the Bach family in the form of a historical novel modeled after autobiographies by other eighteenth-century musicians. Up to this point, little has been known of the man for whom Bach wrote more obbligati than any other Leipzig musician. Although the details of the first twenty-five years of Gleditsch’s life, his early training and progress from a village in the Erzgebirge to Leipzig remain open to conjecture, Burgess has uncovered documents that greatly expand what is known of Gleditsch’s business dealings, personal associations, and family life from the time of his appointment as city musician. *The Thorn of the Honey Locust* intertwines the social practice of music with the cultivation of horticulture, the title referring to the American tree that Carl Linnaeus named after Gleditsch’s son Johann Gottfried (1714–86). The same age as C. P. E. Bach, J. G. Gleditsch attended Leipzig University, acted as respondent in a debate on the effects of coffee consumption in 1733, and went on to become the most distinguished German botanist of his generation.

There will be a forthcoming book titled *Bach's St. John Passion for the 21st-Century* by **Dr. Michael Fuchs** of the University of Wisconsin Superior and **Rev. Bradley C. Jenson** (Duluth, Minnesota). The book will be published this fall by Rowman & Littlefield (headquartered in Maryland with offices in New York and London). Dr. Christoph Wolff has agreed to write the foreword for this book.

Jenson also hosted a discussion of the historical novel, *The Great Passion*, by James Runcie during Lent on Zoom on February 26, March 12, and March 26, 2023.

**The Bach Society of Saint Louis** concluded its Bach Festival 2023 with two major events. The Chamber Orchestra presented "Bach for Strings, 1 Suite, 2 Concertos, and 25 Alleluias!" at Salem United Methodist Church, St. Louis, on April 22. Featured works include Orchestral Suite No. 2, Catherine Edwards, flute; Brandenburg Concerto No. 4, Lenora-Marya Anop, violin; Violin Concerto in A minor, Lenora-Marya Anop, violin; and Cantata 51, *Jauchzet Gott in allen Landen*, Mary Wilson, soprano. On April 29, The Bach Society Chorus and Orchestra, joined by the MBU Chamber Singers, presented Bach's *St. Matthew Passion* at the Pillsbury Chapel, Missouri Baptist University. Soloists include Steven Soph, Evangelist; Stephen Morscheck, Jesus; Josefien Stopelennburg, soprano; Meg Bragle, mezzo-soprano; Dann Coakwell, tenor; and Alexander Dobson, bass. Both events were conducted by A. Dennis Sparger.



The **Kentucky Bach Choir** is pleased to announce the winners of the 2023 Audrey Rooney Vocal Competition. The purpose of the competition is to encourage exceptional young singers in the study and presentation of the solo repertoire of Bach and the sacred solo repertoire of Haydn and Mozart. This year's Grand Prize winner is soprano **Chloe Boelter** of Indianapolis, Indiana. For the competition, she performed "Benedictus" from *Missa Brevis St. Joannis de Deo*, Hob. XXII: 7, by Joseph Haydn and "Ich folge dir gleichfalls" from the *St. John Passion* by J. S. Bach.

Encouragement awards were presented to **Bradyn Debysingh**,



tenor, Bienen School of Music, Northwestern University; **Emily Helferty**, mezzo soprano, Yale Institute of Sacred Music; and **Nini Marchese**, soprano, University of North Texas. Other finalists in the juried competition were: **Olivia Ericsson**, mezzo soprano (New York); **Kaisa Herrmann**, mezzo soprano (Milwaukee); **Peiqi Huang**, soprano (University of Illinois); **Alissa Magee**, soprano (Case Western Reserve); **Matthew Newhouse**, tenor (Yale); and **Nicole Rivera**, mezzo soprano (Chicago).

## Bach Network Update

**Bach Network** will present session 90 of the Leipzig Bachfest on Wednesday 14 June, 3–6 p.m., with panels and presentation on the festival theme "Bach For Future." The three-hour session will look at the festival theme from three different angles. The first hour will be a discussion on "The Future of Bach Performance," with a panel comprising John Butt (Glasgow), Mahan Esfahani (Prague), Michael Maul (Leipzig), Mark Seow (Cambridge), and Margaret Urquhart (Leiden and Amsterdam), chaired by Michael Marissen (New York). The topic of the second hour will be "The Future of Bach Sources" with presentations by Manuel Bärwald (Leipzig), Andrew Frampton (Oxford), Ruth Tatlow (Cambridge and Uppsala), and Bettina Varwig (Cambridge). The final hour will showcase the work of early career scholars under the topic "The Future of Bach Research," with Magdalena Auenmüller (Leipzig), Jan Lech (Warsaw), Siavash Sabetrohani (Chicago and Berlin), Adrian So (London), Ruth Eldridge Thomas (Durham), and Anders Veiteberg (Oslo). We are planning to make at least two of these discussions available online in the form of issues of our multimedia journal *Discussing Bach*.

For your diaries: the eleventh **Bach Network Dialogue Meeting** will be held at Madingley Hall, Cambridge, from Monday, 8 July to Saturday morning, 13 July, 2024.



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Edited by Christina Fuhrmann

**Robert L. Marshall:** Late Bach and Late Style Theory**Thomas Cressy:** Baroque Pop and Psychedelia: Bachian Pastness, Prestige, and Hybridity**Barbara M. Reul:** Tales from Music School: Johann Friedrich Fasch at the *Thomasschule* (1701–1707)**Zoltán Göncz:** Two New Possible Models for the “Confiteor” of J. S. Bach’s *Mass in B Minor*

Reviews

*Rethinking Bach* edited by Bettina Varwig, Review by **Markus Rathey***Bach Studies: Liturgy, Hymnology, and Theology* by Robin A. Leaver, Review by **Derek Stauff***The Temple of Fame and Friendship: Portraits, Music, and History in the C. P. E. Bach Circle* by Annette Richards, Review by **Paul Corneilson***Johann Scheibe: Organ Builder in Leipzig at the Time of Bach* by Lynn Edwards Butler, Review by **Laurence Libin***Let’s Calculate Bach: Applying Information Theory and Statistics to Numbers in Music* by Alan Shepherd, Review by **Robert L. Wells****Bach-Jahrbuch 2022**

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**Markus Zepf** (Leipzig), Unmut, Langeweile und Zeitvertreib? Überlegungen zur Entstehung des Wohltemperierten Claviers**Bernd Koska** (Leipzig), Notizen zu einigen frühen Thüringer Bachianern**Klaus Hofmann** (Göttingen), Anmerkungen zur Datierung einiger Kantaten aus Bachs Weimarer Zeit**Nicoleta Paraschivescu** (Basel), Eine neue Quelle zu den beiden Allemanden BWV 836 und BWV 837 im *Clavier-Büchlein vor Wilhelm Friedemann Bach***Peter Wollny** (Leipzig), Neue Erkenntnisse zu Georg Heinrich Ludwig Schwanbergs Aufenthalt in Leipzig**Reiner Marquard** (Freiburg/Br.), Über die Pfeife und die Vergänglichkeit. Erwägungen zu Christian Friedrich Henrici alias Picander und den *Erbaulichen Gedancken eines Tobackrauchers* BWV<sup>3</sup> 515.2**Phillip Schmidt** (Leipzig), Drei sächsische Musiker in der preußischen Residenzstadt Berlin: Neues über Johann Gottlob Freudenberg, Markus Heinrich Grauel und Johann August Patzig**Hans Huchzermeyer** (Minden), Bach-Überlieferung in Braunschweig. Neue Daten und Fragen zu Wilhelm Friedemann Bach sowie zu Matthäus Müller, Carl Heinrich Ernst Müller, Carl August Hartung und Friedrich Konrad Griepenkerl**Russell Stinson** (Batesville/Arkansas), Zur Leipziger Rezeption von Bachs Orgelwerken im 19. Jahrhundert: Friedrich Rochlitz, Carl Ferdinand Becker, Hermann Schellenberg und ihre Rezensionen von zwei frühen Ausgaben

Kleine Beiträge

**Hans-Joachim Schulze** (Leipzig), Bachs Privatschüler – Weitere Ergänzungen**Daniel R. Melamed** (Bloomington, Indiana), Anonymus Iq bei seinem Namen gerufen**Andreas Glöckner** (Leipzig), Zum Text und zur Herkunft der Arie „Himmel, reiße, Welt, erbebe“ (BWV 3 245.2/1 +)**Werner Schag** (Wörth am Rhein), Zwei kleine Fundstücke im Stammbuch eines Thüringer Studenten**Rüdiger Wilhelm** (Braunschweig), „Canto fermo in Pedal“ – Zur Interpretation einer Spiel- und Registrieranweisung

Besprechung

Lynn Edwards Butler, *Johann Scheibe. Organ Builder in Leipzig at the Time of Bach* (**Markus Zepf**, Leipzig)

## MEMBER NEWS

**Ruta Bloomfield** was elected president of the Historical Keyboard Society of North America. She participated in the Society's marathon performance of WTCI at the June 2022 conference, and performed a session recital of preludes and fugues by J. C. F. Fischer. She is program chair of the upcoming conference, May 17–20 in the Los Angeles area ([www.hksna.org](http://www.hksna.org)).

**Robin A Leaver's** book, *Bach Studies: Liturgy, Hymnology, and Theology* (Routledge, 2021), is now available in paperback.

**Michael Marissen** is pleased to announce the publication of his book *Bach against Modernity* (Oxford University Press, 2023).

**Nicoleta Paraschivescu's** article, "Eine neue Quelle zu den beiden Allemanden BWV 836 und BWV 837 im *Clavier-Büchlein vor Wilhelm Friedemann Bach*," appears in the *Bach-Jahrbuch 2022*. In it she explores a new source for BWV 836 and 837, entitled *Lessons for the Harpsichord* by Pier Giuseppe Sandoni. Video previews of her recording for Deutsche Harmonia Mundi are available here: <https://youtu.be/bHmh22Zsb2Q> and <https://youtu.be/qaYFRWDTntM>

**David Schulenberg** announces a new location for his website: [schulenbergmusic.org](http://schulenbergmusic.org). It includes updated supplements for his books on J. S., C. P. E., and W. F. Bach, as well as concert recordings, scores by Bach family members (some with parts), and keyboard arrangements of Bach's compositions for solo strings and flute; some of the latter are recorded on the CD "Immersed" by pianist Daniël van der Hoeven, released in 2022 on the 7 Mountain Records label ([7mntn.com](http://7mntn.com)). The supplement for *Bach* (the 2021 membership gift) provides fuller coverage of issues in Bach's biography and of the music than could be included in the printed volume; it is distinct from the "companion" on the publisher's website.

**Ruth Tatlow** has a visiting fellowship at [Clare Hall, University of Cambridge](http://Clare Hall, University of Cambridge) throughout 2023.



## DIRECTIONS TO CONTRIBUTORS

*Bach Notes* is published twice yearly (fall and spring) and mailed to all members and subscribers. Submissions for the Fall issue 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 Rebekah Franklin at [bachnotes@americanbachsociety.org](mailto:bachnotes@americanbachsociety.org).

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## MEMBERSHIP INFORMATION

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

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