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Bach Notes

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A Bach-Era Oboe Returns Home to Leipzig

An Interview with Geoffrey Burgess

Ellen Exner (ABS Vice President)

In August 2023, the Bach-Archiv took possession of an eighteenth-century oboe bearing the mark of instrument maker Johann Cornelius Sattler, who was active in Leipzig squarely during Bach's time. I interviewed Dr. Geoffrey Burgess about the significance of this unique musical artefact. Burgess is not only a fine baroque oboist in his own right, he has also co-authored books with Bruce Haynes on the oboe's history, including *The Eloquent Oboe* (Yale, 2007), and *The Pathetick Musician* (Oxford, 2016). Burgess recently became a novelist, writing a story about the life of Bach's oboist, Johann Caspar Gleditsch (*The Thorn of the Honey Locust,* 2023, available on Amazon).

Ellen Exner: What is the significance of the Sattler oboe? In other words, why is it good to have it and what can we learn from it?

Geoffrey Burgess: This particular oboe is the only known Leipzig oboe made in Bach's time that is currently accessible to researchers and performers. It has been remarkably well preserved, and we have the opportunity to learn much from it. For example, we can study its proportions and dimensions in comparison with other surviving instruments from the time and get a more informed idea of the physical features of the oboes in Bach's exact sphere. Knowing what his instruments were capable of (from the stability of their scales to the possible timbral spectrum) gives us just a little more information about the kinds of things that might have informed Bach's compositional choices and the day-to-day realities for his musicians.

Image courtesy of Bach-Archiv Leipzig/Markus Zepf

Exner: How did the Bach-Archiv come to be in possession of it?

Burgess: I alerted the American Friends of the Leipzig Bach Archive to the availability of the only fully intact Bach-era Leipzig oboe, and they arranged for it to be returned to its hometown.

The back story is, in 2009 a midwestern family discovered among their heirlooms an oboe that, to the best of their knowledge, had been brought with their ancestors from Europe when they relocated to the United States. They contacted Marc Fink, the oboe professor at the University of Madison–Wisconsin who in turn contacted baroque oboe builder Harry Vas Dias. He authenticated the oboe as the work of Leipzig maker Johann Cornelius Sattler. The oboe was then purchased by collector and researcher Robert Howe. In 2023, Dr. Howe sold his large collection of woodwind instruments, which included the Sattler as the oldest of over three hundred other oboes, to Matthew Stoecker, proprietor of The Mighty Quinn Brass and Winds based in Washington State.

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Exner: What are its design strengths? In other words, what sorts of things in the repertory does it do particularly well?

Burgess: This instrument's biggest advantage is that it was designed to play at Leipzig Cammerton, which we believe was very close to 415Hz, the modern international standard for the performance of music from that time. The use of other baroque oboe models that have gained wide-spread popularity, such as the Stanesby or Denner designs, has necessitated altering the tuning of the surviving originals, compromising tonal and playing characteristics.

The Sattler is a very fluid instrument—and here I speak from my experience of playing the original for short periods, but more significantly on a copy of the instrument developed from Vas Dias's plan by the Dutch builder Jacqueline Sorel. The intonation is solid, and there is greater facility across the full range of the oboe than I have experienced on other oboe designs. It makes sense of the demands of Bach's music, which is to say that it seems to have been up to the technical challenges his music posed.

Exner: What are its weaknesses? What sorts of notes, passages, etc., require extra work of the player?

Burgess: It is perhaps lighter and easier-blowing than those other popular models, and players will have to adapt to the difference by adapting their reeds. Lightness and ease of blowing are ideal for solo and chamber music; only experience will tell whether its sound projects as well in a large ensemble.

Exner: Who was Sattler? Where was his workshop? What was he known for? Did he build other members of the oboe family?

Burgess: Relatively little is known of the lives and careers of Leipzig instrument makers. This oboe bears the mark "I.C.E. Sattler" and comes from the workshop of Johann Cornelius Sattler (c.1691–1739). Johann Gottfried Sattler, (1707–55) presumably a family member, as he lived at the same address, was also an instrument builder. What has been gleaned about the Sattlers from church records needs to be supplemented with more extensive archival research.

We also have *hautbois d'amour* by Sattler, and later instruments that show how the Sattlers adapted their oboe design to the technical demands of later music. Like other instrument makers, Johann Cornelius probably lived on the Grimmaischer Steinweg, just outside the city wall and close to the Johanneskirche (where the Grassi Museum currently stands). This would have been a close-knit community. Several of the families were related through marriage or sponsorship of each other's children as godparents. It also appears that there was a good deal of collaboration between the workshops.

Exner: How did Sattler's designs differ from Eichentopf's, for example?

Burgess: Other Leipzig oboe builders are better known. The fame of Johann Heinrich Eichentopf (1678–1769) rests on the survival of oboes in all three sizes used by Bach in his cantatas: treble oboe in C, *hautbois d'amour* in A, and the tenor F *oboe da caccia* (but no straight *tailles des hautbois*). Each of Eichentopf's designs, including the two surviving treble oboes, have been the basis for modern copies used in Bach performances around the world. In their recent study of the fourteen surviving Leipzig oboes of Bach's time, Stefaan Verdegem and Marcel Ponseele found significant variation. There are even considerable differences between oboes known to come from the same workshop.

This may be due in part to the current state of the instruments as a result of wear over time. However, this is not the case with the Leipzig Sattler. A second I.C.E. Sattler oboe is now in St. Petersburg, but is badly damaged, and does not seem to be of the same quality of workmanship; another stamped "J.G. Sattler," which appears to be from the same period, is preserved in the music instrument museum in Stockholm, and despite being badly warped, it has been possible to measure its bore. There is little doubt in my mind that this and the Archiv's oboe were made in the same workshop—even with the same tools.

The most significant difference between these oboes is condition and accessibility. In the history of the historically-inspired performance of Bach's music, oboists have resorted to what has been most available to them. This has led to some anachronistic and geographically inappropriate choices. While Eichentopf *hautbois d'amour* and *oboi da caccia* are well represented on recordings, it is more common to hear oboes modeled after the British builder Stanesby or Nürnburg-based Denner rather than Leipzig instruments such as Eichentopf or Sattler. As the other Sattler oboes are in poor (close to unplayable) condition and are in museums that do not allow instruments to be played, there is little chance that we will ever hear them. There is, on the other hand, a strong possibility that the Bach-Archiv oboe will be heard. It provides a unique opportunity for modern builders to make direct comparison with their calculations in the process of arriving at a faithful copy of the original—not as it exists today, but in the condition when it was first made.

Exner: Which of Bach's oboists could have played a Sattler oboe? Could they have played THIS Sattler oboe?

Burgess: The instrument shows signs of use, and being made of boxwood with brass keys (now missing), it is certainly a musician's instrument, rather than one made for a wealthy patron as a work of visual delight as much as a functioning musical instrument. There is no sign that it is exceptional, yet in my estimation it is definitely suited to Bach's music. By the time the two oboists named in Bach's *Entwurff*—Johann Caspar Gleditsch and Gottfried Kornagel—were appointed to the Leipzig *Stadtpfeiferei*, the Sattler workshop was in operation so they were doubtless familiar with the Sattlers' work, and would have recognized it. It is possible that they may even have played this very oboe, but unfortunately there is no way of telling if that was the case.

Exner: What steps must conservators take to preserve an instrument this old? What happens to woodwind instruments over time?

Burgess: Markus Zepf at the Bach-Archiv has considerable experience with the latest technology for the examination of musical instruments. The first step will be carrying out a detailed tomography. This will identify any potential issues that might arise and could recommend against its use in performance. Woodwind instruments have to withstand the introduction of the player's warm and moist breath. This can put stress on the wood as the bore will naturally want to expand in response to the change in humidity. It is important to re-condition the instrument. The wood has to learn to resonate once more: a time-consuming and slow process that must be done progressively over weeks or months. In addition, the keywork is in poor condition and needs to be replaced. Not only should the oboe be maintained in a stable environment, any performance circumstances will have to be carefully monitored. It is fortunate that the Bach-Archiv has its own climate-controlled performance space, and is only steps away from the Thomaskirche.

Exner: Will there be recordings made of this oboe performing Bach's music?

Burgess: It is my hope that we will be able to record the instrument and preserve its sonic qualities for future generations. That way we will have a record if it is decided that it should be withdrawn from use in performance.

I would again like to express my sincere gratitude to the American Friends of the Leipzig Bach Archive for their generosity in funding the purchase and to Prof. Christoph Wolff for personally ensuring the safe delivery of this valuable artefact from Bach's time to its place of origin. It is indeed a treasure.

Exploring Publication History at the Riemenschneider Bach Institute

Annika Fabbi (University of Ottawa)

As the 2023 recipient of the Frances Alfred Brokaw Grant, I spent a week in July conducting research at the Riemenschneider Bach Institute. While there I examined eight published editions of J. S. Bach's *Capriccio sopra la lontananza del suo fratello dilettissimo*, BWV 992. This research forms part of my MA thesis, which I began in September 2023 at the University of Ottawa. My research focuses on the evolution of editorial practices used on Baroque music across the nineteenth and twentieth centuries.

I am using the Capriccio, BWV 992, as a case study. An extremely early work of J. S. Bach's, written in or around 1704, the Capriccio dates from his time working as an organist in Arnstadt. The piece contains six movements, each accompanied by a programmatic subtitle. These subtitles describe the developing emotions felt by the friends and family of a young man about to leave on a long journey abroad. Throughout the movements, in which Bach employs various genres and experiments with a wide variety of musical styles, listeners follow their emotional trajectory from pleading, denial, and bargaining, to eventual acceptance.

Historically the Capriccio has been considered autobiographical – a response to Bach's older brother Johann Jacob leaving to join the army – although more recent scholarship has brought this into question (Wolff 2000). Regardless of Bach's reasons for composing this, his only programmatic instrumental piece, he likely drew inspiration from Johann Kuhnau's "Biblical Sonatas," published in 1700 (Schulenberg 1992).

As a consequence of the "work concept" (Goehr 1992), the publication and editorial histories of music go largely unexamined. Musicians are typically taught to follow their scores exactly, causing many of us to treat these texts as unbiased and objective representations of the composer's intent. Yet the process of editing is inherently critical, a form of musical interpretation unto itself (Grier 1996), so by examining its evolution over time we are able to see the history of a piece in an entirely new way. While almost comprehensively true of the "canonic works" of Western Art Music, this pertains especially to pieces written before 1800, such as the Capriccio.

Tracing and understanding how a piece's portrayal has shifted over its history in publication, or its "mouvance" (Zumthor 1972), is of particular importance for performers, whose day-to-day work will be most impacted by variations between scores. Coming from a performance background, I have valuable experience with the ways in which variances can impact the process of preparing a piece for performance. In fact, it was my personal experience learning the Capriccio as a pianist, and discovering the widespread contradictions between published editions of the piece, that led me to begin researching the history of music editing.

Beyond just telling us what notes to play, scores can also greatly impact interpretative decisions, whether we are conscious of it or not. This applies doubly to a programmatic piece like the Capriccio, in which both the programmatic subtitles and the music itself can be edited. Such edits can be made for any number of reasons, reflecting the editor's own interpretation of the piece and their views on performance practice, or the intended audience of the score. This becomes an issue when the score is removed from its context and/or intended audience, and treated as if it were set in stone.

The Capriccio makes an ideal case study for investigating the evolution of editorial practices used on Baroque music because of its distinctive position in the repertoire. Likely because of its

programmatic nature, the Capriccio has been published numerous times by a wide variety of publishers. At the same time, its relative obscurity has allowed editors to exercise greater freedom in expressing their individual views on performance practice. This is evident from the often-staggering range of textual variations between published editions of the Capriccio. Consequently, an in-depth study of the publication history of the Capriccio reveals much more about evolving knowledge of, and attitudes towards, Baroque music than a similar study of a more mainstream Bach composition would.

I have collected nearly forty editions of the Capriccio, published between 1839 and 2020 in countries ranging from Canada to the Soviet Union. These publications provide contradictory information on numerous aspects of the piece, including ornamentation, the title and programmatic subtitles, and the musical text. Some of these contradictions have been inherited from the eleven extant manuscript sources of the Capriccio, which unfortunately do not include an autograph manuscript.

While at the RBI, I was able to examine eight published editions of the Capriccio: an undated Edition Peters publication with an introduction by Stainton de B. Taylor; an 1896 Edition Peters collection including the Capriccio, edited by Carl Czerny, Christian Griepenkerl, and Friedrich August Roitzsch; a 1900 Éditions Durand publication, edited by Isidor Philipp; a 1900 Henry Litolff's Verlag collection including the Capriccio (Figure 1); a 1903 Gebrüder & Hug & Co., pedagogical publication, edited by Heinrich Germer; a 1910 Édition M. Senart publication, edited by Blanche Selva under the supervision of Vinccent d'Indy; a 1920 Drei Masken Verlag study score containing the Capriccio and the fourth of Kuhnau's "Biblical Sonatas" accompanied by a lengthy

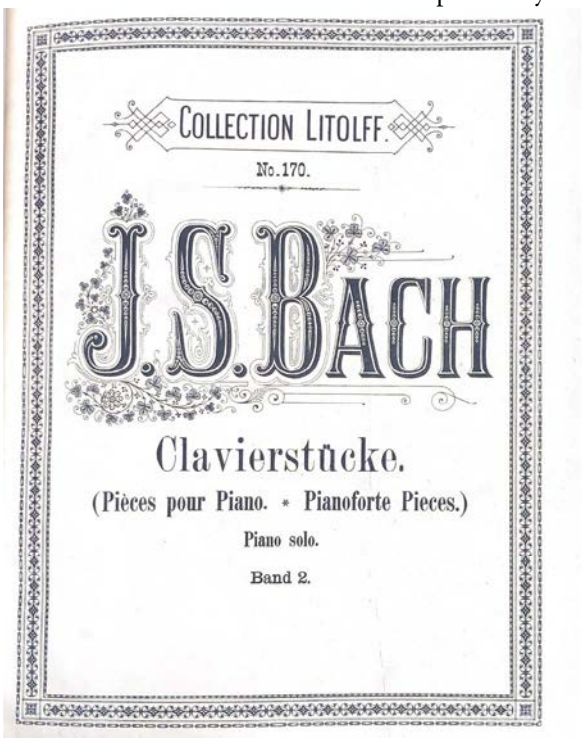

Figure 1.

Figure 2.

introduction; and a 1936 Universal Edition collection of music by various members of the Bach family, edited by Karl Geiringer.

While the breadth of editions I have sourced has since expanded, gaining access to this group of eight represented a significant diversification in my sources at the time, filling in a chronological gap in the early twentieth century and expanding the countries represented.

A major highlight was finding the two Edition Peters scores. I had previously procured a similar, undated Edition Peters copy of the Capriccio with the same introduction. This score's cover layout, typesetting and Edition Peters branding differed significantly from the expected design of volumes published by this company. (Figure 2) After contacting Edition Peters directly, I learned that this score dates from the World War II era, when the Edition Peters company fragmented after the Third Reich's rise to power. Because the company was owned by a Jewish family, the Nazis shut down their central office, but the Edition Peters satellite offices were told to carry on as best they could (Lawford-Hinrichsen 2000). By encountering a somewhat differing version of my own undated Edition Peters score at the RBI, I was able to gain a wider view of the publications produced by the split company.

This also led me to make the connection between the undated Edition Peters publications of the Capriccio, and an early version by the same publishing company. Because of the introduction and lack of listed editor, I had previously believed that the undated Edition Peters score had been edited by Stainton de B. Taylor. However, upon gaining access to the 1896 Edition Peters collection, I learned that it was only the introduction that was contributed

by Taylor. The musical text was identical between the 1896 and undated Edition Peters scores, showing that the satellite offices had greater communication and/or access to the company's back-catalogue than previously believed.

Drawing this conclusion between the different publications by Edition Peters later led me to discover that all of these scores were simply reprints of the Capriccio's first publication in 1839 (also published by Edition Peters). The editions produced by the satellite Editions Peters offices in the mid-20th century used the musical text as edited by Czerny, Griepenkerl, and Roitzsch, without crediting them, and added a new introduction. That this first-ever published edition, created within the artistic philosophies and biases of the mid-nineteenth century, was not only still in circulation, but actively being reprinted a century later has fascinating implications. The music community's approach to Baroque music, and more specifically to performance practice, has changed drastically since 1839. But to what extent are we still impacted by nineteenth-century artistic ideals when using scores from that era? The 1839 score is undeniably what we would now call a "Performer's Edition," leaning heavily on suggested dynamics, articulation markings, and expressive markings (con dolcezza and espressivo are favorites). Even if a musician is actively trying to ignore these instructions in favor of making their own decisions, they cannot help but be influenced by the editor's suggestions, or at the very least overwhelmed by the clutter.

Other highlights of my trip included examining two early-20th century French editions, published respectively in 1900 and 1910. They were both edited by active pianists: Isidor Philipp, who was also extremely successful as a pedagogue (Grove Music Online, Hinson 2013), and Blanche Selva, who had performed the complete keyboard works of Bach in recital by her twentieth birthday (Grove Music Online, Timbrell 2001). These two French editions shed light on variances between scores that emerged later in the twentieth century.

Another focal point was "Heinrich Germer's Academical Edition of Classical Pianoforte Works for Educational Purposes," published in 1903 by Gebrüder Hug & Co. (Figure 3) This fascinating edition provides alternative time signatures. The Capriccio was not the only piece of music Germer rearranged in this way; it appears to have been a signature of his, present in numerous publications, including the volume of Czerny Études I used in my early piano lessons. Germer's edition of the Capriccio is the first of several published after 1900 that were intended specifically for pedagogical purposes, the most recent of which was published in Toronto by an independent publishing house called Plangere in 2011. Additionally, Germer significantly varied the title (from *Capriccio sopra la lontananza del suo fratello dilettissimo* to *Capriccio: Die Abreise*) and programmatic subtitles (for example, replacing "Aria di Postiglione" to "Der Postillion kommt/ The postillion comes" for the fifth movement). While variances between titles and subtitles are common across editions of the Capriccio, Germer takes it to the extreme. Bach's program focused primarily on the emotional side of the story, leaving the exact events open to interpretation. Germer, however, assigns concrete events to each movement.

These highlights are only a selection of the information I gathered while at the Riemenschneider Bach Institute. I feel incredibly fortunate to have been awarded the 2023 Frances Alfred Brokaw grant, and to have had this opportunity. I would like to thank the team at the RBI: Dr. Danielle Kunz, Dr. Christina Furhrmann, and Paul Cary. All three of them were incredibly welcoming and generous, both with their time and expertise.

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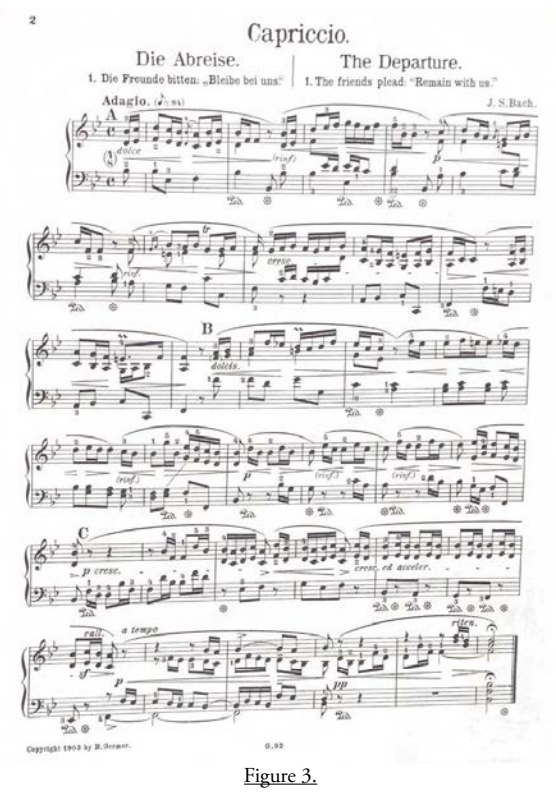


Figure 3.

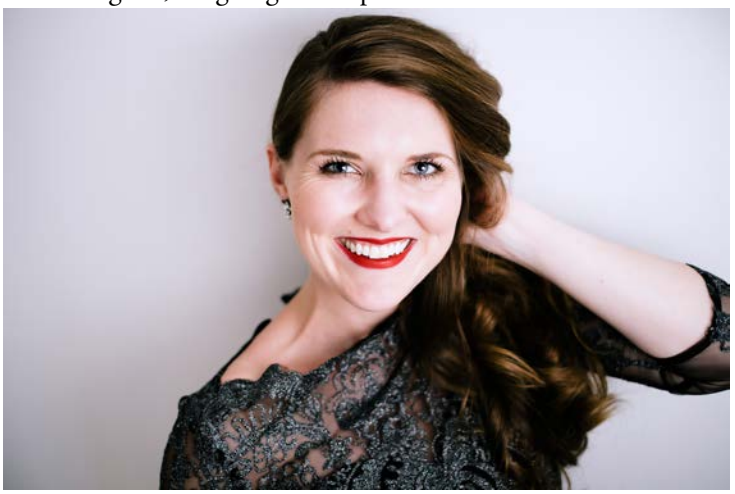
A Female Evangelist for Bach's St. John Passion: An Interview with Dirk Garner and Margaret Carpenter Haigh (February 27, 2024)

Rebekah Franklin

On April 14, 2024, audience members at the Baldwin Wallace Bach Festival will hear the St. John Passion with a female soloist in the role of the Evangelist—a scoring which, based on our research, has never been presented in a mainstream performance before. I had a conversation with conductor Dirk Garner and Evangelist soloist Margaret Carpenter Haigh to learn more about this groundbreaking performance. We discussed everything from their first thoughts when beginning the project, to singing a role originally written for another voice part, to bringing a new perspective to the storytelling, to the universality of this ancient story, to the ways in which these fresh ideas bring Bach's music into our time and place and pave the way for its continued performance well beyond 2024. Their excitement was palpable, and the performance promises to be something very special.

Rebekah Franklin: What were your first thoughts when you approached this project?

Dirk Garner: My wife, who's also a musician, and I have talked about using a female Evangelist for a long time. It's not really unusual to do this kind of thing in classical music anymore. You think about Joyce DiDonato and Yannick Nézet-Séguin's recent *Winterreisse* (2021), for example, and they weren't the first to do it. It's common in the opera world. But Margaret and I can't find any reference to trying this in the Passions (at least with the Evangelist) or in Bach's music. I've talked with many colleagues, and I'm not aware of any of this ever happening, which is really surprising to me. We've always wanted to do it because if you change the voice then you change how the story is perceived. I think of it in the context of the *Stabat Mater* text, where the mother is watching her son be tortured to death. And that's certainly going to change the tone and the pacing. It's going to change the way the Passion is heard. So, I was thrilled to finally get to do this. Then of course with Margaret, it's going to be spectacular.



Margaret Haigh: My first response was, "Are you sure?" I went back and forth with Dirk in two or three emails, asking "are you sure you're sure?" It's a huge responsibility to take on this role, especially as a singer whose voice part is not that for which it was intended, and also not that which it specifically fits. It sits about a tone too high for a soprano, but after living with the piece for several months, I am feeling more and more confident in my ability to deliver this role.

Dirk mentioned that there are many instances of "gender bending" in music in terms of roles being reassigned or singers of one voice part performing works originally written for another voice part, or indeed another gender. In baroque and classical opera, there is a frequent convention of singers of one gender espousing a role representing another. Bach's musical oeuvre, however, is non-operatic, and his Passion settings, although fully orchestrated and extremely dramatic - I mean, those *turba* choruses! - are explicitly not opera, not to mention the fact that they were intended to be sung during Holy Week, a time when opera was not allowed to

be sung! I have read that the first performance of the St. John Passion in 1724 was likely perceived with some amount of surprise and even skepticism by churchgoers. It represents a significant shift from the chanted Passion stories, which were (and continue to be) commonplace in liturgical settings. Bach's Evangelist also sings the exact words from John's Gospel, unlike Evangelist settings in other contemporaneous or slightly earlier passions (for instance the widely set libretto of the Brockes-Passion). So here we are dealing with something that could reasonably be considered sacrosanct – unaltered biblical text, and at that, one of the Gospel texts. However, there is a universality to the Johannine narrative. So perhaps we can allow a bit of leeway and consider that the narrator's gender doesn't affect the content or delivery.

Franklin: Did you have to arrange any of the Evangelist's recitatives to work for soprano voice? What kinds of musical adaptations have you had to do, if any, in order to make the part fit?

Haigh: Honestly, I haven't reworked it at all. When I first looked through the score, I thought that there might be places where it would be helpful to rewrite the vocal line using the harmonies already in place, but honestly, having the work sit a bit high is preferable to changing it. Bach's recitative writing is so beautiful and perfect as is, so any changes that I initially considered were quickly thrown out. So we're going to do it as written.

Franklin: What kind of response has a female Evangelist invited so far in the publicity process?

Haigh: For better or for worse, we live in the age of social media, so I finally decided to create a professional Instagram account a few months ago. A few weeks ago I was practicing the recitative that begins 'Barrabas aber war ein Mörder', which contains some of the most dramatic writing for the Evangelist - in the next phrase, Christ's scourging ('geißelte') is depicted, wherein Bach writes an extremely long and rhythmic melisma representing that horrible moment, which stretches the Evangelist almost to a breaking point in terms of breath control. I posted a picture of that page of the score and wrote something along the lines of, 'I've been coy about sharing this, but here's an upcoming performance crowning my season, and it's something that I'm very excited to be doing.' I wasn't sure what responses I might get, but I have received so many positive and encouraging notes from colleagues, including some who are going to be singing at the festival, and other close colleagues and friends who wrote that this is such a cool idea, or that they wish they could also sing this role.

I'm just so humbled and delighted to be able to do this. It's certainly not something I ever thought I would do, because of course the Evangelist is a tenor role. Having this opportunity is honestly a career high point. I'm really, really thrilled about it and hope to do it justice.

Garner: Before I pulled the trigger and decided to do this, I talked with many people and, to a person, they think that it's a great idea. That's not always the case with new ideas and perspectives, so it was nice. We need to take some chances artistically, to move our art forward.

Haigh: I think it's a very brave move on Dirk's part to do this. Yes, it's potentially controversial. But I sleep well at night thinking that if I can do justice to the text by conveying it beautifully while delivering it with truth and gravity and telling the story in a dramatic and rhetorical way that moves the passions of those in the hall, it won't matter that I am a female and a soprano.

Garner: I'm so glad you agreed to do it, Margaret. Margaret was the first person I thought of for this role. She had sung Buxtehude's *Membra Jesu Nostri* with us in the past. It was so thoughtful, musical, dramatic, theatrical, and really stunning. She was my first call, and she said yes!

Haigh: I feel like I've moved up a notch in the world! Another truly incredible performance opportunity I was given by my friend Robert Moody was of David Del Tredici's "An Alice Symphony" in Portland, Maine, and for that, I think I was the fifth or sixth person to be asked. I learned later that everyone else said, absolutely not, I'm not learning that. And I was just naive or foolhardy enough at that point, I must have been twenty-six, not to look at the score before saying, sure, that will be fun! A very happy error, in the end, but it sure made for a terrifying moment when I finally checked the score out from the library. Anyway, I am delighted to have been the first asked for this particular Passion performance.

Franklin: Can you describe learning the part and preparing to sing it for the performance?

Haigh: It's been a long process. I certainly can't speak for tenors who sing and embody this role throughout their career, but it seems to be one that they spend years living. Successful tenor evangelists learn this piece and sing it not once or twice, but ten or twenty times or more. Unless something seriously changes in the industry, which to be clear, I'm not actively pushing for, I doubt that I will have two or three, let alone ten chances to evangelize. This is potentially a one and done curio, right – Bach with soprano Evangelist? So it is pretty amazing to have this opportunity.

I'm putting a lot of pressure on myself for this performance to be as perfect as it can be. Live performance is certainly never going to be perfect, but we strive to bring people along on the journey with us, and deliver a role with integrity and rhetoric and excitement. There are so many different elements to this particular role, just like there are different elements and characters within the Passion itself. Some recits are lengthy, like the two at the very end of the piece which wrap up the story. Then of course there are the connective tissue recits, [sings] "Jesus antwortete," [speaks] "Jesus answered," or "Pilate said." Then you have the extremely dramatic moments like "Barrabas aber war ein Mörder" ["Barrabas however was a murderer"], or even one of my favorite moments in the entire piece [sings] "Von dem an trachtete Pilatus, wie er ihn losließe" ["From then on Pilate considered how he might release him."] It's easy to write off Pilate as a bad guy. The recit writing here is exquisite and can help one consider Pilate's humanity more than

anything else. Bach does incredible work injecting humanity and pathos into every element of this piece, including that particular moment, and I feel that as the Evangelist you have a responsibility to help shed light on that. [The St. John Passion] is a marathon of a piece with so many different types of vocal acrobatics. Understanding the textual trajectory of each recit - where thoughts continue over rests, or where a rhetorical pause or moment of repose is needed - is a long process. Learning the text, especially intimately coming to terms with the German syntax, and finding those moments where a minute change of timbre can help bring out specific sentiments have been my two overarching priorities.

Garner: They are so difficult!

Haigh: Dirk and I had a quick chat earlier this morning talking through a few things about the piece, including earlier recordings of this piece featuring evangelists delivering the text in a very stoic way. I think we've come a long way from that and that's certainly not how I'm approaching the text delivery here at all.

Garner: It will be bigger than life, just like I've seen you do with other performances. I can't wait.

Haigh: At least within the scope of a Lenten piece. It's never going to be a work for stage in that way. But yes, it will be very textually interesting.

Franklin: Does the storytelling approach change at all when using a female Evangelist?

Garner: I keep working through the piece, especially the transitions, and looking at it through a new lens. It is disturbing, and distressing to say the least for the mother to watch her son die. So yes, the storytelling is completely different, for both the Evangelist and the chorus as well. I'm teaching the students in the choir to sing some of the choruses in very different ways than I have in the past: inflicted with the sensitivity of the mother, and of what that whole scene really looked like through her eyes. For a multitude of reasons, it's very different than what I've done with St. John in the past.

Haigh: One of the really gripping moments for me is the moment when Christ is on the cross, and he looks down at his mother and John, the disciple whom he loves. He says, "woman, behold, this is your son," and to the disciple, "behold, this is your mother." Jesus sings these words, not the Evangelist, but I have the chance to set up that sentiment through the previous and interspersed recitatives. And that is very powerful.

Bach is not just saving the moment of beauty for Jesus to sing. He imbues that which comes before and between with the same sort of crystalline, stunning affect. It is very meaningful. I have a fifteen-month-old child and my perspective on being human, now that I am a mother, has certainly changed this past year. These things hit a little bit differently when you compare a story or Gospel like this to your own life and your own offspring.

Garner: Yes. When we humanize it, we hear these texts and they're simply gruesome, when we humanize them they become devastating. The words and the images they create are pretty awful. I have three kids, so emotionally I can't even imagine what that was like.

I came to BW to do this music, to spend the rest of the music-making hours in my career making and learning this music. We could just do it the same way every year with only minor changes. But, as with art, the piece changes as we grow, and our perception of it changes. We get older and wiser, we suffer through politics, and we suffer through the world that we're living in, and it changes the way that I, at least, want to respond to this music and this art.

I feel lucky that I get to do that as a conductor. Most don't get to present multiple performances of these works. So I feel really lucky to get to explore the different perspectives and ideas we gain about the pieces over time.

Haigh: I think that's also a tremendous gift that Dirk has been given, to be in this position, but also one that he is giving to the wider classical music world, shedding light on music from different perspectives.

Garner: As a community, my students are fairly socially active and politically active. They want a response to this piece. They want to see change in the world. And they are excited. They can't wait for this.

Haigh: And what better way to keep this music alive? We live in a changing world and every year it seems to change more and more quickly. The progress that our society is hopefully making as a whole, but at least making in pockets, can be mirrored in music written by composers from centuries ago. We find new ways to bring different things out, and I think that's probably what's happening here. I just can't wait to have conversations with the students and see what excites them about this music, because it's rightfully canonic. I accept that the canon in classical music is problematic, but this music is exceptional and timeless, and it should be known for more centuries to come. So if that means, for it to be interesting and relevant to a new generation, that we sing things in a different way or reassign arias, why not? I hope that I'm not blaspheming too much, as my schooling is in historical performance practice. Authenticity is important. I'm hoping my teachers and colleagues from Case Western come and see this performance, and I will be curious for their reactions. But if new interpretations outside of our understanding of authenticity make this music more accessible, that's great.

Franklin: Do you think the role is ultimately gender neutral?

Garner: The role might be, but the music is not. I'm mostly being funny. Margaret has already described how it really fits a tenor, but is difficult for a soprano.

Haigh: John's Gospel account is a human response to something that ultimately ends in the unbelievable, if otherwise all you can believe is what is in front of you. The elements of faith and mystery and hope, which are all integral to his account, transcend any one person and represent feelings that are universal to the human race. So in that sense, why not explore it from a different perspective?

Garner: And, will we do this again? Will we do it with St. Matthew? I don't know. But I will keep looking for new ways to think about this music. For example, there is a new publication of the Mendelssohn version of Bach's St. Matthew Passion that just came out. Mendelssohn cut whole arias, did only the A section of arias, added clarinets—we act like this is something new, and it's not. We've always manipulated music. We are always searching for ways to connect this music to new audiences. I will always keep exploring new ways to think about and make this music.

Haigh: Also, to complete my earlier thought about the accessibility of early music, I saw something recently on a job posting that said something along the lines of, women and people from minority backgrounds typically do not apply for jobs unless they feel that they meet 100% of the requirements. The application encouraged jobseekers to apply anyways, even if they did not feel that they met every single one of those requirements. And, you know, if we don't have exactly the right instruments or can't perform a piece at exactly the right temperament or with exactly the right permutation of personnel, we shouldn't just throw out the idea of performing a particular piece of music. Music should be accessible to everyone. I think that's an integral part of this. That's also how we keep people interested and involved in the music world.

For more information on this performance, or other events taking place at the 92nd Annual Baldwin Wallace Bach Festival, please visit https://www.bw.edu/schools/conservatory-music/bach-festival/.

This interview will also appear in the Baldwin Wallace Bach Festival performance program and promotional materials, courtesy of Bach Notes.

Publications

The **American Bach Society** is pleased to announce the publication of the first in our series of ABS Guides: **Matthew Dirst**, *Bach's Art of Fugue and Musical Offering*, Oxford University Press, 2024. This was our most recent member gift.

The **Packard Humanities Institute** is pleased to announce a new edition: *Johann Christian Bach: Operas and Dramatic Works*. Our goal is to make available, in both printed and digital formats, a critical edition of the composer's operas, an oratorio, and several cantatas.

Jim Brokaw announces the forthcoming publication of his translation of Hans-Joachim Schulze's 2006 collection of introductions to all of the Bach cantatas. This project is supported by a subvention from the American Bach Society's Noel and Ruth Monte Fund. Schulze's book began as a series of weekly broadcasts on German radio in 1990. The series was quite popular, was repeated several times, and Schulze published his scripts in 2006. The discussions are particularly valuable for their foregrounding of Bach's libretti and their poets. This is a hybrid project, appearing under the title *Commentaries on the Cantatas of Johann Sebastian Bach*: an abridged print volume with the subtitle *A selective Guide* published by University of Illinois Press including 54 of the 225 essays, and a complete, open access digital edition hosted by the Illinois Open Publishing Network (part of the University of Illinois Library) including all the essays with the subtitle *An Interactive Companion*. Both are slated for release on May 7. Visit http://go.illinois.edu/s24schulze and enter **S24UIP** as the promo code in order to receive the 30% friends and family discount.

ABS Biennial Conference: Global Bach
Emory University (Atlanta, GA)
Sept. 26-29, 2024

The American Bach Society is pleased to invite members to its biennial meeting, which will be held at Emory University in Atlanta, Georgia (USA), from 26–29 September, 2024.

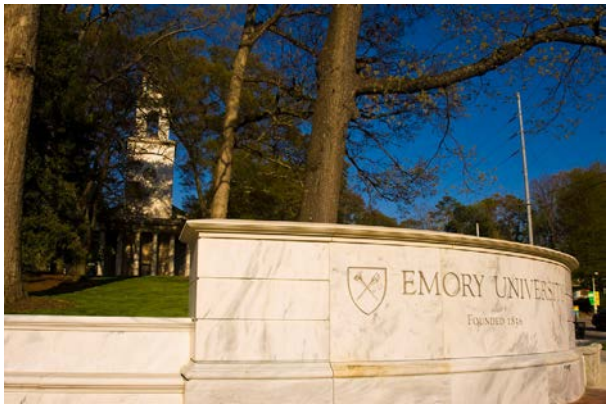
Paper sessions will take place on the Emory University Campus. All musical events will be on campus or directly adjacent. Musical offerings will be provided by The Sebastians, The Atlanta Baroque Orchestra, and Jack Mitchener (Emory University Organist).

The conference hotel will be the Emory Conference Center Hotel: 615 Clifton Rd. NE, Atlanta GA.

We have reserved a small block of rooms at a nightly rate of $195 (plus taxes and fees).

Please book your rooms before September 5, 2024 by calling 1-800-933-6679. A group link will soon appear on the ABS website, along with further information as it becomes available. The registration will be available on our website by mid-April.

Please note: The ABS is pleased to offer travel subventions for graduate students, unaffiliated scholars, and those without institutional support. Please write to vicepresident@americanbachsociety.org for further information on applying.



Judith McCartin Scheide (1937–2023)

Christoph Wolff

Judith McCartin Scheide, widow of ABS Honorary Member William H. 'Bill' Scheide, died on December 29, 2023, at the age of 86. She had continued Bill's lifelong philanthropic work after his death in 2014 and had also taken over his seat on the Board of Curators of the Leipzig Bach Archive. Judy, who liked to tell about Bill's marriage proposal on the flight home from the 2003 Leipzig Bach Festival, became an enthusiastic partner and a devoted wife to the widowed philanthropist and distinguished Bach scholar. She supported and lovingly cared for her increasingly frail husband so that he could celebrate his 100th birthday on January 6, 2014. A year later, she arranged for the transfer of the famous Haussmann portrait of J. S. Bach to its place of origin. Bill had bequeathed the 1748 painting that he acquired in 1951 to the Leipzig Bach Museum. In recent years, Judy was eager to get her husband's longtime research project about Bach's first Leipzig cantata cycle, begun in the 1960s, professionally edited, updated, and published. She very much enjoyed receiving the finished book last year, William H. Scheide, *Bach Achieves His Goal: His First Year of Regular Church Music Following the Leipzig Lutheran Calendar*, ed. B. Koska (Hildesheim-Zurich-New York: Olms, 2022), which she funded. May the book serve as a tribute to her as well.

Peter Schickele (1935–2024)

Joshua Rifkin

Peter Schickele gone – that brilliant, irrepressible spirit!

I first came into contact with Peter as long ago as the fall of 1960, when I arrived at Juilliard to join a cohort of composition students whose older members included him, Philip Glass, and Steve Reich. His recent string trio had drawn more than a little attention for its inclusion of a quote from Ornette Coleman's "Lonely Woman" – in retrospect, a prophetic move. Sometime during these years he began doing what became the PDQ Bach concerts at Juilliard; I still vividly remember the first I experienced, which included the Quodlibet for Small Orchestra and the Concerto for Horn and Hardart. Like many, I found myself collapsing with laughter – but like many, I suspect, too, I didn't consciously grasp the brilliance of what Peter had done. Behind the combination of the Haffner symphony and the soldiers' chorus from Faust, for example, lies not only Peter's knowledge of just about the entire repertory, but also the sense of analytic abstraction to recognize the essential kinship of all 5 – 6 – 5 – 6 progressions.

In the spring of 1964, my final term at Juilliard, I had the honor to serve as vocal soloist in the first performance of *Iphigenia in Brooklyn*; the term "bargain-counter tenor" in fact came from my father, but obviously pleased Peter enough for it to stick. Especially thanks to the rubber-faced cues of the conductor, Jorge Mester, I could barely make it through the occasion without again falling into a helpless heap. Yet with *Iphigenia*, once more, the screamingly funny surface conceals the comprehensive knowledge of the literature and its conventions that in fact make the humor possible. Peter, of course, would have taken all that for granted – he just loved music and had an omnivorous appetite for it.

Presumably wiser heads chose to replace me with a real singer for the public premiere of *Iphegenia in Brooklyn* at Town Hall a while later, although I did attend it. But Peter's fate and mine would cross again in other ways. By the time I left Juilliard, I had become involved with Nonesuch Records, the newly formed classical arm of the then largely folk label Elektra. Peter, meanwhile, began an association with our friendly competitors Vanguard Records. This would have direct consequences for me when, in the fall of 1965, Jac Holzman, the president of Elektra, came up with the idea of recasting Beatles songs as Baroque music and asked me who I thought might do the job. I immediately suggested Peter. His contract with Vanguard, however, wouldn't allow it, and I had the temerity to propose myself as an alternative – which led, of course, to the creation of *The Baroque Beatles Book*. Imagine how my life might have unfolded otherwise! So if I couldn't realize it at the time, I owe Peter an enormous debt.

We ran a bit on parallel tracks for a while afterwards as well, as I started to arrange albums for Judy Collins and he began not much later to do the same for Joan Baez. I had the privilege of being on his and his wife, Susan's, Christmas-card list for some time. Not surprisingly, the cards, all headed "Greetings from Our House to Your House" and graced with what at first looked like a conventional family picture of one sort or another, gleefully subverted the anodyne expectations aroused by their format: I particularly recall one captioned "A Growing Talent," which showed Susan watering a row of like lettuces or cabbages – among which closer viewing revealed Peter's head in the middle drinking up the water with an ecstatic expression.

Life did eventually take us in different directions, especially after I moved to the Boston area in 1970, so I didn't see him again for a long time. But I did still attend some of the PDQ concerts, had a few of the LPs – *Oedipus Tex*, anyone? Early this century, though, when I had a concert at Woodstock NY, he joined us for dinner at the home of the musicologist Leo Treitler and sculptor Mary Frank, with whom he had become close friends. I need hardly say that it felt as if the intervening years hadn't happened. That occasion, sadly, already lies more than twenty years in the past. Whatever … Peter enriched my life, as he did that of so many others.

Announcements

Just released: the new CD-recording by **John Butt** and the Dunedin Consort of Mozart's unfinished Mass in C minor, K. 427, in the new Breitkopf edition based on **Clemens Kemme**'s PhD-research project at the University of Amsterdam (supported by the Conservatory of Amsterdam), with the late Manfred Hermann Schmid as co-supervisor. (See https://www.breitkopf.com/work/9534 and https://blog.breitkopf.com/mozarts-great-c-minor-mass-we-can-do-better/) For the first time this recording presents Kemme's edition unchanged and in a spatially adequate rendition. The performance features Lucy Crowe and Anna Dennis as soprano soloists. The recording is also available on Spotify and Qobuz. Qobuz offers the digital CD booklet as well, including notes by John Butt and Clemens Kemme.

Francis Knights (University of Cambridge) has completed a cycle of all Bach's keyboard and organ works in 42 recitals during 2017–2023.

Rochelle Sennet is pleased to share that her latest recording, "Bach to Black: Suites for Piano, Volume III" was released on 1 February on Albany Records. In addition to featuring the complete French Suites and the French Overture in B Minor by J. S. Bach, this 3-disc recording also features suites by four Black women composers including Montague Ring, Margaret Bonds, Nkeiru Okoye, and Betty Jackson King, world premieres of works by Adolphus Hailstork and James Lee III, as well as a suite by William Grant Still.

News from our friends at Bach Network: The eleventh Bach Network Dialogue Meeting will be held this summer at Madingley Hall, Cambridge UK from 2 p.m. on Sunday 7 July until 5 p.m. on Wednesday 10 July 2024. Full details of room reservations, and registration can be found on Eventbrite https://www.eventbrite.co.uk/e/bach-network-dialogue-meeting-2024-tickets-797078702857 and on our website https://bachnetwork.org/dialogue-meetings/. We have an exciting program and everyone is welcome. Over the past two years we have published three more issues of our multimedia publication *Discussing Bach:* Issue 4 'Bach and the Corporeality of Emotions'; Issue 5 'Bach Cantata Texts, Poetic Techniques, and Meanings'; and Issue 6 'The Future of Bach Sources.'

For the third year running, Bach Network is presenting a three-hour program at the Leipzig Bachfest on the festival theme, which this year is CHORalTOTAL. Please come along on Saturday 15 June 2024 from 2 p.m. to hear aspects of new research on Bach's cantatas. Speakers will include Magdalena Auenmüller, John Butt, Stephen A. Crist, Andrew Frampton, Daniel R. Melamed, Gregor Richter, and Ruth Tatlow.

ABS Election Results

President: Lynn Edwards Butler

Vice President: Carrie Allen Tipton

Secretary-Tresurer: Derek Stauff

Member News

Matthew Dirst has two new recordings with Acis Productions: Book 1 of Bach's *Well-Tempered Clavier* (APL: 54117) and the modern world premiere of Alessandro Scarlatti's 1710 oratorio *La sposa dei cantici* (APL: 53721). The former features Dirst on a John Phillips harpsichord inspired by the work of the Gräbner family of instrument builders from Dresden. The latter features soprano Meghan Lindsay and countertenors John Holiday, Jay Carter, and Ryland Angel with Ars Lyrica Houston, with Dirst conducting from the harpsichord.

Pieter Dirksen's edition of the complete Harpsichord Suites and Tombeaus of Johann Jakob Froberger (1616-1667) was published last December by Henle Verlag (Munich), including two previously unpublished suites. He also finished several reconstructions of Bach concertos that he subsequently recorded with his ensemble Combattimento; the CD will appear this Spring.

Joyce L. Irwin announces the publication of her latest book*: In Spirit and in Truth. Halle Biblical Interpreters on Music in Worship from Francke to Niemeyer.* Halle 2024 (Hallesche Forschungen, 66).

The Early Trombone: A Catalogue of Music edited by Howard T. Weiner, **Charlotte A. Leonard** and D. Linda Pearse has been published by Brepols as part of the series Epitome musical.

Michael Porter presented an interest session entitled, "A Place for All: Diverse Perspectives in Johann Sebastian Bach's Cantatas" at both the Southwest and Eastern American Choral Directors Association conferences in March 2024. This session was a report on his interdisciplinary Bach cantata series that was funded through the American Bach Society's Diversity Grant in 2022.

David Schulenberg's article "C. P. E. Bach, Haydn, and the Evolving Keyboard Idioms of the Later Eighteenth Century," has been published in *Eighteenth-Century Music*, vol. 21/1 (2024). It is a sequel to his contribution in *Bach Perspectives*, vol. 11. His introductory talk on C. P. E. Bach's Probestücke and the clavichord can be seen at https://www.youtube.com/watch?v=6Nn_D9H87do. Performances of the pieces follow, by students of Joyce Lindorff at Temple University.

Jeff Sposato has been appointed chair of the music department at Wayne State University. During his five years at UIUC, he served four as director of the School of Music and one as interim associate dean for faculty affairs in the College of Fine and Applied Arts.

A color facsimile of Bach's Flute Sonata (BWV 1030) will be out shortly from G. Henle Verlag. It includes **Yo Tomita**'s detailed source commentary, naming J. G. Goldberg as the scribe of the flute part.

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 August, 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.

Please visit the ABS website
www.americanbachsociety.org
for concert and festival listings