



# THE AMERICAN BACH SOCIETY NEWSLETTER

Fall 1999

## PRESIDENT'S REPORT: THE LATEST NEWS FROM LEIPZIG

It is a great pleasure to be writing this report from Leipzig, where I am spending the fall semester as a visiting Fulbright scholar at the Bach-Archiv. The Bach-Archiv is housed in the Bosehaus, an 18th-century building in the Thomaskirchhof that was well known to the Bach family (the Boses and the Bachs stood as god-parents for each other's children). Hans-Joachim Schulze, director of the Archiv and an honorary lifetime member of the ABS, has been the perfect host, giving me a desk on the fourth floor of the house with a window that looks onto the courtyard of the St. Thomas Church. It is much the same view that Bach enjoyed during his twenty years as Thomaskantor.

I spent a semester here in 1980, as a guest of Karl-Marx Universität (as it was called at the time). The contrast between Leipzig then and Leipzig now could not be greater. In 1980 the town was depressingly drab and dreary. One drank Ersatz-Kaffee and could not find a table at a restaurant for dinner (the restaurants were empty, but the tables were reserved for customers who never appeared). Now Leipzig has come alive. It is filled with color and activity, and one can sit with a Kännchen of coffee in the Bachstüb'l or the Concerto Café by the St. Thomas Church and observe an animated hustle and bustle outside that is much like that of Paris or New York.

The second week in September I attended a Sunday service at St. Thomas. The church is undergoing extensive renovations, and the service was held outdoors, in the courtyard. A temporary altar had been set up directly in front of the Seffner Bach Monument, in such a way that the immense figure of Bach towered over the temporary altar with its small cross. The famous Thomaskantor seemed to be the true object of worship. The overall format of the service was much the same as in Bach's time, with the modern twist that the one-hour sermon was replaced with a half-hour dialogue between the minister and members of the congregation, who were invited to the microphone to express their interpretations of the Gospel reading.

The town of Leipzig is busy with preparations for the Bach Year 2000 and beyond. Plans for Bachfest 2000 are now complete: it will run from July 21 to July 30, 2000, and feature eighty-seven concerts, given in Leipzig and neighboring towns. In addition, the Bach Museum in the Bosehaus is undergoing a full-scale renovation. It closed last week and is scheduled to reopen at the end of January. In its new form, the museum will have more exhibition space, and it will dis-

play only original manuscripts and documents, not an unacknowledged mix of originals and modern facsimiles, as in the past. The exhibition will also include, for the first time, labels in English as well as in German. This seems to be part of the town's general desire to become more "user friendly" to international guests.

Finally, Leipzig officials have decided to build a new "Bach Organ" in the St. Thomas Church. The instrument will replace the neo-Baroque organ built in 1967 by Alexander Schuke. The magnificent Sauer organ from the late 19th century will remain in place in the rear gallery, and the new organ will be erected in the middle of the north balcony, directly opposite the "Bach Window" and the "Bach Door" on the south side of the church. The new instrument, entrusted to the Marburg workshop of Gerald Woehl, will be modeled after the Johann Scheibe organ of 1717 that once stood in the University Church across town. The Scheibe instrument was inspected and approved by Bach in December 1717 and was the largest and most modern organ available to him during his Leipzig tenure. The University Church survived the bombings of World War II fully intact but was razed in 1968 by the Socialist government. The new "Bach Organ" will pay homage to the University Church as well as provide Leipzig with a premier Baroque instrument for the first time.

Of the American Bach Society's plans for 2000, I am pleased to announce that we are set for an all-day symposium, "The World and Music of Johann Sebastian Bach," at Lincoln Center on Saturday, February 5 (see details on page 2 of the *Newsletter*). The symposium will feature a full day of lectures, discussions, and demonstrations focusing on Bach's music and its performance in modern times. It will be free to ABS members. Two months later we will hold our biennial meeting, from April 7 to 9, in Washington, D.C. It will be hosted by the Smithsonian Institution and the Library of Congress. Already in place are performances of the *St. Matthew Passion* (on early instruments, by the Smithsonian Chamber Players and the Santa Fe Pro Musica under the direction of Kenneth Slowik) and the B-minor Mass (by the Washington Bach Consort under the direction of J. Reilly Lewis). Other details will be announced in January. The meeting promises to be a fitting sequel to our highly successful gathering at Yale two years ago. I urge you to place it on your calendar and to attend.

—George B. Stauffer, President

# AMERICAN BACH SOCIETY EVENTS

## BACH SYMPOSIUM: THE WORLD AND MUSIC OF JOHANN SEBASTIAN BACH

Presented by Great Performers at Lincoln Center in conjunction with The American Bach Society

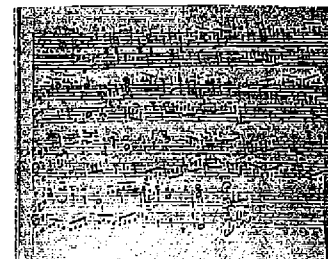
Saturday, February 5, 2000

- 10:00–10:40 INTRODUCTION: THE LIFE AND MUSIC OF JOHANN SEBASTIAN BACH  
George B. Stauffer (Hunter College of CUNY and President, American Bach Society)
- 11:00–1:00 BACH'S WORLD  
George Stauffer, Moderator  
Christoph Wolff (Harvard University): Bach and the Musical Heritage of the Seventeenth Century  
Kerala J. Snyder (Eastman School of Music): Bach's Journey to Lübeck: Buxtehude's Church Concerts and Bach's Early Cantatas  
Christian F. Otto (Cornell University): Urban Places and Music Spaces—Architecture in Bach's Time
- Break
- 2:00–3:15 BACH ON OLD INSTRUMENTS AND NEW (Lecture-Demonstration)  
Michael Marissen (Swarthmore College and Vice President, American Bach Society), Moderator  
Laurence Libin (Metropolitan Museum of Art): The Bach Instrumental Band, Early and Modern  
Selections from Bach's Music for Flute  
Partita in A Minor for Unaccompanied Flute, BWV 1013, Allemande  
Sonata in B Minor for Flute and Cembalo, BWV 1030  
Sato Moughalian (Perspective Ensemble), modern flute, with Mikael Eliassen (Curtis Institute), piano  
Partita in A Minor for Unaccompanied Flute, BWV 1013, Corrente  
Sonata in E Minor for Flute and Continuo, BWV 1034  
Mary Oleskewicz (America's Shrine to Music Museum), Baroque flute, and David Schulenberg (America's Shrine to Music Museum), harpsichord
- 3:45–5:00 BACH'S LEGACY  
Stephen A. Crist (Emory University and Secretary, American Bach Society), Moderator  
Robert L. Marshall (Brandeis University): Bach and Mozart's Artistic Maturity  
Walter Frisch (Columbia University): Bach and the Romantics  
Bright Sheng (Composer and University of Michigan): Bach's Influence on Twentieth-Century Composers

Free to members of the American Bach Society

## ABS BIENNIAL MEETING APRIL 7–9, 2000 IN WASHINGTON, D.C.

The American Bach Society will hold its next biennial meeting from April 7–9, 2000, at the Smithsonian Institution and Library of Congress in Washington, D.C. The theme for the meeting will be "Bach in America." The conference will include lectures and recitals, exhibits of Bach manuscripts (Library of Congress) and early instruments (Smithsonian Institution), a performance of the *St. Matthew Passion* by the Smithsonian Chamber Players and the Santa Fe Pro Musica under the direction of Kenneth Slowik, and a performance of Bach's B-minor Mass by the Washington Bach Consort under the direction of J. Reilly Lewis. Registration materials for the conference will be sent out



Copy by J. C. Altnikol of the Gavotte from French Suite V (BWV 816) at the Library of Congress.

in January. Further details will also be available soon on our Web site: <http://sapientia.hunter.cuny.edu/~music/bach>.

## LOST ARCHIVE OF C. P. E. BACH DISCOVERED IN KYIV

One of the great mysteries in Bach studies for the last fifty years has been the whereabouts, even the continued existence, of the musical estate of C. P. E. Bach (1714–1788). Housed for over a century at the Sing-Akademie in Berlin, the collection was known to comprise some 500 scores composed by various members of the extended Bach family, along with C. P. E. Bach's own compositions (including 20 Passions and 50 keyboard concertos), unpublished letters from Goethe to former Akademie director Carl Friedrich Rungenhagen, and unpublished works by Carl Heinrich, Johann Gottlieb Graun, Georg Philipp Telemann, Johann Adolph Hasse, and other important composers of the time. Since 1943, when the archive was removed from Berlin for safekeeping, it has been inaccessible to scholars and performers.

A combination of circumstances—the persistence of noted Bach scholar Christoph Wolff, who never lost sight of the goal of ascertaining what had happened to the archive, a change in political climate brought about by the breakup of the former Soviet Union, a global campaign to return thousands of cultural artifacts stolen or seized during World War II, and sheer luck—led to the rediscovery of the collection last June. A brief description and history of the collection, and an account of how Christoph Wolff, dean of the Graduate School and professor of music at Harvard, Barbara Mahrenholz Wolff, a Harvard music librarian, and Patricia Kennedy Grimsted, an associate with Harvard's Ukrainian Research Institute, succeeded in tracking down the collection after it had disappeared from sight for over fifty years, follows.

The Sing-Akademie in Berlin was founded in 1791 and was primarily devoted to musical performance; Mendelssohn's legendary performance of Bach's *St. Matthew Passion* in 1829 took place at the Akademie. The society also became an important repository of 18th-century German music, largely as a result of its acquisition of C. P. E. Bach's estate during Zelter's tenure. However the collection, which eventually numbered over 5,100 items, was not well catalogued and was largely inaccessible to scholars even before World War II.

In 1943, in the midst of heavy Allied bombing of Berlin, German authorities arranged to have thousands of cultural treasures shipped out of the city. They were stored in remote hiding places, including salt mines, monasteries, and castles such as the one in Silesia, where the Sing-Akademie collection was taken. What happened to the collection following the Nazis' defeat is still being reconstructed. The headquarters of the Sing-Akademie, located in what later became East Berlin,

were destroyed by Allied bombs. Subsequently, the Soviet army captured many of the repositories where the Nazis had hidden their artifacts. They took some home as war booty and burned others for fuel during the bitterly cold winter of 1945.

Apparently, no one gave much thought to the Sing-Akademie collection until the 1960s. While writing his dissertation on the *stile antico* in the music of J. S. Bach, Christoph Wolff hoped to reconstruct Bach's music library for which one of the primary sources was the estate catalogue of C. P. E. Bach, published in 1790. At the time, however, scholarly exchanges between the East and West were virtually impossible, and Wolff was informed that, in all likelihood, the Sing-Akademie archives had been destroyed. Over a decade later he was unable to confirm a rumor then in circulation that part of the archives had been deposited in Ukraine.

Finally, earlier this year, Patricia Grimsted told Wolff that, in the process of researching her forthcoming book on Ukrainian trophy art, she had come across a document—translated from a 1957 Soviet Ministry of Culture report and published in a book by a German library committee—that indicated that the Sing-Akademie archives were in Kyiv (Kiev). When questioned about the document, Ukrainian officials initially responded that it was probably a forgery. However, the trail had grown warm.

By chance, Hennadii Boriak, a Ukrainian official who was sympathetic to American efforts to locate the missing archives, encountered a retired Kyiv librarian who was able to supply a crucial piece of information. The librarian told Boriak that she had seen a report that indicated the transfer, in 1973, of a large collection of foreign music from a Kyiv conservatory to the more spacious Ukrainian Central State Archive-Museum of Literature and Art. While the report contained no further details about the collection, through his contacts at the state archives, Boriak was able to all but confirm that the collection was, in fact, the C. P. E. Bach archive. It remained for someone of Wolff's stature to examine the collection and determine if it was the genuine item.

Christoph and Barbara Wolff and Patricia Grimsted arrived in Kyiv in June, only to face two more days of frustrating delays. They were informed that the archives were closed for renovation and that, because the manuscripts themselves had not been processed, they could not be examined. The director of the archives, a former KGB agent, was on the verge of retiring and could not accommodate them. Finally, Wolff and company were granted special permission to visit the upstairs stacks. A single gray cardboard box was pulled at random from a shelf where it had sat since 1973. Wolff opened the lid, revealing several bound volumes of old musical scores. Grimsted noticed a red stamp of "Sing-Akademie zu Berlin" on one of the manuscripts and she turned to

Christoph Wolff and said, "OK, Christoph, this is it." Barbara Wolff pinched her husband while he was staring at the name that was written on one of the manuscripts: "Rungenhagen" (Carl Friedrich Rungenhagen), a German composer and former director of the Sing-Akademie. There was little doubt in Wolff's mind that he was staring at the "lost" musical estate of C. P. E. Bach. Wolff's team celebrated that evening with a round of Ukrainian vodka in a riverboat restaurant.

The rediscovery of the musical estate of C. P. E. Bach is of incalculable value to scholars and will almost certainly shed new light on J. S. Bach's development as a composer. Wolff recalls that he felt "overwhelmed" by the finding and characterized its importance in the following way in the September 30 issue of *The Boston Globe*:

A collection of mainstream music of this significance has not surfaced in quite some time. I was not prepared for seeing the whole thing there, intact. It was truly an enormous surprise. . . . As far as I can tell, there's nothing else out there like this in terms of a closed collection. There are individual items missing from libraries, even groups of manuscripts. But at least in the field of music, a collection of this size does not exist.

Christoph Wolff, as well as Hans-Joachim Schulze, Ulrich Leisinger, and Peter Wollny of the Bach-Archiv in Leipzig have recently returned from a week in Kyiv, where they had an opportunity to examine the collection at greater length. Wolff reports that they were treated extremely well and, collectively, even more overwhelmed by the richness and uniqueness of the material and its significance for Bach studies. In addition to the immensely important W. F. Bach and C. P. E. Bach material, the archive contains previously unknown autographs by J. S. Bach, the Alt-Bachisches Archiv, and Fasch's early copy of the four-part chorales.

For the time being, the manuscripts will remain in Kyiv for documentation; it is unclear if they will be returned to Berlin at some point in the future. Harvard University is coordinating the preparation of a microfilm as well as digital imaging of the archive, with the Packard Humanities Institute participating in planning, technical design, and funding. The intention is to have copies of the archive available at Harvard, the Bach-Archiv (Leipzig), and the Staatsbibliothek zu Berlin.

Christoph Wolff, Schulze, Leisinger, and Wollny will present a colloquium on the Sing-Akademie material at the Leipzig Bach Conference, which will take place January 27–29, 2000. Wolff will also report on the archive at the meeting of the American Bach Society April 7–9, in Washington, D.C.

—Mary J. Greer

## Book Review

Ulrich Meyer, *Biblical Quotation and Allusion in the Cantata Libretti of Johann Sebastian Bach* (Lanham, Md., and London: Scarecrow Press, 1997), and

Melvin P. Unger, *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions* (Scarecrow Press, 1996).

Scarecrow Press has recently published two titles of interest to Bach scholars and performers. Since these books are now being made available at a discount to members of the American Bach Society (see page 11 of the *Newsletter* for details), it seems opportune to describe briefly their contents and discuss their potential uses. Space limitations do not permit a full-fledged review here, but an excellent one by Daniel R. Melamed can be found in *Music and Letters* 79 (1998): 114–118.

The first of the two volumes to appear was Melvin P. Unger's *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions*. This "handbook" is actually a large, heavy tome of nearly 800 pages. As its subtitle indicates, the book's thrust is twofold. First, it provides the German texts of Bach's church cantatas and the Christmas and Easter Oratorios, with the literal English equivalent beneath each word. When German syntax yields an awkward English version, a more idiomatic translation is printed as a supplement between braces on a third line.

The availability of a precise, word-for-word translation will be enormously valuable for individuals who wish to study Bach's cantatas in detail but whose command of German is less than complete. For example, at the end of the alto recitative "Der Gnade unermeßlich's Wesen" (movement 3) in Cantata 121, there is an arresting harmonic progression that is both clearly audible and perplexing. The movement retains the two-sharp key signature of the preceding aria in B minor and remains in sharp territory until the last moment, but the penultimate measure contains a sudden and unexpected move to C major. I first noticed this passage while listening to a recording (Concentus musicus Wien, under the direction of Nikolaus Harnoncourt [Teldec 4509-91761-2]) and immediately suspected that the unusual harmonic progression was motivated by a nuance of the text. However, less than literal translations are of little help in deciphering such a spot. In the liner notes to the Harnoncourt recording, the third and final sentence of the alto recitative ("Gott wählet sich den reinen Leib zu einem Tempel seiner Ehren, um zu den Menschen sich mit wundervoller Art zu kehren") is translated as follows: "God gives to us to keep for Him our bodies as a sanctuary, in which we may preserve and ever keep alive His glory." The translation by Z. Philip Ambrose (*Texte zu den Kirchenkantaten von Johann Sebastian Bach/The Texts to Johann Sebastian Bach's Church Cantatas* [Neuhausen-Stuttgart: Hänssler-Verlag, 1984]) is similarly unhelpful: "God chooseth him this body

pure to make a temple for his honor, that to mankind he might in awe-inspiring form be present." And Charles Sanford Terry's antiquated version (*Joh. Seb. Bach Cantata Texts, Sacred and Secular* [London: Holland Press, 1964]) is even more problematic: "He chooseth Him a virgin's womb to be the temple of His dwelling, wherein He may descend, on earth His Father's will fulfilling." Only Unger's word-for-word translation—"God chooses for himself this pure body for a temple of his praise, in order to mankind in marvelous manner to turn"—helps to elucidate this passage. The text speaks of the mystery of the Incarnation, specifically, that the Incarnation involved God's decision to take action, by turning toward humanity. Seen in this light, it seems obvious that the sudden move toward C major at the end of this recitative is simply a musical representation of the words "zu kehren" (to turn). While a diligent student might eventually locate W. Gillies Whittaker's remark that this "bewilderingly quick change" represents "the turning of God to mankind" ("Interlude II: Chiefly Concerning Recitatives," in W. Gillies Whittaker, *The Cantatas of Johann Sebastian Bach: Sacred and Secular*, 2 vols. [Oxford University Press, 1959], 2:33), such questions can be resolved quite efficiently with Unger's translation at hand.

I am less enthusiastic about the other part of Unger's handbook, the "reference guide to Biblical quotations and allusions." As Melamed points out in the review cited above, the biblical passages listed in the right-hand column of each page bear widely diverging degrees of relevance to the texts of Bach's cantatas. Consider, for instance, the second aria (movement 3) in Cantata 56. Next to the first sentence ("Endlich, endlich wird mein Joch wieder von mir weichen müssen"—"Finally, finally must my yoke again from me be lifted"), Unger lists the most familiar biblical passage that employs imagery of oxen in a yoke: Christ's exhortation to "take my yoke upon you. . . . For my yoke is easy, and my burden is light" (Matthew 11:28–30). He then lists Isaiah 10:27 ("And in that day his burden will depart from your shoulder, and his yoke will be destroyed from your neck"), noting that Luther's German translation of this passage includes the phrase "weichen müssen." This is all quite helpful. However, the allusions for the second sentence ("Da krieg ich in dem Herren Kraft, da hab ich Adlers Eigenschaft, da fahr ich auf von dieser Erden und laufe sonder matt zu werden"—"Then will I gain strength in the Lord, then will I become like the eagle, then will I mount up from this earth and run without becoming weary") are more problematic. The obvious reference is to Isaiah 40:28–31, which affirms that "they who wait for the Lord shall renew their strength, they shall mount up with wings like eagles, they shall run and not be weary," as Unger notes. However, he also lists 2 Corinthians 5:8 and Philippians 1:21–23, which, though not wholly irrelevant (both passages articulate the longing to be with Christ in death that is the theme of the cantata as a whole), do not help to elucidate the movement in question. In the preface, Unger distinguishes between "verbal" and "conceptual" allusions; I wish he had included only "verbal" ones. Without some explanation—which, as

he notes, is impossible in a book of this kind—the inclusion of "conceptual" allusions runs the risk of obscuring rather than elucidating the biblical basis of Bach's texts.

Ulrich Meyer's *Biblical Quotation and Allusion in the Cantata Libretti of Johann Sebastian Bach* tackles the same problem in a slightly different way. It is a much smaller book than Unger's, primarily because it does not include the cantata librettos themselves. This means, of course, that Meyer's study is not very useful on its own. Meyer apparently assumes that the reader will have access to the texts of Bach's cantatas from some other source, such as Unger's book. And, in fact, these two volumes can quite profitably be used in tandem. In order to use Meyer's book effectively, one must have access to the German text because he identifies the numerous places where Bach's cantata librettos borrow characteristic words and turns of phrase from Luther's translation of the Bible. It is one thing to notice that Bach's texts are filled with words and phrases that "sound biblical"; Meyer's study is extremely useful in pinning down their exact origin.

For instance, in the tenor aria (movement 6) of Cantata 48 it is said that Jesus "zeigt sich kräftig in den Schwachen" ("shows himself mighty in the weak"). Meyer notes that this phrase alludes to 2 Corinthians 12:9: "Meine Kraft ist in den Schwachen mächtig." By underlining the specific words from the Bible that are also found in the cantata librettos, Meyer has made it a fairly straightforward matter to follow his arguments.

The information contained in the book's first index, "Bible Texts and Cantata Movements," is also quite useful. It includes both verbatim citations (designated by two asterisks), incomplete citations and allusions (single asterisk), and less straightforward allusions. Looking under Romans 7:24, I learned that, in addition to its verbatim quotation in the opening chorus of Cantata 48, two other Bach cantata movements (BWV 30/11 and 138/1) allude to this verse. This broadens the interpretive framework for BWV 48/1, by bringing into consideration two other movements that might not otherwise have come to mind.

Unfortunately, Meyer's book bears many marks of having been prepared in German and adapted (inadequately) for the English-language market. Throughout the text, one consistently encounters German abbreviations and German rubrics. At the bottom of page 1, and elsewhere in the book, there are untranslated remarks. Moreover, the English translation of the introduction, which is also printed in German, is marred by awkwardness and an abundance of typographical errors.

In sum, both books are valuable additions to the Bach literature. Anyone who wants his or her interpretation of Bach's cantatas to be informed by detailed knowledge of their biblical content will want to obtain Meyer's study. Unger's translations, on the other hand, will be useful especially for students, performers, and others who seek precise knowledge of the meaning of Bach's cantata librettos.

—Stephen A. Crist

# Calendar of Upcoming Events

## Northeast

**La Chapelle de Montréal**—La Chapelle de Montréal will devote its entire season to works of J. S. Bach. On Fri., Nov. 12, 1999, they will present Bach's *St. Matthew Passion* in the version directed by Mendelssohn in 1829, which includes the addition of clarinets, the piano-forte as a member of the continuo, and the transposition of certain arias. The performance on Fri., Feb. 11, 2000, will feature Cantata 199, Brandenburg Concerto No. 6, and other concerti. The 1747 version of the St. John Passion will be presented on Fri., Apr. 21. All performances are held at Mary Queen-of-the-World Basilica-Cathedral and begin at 8 p.m. Yannick Nézet-Séguin is conductor; Stéphanie Pothier is general director. Information: (514) 527-5019; e-mail: [spothier@vif.com](mailto:spothier@vif.com); <http://pages.infinit.net/sirius/chapelle>.

**Emmanuel Music**—Emmanuel Music performs a Bach cantata every Sunday morning from September through May at the 10 a.m. service at Emmanuel Church, 15 Newbury St., Boston: Nov. 7, 1999, BWV 120; Nov. 14, BWV 140; Nov. 21, BWV 26; Nov. 28, BWV 36; Dec. 5, BWV 1; Dec. 12, the *Magnificat* (Seiji Ozawa, guest conductor); Sun., Dec. 19, 10 a.m., and Fri., Dec. 24, 10 p.m., BWV 63; Jan. 9, 2000, BWV 28; Jan. 16, BWV 32 (David Hoose, guest conductor); Jan. 23, BWV 73; Jan. 30, BWV 14 (John Harbison, guest conductor); Feb. 6, BWV 83; Feb. 13, BWV 55; Feb. 20, BWV 92; Feb. 27, BWV 84; Mar. 5, BWV 23; Mar. 12, BWV 47; Mar. 19, BWV 99 (Christopher Hogwood, guest conductor); Mar. 26, BWV 38; Apr. 2, BWV 25; Apr. 9, BWV 161; Fri., Apr. 14, 8 p.m., Handel's *Brookes Passion*; Sun., Apr. 16, BWV 56; Apr. 23, BWV 145; Apr. 30, BWV 165. Craig Smith is artistic director. Information: Leonard Matczynski (617) 536-3356; fax: (617) 536-3315; e-mail: [EMMANMSC@aol.com](mailto:EMMANMSC@aol.com); P.O. Box 659, Boston, MA 02130.

**Boston Baroque**—Boston Baroque, in its 26th season, will perform Brandenburg Concerto No. 4, the Concerto in D for Three Violins, and works by Vivaldi and Handel on Fri., Dec. 31, 1999, at 8 p.m., and Sat. Jan. 1, 2000, at 3 p.m., at Sanders Theatre, 45 Quincy St., Cambridge. Martin Pearlman is music director. Information: (617) 484-9200; fax: (617) 489-9713; e-mail: [bbaroque@yahoo.com](mailto:bbaroque@yahoo.com); P.O. Box 380190, Cambridge, MA 02238.

**Bach at the Gardner Museum**—In January–April 2000, four of the Sunday Concerts at the Gardner Museum in Boston will feature all-Bach programs. On Jan. 16, 2000, ABS Advisory Board member Robert Levin will perform the *Well-Tempered Clavier*, Book I. On Jan. 23, Paula Robison, conductor and flute, Tamara Matthews, soprano, and John Gibbons, harpsichord, will present Cantata 209 and the Suite in B minor, BWV 1067. On Jan.

30, Corey Cerovsek, violin and John Gibbons, harpsichord, will present the complete Violin Sonatas, Part II. On April 23, Robert Levin will perform the *Well-Tempered Clavier*, Part II. All concerts begin at 1:30 p.m. The Isabella Stewart Gardner Museum, Two Palace Road, Boston, MA, 02115-5897. General information: (617) 566-1401; concert information: (617) 734-1359; [www.boston.com/gardner](http://www.boston.com/gardner).

**Organist Martin Jean** of Yale University will perform the complete organ music of J. S. Bach over the course of two concert seasons: Sun., Jan. 23, 2000, Dwight Memorial Chapel, Yale University; Sun., Feb. 20, United Church on the Green, New Haven; Tues., Mar. 21, and Mon. Apr. 10, Dwight Chapel. All performances begin at 8 p.m. Information: (203) 432-4157; [www.yale.edu/schmus](http://www.yale.edu/schmus).

**Bach Vespers at Holy Trinity**—The Bach Choir and Period Instrumental Ensemble, under the direction of Richard Erickson, perform a Bach cantata at the 5 p.m. Vespers service on selected Sundays at Holy Trinity Lutheran Church, Central Park West at 65th St., New York: Nov. 14, 1999, BWV 60; Nov. 28, BWV 140; Dec. 21, the *Magnificat*; Dec. 19, Candlelight Carols; Feb. 13, 2000, BWV 84; Feb. 27, BWV 23; Mar. 12, *Jesu, Meine Freude*; Mar. 26, BWV 150 and 118; Apr. 9, BWV 38; Apr. 16, BWV 182; Apr. 23, BWV 4. Organ works of Bach will be featured in four programs on Sun. Jan. 9, 16, 23, and 30, 2000, beginning at 5 p.m. A preconcert lecture begins at 4 p.m. On Mon., Mar. 27, 2000, at 7 p.m., the NYC Chapter of the American Guild of Organists will sponsor an event entitled "The Bach 'Schübler Chorales' for Organ," which will feature singing of the chorales by the audience, performances by instruments and voices, and Bach's transcriptions for organ. George B. Stauffer, President of the ABS, will lecture. Information: (212) 978-5032; The Bach Foundation at Holy Trinity; 3 West 65th St., New York, NY 10023; [www.holytrinitynyc.org](http://www.holytrinitynyc.org).

**The Collegiate Chorale**—On Tues., Nov. 16, 1999, at 7:30 p.m., the Collegiate Chorale of New York City will perform the Mass in B Minor at Carnegie Hall. The performance will be conducted by Robert Bass, and soloists will include Marvis Martin, Mary Ann Hart, Marietta Simpson, Gregory Cross, and Kevin Deas. The Orchestra of St. Luke's will accompany. The concert will be dedicated to Robert Shaw, the group's founder. Information: (212) 664-1390; tickets: (212) 247-7800; Mark M. Rubin e-mail: [MARKRO2@AOL.COM](mailto:MARKRO2@AOL.COM). [www.changingtones.com/collchor.html](http://www.changingtones.com/collchor.html).

**Voices of Ascension**, Dennis Keene, artistic director, will perform the Mass in B Minor on Wed., Mar. 22, 2000, at 8 p.m., at Alice Tully Hall, Lincoln Center. Information: (212) 358-1469; Voices of Ascension, 12 West 11<sup>th</sup> Street, New York, NY 10011-8695.

**Ridgewood "Bachathon"**—The 7th annual "Bachathon," featuring works by Bach and composers of his era, will take place on Fri., Mar. 17 (times TBA) and Sat., Mar. 18, 2000, from 10 a.m. to 10 p.m., at the Ridgewood United Methodist Church, 100 Dayton St., Ridgewood, NJ 07450. The event is directed by Richard E. Frey. Information: (201) 652-2868; e-mail: brian@ridgewoodumc.org; www.ridgewoodumc.org/nacj-n-buddies.htm.

**The Bach Choir of Bethlehem**—The Bach Choir will perform parts I–III of the *Christmas Oratorio* on Sat., Dec. 4, 1999, at 8 p.m., at the First Presbyterian Church of Allentown, on Sun., Dec. 5, at 4 p.m., at the First Presbyterian Church of Bethlehem, and on Mon., Dec. 6, at 7:30 p.m., at Music at Gretna, Elizabethtown College. The B-minor Mass will be presented on Mon., Feb. 7, 2000, at 8 p.m., at Carnegie Hall, New York. The first annual family concert will be held on Sun., Feb. 27, at 3 p.m., at Zoellner Arts Center, Lehigh University. The 100th anniversary performance of the B-minor Mass will take place on Mon., Mar. 27, at 7:30 p.m., at the Central Moravian Church. Greg Funfgeld is artistic director. Information: (610) 866-4382 or (888) 743-3100; fax: (610) 866-6232; 423 Heckewelder Pl., Bethlehem, PA 18018-5806; e-mail: bachcofb@postoffice.ptd.net; www.bach.org.

**The Bach Festival of Philadelphia**—The Bach Festival of Philadelphia, in its 24th season, will present Paul Galbraith who will perform guitar transcriptions of the complete lute suites of Bach on Fri., Nov. 12, at 8 p.m., at St. Mark's Church, 1625 Locust St., Philadelphia. On Fri., Dec. 3, at 8 p.m., pianist Justin Blasdale will play an all-Bach recital at the Ethical Society of Philadelphia, 1906 S. Rittenhouse Square. Musica Alta Ripa will present two different programs featuring Bach concerti for strings and harpsichord. The first concert will take place on Fri., Feb. 25, at 8 p.m., at St. Paul's Church, 22 E. Chestnut Hill Ave., and the second on Sat., Feb. 26, at 8 p.m., at the Church of the Holy Trinity, Philadelphia. Dr. Dennis Schmidt is executive director. Information: (215) 247-2224; fax: (215) 247-4070; 8419 Germantown Ave., Philadelphia, PA 19118; e-mail: bach@libertynet.org; www.libertynet.org/bach.

**Baltimore Bach Marathon**—The 24th annual Baltimore Bach Marathon, featuring performances by fifteen organists of over sixty of Bach's organ works will take place from 12:30–8 p.m. on Sun., Feb. 13, 2000, at St. David's Church, 4700 Roland Ave., Baltimore, MD 21210-2399. Information: (410) 467-0476; fax: (410) 467-5616.

**The Bach Sinfonia**—The Bach Sinfonia, Daniel E. Abraham, music director, will perform the Concerto for Violin and Oboe, BWV 1060, the Chaconne from Partita

No. 2, and the Art of Fugue in a realization for ensemble by Daniel Abraham on Sat., Apr. 15, 2000, at 8:00 p.m., at Bradley Hills Presbyterian Church, 6601 Bradley Blvd., Bethesda, MD. Information: (301) 445-6872; 1109 Devere Dr., Silver Spring, MD 20903-1629.

**Chevy Chase Concerts**—On Sun., Mar. 19, 2000, from 1–6 p.m., the 23rd annual Bach Marathon, featuring ten organists playing organ works composed by J. S. Bach in Leipzig, will take place at Chevy Chase Presbyterian Church, One Chevy Chase Circle, NW, Washington, DC 20015. Kenneth Lowenberg is minister of music. Information: (202) 363-2202.

**The Washington Bach Consort—Noontime Cantata Series:** On the first Tuesday of every month, October through June, at 12:10 p.m., the Washington Bach Consort, currently in its 23rd season, presents an organ prelude and a Bach cantata at the Church of the Epiphany, 13th and G Streets, NW: Nov. 2, 1999, BWV 114; Dec. 7, BWV 122; Jan. 4, 2000, BWV 154; Feb. 1, BWV 83; Mar. 7, BWV 117; Apr. 4, BWV 157. **Rush Hour Concerts:** On the last Tuesday of every month at 5:30 p.m., Washington area chamber ensembles perform at St. John's Church, Lafayette Square, 16th and H Streets, NW. **Subscription Concerts:** The Consort will present a Christmas program entitled "In Praise of Mary" featuring works by Bach, Schütz, G. Gabrieli, Pachelbel, Mendelssohn, Villa-Lobos, and Poulenc, on Sat., Dec. 4, 1999, at 7:30 p.m., and Sun., Dec. 5, at 3 p.m., at St. Mark's Episcopal Church, 3rd and A Streets, SE. On Sun., Feb. 27, 2000, at 3 p.m., the Consort will perform Handel's *Solomon* under the direction of guest conductor Nicholas McGegan at Adas Israel Congregation, Connecticut Ave. and Porter St., NW. The Consort will present the B-minor Mass on Sat., Apr. 8, at 7:30 p.m., and on Sun. Apr. 9, at 3 p.m., at National City Christian Church, 5 Thomas Circle, NW. A preconcert discussion begins one hour before each performance. J. Reilly Lewis is music director. Information: (202) 686-7500; fax: (202) 686-6200; 5125 MacArthur Blvd. NW, Suite 42, Washington, DC 20016-3300; www.bachconsort.org.

**Carolina Baroque**—Carolina Baroque will present a program featuring Cantata 51, the Air from Orchestral Suite No. 3, BWV 1053a, and works by Handel on Sun., Nov. 7, 1999. Cantatas 84 and 105 (excerpts), and works by Handel, Telemann, and Vivaldi will be featured on Sun., Jan. 30, 2000. On Sun., Mar. 26, arias from Cantatas 105 and 152 and the B-minor Mass, Brandenburg Concerto No. 5, BWV 1055, and selections from the *Musical Offering* and will be performed. All concerts begin at 3 p.m. and take place in the Chapel of St. John's Lutheran Church, 200 W. Innes St., Salisbury. Dale Higbee is music director. Information: (704) 633-9311; 412 S. Ellis St., Salisbury, NC 28144-4820.



**Tallahassee Bach Parley**—The Tallahassee Bach Parley, in its 11th season, will perform an all-Bach program featuring the *Actus tragicus*, organ works, and a chamber concerto on Sun., Feb. 20, 2000, at 4 p.m., at First Presbyterian Church, Adams Street at Park Ave. Michael Corzine is music director. Information: (904) 385-3487; Tallahassee Bach Parley, School of Music, Florida State University, Tallahassee, FL 32306-1180; [www.freenet.tlh.fl.us/Bach\\_Parley/](http://www.freenet.tlh.fl.us/Bach_Parley/).

**Winter Park Bach Festival**—The 65th Winter Park Bach Festival will take place Fri., Feb. 25–Sun., Feb. 27, 2000, and will feature performances of the Mass in B Minor and Mozart's Grand Mass in C Minor. Dr. John V. Sinclair is director. Information: (407) 646-2182; fax: (407) 646-2533; Rollins College, 1000 Holt Ave.—2763, Winter Park, FL 32789-4499; [www.rollins.edu/bach/](http://www.rollins.edu/bach/).

## Midwest

**Bach Festival Society of Kalamazoo**—On Sat., Nov. 6, 1999, at 8 p.m., artistic director James Turner will lead a program of Bach, Haydn, Ives, and Foster, at Stetson Chapel, Kalamazoo College. Bach's *Magnificat*, Vaughan Williams' Fantasia on Christmas Carols, and Pinkham's Christmas Cantata will be featured at a concert on Sun., Dec. 5, at 4 p.m., at Stetson Chapel. Information: (616) 337-7404; Kalamazoo College, 1200 Academy St., Kalamazoo, MI 49006; e-mail: [bach@kzoo.edu](mailto:bach@kzoo.edu).

**Baldwin-Wallace College Bach Festival**—The 68th annual Baldwin-Wallace College Bach Festival will take place Fri. and Sat., April 14–15, 2000. The *St. Matthew Passion*, Cantatas 4 and 31, and Suite No. 3 in D are among the works that will be performed. Dr. Mel Unger will give a lecture entitled "Bach's Literary Themes and Musical Ideas" on Sat., Apr. 15, at 2 p.m. Dwight Oltman is music director. Information: (440) 826-2207; fax: (440) 572-0159; Bach Festival, Conservatory of Music, Baldwin-Wallace College, 275 Eastland Rd., Berea, OH 44017-2088; e-mail: [thecon@bw.edu](mailto:thecon@bw.edu); [www.bw.edu/~bachinst/festival.html](http://www.bw.edu/~bachinst/festival.html).

**The Dayton Bach Society**—The Dayton Bach Society, in its 25th season, and the Dayton Philharmonic Orchestra will present Bach's Coffee Cantata, a cantata from the *Christmas Oratorio*, and a Bach harpsichord concerto on Fri., Jan. 7, 2000, at 10 a.m. and 6:30 p.m., at the Victoria Theatre. The *Musical Offering* will be performed on period instruments on Sun., Feb. 20, at 3 p.m., at the Dayton Art Institute. The Society will celebrate its 25th anniversary with a gala dinner and concert on Sat., Mar. 18, at Sinclair Community College. Richard Benedum is artistic director. Information: (937) 256-2224; fax: (937) 229-3916; 300 College Park, Dayton, OH 45469-0290; e-mail: [bach-soc@udayton.edu](mailto:bach-soc@udayton.edu); [www.udayton.edu/~bach-soc/](http://www.udayton.edu/~bach-soc/).

**The Louisville Bach Society**—The Louisville Bach Society, now in its 36th season, will present Bach's *Magnificat* and the Christmas portion of Handel's *Messiah* on Sun., Dec. 5, 1999, at 3 p.m., and Mon., Dec. 6, at 7:30 p.m., at Second Presbyterian Church. Bach's *Der Geist hilft unser Schwachheit auf* and works by Cherubini, Tallis, and G. Gabrieli will be performed on Sun., Feb. 20, at 3 p.m., and Mon., Feb. 21, at 7:30 p.m., at Holy Spirit Catholic Church. The Society will present Cantata 29 and *Lobet den Herrn*, and works by Haydn, Schröder, and Rheinberger on Sun., Apr. 16, at 3 p.m., at St. Francis in the Fields Episcopal Church. Melvin Dickinson is music director. Information: (502) 585-2224; 4607 Hanford Lane, Louisville, KY 40207; <http://members.aol.com/lbachsoc/>.

**Ensemble Musical Offering**—Ensemble Musical Offering will present the first parts of Bach's *Christmas Oratorio* and of Handel's original version of the *Messiah* on Sat., Dec. 18, 1999, at 8 p.m., and Sun., Dec. 19, at 3 p.m., at All Saints' Cathedral, Milwaukee. The annual festival of the American Bach Project will take place Sat., Mar. 18–Sat., Mar. 25, 2000, and will explore the topic "Family Ties: The Lineage of J. S. Bach." Brandenburg Concertos Nos. 4 and 6, the *Actus tragicus*, pieces by J. S. Bach played by recorder virtuoso Marion Verbruggen, and works by Bach's sons are among the selections that will be performed. A program entitled "Bach and the French Connection" will be presented on Sat., Apr. 15, at 8 p.m., at Charles Allis Art Museum. Joan Parsley is artistic director. Information: (414) 226-2224; fax: (414) 226-2087; All Saints' Cathedral, 818 E. Juneau Ave., Milwaukee, WI 53202, Attn: Ensemble Musical Offering.

**Bach Cantata Series at the Church of St. Luke**—A Bach cantata is featured in Sung Vespers services on occasional Sundays at 4:00 p.m., at the Church of St. Luke, 1500 West Belmont Ave., Chicago, IL 60657-3168: Nov. 21, 1999, BWV 19; Dec. 19, *Christmas Oratorio*, Part IV; Apr. 2, 2000, BWV 68. Dr. Mark P. Bangert is music director. Information: (773) 472-3383; e-mail: [BANG@AOL.COM](mailto:BANG@AOL.COM)

**The Bach Society of St. Louis**—For information on the season of the Bach Society of St. Louis, which is directed by Dr. A. Dennis Sparger, call (314) 652-2224; fax: (314) 533-3345; Alayne D. Smith, Acting Executive Director, 634 North Grand Boulevard, 12th floor, St. Louis, MO 63103-1002; [www.bachsociety.com](http://www.bachsociety.com).

**Boulder Bach Festival**—The 19th annual Boulder Bach Festival, Robert Spillman, director, will take place Thurs., Jan. 27–Mon., Jan. 31, 2000, and will explore Bach's influence on 20th-century composers. It will feature performances of the *St. Matthew Passion*, Brandenburg Concertos Nos. 2 and 3, *Der Geist hilft unser Schwachheit auf*, the Violin Concerto in A Minor, Webern's *Ricercare* a 6, Stravinsky's *Chorale Variations* on *Von Himmel Hoch*, Pärt's *Silouan's Song*, Schnittke's



Concerto Grosso No. 3, and Bloch's Concerto Grosso No. 1. Information: (303) 494-3159; fax: (303) 494-4940; e-mail: BolderBach@aol.com; P.O. Box 1896, Boulder, CO 80306-1896; www.boulderbachfest.org.

**St. Luke's Bach Festival**—The St. Luke's Bach Festival, directed by Wendell Frey, will take place Fri., Feb. 18, 2000, at 7:30 p.m., and Sun., Feb. 20, at 5 p.m. Information: (970) 493-7512; St. Luke's Episcopal Church, 2000 Stover St., Fort Collins, CO 80525.

**Dallas Bach Society**—The Dallas Bach Society will present a program entitled "Bach and the Harpsichord," on Fri., Nov. 5, and Sun. Nov. 7, 1999, at the Church of the Transfiguration. They will perform Part II of the *Christmas Oratorio* and works by Schütz, Tunder, Buxtehude, and Kuhnau at concert entitled "A German Baroque Christmas," on Sat., Dec. 4, at the Church of the Transfiguration. On New Year's Eve they will present Brandenburg Concerto No. 5, Vivaldi's *Four Seasons* and a concerto grosso by Corelli at the Church of the Transfiguration. Organist Wolfgang Rübsam will present a recital at Meyerson Symphony Center on Mon., Jan. 17, 2000. On Wed., Feb. 23, the Society will perform a program entitled "Bach, Mozart, and the Dance," at Meyerson Symphony Center. A program entitled "Bach and the Chapel Royal," featuring Cantata 60, and works by Purcell, Lully, Scarlatti, Handel, and Soler, will be presented on Sun., Mar. 26, at Christ Episcopal Church, Oak Cliff, and on Thurs., Mar. 30, at Perkins Chapel, SMU. On Sat., Apr. 15, the Society will perform the *St. Matthew Passion* at the Church of the Transfiguration. James Richman is artistic director. Information: (214) 320-8700. Tickets: (800) 654-9545; P.O. Box 140201, Dallas, TX 75214-0201; e-mail: tickets@dallasbach.org; www.dallasbach.org.

**Texas Bach Festival**—The Texas Bach Festival, David Stevens, artistic director, will take place Thurs., Mar. 9–Sun., Mar. 12, 2000, in Austin. The Austin Civic Chorus and the Orchestra of St. David's will present the B-minor Mass on Thurs., Mar. 9, and Fri., Mar. 10, at 8 p.m., at St. Matthew's Episcopal Church. Baroque cellist Phoebe Carrai will present master classes on Fri. and Sat., Mar. 10 and 11, and will perform cello suites of J. S. Bach on Sun., Mar. 12, at 3 p.m., at Trinity Lutheran Church. The *St. John Passion* will be performed on Sat., Mar. 11, at 8 p.m., and Sun., Mar. 12, at 7 p.m. Information: (512) 719-3300; fax: (712) 719-3339; e-mail: tbf@chorusaustin.org; P.O. Box 354, Austin, TX 78756-0354; www.chorusaustin.org/texasbachfestival.

**Bach Society of Christ the King Lutheran Church**—Bach Vespers take place on selected Sundays September through May, beginning at 5 p.m., at Christ the King Lutheran Church, 2353 Rice Boulevard, Houston, TX 77005. Nov. 14, 1999, Organ Vespers; Nov. 28,

Cantata 36; Jan. 9, 2000, Organ Vespers; Feb. 13, *Jesu, meine Freude*; Mar. 19, Organ Vespers; Apr. 9, 7:30 p.m., *Passion According to St. Mark* (reconstruction); Dr. Robert Lynn is musical director. Information: Dorry Shaddock (713) 523-2864; fax: (713) 523-6578; e-mail: shaddock@hypercon.com; www.neosoft.com/~ctk/.

**Santa Fe Pro Musica**—The Santa Fe Pro Musica will present the second annual Santa Fe Bach Festival Fri., Apr. 14–Sat., Apr. 22, 2000. Conductor and ABS Advisory Board member **Kenneth Slowik** will lead performances of the *St. Matthew Passion* on Fri., Apr. 14, at 7 p.m., at Faith Lutheran Church, Albuquerque, and Sun., Apr. 16, at 3 p.m., at Santa Maria de la Paz Catholic Community Church, Santa Fe. Chamber Music and cantatas of J. S. Bach will be featured at concerts at Loretto Chapel in Santa Fe on Thurs., Apr. 13, Sat., Apr. 15, Mon., Apr. 17, and Tues., Apr. 18, all beginning at 8 p.m. Thomas O'Connor is artistic director. Information: (505) 988-4640; fax: (505) 984-2501; P.O. Box 2091, Santa Fe, NM 87504-2091; www.santafepromusica.com.

## West

**Calgary Bach Festival Society**—The Calgary Bach Festival Society will present an Advent concert featuring works by Praetorius, Schütz, and Bach on Sun., Dec. 5, 1999, at 8 p.m., at Christ Church, 3602 8th Street, SW. They will present music of the Bach family on Sun., Mar. 12, 2000, at 8 p.m., at St. Matthew's United Church, 2019 26A Street SW. Information: (403) 287-1350; Box 30032, 6455 MacLeod Trail South, Calgary, Alberta T2H 2V8, Canada.

**Seattle Bach Choir**—The Seattle Bach Choir will perform Bach's *Der Geist hilft unser Schwachheit auf*, Brahms's *Liebeslieder Walzer*, and works by Pizzetti, Richard Strauss, and Hugo Wolf on Sun., Nov. 21, 1999, at 3 p.m., at Phinney Ridge Lutheran Church, 7500 Greenwood Ave. North. Louis Magor is artistic director. Information: (206) 324-4828; e-mail: Maricoon@aol.com; 7904 35th Ave. SW, Seattle, WA 98126.

**Northwest Bach Festival**—The 22nd annual Northwest Bach Festival, directed by Gunther Schuller, will take place Fri., Feb. 11–Sun., Feb. 20, 2000, in Spokane, and will include a performance of the Mass in B Minor. Information: (509) 326-4942 or 924-1132; tickets: (800) 325-SEAT; e-mail: gertrude.harvey@gte.net; Connoisseur Concerts, 315 West Mission, Spokane, WA 99201-2325; www.spokane.net/nwbachfest/.

**San Francisco Bach Choir**—The San Francisco Bach Choir, now in its 64th season, is directed by David P. Babbitt. Information: (415) 922-1645; fax (415) 922-2819; 3145 Geary Blvd., Suite 210, San Francisco, CA 94118-3300; www.sfbach.org.

**American Bach Soloists**—The American Bach Soloists, in its 11th season, will perform Cantatas 37, 51, and 103 and Buxtehude's *Heut triumphieret Gottes Sohn* on Fri., Jan. 14, 2000, at 8 p.m., at St. Stephen's Church, Belvedere, Sat., Jan. 15, at 8 p.m., at First Congregational Church, Berkeley, and Sun., Jan. 16, at 7:30 p.m., at Grace Cathedral, San Francisco. John Butt, harpsichord, Elizabeth Blumenstock, violin, and Sandra Miller, flute, will perform concertos of J. S. Bach, C. P. E. Bach, and W. F. Bach on Fri., Feb. 18, at 8 p.m., at St. Stephen's Church, Belvedere, Sat., Feb. 19, at 8 p.m., at Calvary Presbyterian Church, San Francisco, and Sun., Feb. 20, at 7:30 p.m., at First Congregational Church, Berkeley. Recorder virtuoso Marion Verbruggen and friends will present a program of works by J. S. Bach, Vivaldi, Mancini, and Scarlatti on Thurs., Mar. 30, at 8 p.m., at St. John's Presbyterian Church, Berkeley, and Fri., Mar. 31, at 8 p.m., at Grace Cathedral, San Francisco. Information: (415) 621-7900; tickets: (415) 435-5235; fax: (415) 621-7920; e-mail: info@americanbach.org; 44 Page St., Suite 504, San Francisco, CA 94102-5973; www.americanbach.org.

**California Bach Society**—Organist Jonathan Dimmock will perform selections from *Clavier-Übung III* on Sun., Jan. 16, 2000, at Pony Tracks Ranch, Portola Valley. On Sun., Apr. 9, at 4 p.m., the California Bach Society will present Cantata 4 at First Lutheran Church, Palo Alto. Warren Stewart is artistic director. Information: (650) 299-8616; P.O. Box 7526, Menlo Park, CA 94026-7526; e-mail: tickets@calbach.org; www.calbach.org.

**Los Angeles Bach Festival**—The 67th annual Los Angeles Bach Festival, featuring performances by organist and ABS Advisory Board member **Joan Lippincott**, wind players from the Los Angeles Chamber Orchestra, a young people's concert, and a performance of the *St. Matthew Passion*, will take place Fri., Mar. 10–Sun., Mar. 19, 2000, at the First Congregational Church of Los Angeles, 540 South Commonwealth Ave., Los Angeles, CA 90020. Dr. Thomas Somerville is artistic director. Information: (213) 385-1345; e-mail: kfreeman@fcla.org.

## Bach Festival Leipzig 2000

The 75th Bach Festival of the Neue Bachgesellschaft will take place July 21–30 2000, taking as its theme "Bach—an end and a beginning." It will feature performances of choral works by Bach's sons, Bach Cantatas 30, 34, 75, 76, 80, and 100, the *Magnificat*, and the Mass BWV 234, Graun's *Der Tod Jesu*, Stravinsky's *Symphony of Psalms*, the *St. Matthew Passion*, the B-minor Mass, Mendelssohn's *Elijah*, and Penderecki's Credo. The performances will be led by an international cadre of distinguished conductors, including Georg Christoph Biller,

Herbert Blomstedt, Philippe Herreweghe, Ton Koopman, Joshua Rifkin, and Helmuth Rilling. Information: Bach-Archiv Leipzig (011) 49-341-96441-82; fax: (011) 49-341-96441-95; e-mail: jsbach@rzaix; www.uni-leipzig.de/bach; Postfach 101349, D-04013 Leipzig, Germany. Leipzig Tourist Service: tel. (011) 49 341-710-4260; fax: (011) 49-341-710-4271; e-mail: lipsia@aol.com; Richard-Wagner-Str. 1, D-04109 Leipzig, Germany.

**Kenneth E. Block**, founder of Matterhorn Travel Service, is organizing "Celebration of Bach" tours that will include visits to Eisenach, Leipzig, Dresden, Regensburg, Munich, and Salzburg. Two of the departure dates will include the Bachfest Leipzig 2000. Information: Matterhorn Travel, 2450 Riva Rd., Annapolis, MD 21401; (410) 224-2230; (800) 638-9150; fax: (410) 266-3868; e-mail: holidays@matterhorntravel.com; www.matterhorntravel.com.

## Call for Papers

The ninth biennial Conference on Baroque Music will be held at Trinity College, Dublin, Ireland, from Wednesday, July 12 to Sunday, July 16, 2000. Proposals are invited for:

1. Individual papers of twenty minutes duration (after each paper, ten minutes will be allowed for discussion).
2. Sessions involving three or four papers on a specified area, given by different individuals and lasting not more than one-and-a-half hours, including discussion.
3. Round-table sessions of one-and-a-half hours, including discussion.

Proposals in any area of Baroque music are welcome. Any individual may submit *one* proposal. Proposals must be submitted as an abstract of not more than 250 words (individual papers), or not more than 350 words (group sessions). The abstract should be preceded by information under the following headings: Name, Institution, Postal Address, Phone, Fax, E-mail Address.

Abstracts may be:

1. E-mailed to: Martin Adams <BaroqueMusic@tcd.ie>. Attachments (in any word-processing format) are preferred for the text of abstracts, but please back up the attachment with a plain-text version in the main e-mail.
2. Sent by post to: Dr. Martin Adams, Baroque Music Conference, School of Music, Trinity College, Dublin 2, Ireland. (But please send also an e-mail copy as soon as possible.)

The deadline for the receipt of abstracts is **February 22, 2000**. It is intended that a selection of papers given at the conference will be published in a dedicated volume of *Irish Musical Studies*. The Web address of the conference is: www.music.qub.ac.uk/~tomita/baroque.

## News from ABS Members

**Albert Clement**, associate professor at the University of Utrecht, was recently elected president of the Internationale Arbeitsgemeinschaft für theologische Bachforschung. His recently published book *Der dritte Teil der Clavierübung von Johann Sebastian Bach* (Almares: Middelburg, 1999), 450 pp., was featured as October Book of the Month by Yo Tomita: <http://dnauser.d-n-a.net/dnetYpOg/bb-book-10-99.html>. The book examines the relationship between music, text, and theology in Bach's most extensive and significant collection of works for organ. To obtain a copy, e-mail the author at [clement@zeelandnet.nl](mailto:clement@zeelandnet.nl), or send payment of hfl 148 (Netherlands) / hfl 158 (Europe) / hfl 168 (non-Europe) to Account No. 717 2346 of Edita Almares, Postbank, Arnhem.

Bach Scholar **Natalie Jenne** has recently retired after thirty-nine years on the faculty of Concordia University, in River Forest, Illinois. Jenne has published articles in *Church Music*, the *Diapason*, *Key Words in Church Music*, and *The Oxford Companion to J. S. Bach*, ed. Malcolm Boyd (Oxford University Press, 1999). Her book *Dance and the Music of J. S. Bach*, coauthored with Meredith Little, is now in preparation for an expanded second edition from Indiana University Press.

**Channan Willner's** article "Stress and Counterstress: Accentual Conflict and Reconciliation in J. S. Bach's Instrumental Works," appeared in *Music Theory Spectrum* 20, no. 2 (Fall 1998): 279–304. An abstract of the article follows:

The perpetual flow that marks J. S. Bach's instrumental music is made possible, among other things, by the friction produced by instances of counterstress and by the consequent need to overcome that friction in the course of the piece. Counterstress is a rhythmic accent that attaches to a weak beat or hyperbeat or (cumulatively) to a weak measure; because it affects the deeper levels of durational structure, its dissipation often becomes a compositional strategy that molds the long-range thematic and tonal design. I present several examples of such strategic dissipation at increasingly deep levels and over increasingly long spans.

### Report from the Internationale Arbeitsgemeinschaft für theologische Bachforschung

The Internationale Arbeitsgemeinschaft für theologische Bachforschung held its annual conference at Løgumkloster, Denmark, September 30–October 4, 1999, and focused on the subject "Tradition and Renewal in Johann Sebastian Bach's Chorale Arrangements: The Treatment of the Lutheran Hymn in Bach's Chorale Cantatas and Organ Chorales." The conference was coordinated by **Renate Steiger**, **Don O. Franklin**, and Peter Thyssen, and featured papers and lecture-recitals by European and American scholars, including ABS members **Mark Bangert** (Chicago), **Albert Clement** (Utrecht), **Don O. Franklin** (Pittsburgh), **Mary J. Greer** (New York), **Anne Leahy** (Dublin), **Michael Marissen** (Swarthmore), **Kerala Snyder** (Rochester), and **Peter Wollny** (Leipzig). It is hoped that the papers presented at the conference will be published in the near future.

## More Discounts from Scarecrow Press

**Scarecrow Press** will offer a 20 percent discount to members of the American Bach Society on the following three titles:

Jonathan D. Green, *A Conductor's Guide to the Choral-Orchestral Works of J. S. Bach* (due date February, 2000); 0-8108-3733-1; cloth; 632 pp.; list price: \$56.00; discount price: **\$45.00**

Ulrich Meyer, *Biblical Quotation and Allusion in the Cantata Libretti of Johann Sebastian Bach*. Studies in Liturgical Musicology, No. 5 (1997); 0-8108-3329-8; cloth; 272 pp.; list price: \$48.00; discount price: **\$38.40**

Melvin P. Unger, *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions* (1996); 0-8108-2979-7; cloth; 780 pp.; list price: \$95.00; discount price: **\$76.00**

In order to take advantage of the discount, contact the customer service department at Scarecrow Press and let the customer service representative know that you are a member of the American Bach Society. If you order in writing, say that you are a member of the American Bach Society on your order. Scarecrow Press accepts checks, VISA, and **MASTERCARD**.

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## Newsletter Address and Deadline

The *Newsletter of the American Bach Society* is published twice yearly (spring and fall) and is mailed to all members and subscribers. The editor welcomes letters, comments, and suggestions for future issues. Sponsors of conferences, festivals, and similar events are especially encouraged to furnish information, which will be included as space allows. Items for publication in the spring 2000 issue should be submitted by **February 1, 2000**, to: Mary J. Greer, Editor, *Newsletter of the American Bach Society*, Dept. of Music, Hunter College of CUNY, 695 Park Ave., New York, NY 10021; fax: (212) 579-5897; e-mail: GreerM1750@aol.com.

## Membership Information

Founded in 1972 as a chapter of the Neue Bachgesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$35 (\$20 for students). To join the Society, send your membership fee to: Professor Stephen A. Crist, Secretary, American Bach Society, Dept. of Music, Emory University, Atlanta, GA 30322; (404) 727-3785; fax: (404) 727-0074; e-mail: scrist@emory.edu; <http://sapientia.hunter.cuny.edu/~music/bach>.

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