

BACH



NOTES

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PERFORMING BACH'S MASS IN B MINOR

SOME NOTES BY HEINRICH SCHENKER*

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The Oster Collection of the New York Public Library contains the major portion of Heinrich Schenker's *Nachlass*. Included in this collection are documents related to Schenker's work on Bach's Mass in B Minor, the most prominent of which is a review of a performance by the Berlin Singakademie under its music director Georg Schumann in Vienna on 27 October 1926.¹ The Oster Collection also contains six voice-leading graphs of sections of the Mass—two of the opening ritornello of the "Christe" and four others representing

the openings of four consecutive movements of the "Symbolum Nicenum," namely, the "Et in unum," "Et incarnatus est," "Crucifixus," and "Et resurrexit." Although Schenker discussed aspects of the Mass in B Minor in *Kontrapunkt* (1910) and later in *Der freie Satz* (1935),² the 1926 essay and these six graphs, which probably also date from the second half of the 1920s, are by far his most important contributions to the study of this work.

The manuscript of Schenker's review-essay is in the hand of his wife Jeanette, and its ten sheets, which measure 169 mm x 211 mm, contain writing on only one side. The origination of the essay on the day after the performance is known from its last line—"28.X.1926"—and the document is further marked *Vortrag* ("Performance"), indicating it was intended for Schenker's projected book on this subject.³

One of the two graphs illuminating the voice-leading of the "Christe" is rather sketchy and in Schenker's hand. The other, a fair copy in the hand of Schenker's long-time student and assistant Angi Elias,⁴ was possibly prepared for publication. The Elias copy is a much more developed version of the graph in

Schenker's hand, though likely prepared from a different sketch, now lost. The fair copy is written on manuscript paper, 104 mm x 250 mm in size, with three music staves. The top staff contains a "high-level" background sketch, and the two lower staves a more detailed sketch of the musical fore- or middle-ground.

The "Christe" graph in Schenker's hand and the graphs of the "Et in unum," "Crucifixus," and "Et incarnatus est" are written on the back of delivery notes to Schenker from Universal Edition. The notes measure 144 mm x 191 mm in size and are dated 22 November 1923 ("Christe"), 3 December 1923 ("Et in unum" and "Et incarnatus est"), and 5 December 1923 ("Crucifixus"). Unfortunately, these dates provide little more than a *terminus post quem* because Schenker sometimes did not use scrap paper until many years after it was available to him.⁵ The sketch of the "Et resurrexit" is written on a different snippet of paper, also "recycled," but undated. As suggested by evidence presented below, the voice-leading graphs almost certainly postdate the essay. It would seem that the Singakademie performance sparked Schenker's renewed interest in the Mass, resulting first in the essay, then closer studies of selected movements.

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Presumably on the evening of October 27, and before dictating the essay, Schenker recorded his impressions of the performance in his diary :

In the evening: the B-minor Mass, performed by the Berlin Singakademie under Schumann. A carefully polished performance, the choir always within its limits, the sopranos in particular in excellent condition [*in bester Haltung*]. To what extent the performance may still go back to Schumann's predecessors—all the way to Zelter perhaps⁶—I do not know; but most of the choruses were commendable [*waren . . . zu billigen*]; perhaps only in the Kyrie could one have wished for a more differentiated treatment. The arias, on the other hand, fell behind, as always; every care was lacking. Lacking was a precise coordination between the obbligato [*solistischen*] wind or string instruments and the voices, the articulation of the form, of the modulations, etc.⁷

It may well have been that Schenker decided to formulate a more detailed analysis of the performance as a result of writing these notes in his diary, as suggested by the summing up of various complaints at the end of the paragraph, and especially by the inclusion of “etc.” (*u[nd] a[nderes] m[ehr]*)—indicating he had various other comments in mind. In fact, particular topics mentioned in the diary are treated in more detail in the essay, though Schenker's rather positive general assessment of the concert in the diary (“a carefully polished performance”) is not nearly as apparent in the essay. His intention in the essay is to point out what was *not* good in the performance and, perhaps most importantly, to explain how the work could have been performed better.

Schenker's highest praise in the essay was for the performance of the “Sanctus,” which he called *trefflich* (“exquisite”)—an especially large compliment from the pen of Schenker—and his comment in the diary that the choir was “always within its limits” is echoed in the essay by his remark that the “Confiteor” was “good and secure to the extent possible.”

His general criticism of the arias in the diary was repeated *in extenso* at various moments in the essay. The “Qui sedes” and “Agnus Dei” dragged because of the performance of the alto soloist, whom he singled out for criticism among the vocalists, but the other arias suffered mostly from poor conducting of the instrumental parts. He argued in some instances that the accompaniment was restrained to the point that insufficient support was provided to the vocalists. And yet in other cases he found that the instruments were not sufficiently restrained, as with the violin soloist in the “Benedictus.” Schenker was clearly pleased with the performance of the oboe d'amore soloist in the “Qui sedes,” but had little good to say about the flute soloist, who “lacked every understanding of Bach's diminutions,” or

about the concertmaster, who was “utterly inadequate” in the “Laudamus te” and “completely amiss” in the “Benedictus.”

A further discussion of particular aspects and selected examples from Schenker's essay appears below; Schenker's complete text accompanied by my English translation follows.

Concerning Tempo

Schenker's remarks on tempo are perhaps the most straightforward of the essay. He contended that Schumann found the right tempo in the “Kyrie II,” “Et in terra pax,” “Gratias,” and “Credo I,” but performed many of the fast movements too fast. Schenker's comments on appropriate tempo are particularly relevant since today's early music ensembles would probably perform these virtuoso choruses significantly faster than a large German choral society in the 1920s. Concerning the “Gloria in excelsis” Schenker wrote that

Schumann is guilty of a modern exaggeration of the tempo, which downright disregards the solemnity of the worship service. As superbly as the trumpeters play, the overly fast tempo is nevertheless unsuitable for the instrument in relation to the prescribed figuration. The trumpets cannot perform the melismas or other motives at such frantic tempos; even the timpani resists such an overly fast tempo.

Two aspects in particular of Schenker's comments deserve further consideration. First, he indicated that exaggeration of tempo is something “modern.” Such a comment suggests that his conception of slower appropriate tempos, particularly for performances of the music of Bach, was informed by his experiences in the late nineteenth century. Born in 1868, Schenker heard performances by some of the foremost nineteenth-century performers, such as Johannes Brahms and Joseph Joachim. If Schenker's perception was correct, fast tempos—at least in the performance of Bach's music—were a development of the first few decades of the twentieth century. Also of interest is Schenker's comment that the tempo must be appropriate for both the instruments and the music they are given. At issue here is not whether or not the musicians were sufficiently skilled—he acknowledged they play “superbly”—but whether or not the tempo is well-chosen given the innate character of the instruments and the nature and figuration of their music.

Similarly, Schenker issued a “warning against exaggerated speed” in the “Cum sancto Spiritu,” a movement he believes “even gains from a moderate tempo.” He suggested thinking of the movement in one, “using only one point of support per measure,” in order to obtain “a light tone production, similar to an instrumental sound” for the sixteenth notes in the vocal parts. With this recommendation Schenker seems to contradict the often assumed notion that feeling a piece “in one” implies a faster tempo.⁸

The “warning against exaggerated speed” in the performance of eighteenth-century music is also found in Schenker’s relatively early work *Ein Beitrag zur Ornamentik*, originally published in 1904:

in general, the tempo in Bach’s compositions—and in those of the old masters in general—should be taken significantly slower than the modern ear might perhaps admit at first. . . . The musical content of the old allegros, for example, often proves “cheerful” enough at a relatively slow tempo; and it is certainly a mistake if, only because of a preconceived, abstract idea of allegro, we play these pieces—often to their disadvantage [*Schaden*]
—at the intense tempo which . . . one has come to expect in their performance today.⁹

But Schenker did not find all of the movements to be too fast. He found some of the slower movements to be too slow, such as the “Agnus Dei” mentioned above, which dragged because of the performance of the alto soloist. And in performing the famous Adagio at the end of the “Confiteor” Schumann must have slowed down abruptly at m. 121, for Schenker pointed out that mm. 121–22 are, in fact, “just a transition to the actual Adagio,” which begins at m. 123. The Adagio itself “is not to be taken all that broadly, as the broadening has to be relative to the basic tempo and has nothing in common with an Adagio by Beethoven, for example.”

Concerning Balance

Another recurring theme in Schenker’s essay has to do with the balance between the solo voices and obbligato instrumentals, and between solo/obbligato instruments and the accompaniment proper. Schenker first complained about a lack of balance in the “Christe,” a duet for the two soprano soloists with an obbligato part for unison violins and continuo. Schumann apparently took the *piano* indications in the violin part (a common marking in instrumental parts at the entrance of the singer) a bit too literally, to Schenker’s dismay:

As the result with Schumann shows, it is absolutely wrong to suppress the instrumental part altogether during the performance of the vocal part. A reference to the composer’s *piano* marking is not valid, because

this *piano* only cancels out the *forte* of the ritornello; it does not negate the right of the instrument to take part in the overall performance of the vocal parts. More importantly, when the counterpointing essence of the accompaniment is absent, it becomes impossible for the voices to apply the right quantity of light and shadow. The accompanying parts, therefore, also essentially belong to the vocal parts, especially because they are linked by motives [emphasis original].

In the “Laudamus te” not only was the performance of the famous violin solo “utterly inadequate,” but Schenker pointed out that Schumann

Again [made] the mistake of softening the accompaniment to the point of being almost inaudible. Even Bach’s *pianissimo* is irrelevant in this regard: the voice-leading and the constantly self-completing texture [*das ständig Sich-ergänzende*] demand their right [to be heard].

Schenker encountered the same problem in the “Domine Deus”: “even in the ritornello, there was an unallowable suppression of the remaining parts [those accompanying the flute], so that the diminutions of the flute lacked any foundation.”¹⁰ He points specifically to mm. 9–10, where the strings resolve their appoggiaturas before the flute; if the strings are “barely audible” the charm of this effect is lost. In mm. 11–12, Schenker would presumably have also wanted to hear the progression of parallel sixths, followed by parallel sixths and thirds, between the flute and violins, as shown in Example 1. Without the supporting string parts, the figuration in the solo flute part becomes meaningless.

Concerning Dynamic Levels

Schenker’s interest in performance naturally extended to dynamics, and specifically to their organization into “levels”—comparable and indeed related to the levels of prolongation in a composition. He had apparently planned to address this subject in greater detail in *Die Kunst des Vortrags*, as indicated in his 1925 essay “The Largo of Bach’s Sonata No. 3 for Solo Violin [BWV 1005],” his most detailed statement on the subject:

Example 1: “Domine Deus,” mm. 10–12.

The musical score for Example 1 shows two staves. The top staff is for the Flute, and the bottom staff is for Violins and Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The Flute part begins with a melodic line in measure 10, marked with a forte-fortissimo (*ff*) dynamic. The Violins/Continuo part provides harmonic support with a line of sixths and thirds, marked with a piano (*p*) dynamic. Fingering numbers (6, 3, 7) are indicated for both parts.

In my forthcoming treatise, *The Art of Performance*, it will be systematically shown for the first time that dynamics, like voice-leading and diminution, are organized according to structural levels, genealogically, as it were.¹¹

The F-major Largo opens *piano*, and a crescendo begins at m. 5,¹² reaching *forte* at the end of m. 7, just before the arrival on the dominant, C major. At the foreground level of his analysis, Schenker noted a more “local” crescendo and decrescendo to and from the II 6/5 chord in the cadence in m. 4, followed by a return to *piano* on the tonic at beat 3. He cautioned, however, that “this dynamic intensification must not be executed in such a way that the primary dynamic level, *piano*, begins to change noticeably.”¹³ He also heard a “local” crescendo in mm. 6–7 that would bring out the progression b^1 to f^2 that “stands in the service” of the voice-exchange associated with the motion of the G^7 chord from third inversion on the downbeat of m. 6 to root position on the downbeat of m. 7. “Beyond all these shadings, still further, more delicate nuances come into consideration.”¹⁴ But perhaps it became too cumbersome, if not impossible, for Schenker to write all these down. Such complications may have been the reason the idea of dynamic levels is not found in his later works.¹⁵

In 1926, however, Schenker’s concern for this idea was still very much alive, as evidenced by his discussion of “Kyrie I.” Rather than Schumann’s gradual crescendo over the course of the “instrumental Largo,” Schenker recommended “*piano* throughout although enlivened by inner shadings according to the musical meaning, as the motive

$$I \quad IV - V^7 \quad I$$

requires” (emphasis original). The “local” crescendo and decrescendo in this case move to and from the dominant seventh chord just as Schenker indicated they should move to and from the II 6/5 chord in the Largo of BWV 1005. Schenker goes on to make the point that the crescendo does not begin until the entry of the choir, and even then the gradations “would have to be arranged according to the compass and register of the writing, following the progression of keys.” In the Mass, then, the text, as well as the music, is a factor in determining the dynamic level:

a continuous *piano* at the beginning of the Kyrie—and perhaps still maintained for longer stretches of the chorus—corresponds eminently well with the meaning of the text: one does not have to shout for mercy.

Schenker’s desire for a more detailed dynamic plan, achieved through an understanding of the musical “levels,” returns as a leitmotif throughout the essay. In the “Et in terra pax” Schenker found

the dynamic coordination . . . commendable, even though higher subdivisions could have been achieved through an understanding of the whole, which would have made the dynamic plan appear more methodical and more transparent.

“A well-conceived plan for the dynamic shading” was also necessary in the various sections of the “Credo.” Schumann’s uniform—indeed, monotonous—*piano* in the “Qui tollis” was unacceptable to Schenker, although he admitted the monotony “creates its own mood.” Schenker argued that “the logic of the composition also demands its right [to be heard]”—dissonances, chromaticisms, and delineation of formal sections all present their own dynamic requirements. He noted in the “Et incarnatus est” that the chromaticism in mm. 9–10, and in similar places, requires “under all circumstances . . . a slight increase in dynamic intensity,” as shown in Example 2.

In the “Crucifixus,” the opening sequential 7–6 progressions in the *basso ostinato* imply a diminuendo, according to Schenker, as indicated by the following reduction in the essay:

$$\underbrace{6 \overbrace{|} 7 \quad 6 \overbrace{|} 7 \quad 6 \quad | \quad 6 \quad 5}$$

Similarly, the successive entries of the vocal parts over the second appearance of the *basso ostinato* should also involve a decrescendo, along the lines indicated in Example 3.¹⁶ Such a “continuous decrescendo” would not only “have clarified the meaning of the voice-leading,” but would also have “brought out the respective first measures [in each voice],” and in so doing “introduced an ostinato rhythm . . . into the mood of the piece.” Clearly, Schenker was concerned with the rhythmic ebb and flow of the *basso ostinato*. In this way, rather than squarely repeating the bass melody, emphasizing only the variant ending of the movement, each of the variations/restatements comes to life.¹⁷

From Schenkerian theory

Various aspects of what has become known as Schenkerian theory naturally turn up in the 1926 essay. In his discussion of the “Et in Spiritum,” for example, Schenker employed one of his favorite words—“synthesis.” What Schenker means by this term is not always entirely clear, however, though the meaning can perhaps be deduced in this instance. In the measure of the vocal entrance, m. 26, Schenker observed the rhythmic separation between the bass, which enters on the first eighth note, and the vocal part, which enters on the fourth. In his view these notes were “kept apart for the sake of synthesis,” alluding perhaps to the idea that at some deep level the first note in the bass and the first note in the soprano, both A, are part of the same chord. Although “pulled apart” by the composer’s crea-

Example 2: “Et incarnatus est,” mm. 9–10, with added dynamic markings.

Example 3: “Crucifixus,” mm. 5–9, with added dynamics.

tive genius in the actual music, the innate mutual attraction of these notes—like the two poles of a magnet—provides the kind of “synthesis” Schenker had in mind, which, however, “was not expressed properly” in Schumann’s rendering.

In Schumann’s performance of the same aria, Schenker commented on the lack of connection between the notes of the fifth-progression (*Quintzug*) in mm. 5-8, indicated in Example 4. Even though the notes are separated by rests, the connection must still be heard.

In the “Confiteor,” Schenker remarked that Schumann executed a “correct” caesura after the half-cadence in mm. 15–16, before the introduction of the second subject on “in remissionem pec-

Example 4: “Et in Spiritum,” mm. 5–8.

catorum,” as seen in Example 5 (page 6). Schenker undoubtedly considered this articulation “a legitimate, even necessary means of expression.”

But what is desirable in one instance may be totally inappropriate in another. In “Kyrie II,” Schumann’s clear break between “kyrie” and “eleison” in m. 1 (see Example 6 on page 6)—executed perhaps, as even Schenker himself suggested, in an attempt to declaim the text as carefully as possible¹⁸—was nevertheless read by Schenker as a “violation of the voice-leading.” Schenker had already pointed out in *Kontrapunkt*,¹⁹ that the entire measure constitutes a double neighbor-note figure in which G \sharp and E \sharp prolong F \sharp ; the figure is completed only with the return of the F \sharp on the second half of the fourth beat.²⁰ But Schenker did not object to the articulation *per se*; it was just “more than is allowed.”²¹ He even acknowledged that the “breathing space,” for whatever reason, became less with subsequent entries of the theme. Consequently, the performance was increasingly “more correct” from the voice-leading point of view.

Schenker’s discussion of the “Christe” is longer than that of any other section of the Mass. This extensive treatment may be attributed in part to Schenker’s consideration of the Mass movements sequentially from beginning to end. Because the “Christe” comes early in the Mass, and therefore early in

Example 5: “Confiteor,” mm. 14–20.

Example 6: “Kyrie II,” m. 1.

the essay, many issues were discussed for the first time and more extensively in association with this movement. The presence in the Oster Collection of two voice-leading graphs of the opening ritornello—one of them a fair copy—suggests, however, that Schenker had a special interest in this movement.

Although most of the discussion of the “Christe” was devoted to the balance problem considered above, Schenker began with a statement that offered some typical Schenkerian insight into the music:

In the ritornello, the unfolding must be presented in two progressions: $a^1 - d^1$, then from b^1 reaching back to e^1 [see Example 7], both, however, clearly in relation to one another, as the outer voices suggest.

But Schenker’s two graphs of this section, transcribed in Figures 1 and 2, present a slightly different picture: the b^1 at the end of m. 3 is no longer heard as the beginning of a

second fifth-progression, but rather as an upper neighbor to the a^1 in mm. 1 and 4. The first fifth-progression thus becomes merely a motion in the inner voice in two steps—from a^1 to $f\#^1$ and from $f\#^1$ to d^1 . Schenker seemed to hint at this in the essay when he mentioned that the two fifth-progressions are to be presented “clearly in relation to one another.”

Since the reading with the b^1 as upper neighbor is the more sophisticated—the *lectio difficilior*—these graphs, and probably all the voice-leading graphs, must surely postdate the essay, as suggested in the introduction.²² Concerning the relationship between the two “Christe” graphs, even a superficial comparison reveals that the second, in Elias’s hand, is a much more developed version of the first, in Schenker’s. The “reaching over” figure in mm. 7–8 of the second graph, for example, is more similar to that of the first than one would expect to find in an independent analysis, even in an independent analysis by a long-time Schenker student such as Elias.

In the “Benedictus” Schenker found not only that the violin solo was “completely amiss” but also that the concertmaster “practically ignore[d] the leading g^2 in m. 9 as well as the $f\#^2$ in m. 10.” From a Schenkerian point of view, the g^2 is the upper neighbor to the $f\#^2$, which functions as the beginning of a “little” *Urlinie* or Fundamental Line $5 \rightarrow 4 \rightarrow 3 \rightarrow 2 \rightarrow 1$, as illustrated in Example 8 (on page 8).

Finally, Schenker complained that in the “Agnus Dei” the “displaced notes” (*vorgerückten Töne*) in the violin part were

Example 7: “Christe,” mm. 1–5, violins only.

Example 8: “Benedictus,” mm. 8–12, showing the “little” Urlinie.

“made much too obvious.” Presumably, these notes, such as the c^1 in m. 1 and the ab^1 in m. 2, were heavily accented in order to underline their off-beat, dissonant character. In Schenker’s view, however, “the displaced notes must sound as if they arrive in the wrong place by accident.” Bach’s slurs seem to agree with Schenker’s idea, as the down-bow figures surely imply a decrescendo, as indicated in Example 9.

Example 9: “Agnus Dei,” mm. 1–3 (all figures added).

Conclusion

In the eyes of many musicians and music historians, Schenker is the originator of some outlandish, incomprehensible theory that seems to purport that every work of tonal music boils down to a kind of “Three Blind Mice with a college education.”²³ In reality, Schenker’s theoretical work grew to a large extent from his experience as a performer and composer. He appears to have been an excellent and insightful pianist²⁴ and a sought-after piano teacher in Vienna, and his compositions were very highly regarded by Ferruccio Busoni, for example.

The minute details that Schenker examined in explaining how to perform a piece of music show a very practical and extremely sensitive musician at work, as does his review of the Mass in B Minor. This essay reflects Schenker’s highly sensitive hearing, and not only in the standard Schenkerian way of hearing

musical connections below the surface but also with respect to tempo, balance, dynamics, and caesuras. All of these were to him inherently part of the music itself, and simply needed to be expressed properly. And he acknowledged that the performance of earlier music—that of Bach in particular—presents greater problems than, say, the performance of a Beethoven sonata movement:

The laws of the linear progressions are identical in both, certainly, but the diminution figurations, moving all but ceaselessly in regular note values, prevent insight, allow the mind no rest. . . . That is why it is harder to come to terms with Bach, to make his meaning “speak.”²⁵

The interest in Baroque music in so-called historically-informed performances (formerly, even less fortunately, labelled “authentic” performances), which has grown since the 1960s to the point of unparalleled popularity, could lead one to believe that we have come to understand the music of composers such as Bach better than most, if not all, performers of Schenker’s generation. But so often historically-informed performances seem to be just a collection of stock practices, a recipe for performance that often has little historical basis in the seventeenth or eighteenth centuries. Schenker’s observations, based on his careful hearing beyond the musical surface, can help today’s musicians question their own decisions in performance. While they may well decide to perform the Mass in B Minor, or any musical work, differently than Schenker might have, the review-essay can nevertheless inspire performers, as well as scholars, to listen to Bach’s music with the same depth, care, and respect for the composer’s art as Heinrich Schenker did.

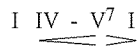
Schenker's Original Text and English Translation

The German text of the review-essay is printed on the following pages on the left side, with my corresponding English translation on the right. As noted above, the essay is in the hand of Jeanette Schenker; as was his habit, Schenker dictated the essay to his wife.²⁶ Some corrections are in Jeanette's hand, presumably made at the time of the dictation. Others were made by her husband, at a (slightly) later stage of editing. Most of Schenker's emendations are in ink; some are in pencil. Various passages are underlined in red pencil; an occasional word is written in blue pencil. The page numbers (at the top right) are in purple pencil.

This transcription represents the final stage of the document and follows the spelling of the original; only occasionally has a missing letter or comma been supplied in brackets. The following abbreviations have been spelled out: *u.* (*und*), *cresc.*, *p*, *pp*, and *f*. I have retained standard abbreviations such as *d. b.* (*das heißt*, "i.e."), *z. B.* (*zum Beispiel*, "e.g."), *s.* (*siehe*, "see"), and *T.* (*Takt*, "bar"). Words underlined in the original have been rendered as such, with the exception of pitch names, which have been italicized. Quotations of words from the Mass were sometimes put in quotation marks in the original; I have supplied these where they were absent. Where it seemed of interest, I have given the *ante correcturam* version of a passage in the footnotes. Schenker referred, of course, to the numbering of the movements in the Bach Gesellschaft edition.²⁷ I have supplied the titles of the movements in the translation. The beginning of a new page in the source has been indicated in the transcription by the page number in { }. I am grateful to William Rothstein for various suggestions regarding the translation.²⁸

Hohe Messe | Vortrag

No. 1 Die breite Auswicklung des ersten Kyrie erfordert eine andere dynamische Aufteilung, als die, die Schumann gibt (vielleicht auf Vorgänger zurückführbar!): statt eines durchgehenden crescendo im instrumentalen Largo noch durchweg ein piano, freilich sinngemäß durch Innenschattierungen belebt, wie sie das Motiv

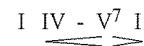
I IV - V⁷ I


fordert. Die Steigerung wäre somit erst in den Chorsatz zu verlegen und hier die forte-Zustände nach dem Umfang,²⁹ der Höhe und Tiefe des Satzes, nach dem Gang der Tonarten einzurichten. Schließlich entspricht ein anhaltendes piano zu Beginn des Kyrie und vielleicht auch noch auf weitere Strecken des Chores sehr wohl dem Sinn des Textes: um Erbarmen muß nicht geschrien werden. Der Plan müßte gründlich festgelegt sein.

No. 2 Im Ritornell muß die Abwicklung in zwei Zügen vorgetragen werden: *a¹ - d¹*, dann von *b¹* ausholend bis *e¹*, beide aber deutlich in Beziehung aufeinander, {2} wie der Außensatz es nahelegt. Wie das Ergebnis bei Schumann zeigt, ist es durchaus verfehlt, während des Vortrags der Singstimme den Instrumentalpart ganz zurückzudrängen; eine Berufung auf das autentische piano gilt nicht, denn dieses piano setzt nur das forte des Ritornells außer Kraft, begibt sich aber nicht der Rechte, an dem allgemeinen Vortrag der Singstimmen teilzunehmen. Was noch wichtiger: es wird den Singstimmen, wenn das kontrapunktierende Wesen der Begleitstimmen ausbleibt, unmöglich, das richtige Quantum von Licht und Schatten aufzubringen – die Begleitstimmen gehören also wesentlich auch zu den Singstimmen, zumal sie durch Motive verkettet sind. Ich habe lange von einer Darstellung der Arien in einem Bach'schen Werke keinen so ungünstigen Eindruck gehabt wie diesmal, da die Singstimmen – trotz selbständigen und hellen Auftrags – irgendwie {3} im Dunkeln zu treiben schienen. Anzustreben wäre immerhin, trotzdem das Ziel fast unerreichbar ist, eine dynamisch festgelegte Abstimmung der Singstimmen, hier der beiden Soprane. Im Vortrag, wie er heute üblich ist, ergeht sich jede Stimme in Licht und Schatten ohne Rücksicht auf die andere Stimme, auch ohne Rücksicht auf den Satz, die Begleitstimmen, Modulationen usw. Man könnte

Mass in B Minor | Performance

No. 1 ["Kyrie I"] The broad unfolding of the first Kyrie requires a different dynamic distribution from Schumann's (which can perhaps be traced back to predecessors!): instead of a continuous crescendo, the instrumental Largo remains *piano* throughout, although enlivened by inner shadings according to the musical meaning, as the motive

I IV - V⁷ I


requires. Consequently, the intensification would have to be postponed until the choral section and here the dynamics would have to be organized according to the compass and register of the writing, following the progression of keys. After all, a continuous *piano* at the beginning of the Kyrie—and perhaps still maintained for longer stretches of the chorus—corresponds eminently well with the meaning of the text: one does not have to shout for mercy. The plan would have to be established carefully.

No. 2 ["Christe"] In the ritornello, the unfolding must be presented in two progressions: *a¹ - d¹*, then from *b¹* reaching back to *e¹*, both, however, clearly in relation to one another, as the outer voices suggest. As the result with Schumann shows, it is absolutely wrong to suppress the instrumental part altogether during the performance of the vocal part. A reference to the composer's *piano* marking is not valid, because this *piano* only cancels out the *forte* of the ritornello; it does not negate the right of the instrument to take part in the overall performance of the vocal parts. More importantly, when the counterpointing essence of the accompaniment is absent, it becomes impossible for the voices to apply the right quantity of light and shadow. The accompanying parts, therefore, also essentially belong to the vocal parts, especially because they are linked by motives. I have not had such an unfavorable impression of a performance of the arias in a Bach work for a long time: despite their independent and bright performance, the voices seemed to somehow dwell in the dark. Although the goal is almost unattainable, one should strive for a carefully planned dynamic coordination of the voices, in this case the two sopranos. In performance, as is customary today, each voice indulges in light and shadow without any consideration for the other voice and also without any consideration for the texture, the accompaniment, modulations, etc. One could demand that the voices—

wagen zu fordern, daß die Singstimmen, trotz Text sich gleichsam auf die Gefühlsration der Instrumentalisten herabsetzen, wodurch erst ein Einklang hergestellt wäre.

No. 3 Die dynamische Gliederung des Motivs, wie Schumann sie bringt[,] entspricht der Stimmführung, seltsam aber, daß der Eifer, sorgfältigst zu deklamieren ihn dazu verführt, vor dem ersten „eleison“, mehr als an dieser Stelle erlaubt ist, abzusetzen. Sonst ein berechtigtes, ja notwendiges Vortragsmittel, wird es hier zu einem Verstoß wider die Stimmführung, {4} die erst mit dem letzten Viertel *fis* die Nebennote abrundet. In der Folge wurde diese Athempause kürzer genommen und der Vortrag auch vom Standpunkt der Stimmführung korrekter. Die Bewegung des Stückes war gut, weil nicht schleppend.

No. 4 Schumann macht sich einer modernen Uebertreibung der Schnelligkeit schuldig, die förmlich die Feierlichkeit des Gottesdienstes außeracht läßt. Wenn die Trombisten noch so überlegen blasen, so bleibt das zu schnelle Zeitmaß an den vorgeschriebenen Figuren gemessen unzuständig schon für das Instrument. In so rasendem Tempo dürfen die Trompeten Melismen oder sonstige Motive nicht vortragen, ja sogar die Pauke sträubt sich gegen ein zu schnelles Tempo. Der Abschnitt „et in terra pax“ war im richtigen Fluß gehalten,³⁰ auch die dynamische Abstimmung empfahl sich, wenn auch aus dem Sinne des {5} Ganzen höhere Einteilungen zu gewin[n]en³¹ gewesen wären, die den Wechsel der dynamischen Zustände planvoller und durchsichtiger hätten erscheine lassen.³²

No. 5 Vom völlig unzulänglichen Vortrag des Violinsolo abgesehen – solches Versagen ist mir noch nie begegnet –, wieder der Fehler, die Begleitstimmen bis zur Unhörbarkeit abzudämpfen; selbst Bachs *pianissimo* hat damit nichts zu schaffen, die Stimmführung und das ständig Sich-ergänzende verlangen ihr Recht (s. No. 2).

No. 6 Tempo und Ausführung meist richtig, weniger aus der richtigen Erkenntnis der Gliederung, als infolge des Trompetensatzes.

No. 7 Ganz und gar verunglückt: Der Flöte fehlte jeder Sinn für die Bachsche Diminution,³³ alle Farben waren ausgelöscht. Dazu selbst im Ritornell eine unerlaubte Zurückdrängung der übrigen Stimmen, so daß die Diminutionen³⁴ der Flöte ohne jede Begründung {6} dastanden. Z. B. T. 9 ff. Das Unheil war vermehrt, wie nur die Stimmen hinzutraten.

No. 8 Es geht nicht an, das ganze Stück durchgängig in einem gedämpften Ton auszuführen ohne Rücksicht auf Erhebungen, die den Dissonanzen z. B. der Ziffer 7, den Chromen und Formteilen gebühren. Gewiß ist auch mit einer Eintönigkeit, wie sie Schumann beliebte, eine eigene³⁵ Stimmung verbunden, aber die Logik des Satzes fordert auch ihre Rechte und das Stück klänge, bei Einförmigkeit, rhetorisch doch belebter. Die beiden Flöten haben Beweiskraft für die Klänge sowohl wie für die Modulationen, sie gehören streng zum Satzbild, sind daher nicht nur wie auf einer dunkeln Wand hinzustellen.

No. 9 Der Oboe d’amore-Part war der einzige, der eine rechtschaffene Wiedergabe erfahren hat. Die Solistin hat den ihren ungebührlich geschleppt, sonst wäre mit diesem Stück die beste Leistung des Abends zustande gekommen.

the text notwithstanding—descend so to speak to the emotional level of the instrumentalists; only then would true harmony be established.

No. 3 [“Kyrie II”] The dynamic subdivision of the motive as Schumann presents it is in agreement with the voice-leading. Strange, however, that the eagerness to declaim [the text] as carefully as possible leads him to break before the first “eleison” more than is allowed here. An otherwise legitimate, even necessary, means of expression becomes in this case a violation of the voice-leading, as the neighbor-note figure is completed only with the last quarter note *f#*. Later, this breathing space was shortened and the performance, also from the point of view of voice-leading, was more correct. The tempo of the piece was good, as it did not drag.

No. 4 [“Gloria in excelsis”] Schumann is guilty of a modern exaggeration of the tempo, which downright disregards the solemnity of the worship service. As superbly as the trumpeters play, the overly fast tempo is nevertheless unsuitable for the instrument in relation to the prescribed figuration. The trumpets cannot perform the melismas or other motives at such frantic tempos; even the timpani resists such an overly fast tempo. The section “et in terra pax” was kept in the correct flow. The dynamic coordination, too, was commendable, even though higher subdivisions could have been achieved through an understanding of the whole, which would have made the dynamic plan appear more methodical and more transparent.

No. 5 [“Laudamus te”] The utterly inadequate performance of the violin solo aside—I have never heard such a failed performance before—again the mistake of softening the accompaniment to the point of being almost inaudible. Even Bach’s *pianissimo* is irrelevant in this regard: the voice-leading and the constantly self-completing texture demand their right [to be heard] (see No. 2).

No. 6 [“Gratias”] Tempo and performance mostly correct, less because of a correct understanding of the structure than as a result of the trumpet writing.

No. 7 [“Domine Deus”] A total disaster. The flute lacked every understanding of Bach’s diminution; all the color was extinguished. In addition, even in the ritornello, there was an unallowable suppression of the remaining parts, so that the diminutions of the flute lacked any foundation. For example m. 9 ff. The disaster was only worsened when the voices came in.

No. 8 [“Qui tollis”] It is not acceptable to perform the whole piece in a subdued manner throughout without considering the increased intensity appropriate for the dissonances, as indicated, for example, by the number 7 in the figured bass, the chromaticisms, and the [delineation of] the formal sections. Certainly, the monotony preferred by Schumann creates its own mood; but the logic of the composition also demands its right [to be heard] and despite its uniformity the piece would nevertheless sound rhetorically livelier. The two flutes carry responsibility for the sonorities as well as for the modulations; they are an essential part of the texture, and therefore should not just be made to disappear against a dark wall [as if in a vanishing act].

No. 9 [“Qui sedes”] The oboe d’amore part was the only one that received an honest rendering. The [alto] soloist dragged her performance inappropriately; otherwise this piece would have been the best achievement of the evening.

{7} No. 10 Die beiden Fagotte sind wesentlich, nicht nur im *piano* zu spielen; denn nicht nur leidet durch das ständige Zurückdrängen der Fagotte der Part des Horns, sondern auch der des Basses, des Solisten.

No. 11 Vor übertriebenem Schnelligkeit ist zu warnen, das „Cum sancto spiritu“ gewinnt sogar durch ein gemäßigtes Tempo. Bei den Sechzehntelfiguren wird eine leichte Tongebung vorausgesetzt, der instrumentalen ähnlich, die in einem Takt z. B. nur einen Stützpunkt verwendet.

No. 12 Das Zeitmaß hat der Dirigent getroffen, die Gliederung bedürfte einer Prüfung.

No. 13 fordert ebenfalls einen wohldurchdachten Plan in der dynamischen Abstufung.

No. 14 Schon in der Instrumental-Einleitung war das sozusagen deutende Wesen der canonischen Nachahmung verkannt und das Motiv lieblos, ohne jedes {8} Verständnis gespielt, beinahe ohne canonische Wirkung, d. h. es fehlt bei der Ausführung sogar an jener Teilnahme, die sich sonst bei an einem Canon Beteiligten einzufinden pflegt. Dieser Mangel wurde noch schärfer beim Eintritt der Singstimmen empfunden: wieder waren die begleitenden Stimmen ungebührlich zurückgedrängt, wodurch das Verständnis des Stückes zurückgedrängt war.

No. 15 Unter allen Umständen müßte z. B. dem Chroma in T. 10 mit einer leichten dynamischen Erhebung entsprochen werden; diese Erhebung sowie eine gegen Schluß des Teiles würde die Schatten erst recht verstärken.

No. 16 wurde der von Bach grundlegend beabsichtigte Stimmengang

$$\underline{\underline{6 \overbrace{7} \quad 6 \overbrace{7} \quad 6 \mid 6}}$$

verkannt und die Wiederholung des Basso ostinato allein als Einschnitt hingestellt. Ein durchgehendes *decrecendo* bei den je vier Stimmen, einsetzend mit der ersten Ziffer 6[,] hätte den Sinn der Stimmführung verdeutlicht, den je ersten Takt hervorgehoben und in die Stimmung auch einen ostinaten Rhythmus der Stimmen hineingebracht.

No. 17 litt an Uebertreibung des Zeitmaßes.

No. 18 Unzulängliche Ausführung schon in der Instrumentalen Einleitung, namentlich fehlte dem Quintzug des Basses E–A in den T. 5–8 der Zusammenhang. Auch die um der Synthese willen auseinandergehaltene Führung des Basses vom 1. Achtel und die der Arie vom 4. Achtel ab kam nicht zum Ausdruck.

No. 19 Nach Tunlichkeit gut und sicher,³⁷ bei „remissionem peccatorum“ richtig abgesetzt. Das liturgische Zitat beim Basse zu stark; verfehlt war der Uebergang zum Adagio: die ersten beiden Takte sind bloß eine Ueberleitung zu dem wahren Adagio,³⁸ das erst mit den Worten „et expecto“ beginnt. Das Adagio ist nicht so breit zu nehmen, da die Verbreiterung am Grundmaß {10} zu messen ist und z. B. mit einem Adagio Beethovens nichts gemeinsam hat. Das Vivace war überschnell.

No. 10 [“Quoniam”] The two bassoons are essential and should not just play *piano* all the time. It is not only the horn part that suffers because of the continuous softening of the bassoons, but also that of the bass, the soloist.

No. 11 [“Cum sancto spiritu”] A warning against exaggerated speed is in order; the “Cum sancto spiritu” even gains from a moderate tempo. A light tone production, similar to an instrumental sound, is required for the sixteenth-note figures, using only one point of support per measure, for example.

No. 12 [“Credo I”] The conductor set the right tempo, [but] the subdivision [of the piece] would require examination.

No. 13 [“Credo II”] also requires a well-conceived plan for the dynamic shading.

No. 14 [“Et in unum”] Already in the instrumental introduction, the symbolic nature, so to speak, of the canonic imitation was not recognized;³⁶ the motive was played carelessly, without any understanding, almost without canonic effect. In other words, the performance even lacked the engagement which is otherwise normally felt by those who participate in a canon. This was felt even more acutely with the entrance of the vocal parts. Again, the accompaniment was suppressed inappropriately, so that the understanding of the piece was suppressed as well.

No. 15 [“Et incarnatus est”] The chromaticism, for example in m. 10, should under all circumstances be rendered with a slight increase in dynamic intensity. This increase, here and towards the end of the movement, would heighten the contrast of light and shade even more.

No. 16 [In the “Crucifixus”] the fundamental progression as intended by Bach

$$\underline{\underline{6 \overbrace{7} \quad 6 \overbrace{7} \quad 6 \mid 6}}$$

was misunderstood and the repeat of the basso ostinato presented purely as a caesura. A continuous *decrecendo* with [the entrance of] each of the four voices, starting with the first figure 6, would have clarified the meaning of the voice-leading, brought out the respective first measures [in each voice], and also introduced an ostinato rhythm of the voices into the mood of the piece.

No. 17 [“Et resurrexit”] suffered from exaggeration of the tempo.

No. 18 [“Et in spiritum”] Inadequate performance already in the instrumental introduction; specifically, there was a lack of connection in the fifth-progression E–A in mm. 5–8. Also, the rhythmic separation of the bass, which starts from the first eighth note, and that of the melody, which starts from the fourth—the two kept apart for the sake of the synthesis—was not expressed properly.

No. 19 [“Confiteor”] Good and secure to the extent possible, at “remissionem peccatorum” properly articulated. The liturgical quotation in the bass too loud. The transition to the Adagio was amiss: the first two measures are just a transition to the actual Adagio, which only starts with the words “et expecto.” The Adagio is not to be taken all too broadly, as the broadening has to be relative to the basic tempo and has nothing in common with an Adagio by Beethoven, for example. The Vivace was overly fast.

No. 20 Der Chor „Sanctus“ war trefflich.

No. 22 Das Violinsolo vollständig verfehlt, kaum zu fassen, daß der Konzertmeister im 9. Takt das führende g^2 fast außeracht läßt, ebenso fis^2 in T. 10. Der Vortrag des Geigers stand dem des Tenors empfindlich im Wege.

No. 23 Die Rückungen bei Violine I und II wurden viel zu dick aufgetragen; die vorgerückten Töne müssen wie zufällig auf den falschen Platz gekommen sein. Die Sängerin hat das ihre getan, um die Arie ins Endlose zu dehnen.

28.X.26

No. 20 [“Sanctus”] The “Sanctus” chorus was splendid.

No. 22 [“Benedictus”] The violin solo completely amiss; hard to understand that the concertmaster practically ignores the leading g^2 in m. 9 as well as the fis^2 in m. 10. The performance of the violinist interfered severely with that of the tenor.

No. 23 [“Agnus Dei”] The rhythmic displacements in violins I and II were made much too obvious; the displaced notes must sound as if they arrived in the wrong place by accident. The singer did her part to stretch the aria into endlessness.

28 October 1926

*The paper from which this essay is derived was presented at “Understanding Bach’s B-Minor Mass,” An International Symposium, at Queen’s University Belfast, 2-4 November 2007; a slightly different version of the essay appears in the symposium discussion book.

¹Georg Alfred Schumann (1866–1952) was music director of the Berlin Sing-Akademie from 1900 until his death. The performance of Bach’s Mass in B Minor in Vienna was part of a tour of Eastern Europe that also included performances of Beethoven’s *Missa solemnis* and Handel’s *Israel in Egypt* in Prague, Brno, and Budapest. In Vienna, the Singakademie was accompanied by the Wiener Concertverein, with soloists Gertrude Förstel (soprano), Emmi Leisner (alto), Alfred Wilde (tenor), Oskar Jölly (baritone), and Albert Fischer (bass). See Gottfried Eberle, *200 Jahre Sing-Akademie zu Berlin: “Ein Kunstverein für die heilige Musik”* (Berlin: Nicolai, 1991), 186.

²In *Kontrapunkt*, Schenker cites the tenor entry of the theme in “Kyrie I,” mm. 30–32, as an example of a perfectly admissible descending tritone in “free composition” that would not be allowed in strict counterpoint. In this case, the tritone is created by a kind of passing tone between the C# and the F#. Similarly, Schenker cites the theme of “Credo II” in the bass part at mm. 1–3 as an example of the allowed descending major seventh, justified in free composition as an inversion of the minor second. In this work he also points out that the expressive descending seventh at the beginning of the “Agnus Dei” is “motivated” by the change of harmony from I to IV^{♭3} in m. 1. Finally, Schenker explains that the diminished third from E# to G[♭] in the theme of “Kyrie II” is a double neighbor-note figure to the F# (but see note 20 below). See Heinrich Schenker, *Counterpoint*, ed. John Rothgeb, trans. John Rothgeb and Jürgen Thym (New York: Schirmer, 1987), 55–56, 64, 67, 71–72. In *Der freie Satz*, Schenker discusses the “Gloria,” mm. 5–9, noting that the “neighbouring notes . . . lead to a play of expansion and rhythm of the most varied sort.” Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979; reprint Hillsdale, NY: Pendragon Press, n.d.), 72.

³Schenker never finished *Die Kunst des Vortrags* (he worked on it simultaneously with *Der freie Satz*), but some of the material intended for this book was published as *The Art of Performance*, ed. Heribert Esser, trans. Irene Schreier Scott (New York: Oxford University Press, 2000).

⁴Robert Kosovsky, *The Oster Collection. Papers of Heinrich Schenker. A Finding List* (New York: The New York Public Library, 1990), 283.

⁵Friendly communication from Robert Kosovsky of The New York Public Library.

⁶Even though the Mass was a staple of the Singakademie’s repertoire, performed forty-four times between 1811 and 1941, it seems rather unlikely that Schumann’s interpretation preserved much of the Singakademie’s nineteenth-century performance tradition. Schumann was the first music director who had not been previously associated with the organization. He was very much considered a “modern musician” and his appointment was regarded as an opportunity to breathe new life into the increasingly ossified Berlin Bach tradition. Schumann made a point of studying Bach’s great vocal works afresh. The orchestral parts, which previously contained few if any marks, were marked anew, and free emotion [*freie Bewegtheit*] and dramatic invigoration [*dramatische Belebtheit*] were achieved through nuanced dynamics. See Georg Schünemann, *Die Singakademie zu Berlin 1791–1941* (Regensburg: Gustav Bosse, 1941), 168–172; and Gottfried Eberle and Michael Rautenberg, eds., *Die Sing-Akademie zu Berlin und ihre Direktoren* (Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, 1991), 42–44.

⁷Hellmut Federhofer, *Heinrich Schenker / Nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection, University of California, Riverside* (Hildesheim: Georg Olms, 1985), 251 (translation by the author).

⁸In Schenker’s view the “Et resurrexit” and “Et expecto” (Vivace e Allegro) were also taken too fast. In describing the performance of the latter movement, Schenker even used the imaginative word *überschnell*. He does not mention the “Pleni sunt coeli” or “Osanna” choruses in the essay. Perhaps he considered them part of the “Sanctus,” the performance of which he described, in a word—“splendid.”

⁹Heinrich Schenker, *Ein Beitrag zur Ornamentik als Einführung zu Ph. Em. Bachs Klavierwerken . . .* (Vienna: Universal, 1904; rev. ed. 1908), 20 (translation by the author). Schenker even suggested that “the modern nervousness” may be one of the causes of hyper-tempos. An English translation of this work by Hedi Siegel was published as “A Contribution to the Study of Ornamentation” in *Music Forum* 4 (1976), 1–139. Siegel’s rendering of this passage appears on page 44.

¹⁰With “diminutions” Schenker refers to all the foreground figuration in general.

¹¹This essay originally appeared in Schenker, *Das Meisterwerk in der Musik. Ein Jahrbuch* (Munich: Drei Masken Verlag, 1925; reprint Hildesheim: Georg Olms, 1974), 63–73. The above translation is from *The Masterwork in Music: A Yearbook I* (1925), ed. William Drabkin, trans. Ian Bent et al. (Cambridge: Cambridge University Press, 1994), 31–38, here, 37. In his discussion of *Die Kunst des Vortrags*, Oswald

Jonas mentions one of Schenker's proposed chapters entitled *Schichten* ("levels"), in which Schenker connects the doctrine of levels of prolongation, as described in *Der freie Satz*, with levels of dynamics. See Oswald Jonas, "Die Kunst des Vortrages [*sic*] nach Heinrich Schenker," *Musikerziehung* 15 [1962], 127–29.

¹²The beginning of the crescendo coincides with the arrival of the 6/3 chord on F, which Schenker regards as an outgrowth of the opening F-major triad.

¹³Schenker, *Masterwork* I, 38.

¹⁴Schenker, *Masterwork* I, 38.

¹⁵Charles Burkhart noted that the theory "appears little in Schenker's published work and not at all after 1926." He wonders "if perhaps it was not an idea that Schenker eventually dropped." Burkhart, "Schenker's Theory of Levels and Musical Performance," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 112 n. 13.

¹⁶Schenker's analytical comments that appear on the back of the Universal Edition delivery note along with the voice-leading graph of mm. 1–5 of the "Crucifixus" seem to suggest that his principal concern was the identification of the "leading voice," the one that presents scale degree 5, B or (most of the time) its upper neighbor C, in each of the thirteen entries.

¹⁷A different kind of criticism of dynamic levels is found in Schenker's comments on the "Confiteor," where the "liturgical quotation in the bass [was] too loud" (mm. 73–87).

¹⁸In fact, many of today's choral conductors might instruct his/her singers to change the dotted half note on E# to a half note, followed by a quarter rest.

¹⁹See footnote 2.

²⁰After my presentation of this paper at "Understanding Bach's B-minor Mass," Reinhard Strohm pointed out that the quarter note F# may very well be heard as a passing note to G# (initiating a motion up to B), so that the E# only finds its resolution with the F# at the end of the subject.

²¹In fact, the arrival of the first inversion chord in the continuo on the fourth beat of m. 1 might well suggest a slight shortening of the E# in the bass voice.

²²If Schenker drew the graphs on the back of the Universal Edition delivery notes not long after completing the essay—perhaps within weeks or months, as seems reasonable to assume—he made use of these pieces of scrap paper almost exactly three years after receiving them.

²³Carl Schachter, *Unfoldings*, ed. Joseph N. Strauss (New York: Oxford University Press, 1999), 134.

²⁴See William Rothstein, "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas," *19th-Century Music* 8 (1984), 3–28.

²⁵Schenker, *Art of Performance*, 70.

²⁶Kosovsky, *The Oster Collection*, 283.

²⁷The page numbers Schenker referred to in the analytical sketches for the "Crucifixus," "Et in unum," "Et incarnatus est," and "Et resurrexit" correspond to those in the Peters edition (Johann Sebastian Bach, *Die Hohe Messe in H moll* [Leipzig: C.F. Peters]).

²⁸I am also grateful to a few other prominent Schenkerians, who shall remain anonymous, as well as to the editor of this journal.

²⁹After *Umfang*, the original has a few letters that are hard to decipher. The abbreviation *u.* for *und*, is central, but it looks as though it was "corrected," becoming something else, possibly *durch*. The entire "word" seems redundant to the text, however, and is ignored here.

³⁰Jeanette Schenker had trouble with the spelling of the Latin incipits from the Mass movements. For *et in terra pax*, she first wrote "et intera pax," then added the second r. Finally, a vertical line was added to separate *in* from *terra*. *Cum sancto spiritu* (No. 11) was misspelled "cum sanctus spiritu" and *peccatorum* (No. 19) became "pecatorem," which

was corrected by Schenker.

³¹Corrected from *schließen* ("... could have been deduced").

³²Corrected from *planvoller und durchsichter erscheinen lassen könnten* ("which could make the dynamic plan appear more methodical").

³³Corrected from *für diese Art Bachscher Dynamisierung* ("for this kind of Bachian *Dynamisierung*").

³⁴Corrected from *Dynamisierung*.

³⁵*eigene* is followed by *artige* ("charming") in blue pencil.

³⁶There can be little doubt that with *das sozusagen deutende Wesen der canonischen Nachahmung* Schenker hints at the symbolic meaning of the canon, which is such an ear-catching aspect of duet. Johann Theodor Mosewius, "one of the earliest 19th-century champions of Bach" (G. Grove and L. Hoffmann-Erbrecht: Mosewius, Johann Theodor, *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), volume 17, page no181), was apparently the first to point out that the canon—"two parts in one"—is used here as a musical metaphor for the theological concept of the unity of Father and Son (Johann Theodor Mosewius, letter to Ernst Otto Lindner, 10 July 1857, cited in Ernst Otto Lindner, *Zur Tonkunst* [Berlin: Guttentag, 1864], 164–67). Schenker undoubtedly read about this symbolism in Philipp Spitta's Bach biography, where there is a reference to Mosewius/Lindner in a footnote (see Spitta, *Johann Sebastian Bach* [Leipzig: Breitkopf & Härtel, 1873 and 1880], 2:531). Schenker's use of the word *Wesen* may echo Spitta, who used it and its derivative *Wesenseinheit* a total of four times in the paragraph referenced above.

³⁷*sogar*, struck through.

³⁸The part of the sentence after the colon (*die . . . sind*) originally read: *wo doch schon die ersten beiden Takte nur eine Ueberleitung sind; schon* was added by Schenker after *wo doch*, but then all three words were struck through along with *sind* at the end.

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Book Review

Music and Theology: Essays in Honor of Robin A. Leaver, edited by Daniel Zager. Lanham, MD: Scarecrow Press, 2007. 296 pp. \$100 (hardcover)

In 1999, Robin Leaver stated the following about his body of scholarship: “What I have written witnesses to the questions that I have pursued, questions that I could not find answered to my satisfaction, so I felt myself compelled to find my own answers.”¹ Leaver should be pleased that *Music and Theology: Essays in Honor of Robin A. Leaver* achieves the same goal of finding answers to interesting and complex questions. *Music and Theology* treats a wide array of topics, from Reformation-era hymnals to the music of J. S. Bach to music in today’s church. Such a collection is a fitting tribute to a scholar whose work has focused especially on music of the Reformation, J. S. Bach and theology, hymnody, and contemporary liturgical music. Not only does the volume serve to honor Leaver for his ongoing scholarly contributions but it is itself an important collection of articles by leading scholars in the fields of musicology and church music. Given its publication venue, this review will focus solely on those articles connected to Bach studies.

Stephen A. Crist’s “Early Lutheran Hymnals and Other Musical Sources in the Kessler Reformation Collection at Emory University” is an important bibliographical essay introducing readers to the wealth of musical sources in this collection. Crist describes these sources with respect to five categories: pamphlets containing one or more songs, hymnals, liturgies, church orders, and other materials. Crist both points readers to the significance of items in the collection—such as the unique copy of the *Achtliederbuch* (a variant corrected printing of the first edition) and a 1525 booklet containing orders of service as they were practiced in the city of Strasbourg—and calls for further research, stating his “hope of stimulating more intensive investigations” into these materials (10).

In “Tradition with Variations: Chorale Settings *per omnes versus* by Buxtehude and Bach,” Kerla J. Snyder surveys the *per omnes versus* chorale settings of these two composers with particular focus on Bach’s earliest such setting, *Christ lag in Todesbanden*, BWV 4, and its relation to seventeenth-century models. Snyder argues that BWV 4 was influenced not only by Johann Pachelbel’s *Christ lag in Todesbanden*, but also by Buxtehude’s *Jesu meine Freude*, BuxWV 60. Perhaps the most important contribution of this article is its fascinating discussion of chorale sources available to Buxtehude in Lübeck, including two previously lost sources that have recently come to light.

Gregory Butler’s “Bach’s Preluding for a Leipzig Academic Ceremony” is a companion article to his 1992 “Johann Sebastian Bachs Gloria in excelsis Deo BWV 191: Musik für ein Leipziger Dankfest.”² While Butler argued in the earlier article that Bach’s *Gloria in excelsis Deo* was performed on the occasion of an academic ceremony at Leipzig’s St. Paul’s Church on 25 December 1745, he here presents the possibility that Bach also served as organist for the preluding in this ceremony. Butler further hypothesizes “that Bach undertook the expansion of the *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, to produce the fugue BWV 547/2, performing it in conjunction with the prelude BWV 547/1 expressly for the peace ceremony on Christmas Day, 1745” (59).

Anne Leahy’s “Bach’s Setting of the Hymn Tune ‘Nun komm, der Heiden Heiland’ in His Cantatas and Organ Works” is interesting in that it explores relationships between vocal and instrumental works, here three cantatas and five organ preludes based on the same chorale. Leahy’s work is helpful in demonstrating musical and theological connections between movements and in exploring the history and theological content of the “Nun komm” text. Leahy summarizes her thesis thus: “Although Bach set verses from Luther’s ‘Nun komm, der Heiden Heiland’ nine times, many of the same Advent themes run through all the settings. Subtle nuances and theological allusions point to various verses of the chorale text, and the cantatas remain a starting point for the interpretation of the organ works” (95).

In the introduction to his “Historically Informed Rendering of the Librettos from Bach’s Church Cantatas,” Michael Marissen observes the need for scholars and performers alike to give more devoted attention to the “essential problem: what do the German texts Bach set in his church cantatas actually mean?” (103). Marissen addresses this question within the context of English translations of these texts, demonstrating through case studies how historical work on religion, the Bible, and language can contribute to our understanding of Bach’s cantata libretti. Marissen’s work sheds new light on Bach’s sacred cantatas, as well as on the theological and linguistic contexts in which they were created.

Don O. Franklin’s “The Role of the ‘Actus Structure’ in the Libretto of J. S. Bach’s Matthew Passion” likewise presents new and valuable ways of thinking about a well-known text. Franklin expands upon Martin Petzoldt’s observation that the libretto of the *St. Matthew Passion* may be understood as a series of six “acts” corresponding to the primary events of the passion as defined by Lutheran tradition, and explores the implications of the “Actus structure” for the design and compilation of the *St. Matthew Passion* libretto. Franklin first of all observes that the text of the *St. Matthew Passion* was modeled on the Actus structure as set forth by late seventeenth-century theologian Johannes Olearius. He further demonstrates that this understanding of the acts of the passion formed the basis not only of the schematic structure of the *St. Matthew Passion*, but also of Bach’s adaptations of the “Keiser” *St. Mark Passion* for performance in Weimar and Leipzig.

In “Two Unusual Cues in J. S. Bach’s Performing Parts,” Daniel R. Melamed indicates that Bach’s performing parts to the “Keiser” *St. Mark Passion* provide “evidence of two kinds we rarely find in the surviving Bach materials” (141). The first is a series of pitch cues apparently entered by the alto himself in preparation for the work’s Weimar performance. The second, evidently in Bach’s hand and dating from a later Leipzig performance (the parts date from 1726, but the date of the cue is unclear), is the instruction within the alto part for its user to refer to another part for the necessary music. Melamed describes the significance of the second cue in particular, stating that it provides evidence for “a rare documented performance under Bach in which we probably have to reckon with fewer singers than the total number of performing parts” (146).

In “Johann Sebastian Bach and the Praise of God: Some Thoughts on the *Canon Triplex* (BWV 1076),” Albert Clement brings historical, musical, and iconographic evidence to bear on the understanding of BWV 1076 from a theological perspective. After probing the significance of the *Canon triplex* for Bach (including its appearance in the Haußmann portrait, its uniqueness as the only triple canon Bach ever wrote, and Bach’s submission of it to Mizler’s *Correspondierende*

Societät), Clement proposes that the *Canonic Variations* on “Vom Himmel hoch da komm ich her,” BWV 769, present the first fourteen strophes of Luther’s Christmas hymn and that BWV 1076 may possibly be understood as presenting the chorale’s final doxology. Clement further explores relationships between the *Canon triplex* and the medal that was designed upon the occasion of the founding of Mizler’s society, proposing the possibility that Bach’s “combination of the *Canon triplex* with the doxology of Luther’s Christmas hymn served . . . as a tribute to the Society’s principles as represented by its medal” (160).

In “Bach and Dresden: A New Hypothesis on the Origin of the *Goldberg Variations* (BWV 988),” Yo Tomita adds to his important body of scholarship on Bach’s keyboard works. Tomita here begins by asking if Bach may have had a broader vision of the *Goldberg Variations* than what Forkel reported, and then hypothesizes that “Bach attempted to show in the *Goldberg Variations* various [stylistic] ideas that he had encountered in Dresden” (172). Tomita argues that this work reflects not only Bach’s vast knowledge of the musical styles then current in Dresden, but also the composer’s “abilities to digest and construct them in a unified composition” (172). In support of this hypothesis, Tomita considers (1) the originality of Bach’s melodies, whose possible models might be found by exploring Dresden works, (2) Bach’s dependence upon ideas found in the works of Dresden composer Jan Dismas Zelenka for his treatment of interval canons, and (3) an early version of the fifth variation and its implications for our understanding of the work.

Rounding out this impressive collection is Sherry L. Vellucci’s “Robin A. Leaver: A Bibliography of His Writings.” This forty-five-page bibliography is arranged chronologically and contains all the works for which Leaver served as author or editor from 1964 to 2005. It includes not only books, articles, chapters, and reviews, but also program notes, dictionary entries, and advised dissertations. The bibliography is a fitting tribute to Leaver’s many contributions to the fields of musicology, church history, liturgy, hymnody, and theology. And as Vellucci states, “We are indeed fortunate that Robin continues to pursue his quest for answers and sincerely hope that he has many more years ahead of him to address these questions” (230).

Mark A. Peters

¹ Quoted in Sherry L. Vellucci, “Robin A. Leaver: A Bibliography of His Writings,” in *Music and Theology*, 230.

² *Bach-Jahrbuch* 78 (1992): 65-71.



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“BACH AND THE
ORATORIO TRADITION”

May 8-11, 2008, Lehigh University,
Bethlehem, Pennsylvania

SCHEDULE OF EVENTS

THURSDAY, MAY 8

From 11 a.m. **Registration**
1:00–2:30 p.m. **Opening Session**

Welcome: Gregory Butler, President (University of
British Columbia)

Greg Funfgeld (The Bach Choir of
Bethlehem)

Keynote Address: Don O. Franklin (Univ. of Pittsburgh):
“Bach and the Oratorio Tradition”

2:30–3:15 p.m. **Reception**

3:15–6:15 p.m. **Session I: Bach and the Oratorio Tradition**

Kerala Snyder (University of Rochester), “Oratorio
on Five Afternoons: From the Lübeck
Abendmusiken to Bach’s *Christmas Oratorio*”

Daniel R. Melamed (Indiana University), “Johann
Sebastian Bach and Barthold Heinrich
Brockes”

4:45–5:00 p.m. **Break**

5:00–6:30 p.m.

Stephen A. Crist (Emory University), “The Narrative
Structure of J. S. Bach’s *St. Matthew Passion*”

Markus Rathey (Yale University), “Chorale-Tropus and
Dramatic Coherence in Bach’s Oratorios”

7:00 p.m. **Dinner on your own**

ABS Advisory Board Meeting

FRIDAY, MAY 9

9:00–10:30 a.m. **Session II: Genre Studies**

David Schulenberg (Wagner College, New York),
“Modifying the Da Capo? Through-
Composed Da Capo Arias in Cantatas
and Oratorios of Bach and Handel”

Mark A. Peters (Trinity Christian College),
“Considerations of Genre in J. S. Bach’s
Meine Seel erhebt den Herren, BWV 10”

10:30–11:00 a.m. **Coffee Break**

11:00 a.m.–12:00 **Roundtable discussion open to the pub-
lic: “21st-Century Approaches to Bach’s
Music”**

Moderator: Raymond Erickson (Aaron Copland School
of Music, Queens College, C.U.N.Y.)

Fred Fehleisen (Mannes College The New School for
Music and The Juilliard School), “Thematic
Transformation and the Design of Bach’s D-
Minor Ciaccona, BWV 1004/5”

Benjamin Binder (Lawrence University), “Jonathan
Miller’s Production of the *St. Matthew
Passion* and the Limits of Representation”

12:15–1:45 p.m. **Lunch on your own**

2:00 p.m. ***Distinguished Scholar Lecture:
Christoph Wolff (Harvard University)
“Are Bach’s Oratorios Sacred Operas?”**

4:30 p.m. ***Concert: Bach’s *Easter Oratorio***

6:00 p.m. ***Buffet Dinner and Discussion—George B.
Stauffer (Mason Gross School of the Arts,
Rutgers University)**

6:00–8:15 p.m. **Dinner on your own**

8:30 p.m. ***Concert: Bach’s *Ascension Oratorio*, the
“Trauer Ode,” BWV 198, and *Wer mich
liebet, der wird mein Wort halten*,
BWV 74**

SATURDAY, MAY 10

8:00–9:00 a.m. ABS Editorial Board Meeting

9:00–10:30 a.m. **Session III: The Legacy of J. S. Bach in Leipzig**

Tanya Kevorkian (Millersville University), “Echoes of J. S. Bach’s Leipzig in Johann Adam Hiller’s *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*”

Jeffrey S. Sposato (Univ. of Houston), “Mendelssohn’s Oratorios and the Bach Tradition”

10:30–11:00 Coffee Break

10:30 a.m.

*Ifor Jones Memorial Chamber Music Concert: Guitarist Eliot Fisk and the Bach Festival Orchestra: Bach’s Orchestral Suites No. 1 in C and No. 4 in D, Cello Suite No. 6 in D and Vivaldi’s Lute Concerto in D

OR

*Chamber Music in the Saal: Violinist Simon Standage, leader and soloist with The English Concert, associate director of the Academy of Ancient Music, and professor of Baroque violin at the Royal Academy of Music, performing Bach’s violin partitas and music by Bach’s contemporaries

OR

Session IV: Sebastian and Emanuel Bach and European Royalty

Szymon Paczkowski (Warsaw University), “Sound-Encoded Politics: J. S. Bach’s Cantata *Tönet, ihr Pauken*, BWV 214”

Mary Oleskiewicz (University of Massachusetts Boston) “Like Father, Like Son? Emanuel Bach and the Writing of Biography”

12:15–2:00 p.m. **Society Business Meeting and Banquet**

2:30 p.m. *Mass in B Minor, Part 1

4:30 p.m. *Mass in B Minor, Part 2

7:00 p.m. Dinner on your own

SUNDAY, MAY 11

10:00 a.m.–12:00 Excursion to the workshop of Willard Martin, harpsichord maker, Bethlehem, PA [to be arranged]

2:00 p.m. Finals of Young American Singer Competition sponsored by the ABS and The Bach Choir of Bethlehem

“*” Indicates an event held in association with the Bethlehem Bach Festival

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Bach-Schumann-Brahms Discovery at the Riemenschneider Bach Institute

by Russell Stinson

A volume once owned by Clara Wieck Schumann containing eleven nineteenth-century prints of keyboard works by J. S. Bach is a particularly valuable but previously neglected item from the archives of the Riemenschneider Bach Institute (Baldwin-Wallace College, Berea, Ohio). In June 2006, while conducting research in the archives, I determined that this material was originally owned by Clara's husband, the composer Robert Schumann, whose hand appears in at least ten of the prints. His annotations—which have never before been discussed—include analytical markings, organ registrations, and pronouncements on the authenticity of the music.

Schumann championed Bach as the greatest of all composers and acknowledged the Baroque master as his most profound compositional influence. It is perhaps not surprising, then, that in the forty pages that preserve Schumann's markings we most often observe him analyzing the thematic structure of Bach's imitative polyphony, whether in free works or chorale settings. For example, in analyzing Bach's setting of *Aus tiefer Noth schreie ich zu dir*, BWV 687, Schumann marked not only each phrase of the chorale proper but also every one of the roughly forty fugal statements. Much more unexpected, because Schumann is not generally associated with the organ, are his registration markings for the Prelude in A minor, BWV 551, which suggest he was far more serious about organ playing than has previously been believed. As someone who openly complained about the many erroneous readings found in the Bach editions of his day, Schumann also made sure to correct various typographical mistakes in these prints, including five instances in the Fugue in G Major for organ, BWV 541/2. Schumann presumably had been advised of these errors by his friend Felix Mendelssohn, who in 1840 dispatched an angry letter to the publisher C. F. Peters for allowing such a sloppy edition to circulate. Of particular interest are Schumann's corrections of typos in the famous Toccata in F Major for organ, BWV 540/1, for these markings correspond exactly to those noted in an article he published as editor of the *Neue Zeitschrift für Musik*.

Schumann was also dismayed that, in his opinion, certain works being published under Bach's name in the early nineteenth century were in fact written by other composers. Twice in this volume he registered such doubts, scrawling on the title page of the Toccata in D Minor for harpsichord, BWV 913, "zweifelhaft von Bach" ("doubtful whether by Bach") and on that of the brilliant Fantasy in C Minor for harpsichord, BWV 906, "schwerlich von Bach" ("hardly by Bach"). Somewhat amusingly, Schumann was wrong on both counts. The toccata may represent flawed juvenilia and the fantasy may sound rather like a Scarlatti sonata, but both pieces are undoubtedly genuine.

This source sheds considerable light as well on the Bach reception of Clara Schumann: in three organ works she made numerous markings aimed at piano performance. One of these works, the chorale *Christ, unser Herr, zum Jordan kam*, BWV 684, with its flowing sixteenth notes for the left hand, naturally lends itself to piano performance. Following her husband's lead, Clara rendered this piece in the manner of a nineteenth-century character piece for piano with a "thumbed" tenor melody.

Not coincidentally, the other two compositions—the Toccata in F Major and the Fantasy in G Major, BWV 572—are the same two Bach organ works that Clara's dear friend Johannes Brahms most often played as a concert pianist. Indeed, this volume also preserves in Brahms's own hand his piano-transcription markings for both works. Brahms definitely advised Clara on performing these pieces at the piano, and their annotations here represent, in fragmentary form, Brahms's long-lost piano arrangements of these works. Clara and Brahms preferred to double the pedal line at the lower octave, a circumstance that often makes it difficult to play all the manual voices. In the case of the Fantasy in G Major, Clara added dynamic markings that enhance both the contrapuntal and harmonic structure of the music. Most remarkably, Brahms rewrote the manual figuration of the final section, and in so doing transformed the work into a piano showpiece.

Clara's "Bach" book is a musicological treasure that greatly adds to our understanding of how some of the leading musicians of the nineteenth century responded to the model of Bach's keyboard music. The volume therefore ranks as one of America's most important Bach sources. I am currently preparing a comprehensive study of the source, to be published in *Bach: Journal of the Riemenschneider Bach Institute*.

Arnold Fellowship at the Riemenschneider Bach Institute

The Riemenschneider Bach Institute (RBI) at Baldwin-Wallace College (Berea, Ohio) encourages applications for the Martha Goldsworthy Arnold Visiting Academic Research Fellowship (up to \$1500), tenable for one month during the period September 1 to June 30. The award is for a period of residence to use the RBI Library's resources for research and writing. The Library's collections offer broad research opportunities in Bach-oriented manuscripts, books, archival materials, and scores, including many rare items: the Emmy Martin Collection of first-edition scores; the Riemenschneider Graduate Library Collection; the Hans T. David Collection of books, manuscripts, archival materials and scores; and the opera-oriented Tom Vilella collection of phonodiscs, books, archival materials, and memorabilia. Currently, total RBI materials number over 20,000. Fellows will be invited to present their work to faculty and students and, depending on suitability, submit it for publication to *Bach: Journal of the Riemenschneider Bach Institute*.

Scholars who hold the Ph.D. and doctoral candidates engaged in dissertation research in the humanities, the social sciences, or a professional field such as music performance are eligible to apply. Exceptions may be made for individuals without continuous academic careers. Applicants may be U.S. citizens or foreign nationals.

Applications must include a cover sheet, a two- to three-page single-spaced research proposal, a one- to two-page curriculum vitae indicating major prior scholarship, a list of the materials at the RBI that will be used for research, two letters of reference from individuals who know the quality of the applicant's scholarship, and a proposed schedule and budget of expenses. All application materials must be written in English and submitted by April 15 to Dr. Mel Unger, Director, Riemenschneider Bach Institute, Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

Applicants whose native language is not English must present evidence of fluency sufficient to conduct research easily, discuss work with colleagues, and make a public presentation, although the ultimate product of the research may be written in the applicant's native language. English speakers who seek to do research in the Library's foreign language collections must demonstrate a command of the relevant language(s).

One fellowship will be awarded annually and will be announced no later than May 15 for the upcoming award period of September to June. For further information, contact the Riemenschneider Bach Institute at (440) 826-2207 or by email at LKennelly@bw.edu.

News from the Leipzig Bach Archive

Renovation project

The historic Bose House, home of the Leipzig Bach Archive with its research institute, museum, library, and events office, will be thoroughly renovated and expanded to include a climate-controlled facility for the exhibition of rare materials. The building complex at Thomaskirchhof 15/16 will be closed by the end of 2007 and will reopen after construction is completed, probably in late March 2009.

Interim address: "Wünschmann's Hof" (Dittrichring 18-20a, 04109 Leipzig), phone and fax nos. unchanged: +49-341-9137.0 (phone) and +49-341-9137.105 (fax). Library use during the interim period is by appointment only.

The annual Leipzig Bachfest, June 13-22, 2008, will not be affected by the renovation project.

Fund Drive

Total construction costs for the renovation project amount to more than 5 million Euros, a substantial portion of which will be funded by public, federal and state, sources. Nevertheless, the Bach Archive must raise about 1.8 million Euros from the private sector. More than two thirds of this sum has already been donated or pledged, but the final stretch is always the most difficult. Individual contributions and advice about possible funding sources are greatly appreciated. The Stiftung Bach-Archiv Leipzig is a non-profit organization. Tax-deductible gifts can be made through Friends of Dresden, Inc., c/o Guenter Blobel, 1230 York Avenue, New York, NY 10021 (specify: for Bach-Archiv Leipzig). All sponsors and donors will be listed in a prominent place. For further details, visit <http://www.bach-leipzig.de/t3/index.php?id=413&L=1>.

Digital Bach

The Bach Archive and the Staatsbibliothek zu Berlin have received a major multi-year grant from the, Deutsche Forschungsgemeinschaft, the principal German research funding agency, for the digitization of all original Bach sources in Germany, together totally well over 20,000 pages. The project, to be coordinated by the Bach Archive, will make almost 95% of all extant original Bach sources available free-of-charge on the internet. For a preview, visit <http://www.bach-leipzig.de/t3/index.php?id=52&L=1>.

Anne Leahy (1961-2007)



In Memoriam by Robin A. Leaver

Anne Leahy was a whirlwind of energy, drive, intelligence, friendship, scholarship, loyalty, and musicianship that overpowered you not by force but by charm, wit, positive feistiness and an irrepressible sense of fun that permeated all things professional and personal. Contrary to normal whirlwinds this extraordinary whirlwind was always constructive, never destructive, and she leaves behind an impressive wake of achievements amassed during her all-too-short forty-six years.

I first encountered this whirlwind as a gentle breeze. Actually, it was a telephone call. It was the mid-1990s and Joan Lippincott had recently been in Dublin as recitalist and judge for an international organ competition and Anne was then visiting her in New Jersey. Anne introduced herself as an organist who had spent some time studying in the Netherlands and was currently a doctoral student at the University of Utrecht. Since I had studied in the Netherlands, and was involved in Bach studies, she wanted to meet me. So Sherry and I invited her to come over for dinner, and she ended up staying the night with us. Within a short time we learned much about her: that she had completed her undergraduate studies at University College, Dublin; that she graduated with distinction in music and mathematics; that she had spent some time in The Hague, studying with the leading Dutch organist Ben Van Oosten; that she was the organist of St. Michael's, Dun Laoghaire, with its fine Rieger organ, where she had run the prestigious summer organ recitals for quite a few years; that she was teaching at the National University of Ireland, Maynooth, and the Dublin Institute of Technology [DIT] Conservatory of Music and Drama; that she was intrigued by the ingenuities and complexities of the music of Bach, which nevertheless has such strong emotional power; and a hundred-and-one other things that poured out while we sipped single malt scotch. The breeze was strengthening.

Anne learned that, with my colleagues conductor Andrew Megill and Baroque violinist Nancy Wilson, I was preparing a summer Bach festival at Westminster Choir College, in Princeton, focused on the *St John Passion*. Anne was determined not only to come but also to bring with her a group of friends and colleagues from Dublin—which, of course, she did—and she came more than once to these festivals that have become an annual event. The breeze had now become a steady wind. After the festival she decided that this was exactly what was needed at the DIT, so she went to work on her colleagues in Dublin and, by force of personality, created the opportunity for the three of us to do something like our Princeton Bach festival with the DIT students, culminating in a performance of cantatas in the chapel of Trinity College. Over the years we did the same kind of thing in Dublin on a number of other occasions, sometimes with Fred Fehleisen substituting for Nancy Wilson. These were notable experiences—for us as well as for the Irish students who had not encountered the music of Bach in quite this way before. But it was the hard work and infectious enthusiasm of Anne that made it all happen.

By this time Anne was well advanced on her dissertation—we spent many hours discussing its details—and she had become a member of the American Bach Society. The whirlwind was coming into her own and the numbers on the Beaufort scale were steadily increasing. She completed her dissertation in 2002: “Text-Music Relationships in the ‘Leipzig’ Chorales of Johann Sebastian Bach.” Her defense was a notable occasion both for her feisty responses and for the social interaction between her family and friends and representatives of the Bach scholarly community. The following year she was awarded a Fulbright Fellowship, and became the first Gerhard Herz Visiting Professor in Bach Studies at the University of Louisville in the Fall of 2003.

During these years Anne attended and usually gave a paper at many national and international conferences, such as those arranged by the ABS, the Internationale Arbeitsgemeinschaft für theologische Bachforschung, the Bach Network UK, the Biennial Conference on Baroque Music, the Society for Musicology in Ireland, and the Royal Musical Association. These conferences took place in such cities as Eisenach (1996), Belfast (1996), Chicago (1997), Limerick (1997), New Haven (1998), Belfast (1998), Exeter (1998), Waterford (1999), Løgumkloster (1999), Washington (2000), Utrecht (2000), Logroño (2002), Eisenach (2002), Maynooth (2003), Belfast (2004), New Brunswick (2004), Manchester (2004), Warsaw (2006), and Oxford (2006). A good number of her papers were revised and published in books and journals (for details see Yo Tomita’s on-line Bach Bibliography: www.music.qub.ac.uk/~tomita/bachbib/).

At the same time she was teaching—and inspiring—students at the DIT, writing the program notes for the annual Bach cantata series at St. Anne’s [appropriately named] Church, Dawson Street, Dublin, revising her dissertation for publication, and generally encouraging others in their research. One of the projects to which she devoted much insight, energy and promotion was the setting up of an Institute for Baroque Studies at the DIT, which would focus on the music of Bach and combine musicology with performance practice. Regrettably the project did not receive the initial funding Anne had hoped to secure, and it never came to fruition, though she never gave up on the idea.

Of all the meetings and conferences in which she participated in recent years, five stand out. The International Bach Symposium sponsored by the University of Utrecht in the Bach-year 2000 was notable in itself, but especially for the way in which Anne persuaded such people

as Hans-Joachim Schulze and Renate Steiger, among others, to join the usual crowd that met in the evenings after the sessions in one of the hotel rooms to talk and sip single malt scotch. For me the New Brunswick ABS meeting in 2004 was particularly special. After a concert towards the end of the meeting I had invited members of the ABS board and others to come to our house to mark the end of my tenure as ABS president, but I was completely surprised by the announcement—made by Anne—that a *Festschrift* in my honor was being prepared. It was something my wife and Anne had worked on together without my knowledge. Even more important was the Ninth Biennial Conference on Baroque Music, held at Trinity College, Dublin, in the Bach-year 2000. Anne was a prominent member of the organizing committee and she worked (with Yo Tomita) to ensure that a significant part of the conference was devoted to papers on Bach. Most of these Bach papers were edited by Anne and Tomita and published as volume 8 of *Irish Musical Studies* by Four Courts Press: *Bach Studies from Dublin* (2004).

The ABS meeting in Leipzig in 2006 was particularly important, not only for being the first time the Society had met in the Bach city, but for Anne's vision with regard to another Irish Bach conference. She often used to say that she and Tomita represented 100% of Bach scholarship in Ireland. In Leipzig she argued that it was about time for another Irish Bach conference. Since the Baroque conference held in 2000 had taken place in Dublin, Anne's home city, she was convinced that the next Irish Bach conference should be in Belfast, Tomita's home city. So she got the three of us together in Leipzig and plans were made for "Understanding Bach's B-minor Mass: An International Symposium," which took place in November 2007 at Queen's University, Belfast, Northern Ireland. She was the one who took the initiative in the first instance and its success is in large measure due to her vision, energy, and drive. All while she was ill she expressed the view that she fully intended to participate in Belfast. Sadly, this was not to be.

At the Bach Network UK conference in Oxford in December 2006 Anne responded to one of the papers but was clearly unwell, though she made light of it. The following month she was to have made a trip to the United States, to see friends and to work on the draft of her paper on the American Bach scholar Gerhard Herz. She wrote to us to say that she must cancel her trip because her doctors wanted her to have some tests. The intensity of the whirlwind had begun to ebb. Many weeks of treatment ensued, though not once did she complain, and in a few short months the whirlwind became a peaceful breeze and then was stilled.

The Requiem Mass was held in Dublin's Pro-Cathedral on the morning of 6 October 2007. The cathedral was completely full—family, friends, colleagues, students, neighbors, acquaintances. Members of her family and many of her closest friends were involved in the service, including Bach, of course: the Passacaglia in C Minor, BWV 582, "Bist du bei mir," BWV 508, and the final two movements of the *St. John Passion* "Ruht wohl" and "Ach Herr, laß dein lieb Engelein." A few weeks later, at the end of the Belfast symposium, the performance of the B-minor Mass by the Edinburgh-based Dunedin Consort, conducted by John Butt—another of Anne's friends—was dedicated to her memory. A short life but a full one, and for those of us who knew her well, totally unforgettable.

A Personal Remembrance

By Mary Dalton Greer

When Anne and I first met in September 1997 at the meeting of the Arbeitsgemeinschaft für theologische Bachforschung in Chicago, I was immediately struck by her self-assurance. Though still several years away from earning her doctorate, she already regarded herself as a full-fledged member of the Bach community. In hindsight, the organ recital of works by Bach she played at that meeting reflected her personality: vibrant, robust, and exuberant. Nothing retiring about her!

Over the ensuing decade our friendship blossomed as we reencountered each other at a series of conferences, including many sponsored by the Arbeitsgemeinschaft, in Europe and the United States. Though we lived thousands of miles apart—she in Dublin, and I in New York and Cambridge—our friendship, based on a shared passion for theological Bach studies, transcended geography. As we were among the few young women in the field of Bach studies she could easily have regarded me as a competitor, but she was unfailingly supportive of me, both as a researcher and as a performer.

Much as I valued Anne's contributions to Bach scholarship and admired her skill as an organist and dedication as a teacher, I will remember her, above all, for single-handedly changing the culture of Bach studies. She had tremendous admiration for the best minds in the field, but was not intimidated or fazed by status. She had a unique gift for breaking down barriers of age, gender, and nationality and putting people at ease through the sheer force of her warmth, cheerfulness, and winning smile—not to mention the bottle of single-malt whiskey she purchased at the duty free shop en route to every conference. Following a long day of listening to papers in Løgumkloster (Denmark), Eisenach, Washington, Utrecht, Cambridge (Massachusetts), or Leipzig, she invited us to come back to her room—dubbed "party central"—where we frequently chatted into the wee hours.

When I became engaged to be married in 2004 I hesitated to ask her if she would play at our wedding, thinking it would be too much of an imposition to ask her to travel all the way from Dublin to rural Vermont just for a weekend, especially during term time. I did eventually ask her and she immediately assented. In the weeks leading up to the wedding she relished describing to me in detail not only the selections she planned to play but also the elegant black dress she had found to wear. She played organ works by Bach for half an hour as our guests gathered in the church and accompanied the hymns and Bach duets we had selected for the service and processional. Afterwards, many people exclaimed that the music was one of the most memorable aspects of the wedding, due in great measure to Anne. Though she knew hardly any of the other guests apart from Christoph and Barbara Wolff, her natural gregariousness stood her in good stead and she entered into the festivities fully.

Anne had a huge circle of friends that, quite literally, stretched around the globe. After she became ill, she kept her friends apprised of her condition via e-mail so she would not have to endlessly repeat the details of her diagnosis and treatment. She took justifiable pride in reporting to me that she was e-mailing updates on her condition to well over a hundred friends. In the first weeks after her diagnosis, I e-mailed her back and wrote an occasional card but hesitated to telephone her, fearful that I might be intruding or interrupting a nap. She finally called me and, when I explained my reluctance to call, immediately said that, on the contrary, she derived tremendous pleasure and support from

talking with her friends and family. I got the message and we chatted regularly from that point on.

Anne's e-mailed updates on the course of her treatment were invariably upbeat and never contained a trace of self-pity. The first indication I had of the gravity of her diagnosis came when two of her close friends from Dublin, Siobhan and Margaret, visited Boston in July 2007, and met my husband and me for dinner. The following morning (July 16th), Anne e-mailed me:

Hi Mary

By now you have met Siobhan and Margaret and I'm sure are reassured about my condition I hope! It is serious I suppose but with all the prayers etc I am sure I will get better and am looking fwd to responding to you and Robin in November! I just hope this tiredness passes soon but as I said it is like being stranded in Hiroshima for 2 mins every day! Must be doing some good!

I have ordered a new MacBookPro and it should arrive any day so I will finish my book in great style. John Butt has agreed to read some of it for me. He is a fast reader and I am sure he will help me. I spoke to him on the phone on sat night and he is thrilled to do it. . . .
A. x

The joy that Anne took in her work and the sense of humor and optimism that she displays in this e-mail are utterly characteristic.

I marvel at how much Anne accomplished in her four-and-a-half decades of life, but her intelligence and talent are just the beginning. She was utterly unique in her genuine passion for Bach's music, her generous spirit, her zest for life, her irrepressible enthusiasm and energy, and her unmatched ability to forge a community through the sheer force of her personality. As the priest who presided at Anne's funeral said, "If St. Peter is standing at those gates of heaven, I hope somebody warned him!"

News from Members

Dan Brown's *Why Bach?* is an online appreciation of Bach's genius for the general reader. It consists of a 20,000-word text with more than 400 notated musical examples that play as a cursor follows along in the score. The text surveys Bach's achievements as melodist, harmonist, and contrapuntist, and concludes with a look at the author's nominee for Bach's greatest moment. Preview the application, which is available for purchase, at www.whybach.com.

Richard Benedum, professor emeritus and former chair of the department of music at the University of Dayton, has been awarded a grant from the National Endowment for the Humanities to direct "Mozart's Worlds," an interdisciplinary institute for school

teachers, from 16 June to 11 July 2008. Twenty-five K-12 teachers will be chosen nationally to participate. Benedum has received NEH grants to direct eleven prior seminars and institutes on the life and music of Mozart (only two or three faculty members across the nation have directed more). At the 47th annual Organ Music Conference at the University of Michigan Benedum presented a paper entitled "Buxtehude's Free Organ Works as Models for Bach's: What Did Bach Learn on the 250-mile Trip?" He also presented "Writing Successful Grant Proposals" at the 2007 annual meeting of the College Music Society in Salt Lake City. Founder and conductor of the Dayton Bach Society for twenty-eight years and formerly a member of the Ohio Humanities Council, Benedum is now retired and lives in Sarasota, FL.

The 2007-08 season of the **Dallas Bach Society** features an organ recital by John Scott, of St. Thomas Church, New York City; a program of Bach Cantatas with soprano Ava Pine; performances of Handel's *Messiah* in the first, Dublin, version, and Schütz's *St. Matthew Passion*; a concert of Baroque chamber music and dance; and the 25th Anniversary Concert—"Bach's Greatest Hits"—on 31 December. For more information visit www.dallasbach.org.

The Louisville Bach Society, under the direction of founder **Melvin Dickinson**, opened its 44th season at Calvary Episcopal Church, Louisville, on 30 September. Guest soloist was countertenor Lawrence Zazzo, singing in Handel's Psalm 42 and Queen Anne's Birthday Ode. The LBS also celebrated St. Michael's with performances of *Es erhub sich ein Streit*, BWV 19, and *Nun ist das Heil und die Kraft*, BWV 50. The season also included a performance of Bach's *Christmas Oratorio* (Parts I, II and V) on December 9.

In "Stories from the Human Village: War & Peace," **Susan Ferré** combines original narrative with the music of various composers, including Bach, "to take the listener on a journey through human experience over 400 years of history." In Ferré's words, "The story alludes to history though nothing depicted is purely historical. The story-line both informs and creates a context for the various pieces, all perfectly delightful in and of themselves, now enhanced by their new placement within ideas quite relevant to our current lives. Do these pieces need the story to be

effective? Certainly not. Can they speak to modern ears, with new meaning! Yes, absolutely.” The CD is available for purchase at www.ninetydays.com.

Concluding sixteen years devoted to historically-informed performances of the works of Bach and his contemporaries, **Don Franklin** led the Bach and Baroque Ensemble in the *Christmas Oratorio* on December 15 (Part 1) and December 16 (Part II) in Heinz Chapel on the campus of the University of Pittsburgh. **Mark Peters** (Trinity Christian College) gave a pre-concert talk before both performances. Sponsored by the department of music, the ensemble consists of musicians from the university community, along with guest soloists and instrumentalists. During its tenure, the group has performed thirty cantatas by Bach, as well as his passions, masses and motets. Other featured works have included compositions by Georg Benda and Gottfried Homilius, as well as cantatas by the cantors who preceded Bach in Leipzig, namely, Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau. In addition, the Ensemble has presented modern premieres of C. P. E Bach’s 1789 *St. Matthew Passion*, Georg Philipp Telemann’s 1750 *St. Matthew Passion*, and Antonio Bertali’s *Missa Novi Regis*.

Under the direction of **Dale Higbee**, Carolina Baroque celebrates the twentieth season of the Salisbury Bach and Handel Festival with a featured concert on 2 May entitled “Baroque masters: Bach, Handel, Monteverdi, Vivaldi.” On this evening, the audience will enjoy excerpts from Monteverdi’s *Orfeo* and Handel’s *Giulio Cesare in Egitto*, as well as a performance of Bach’s Concerto for Recorder and Violin, BWV 1060. For more information, visit www.carolinabaroque.org.

Tanya Kevorkian’s book, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750* has been published by Ashgate Press. As part of the Montréal Bach Festival on 8 December, Kevorkian, along with **Mark Peters**, participated in a panel/symposium whose focus was *Nun komm, der Heiden Heiland*, BWV 62.

Congratulations are in order for **Mary Oleskiewicz**, who was recently promoted to associate professor and awarded tenure at the University of Massachusetts Boston.

Markus Rathey’s edition of the theoretical writings of the composer Johann Georg Ahle (1651–1706) has been published by Olms Verlag (2007): *Johann Georg Ahle: Schriften zur Musik*. Ahle was J. S. Bach’s predecessor as organist at Divi Blasii in Mühlhausen and his writings are important to the study of the relationship between music and rhetoric, music and language, and to issues of performance practice in the early works of Bach.

Channan Willner recently published two articles of interest on his website www.channanwillner.com. The first, “Metrical Displacement and Metrically Dissonant Hemiolas,” questions the degree to which metrically dissonant hemiolas can serve as consonant agents that reset the composition’s clocks in the larger scheme. The article includes a detailed metric and rhythmic analysis of the first reprise of the Gigue from Bach’s English Suite in E minor, BWV 810. The second article, “Mozart and the English Suites: Borrowings, Isorhythm, and Plasticity,” investigates the degree to which Mozart’s borrowings from Bach’s English Suite in G Minor, BWV 808, and Partita in A Minor, BWV 818a, in the Piano Concerto in C, K. 467, have a systematic, cut-and-paste quality to them.

Several ABS members participated in the international symposium “Mendelssohn und die europäische Orgellandschaft im Zeitalter der Romantik,” held in Leipzig from 4-6 October and sponsored by the Bach-Archiv Leipzig, the Mendelssohn-Haus, and the Schumann-Haus. **Christoph Wolff** spoke and chaired a session on “Mendelssohn und die organistische Welt,” at which **Russell Stinson** read a paper entitled “Further observations on Mendelssohn’s Reception of Bach’s organ works.” **Peter Wollny** chaired a session concerning “Aspekte der organistischen Praxis” and also gave a paper entitled “Beitrag zur Formgeschichte und zum Bach-Bezug in der Orgelmusik Mendelssohns und Schumanns.” **William A. Little**, professor emeritus of German and music at the University of Virginia, read a paper entitled “Mendelssohn in Birmingham—the Composer as Organist.”

Directions to Contributors

Bach Notes is published twice yearly (Fall and Spring) and mailed to all members and subscribers. Submissions for the Spring 2008 issue are due by 29 February 2008, and should be in Microsoft Word, employ endnotes, and follow the stylistic guidelines of *The Chicago Manual of Style* (15th ed.). Email submissions (much preferred) should be sent to bachnotes@americanbachsociety.org and submissions on compact disc (CD), with hard copy, may be mailed to Reginald L. Sanders, c/o The Institute at Palazzo Rucellai, Via della Vigna Nuova 18, 50123 Florence, Italy.

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Jan-Piet Knijff teaches organ, historical keyboard instruments, and musicology at Queens College/CUNY and Purchase College/SUNY. A native of Haarlem, The Netherlands, Knijff won both the First Prize and the Audience Prize at the International Bach Competition in Lausanne, Switzerland. He holds the Artist Diploma from the Conservatory of Amsterdam and the Doctor of Musical Arts from The City University of New York, where he is currently a candidate for the Ph.D. in musicology. His recent publications include articles in *The Organ: An Encyclopedia* (New York : Routledge, 2006) and an essay on organ culture in New York for the Dutch magazine *Timbres*. An active performer, he has been continuo organist for Bach Vespers at Holy Trinity Lutheran Church in New York City since 2000.

Mark Peters, assistant professor of music at Trinity Christian College in Palos Heights, IL., earned his Ph.D. in historical musicology at the University of Pittsburgh (2003) with a dissertation on Mariane von Ziegler's sacred cantata texts and their settings by J. S. Bach. He has presented conference papers on Bach, Ziegler, and Johannes Brahms, and his publications include articles in *BACH: Journal of the Riemenschneider Bach Institute* and the monograph *Claude Debussy As I Knew Him and Other Writings of Arthur Hartmann* (University of Rochester Press, 2003), with Samuel Hsu and Sidney Grolnic. In 2006, Peters received the William H. Scheide Prize from the Society for his article "A Reconsideration of Bach's Role as Text Redactor in the Ziegler Cantatas" (*BACH*, 2005). His monograph *A Woman's Voice in Baroque Music: Mariane von Ziegler and J. S. Bach* will be published by Ashgate in 2008.

Russell Stinson, Josephine Emily Brown Professor of Music and college organist at Lyon College, Batesville, Arkansas, is the author of numerous publications on Bach's organ music, including *The Orgelbüchlein* (Oxford, 1999), *J. S. Bach's Great Eighteen Organ Chorales* (Oxford, 2001), and *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford, 2006).

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