

## BACH



## NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

## IN MEMORIAM: ALFRED DÜRR

(MARCH 3, 1918—APRIL 7, 2011)



Alfred Dürr, arguably the most significant Bach scholar of the 20th century, died on 7 April 2011 in Göttingen at the age of 93.

As the indefatigable principal editor of the *Neue Bach-Ausgabe* (NBA), Dürr himself was responsible for 21 of its 102 volumes, among them the Magnificat, St. Matthew Passion, Christmas Oratorio, the English Suites, the French Suites, the two volumes of the Well-Tempered Clavier, and 13 volumes of cantatas. His editorial standards, both in his own volumes and in his role as guiding spirit for the entire enterprise, were uncompromising and established the model for the numerous complete

works editions of the post-war period. Apart from his editorial work, Dürr's accomplishments and contributions to Bach research are legendary—above all, no doubt, his establishment, together with Georg von Dadelsen (they are the “Crick and Watson” of Bach research) of a precise chronology of the vast majority of Bach's vocal music.

Dürr is also the author of monographs on the Bach cantatas, the St. John Passion, the Well-Tempered Clavier, and numerous specialized articles. The recipient of honorary degrees from Berlin, Oxford, and Baldwin-Wallace College, he was elected a Corresponding Member of the American Musicological Society in 1988.

Dürr's “Zur Chronologie der Leipziger Vokalwerke J. S. Bachs,” was published in the *Bach-Jahrbuch* 1957. (It appeared in 1958, the same year as von Dadelsen's monograph). But his contributions to the “new” Bach chronology had already begun with his doctoral dissertation, *Studien über die frühen Kantaten J. S. Bachs* (Leipzig, 1951). There is no need to relate the specifics, or to make the case for the importance, of the findings of Dürr and von Dadelsen to the readers of this newsletter.

I first became aware of the name, and the work, of Alfred Dürr in the fall of 1960, when I matriculated as a first-year graduate student at Princeton and discovered the latest issue (July, 1960) of *The Musical Quarterly* in the University bookstore. The lead article was by my future mentor at Princeton, Arthur

Mendel. Its title: “Recent Developments in Bach Chronology.”

The object of Mendel's article was to report to the larger musicological community—especially to American scholars—on the revolutionary re-dating of Bach's vocal music that had been established over the course of the previous decade—most of it, in fact, in just the last two years—as an almost accidental outgrowth of the preparatory groundwork for the NBA.

Mendel's report is still worth reading

## IN THIS ISSUE:

## PAGE

1. In Memoriam: Alfred Dürr. Tributes, Reminiscences, and Observations on His Influence  
by Robert L. Marshall and Joshua Rifkin
4. A Description of Audience Behavior at Concerts in the 1740s  
by Andrew Talle
6. The American Bach Society Conference Call for Papers
6. The William H. Scheide Prize Call for Nominations
7. In Memoriam: Blanche Moyse
8. News from Members. Officers, Advisory Board, & Membership Information

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The American Bach Society

today, since it describes the roles played by the several participants in the enterprise, the conditions under which they worked (specifically those caused by the division of Germany into East and West), and captures the infectious excitement pervading the world of Bach scholarship at that time—as old, hitherto unquestioned, assumptions fell, and a new, indisputably significant, sturdy, and breathtakingly different edifice of historical knowledge took its place.

During that initial year of graduate study I took Mendel's seminar on "The Bach Sources." Most of the seminar was concerned with the myriad, seemingly intractable, problems posed by the sources of the St. John Passion, the project on which Mendel had already been engaged for several years as he was preparing his edition of the work for the NBA. (It would be another dozen years before the edition appeared.) Dürr's name and work, needless to say, were constantly invoked in the seminar. Mendel's admiration for, and indebtedness to, his younger German colleague—then 43 years old—were boundless, and readily proclaimed. He delighted in describing in detail the intricacy and ingenuity of the methodology Dürr had developed (and, truth be told, it was in the end mostly Dürr's work): the painstaking discrimination among dozens of often similar scribal handwritings and paper types, the registering of Bach's own evolving notational idiosyncrasies, finally the capacity to keep these innumerable pieces of data in mind—along with the clues provided by the frustratingly few firmly dated works—and, like the pieces of a gargantuan jigsaw puzzle, fit them together to produce the sensational, unexpected, payoff.

In addition to the St. John, Mendel had been contracted to edit for the NBA a number of cantatas for which important original sources were to be found in the United States. They were in private possession. Specifically, they belonged to Walter Hinrichsen (1907-1969), one of the heirs to the famed music publisher, Peters Edition (Leipzig), and later the owner of one of its successor firms, C. F. Peters Corporation (New York). When Hinrichsen fled the Nazis, he took with him a number of priceless musical manuscripts, among them the autograph scores or original parts of eight cantatas, all ultimately deriving from the estate of W. F. Bach. The four scores were BWV 2, 20, 113, and 114; the four part sets were BWV 168, 174, 176, and 187. The manuscripts, and their provenance, are described in exemplary detail in Gerhard Herz, *Bach Sources in America* (Kassel: Bärenreiter, 1984).

When Mendel realized that he would have to devote his time henceforth exclusively to the St. John project, he "bequeathed" the edition of these cantatas to some of his students. I "inherited" the cantata *Tue Rechnung! Donnerwort!* (BWV 168). Other graduate students from that era who took on cantatas were: George Bozarth (BWV 2), Robert Freeman (BWV 176), Rufus Hallmark (BWV 114), Ernest May (BWV 113), Leo Treitler

(BWV 187), and James Webster (BWV 176). Mendel himself had already completed the edition of BWV 174. Another graduate student at the time, Robert Moreen, edited BWV 76 for the NBA, since it, too, was originally assigned to Mendel, even though none of its sources belonged to the Hinrichsen collection or were located in the United States. But above all, Paul Brainard should be mentioned in this connection, since he edited no fewer than three volumes for the NBA. Brainard was emphatically not a member of the Princeton circle of Mendel students but rather an established Bach scholar in his own right. Incidentally, he had a residence in Göttingen and certainly knew Dürr personally and quite well.

As it turned out, I was one of only two students from this cohort (along with Ernest May) who went on to specialize in Bach. At one point, in the summer of 1961, I had occasion, as one of Mendel's research assistants, to join him in closely examining and describing the Hinrichsen sources in New York for the NBA. This exhilarating activity—my very first hands-on contact with an original Bach autograph—literally "inspired" me (that is the word) to study the Bach "composing scores" for my dissertation project.

Later that same summer I saw Alfred Dürr in the flesh for the first time. Along with Georg von Dadelsen, Friedrich Blume, Karl Geiringer, Hans T. David, William H. Scheide, and Luigi Tagliavini, Dürr took part in a symposium on "Bach Problems" at the Eighth Congress of the International Musicological Society, held in New York. The Bach symposium, chaired by Arthur Mendel, actually took place in Princeton, on September 9, 1961. (I served at the event as a student usher.) My dissertation project entailed going to Germany to study the originals directly. My work on the edition of Cantata 168, along with the doctoral research, gave me numerous opportunities during my German sojourn (1962-65), both to correspond with Alfred Dürr and also to visit him in Göttingen. The *Bach-Institut* was by no means open to the public. Its resources were, strictly speaking, devoted exclusively to work on the NBA. Nonetheless, Dr. Dürr, invariably cordial and hospitable, graciously welcomed me to Göttingen and allowed me to use the Institut's facilities for my doctoral project—that is, once I had submitted to him the manuscript for my edition of Cantata 168.

Speaking of which: Dürr's reading of that manuscript consisted of eight single-spaced typed pages of commentary, systematically organized into four subsections: *Grundsätzliches zum Notenband*, *Spezielles zum Notenband*, *Grundsätzliches zum kritischen Bericht*, *Spezielles zum kritischen Bericht*. (Speaking of *Gründlichkeit* and *Gewissenhaftigkeit!*) This was the closest, most rigorous scrutiny of any scholarly work I have ever done before or since.

Despite this initiation by fire, in the course of my work on the composing scores, I developed a desire to edit a number

of editions of cantatas whose autograph scores contained especially interesting corrections or sketches. I proposed this to Dürr and sent him a list of the cantatas I had in mind. He counter-proposed that, since one of the cantatas I was interested in was *Herr, gehe nicht ins Gericht* (BWV 105)—like BWV 168 a cantata for the Ninth Sunday after Trinity—I should take on the complete Volume I/19 (the Cantatas for the 9th and 10th Sundays after Trinity), rather than prepare a number of isolated compositions that would appear dispersed among several different NBA volumes. Much like Arthur Mendel's experience with the St. John Passion, my work on Volume I/19 was to proceed sporadically for much too long. I finally submitted the manuscript in the summer of 1980. It was one of the last volumes of the NBA by a contributor supervised (at least in part) by Dürr himself before his retirement in 1983. (The *Notenband* was published in 1985, the *Kritischer Bericht* in 1989.)

In the meantime I had completed and published *The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works* (Princeton, 1972), among other things, and embarked on my academic career. Along the way, I had occasion to correspond with Dürr about the dissertation while it was in progress. At one point, in a private communication, he shared with me an observation about one aspect of Bach's sketching routine so perfect that I was moved to cite it in the volume. It read (in translation) as follows: "Bach had an approximate idea of the entire cantata, a somewhat more precise idea of the movement on which he was working, a still more precise idea of the section of the movement on which he was working, and so on. That he only sketched a single phrase in advance need not imply that he did not have an almost precise idea of the next phrase." This, I submit, is quintessential Alfred Dürr: cogent, eminently sensible, cautious, and insightful. I saw Alfred Dürr in person for the last time in 1991, in Salzburg, of all places—at the festivities commemorating the bicentennial of Mozart's death and celebrating the completion of the *Neue Mozart-Ausgabe*. During our chat we wondered together whether we would be able similarly to celebrate the completion of the *Neue Bach-Ausgabe* at the time of the commemoration of Bach's death in 2000. Dürr wondered whether he would be around to see the year 2000, not to mention the completion of the NBA, at all. The final *Notenband* of the NBA did not appear until the year 2008. By God's grace—I'm sure that is how he saw it—Alfred Dürr was indeed "around" to witness and celebrate the completion of the enterprise that formed the core and substance of his scholarly life for over half a century.

Alfred Dürr's brilliance was matched by his unaffected scholarly and personal modesty, his gentle demeanor, his generosity of spirit, and, not least, his delightful wit. What a privilege to have known him! The last communication I had from Alfred

Dürr came in the form of a postcard that arrived "out of the blue" sometime early in the year 2000. He just wanted to let me know that he was greatly amused by my *wissenschaftliche Fantasie*, namely, the essay, "Wenn Mozart länger gelebt hätte," that had appeared the previous year in the *Festschrift* for Hans-Joachim Schulze (Leipzig, 1999). Speaking of generosity of spirit and charm...

Robert L. Marshall  
Brandeis University (Emeritus)

With the death of Alfred Dürr, just after his ninety-third birthday, the great story of postwar Bach scholarship fades definitively into the past. More than anyone else, Dürr embodied the spirit and the achievement that overturned more than two generations of settled doctrine and, for a while, reached beyond Bach himself to become a model for what musicology could accomplish. His *Studien über die frühen Kantaten J. S. Bachs*, completed as a dissertation in the Bach year 1950 and published a year later, became an instant classic; the same goes even more for his legendary article of 1957, "Zur Chronologie der Leipziger Vokalwerke Johann Sebastian Bachs."

But Dürr did much else besides produce these two foundation documents. As longtime doyen of the *Johann-Sebastian-Bach-Institut Göttingen* and, in effect, managing editor of the *Neue Bach-Ausgabe*, he shepherded countless volumes of the complete works through the complex process leading from editor's manuscript to print, and his own editions—above all those of the St. Matthew Passion and the Well-Tempered Clavier—remain exemplary no less for their philological and musical acuity than for their lucid and concise presentation of evidence. Nor did he shy from engagement with the world outside the sheltered precincts of research. His two-volume paperback survey of the Bach cantatas has gone through several editions, including one in English, and continues to occupy an indispensable space on the shelf of anyone seeking enlightenment on its subject; so, too, if not quite such singular landmarks, do his books on the St. John Passion and the Well-Tempered Clavier. Dürr also cheerfully took on the "grunt work" of preparing numerous piano-vocal scores and continuo realizations—a matter to which I shall return.

Born in Charlottenburg not long before its incorporation into Berlin, Dürr shared his early interest in music with the other great avatar of postwar Bach research, Georg von Dadelsen, whom he met in Gymnasium. After military service in World War II he studied musicology and classical philology at the University of Göttingen as one of the first in a bumper crop of scholars that included, among others, Carl Dahlhaus and Ludwig Finscher. In 1951 he began his association with the newly formed *Johann-Sebastian-Bach-Institut*, where he would remain, some of the time as deputy director, until his retirement in 1983. During this period one could say that virtually

everything of importance in Bach scholarship passed through his hands; for much of it—from 1953 to 1974—he co-edited the *Bach-Jahrbuch* with Werner Neumann. Dürr remained active for many years after his retirement, continuing to produce articles and completing his edition of the Well-Tempered Clavier. Although never a figure of power on the academic stage, he did not go without recognition: colleagues produced two *Festschriften* for him; in 1982 he received an honorary doctorate from Baldwin-Wallace College in Berea, Ohio; and in 1995 Oxford University awarded him an honorary doctorate as well. No one who met Alfred Dürr can forget his affable manner, always touched with humor, and his solicitude towards his colleagues. I recall hearing Arthur Mendel describe him as “an angel”—a characterization with which many would agree. For all his kindness and genuine modesty, however, he knew his worth, and knew when not to turn the other cheek: he got famously incensed when a younger scholar to whom he entrusted a sensational find capitalized on the discovery without so much as a word of acknowledgment to him. Yet he says just as much about him that, so far as I know, no one has heard of another such episode.

Like virtually everyone of my generation who has had anything to do with Bach, I have my own debts to Alfred Dürr, both for his scholarly example and for his personal interest. When, as a twenty-one-year-old newly embarked on a Fulbright scholarship, I knocked on the door of the Göttingen institute, he invited me into his office, spent the next two hours talking Bach questions with me, and wound up by granting me free rein in the house, even giving me a set of keys so I could work there on weekends. Decades later, he made sure that my edition of the Mass in B Minor, undertaken on commission from a publisher who then abandoned the project, found a home at Breitkopf & Härtel; throughout the sometimes agonizingly slow progress of my work, he followed every development with lively interest—and also, to my abashment and gratitude, volunteered to do the continuo realization and vocal score.

Many both within and outside of the Bach business associate Alfred Dürr above all with source research. To do so, however, misunderstands him and what he stood for. Dürr prized the music above all. People easily forget that the bulk of his dissertation consisted of groundbreaking formal analyses—not presented, admittedly, in the most user-friendly fashion, but tremendously acute and never superseded. The focus on sources in so much of his work represented a response to necessities, but also something more: an understanding of fundamental problems and how to go about solving them, and, more important still, a determination to take nothing for granted, to submit even the most tenaciously held assumptions to questioning.

We may take it as a sign, if an ironic one, of how thoroughly Dürr’s work became embedded in the consciousness of Bach

scholars that the fiftieth anniversary of his great chronology article passed without any notice that I know of. But his own passing merits a moment of reflection—and gratitude.

Joshua Rifkin  
Boston University

#### AUDIENCE BEHAVIOR AT CONCERTS IN THE 1740S

All references to Johann Sebastian Bach and his work are collected in the seven volume series of *Bach Dokumente* [Bach Documents] (Leipzig: VEB Deutscher Verlag für Musik; Kassel, New York, etc.: Bärenreiter, 1963-2008). The titles and contents of each volume, the names of the editors, and dates of publication are presented below:

Vol. I: *Schriftstücke von der Hand Johann Sebastian Bachs* [All known documents written by Bach himself] (W. Neumann and H.-J. Schulze, 1963).

Vol. II: *Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs 1685-1750* [All known documents about Bach written by others between 1685 and 1750] (W. Neumann and H.-J. Schulze, 1969).

Vol. III: *Dokumente zum Nachwirken Johann Sebastian Bachs 1750-1800* [All known documents about Bach written between 1750 and 1800] (H.-J. Schulze, 1969).

Vol. IV: *Bilddokumente zur Lebensgeschichte Johann Sebastian Bachs* [Selected pictorial documents of Bach’s life] (W. Neumann, 1979).

Vol. V: *Dokumente zu Leben, Werk, und Nachwirken Johann Sebastian Bachs 1685-1800* [Corrections and additions to Vols. I, II, and III] (H.-J. Schulze and A. Glöckner, 2007).

Vol. VI: *Ausgewählte Dokumente zum Nachwirken Johann Sebastian Bachs 1801-1850* [Selected documents about Bach written between 1801 and 1850] (A. Glöckner, A. Hartinger, and K. Lehmann, 2007).

Vol. VII: *Johann Nikolaus Forkel: Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke* [Forkel’s Bach biography of 1802] (C. Wolff and M. Maul, 2008).

The editors of this series, above all Hans-Joachim Schulze, have done an extraordinary job collecting and annotating these materials; all Bach enthusiasts owe them a tremendous debt of gratitude. Because documents are presented in isolation, however, it is sometimes difficult to gain a sense for their original surroundings. Below, I present the context for one document in the series (Vol. V, pp. 169, Nr. B 552a) in which Bach’s name is briefly referenced. It is drawn from a 1747 issue of Johann Andreas Cramer’s periodical, *Der Jüngling* (Königsberg: Kanter, 1747-48; reprint 1775; Vol. 1, Issue [*Stück*] 8, p.

108-123) in which an anonymous writer (Cramer himself?) provides a detailed description of a concert series in Leipzig. This text attracted the attention of the historian Gustav Wustmann, who transcribed much of it in a long footnote to his two-volume *Quellen zur Geschichte Leipzigs. Veröffentlichungen aus dem Archiv und der Bibliothek der Stadt Leipzig* (Leipzig: Duncker & Humblot, 1889, I: 427-429). Wustmann did not, however, include the following paragraph in which the writer mentions “Bach” [almost certainly Johann Sebastian given the writer’s veneration and the exclusive focus on Leipzig throughout the essay] and “our Hoffmann” [Johann Christian Hoffmann (1683-1750), the Leipzig luthier who designed the *viola pomposa* according to Bach’s specifications]:

“I would like to devote this issue to a few observations which music has prompted me to make. My readers must trust me enough to recognize that I have no intention of diverting them with a genealogical disquisition on the origins and development of music, or of proving my erudition by naming all instrument makers from Tubalcain up to our Hoffmann and masters of music from Amphion to Bach. Scholarship like this would be too arduous for a *Jüngling*, and I leave it to men who have more patience for such research. Whoever will not rest until he knows all of that history can find satisfaction in [Zedler’s] *Universal Lexicon* under the letter ‘M.’ I have already named enough names...” [p. 110]

Bach is invoked here to represent supreme musical accomplishment. This reference is unusual for situating Bach within an historical framework during his lifetime. At least in some quarters, it seems that the perception of his music before 1750 was not so very different from that which prevails today. In the same document, the anonymous writer offers welcome insight into the early days of Leipzig’s longest-running concert series. The *Großes Concert* was founded in Leipzig on March 11, 1743 by 16 persons of both aristocratic and bourgeois background. Each member donated 20 *Reichstaler* per year and 1 *Louis d’or* per quarter to maintain the series. The number of musicians was also 16, and they were selected from the ranks of local virtuosi. The first performances took place in the *Grimmische Gasse* in the home of a mining lawyer [*Bergrath*] named Schwabe, but moved after a few weeks to the home of Johann Friedrich Gleditsch III, a book dealer who had more space. After Gleditsch’s death in 1744, the series was transferred to an inn *am Brühl* known as “The Three Swans” [*Die drei Schwanen*]. By this point the number of official members had risen to 30 and no one was admitted without a ticket, though women and invited guests were not required to pay. Eventually the series moved into the large structure used by textile merchants [*Gewandhaus*] and the ensemble subsequently came to be known as the *Gewandhaus Orchester*.

“A good amount of time has already passed since several families in our city united themselves with others and decided to devote a portion of their income to music, a joy which is both communicable and noble. It is as praiseworthy to make a profit as it is to dedicate some of that profit to the pleasure of oneself and others. This society gathers together once per week in the winter, and once every fourteen days in the summer. The decorations in the room in which their meetings take place are so tasteful that the eyes are pleased without being distracted. An equal degree of care is taken in every other way to make sure that participants feel comfortable.

According to connoisseurs, the society does itself honor both in the selection of its members, who delight the group with their musical accomplishments, and in the choice of pieces to perform, which are composed by the most famous and greatest masters. Though the organization does not allow the entire city to participate in their events, good manners and politesse are welcome, and the way in which one incorporates them is as selfless as it is *galant*...” [pp. 111-112]

The writer goes on to report on the behavior of the audience at these concerts. In doing so, he mentions two musicians with whom Bach was closely associated: Carl Gottlieb Gerlach (1704-1761), organist and music director at the *Neunkirche* and Bach’s *Collegium Musicum* in the 1740s, and Johann August Landvoigt (1715-1766), a former pupil at the St. Thomas School and librettist of a lost Bach cantata, “*Thomana saß annoch betrübt*” (BWV Anh. 19).

“The attentiveness to music which pervades society gatherings deserves mention here. All arts, which appeal through the beauties of harmony, and arouse various passions of the heart, require attentiveness, so that their effects are not disturbed. Only silence during musical performances can satisfy ambitious listeners. To a connoisseur whose musical ear does not wish to miss a single bowstroke from Gerlach’s violin, every noise—however small it may be—is insufferable. In a masterpiece there are no tones or sounds which are unimportant, and a single measure misheard can rob us of a large part of the pleasure intended by its composer. I am so insulted by people asking me questions while I am listening that I take it as if they are mocking me, and I mercifully regard those who are inattentive to music as lacking sensitivity and taste. I could not hide the annoyance recently aroused in me by my neighbor at a concert, and I cannot forgive him even though he has praised my writing in other contexts (without knowing my identity). All of my confidence in his praise was destroyed by his having shared distracting thoughts with me while music was playing. I sat there listening as one whose entire soul had been brought into order by music, so that pleasure could find a totally open path, and crawl into every crevice of my being.

A solo, which Mr. Landvoigt played on the flute, put me in an enraptured state of mind, and I was ready to be completely drunken with the music, to be lost in joy, when my immodest neighbor suddenly moved and got close to my ear, putting the gentle and ingratiating tones to flight, and said to me with an erudite countenance: 'Have you heard that Bochetto has once again been taken, and the Turks are expected to gather together in the European provinces?' I was furious that my quiet rapture had been interrupted, and my answer probably gave him a poor impression of my knowledge of current affairs. I said to him with as much haste as possible: 'No.'

I have at various times seen others who not only lack an appreciation for beauty, but also hinder the enjoyment of others by making noise, seeking to bring the attention of the group on themselves, as if looking at them were more important than listening to music. I am glad to have known only a few such immodest creatures and until now have seldom seen them. It is incredible that those who engage in such practices are under the self-flattering illusion that they know how to live, that it in no way runs counter to good breeding and manners to vex entire assemblies in order to gain the small pleasure of being noticed. If these immodest persons would only let themselves be taught that honor in such contexts lies in having no one know you are present. One attends such events to add to the number of participants, not in order to draw attention to oneself.

The calm which is kept in the intermissions contributes to the general pleasure of the society's events. Such a serious environment accorded the act of listening allows the music, when it begins again, to make a still greater impression. The society members and other attendees come together during these breaks to speak with one another. It is always a pleasure for me to see music's effects on virtually all of their faces. The sounds give all present an intimate and convivial demeanor. A pleasant face is made even more pleasant; beauty is made more lustrous; an endearing blue eye becomes more appealing, and a dark eye is rendered more fiery and penetrating. It is a rare pleasure, after the music has died away, to see the tones mirrored upon a contented countenance." [pp. 116-121]

We often hear it asserted that audiences of the eighteenth century ate and talked shamelessly during performances, and this text gives some credence to these assertions. But clearly *Der Jüngling*, and others of like mind, were unhappy with this state of affairs, and sought to bring a reverent silence to the concert experience which we typically associate with later centuries. The anonymous author's invocation of Bach at the beginning of his essay on careful listening cannot have come about through coincidence alone.

Andrew Talle  
Peabody Conservatory

## CALL FOR PAPERS

### Biennial Meeting of the American Bach Society "Bach and the Organ" Rochester, New York September 27–30, 2012

Proposals for papers are invited for the Society's 2012 meeting on "Bach and the Organ," to be held September 27-30, in Rochester, New York. All proposals will be considered, but papers dealing with the organ's role in chorales, concerted works, continuo practice, and improvisation will be favored. The 2012 meeting will be held in conjunction with the Eastman Rochester Organ Initiative (EROI) Festival. Conference performances will include improvisations as well as concerted works with obbligato organ parts by J. S. Bach and his contemporaries.

To submit a paper proposal, please send a one-page, double-spaced abstract (maximum 250 words), preferably as an e-mail attachment in Microsoft Word, by January 15, 2012, to the Chair of the ABS 2012 Program Committee, Kerala Snyder ([kerala.snyder@rochester.edu](mailto:kerala.snyder@rochester.edu)). Abstracts may also be submitted via ordinary mail (204 Canner St., New Haven, CT, 06511-2233).

## CALL FOR NOMINATIONS

### William H. Scheide Prize

Nominations are due by February 15, 2012 for the William H. Scheide Prize. Awarded biennially, this prize in the amount of \$1000 honors a publication of exceptional merit on Bach or figures in his circle by a member of the Society in the early stages of his or her career. Eligible publications include books, articles or editions that have appeared in 2010 and 2011. Nominations, which should include the name of the author along with a complete bibliographic citation, may be sent to Lynn Edwards Butler ([edwardsbutler@telus.net](mailto:edwardsbutler@telus.net)). Self-nominations are welcome.

## In Memoriam: Blanche Honneger Moyses (September 23, 1909—February 15, 2011)

Blanche Moyses, founder of the Brattleboro Music Center, the New England Bach Festival and the Blanche Moyses Chorale, died at age 101 on February 10, 2011. Ms. Moyses was born in Geneva in 1909 and lived in Europe until 1949, when she and her husband moved to Brattleboro, Vermont. A protégé of Adolf Busch, Moyses was a successful concert violinist and chamber musician when she was invited to Vermont by Busch's son-in-law, Rudolf Serkin, to teach at Marlboro College. There she remained for more than thirty years, founding the Marlboro Music School and Festival together with Adolf and Hermann Busch, Serkin, and her husband in 1951. In the 1960s she moved into conducting and devoted herself to cultivating her longstanding passion for Bach's choral music. She founded the New England Bach Festival at the Brattleboro Music Center in 1969 and the Blanche Moyses Chorale in 1978, a group which went on to well-received performances in Carnegie Hall, among other venues. In 1984, when she brought her choral group to New York for a rendering of the St. Matthew Passion, the *Wall Street Journal* opined that "no one alive could have conducted a more selfless or assured performance." As recently as 2002, Ms. Moyses was described in the *Christian Science Monitor* as "classical music's best-kept secret."



Over the course of her lengthy and fruitful career Ms. Moyses conducted Bach's St. Matthew Passion more than 15 times and the Mass in B minor more than 10 times. "I feel that the difference is getting to know more and more of the music more and more intimately," she told *American Record Collector*. "I know all the main themes and how they go, all the companion themes, all the ornamentation, I know all that. Now it's like getting inside a forest and knowing more and more of the trees, all of them by their names."

A celebration of the long life and incomparable artistry of Blanche Honneger Moyses and her passion for the music of Johann Sebastian Bach was held on Sunday, Oct. 2, 2011 at Persons Auditorium of Marlboro College. The program included Cantata 42 ("Am Abend aber desselbigen Sabbats"), Cantata 147 ("Herz und Mund und Tat und Leben") and Cantata 30 ("Freue dich, erlöste Schar"), and featured the vocalists Hyunah Yu, Mary Westbrook-Geha, Mary Nessinger, Steven Paul Spears, Sanford Sylvan, and Randall Scarlata, the New England Bach Festival Orchestra, and the Blanche Moyses Chorale.



## NEWS FROM MEMBERS

**Mary Oleskiewicz and David Schulenberg** have issued a third recording of chamber music by Johann Joachim Quantz. Their CD, recorded with cellist Stephanie Vial, includes six unpublished and previously unrecorded sonatas for flute and continuo from the collection of King Frederick II “the Great” of Prussia. A seventh work, a sonata for flute and obbligato keyboard, is a contemporary version of a trio sonata of the type that J. S. Bach made of his own such compositions; like some of the latter, it is a so-called *Sonate auf Concertenart* (sonata in the style of a concerto). Doubtless C. P. E. Bach accompanied the king and other Berlin musicians in performances of many if not all of these works. The CD (HCD 32617) is available from the publisher ([www.hungaroton.hu](http://www.hungaroton.hu)) and from their American distributor ([www.qualiton.com](http://www.qualiton.com)).

**Michael Kassler** would like to announce the publication of a volume he edited entitled *The Music Trade in Georgian England*. In contrast to today’s music industry, whose principal products are recorded songs sold to customers round the world, the music trade in Georgian England was based upon London firms that published and sold printed music and manufactured and sold instruments on which this music could be played. The destruction of business records and other primary sources has hampered investigation of this trade, but recent research into legal proceedings, apprenticeship registers, surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed. The book includes a chapter about Broderip & Wilkinson, who published the first English edition of preludes and fugues from the Well-tempered Clavier in 1802, and detailed discussion of J. C. Bach’s legal actions against Longman, Lukey & Co., which established that musical compositions were writings protected by the Copyright Act of 1710. For more information visit [www.ashgate.com](http://www.ashgate.com).

**The Bach Festival Society** is pleased to announce its second annual season preview event, “Fête at Feliz: An Evening of Merriment to Benefit the Bach Festival Society” on October 13, 2011. This exciting event, in partnership with Casa Feliz Historic Home Museum, will feature a special preview of upcoming works with Artistic Director and Conductor, Dr. John V. Sinclair, and music performed by members of the Bach Festival Choir and Orchestra. Located in Winter Park, Florida, it is one of the longest continuously operating Bach Festivals in the country and among America’s great oratorio societies. For more information visit [www.BachFestivalFlorida.org](http://www.BachFestivalFlorida.org).

Every year, the Concertgebouw’s New Year’s celebrations end with a great musical feast: **The Bach Academy Bruges**. This winter festival unites world-class ensembles and soloists, musicologists and Bach lovers in a celebration of the work of the great baroque master. Philippe Herreweghe and the Collegium Vocale Gent are again the central guests. In 2012, Collegium Vocale Gent, Leo van Doeselaar, Maude Gratton, Ensemble Zefiro and Amandine Beyer will highlight the close ties between Bach and the Court of Dresden. Steven Isserlis and the Calefax reed quintet will cast a 21st-century light on Bach’s oeuvre. This year’s festival will be held from January 20-22, 2012. Please visit [www.concertgebouw.be](http://www.concertgebouw.be) for more information.

This past July the **American Bach Soloists** held the inaugural San Francisco Bach Festival with performances of the B Minor Mass, several cantatas, suites, and concerti, as well as Handel’s *Ariodante* by leading early music practitioners. Academy applications will again be accepted in 2012, with the possibility of a tuition-free program for that Festival. In you are planning a San Francisco trip this summer, they would like to see you at one of their first-class performances. For more information visit [www.SFBachFestival.org](http://www.SFBachFestival.org).

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## MEMBERSHIP INFORMATION

Founded in 1972 as a chapter of the Neue Bach-Gesellschaft, the American Bach Society is dedicated to promoting the study and performance of the music of Johann Sebastian Bach. Annual dues are \$50 (\$25 for students). Membership information and application materials are available online at [www.americanbachsociety.org](http://www.americanbachsociety.org). Interested persons may also contact Mark Peters, Trinity Christian College, 6601 West College Drive, Palos Heights, IL 60463, USA, or [mark.peters@trnty.edu](mailto:mark.peters@trnty.edu).

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