

BACH



NOTES

THE NEWSLETTER OF THE AMERICAN BACH SOCIETY

WILLIAM H. SCHEIDE,  
SCHOLAR, MUSICIAN, PHILANTHROPIST –  
A TRIBUTE FROM THE AMERICAN BACH SOCIETY



Johann Sebastian Bach has no advocate more committed than William H. Scheide, who celebrated his 95th birthday on

January 6, 2009. Without fear of challenge or refutation, it can be asserted that he has done more than anyone else to publicize the

the genius of the Leipzig *Director musices* in the United States of America. An only child, Bill Scheide grew up surrounded by rare books in a household passionate about music, culture, learning, and the well-being of humanity. His father played the piano; his mother was a singer. Bill, who began piano lessons at age six, still plays both

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the piano and the organ. A graduate of Princeton University, Class of 1936, he majored in history because, at that time, there was no music department at Princeton. In 1994 he was awarded an honorary degree by his alma mater, and he also is an honorary member of the Princeton class of 1970. Bill received his Master of Art's degree from Columbia University in 1940. His thesis topic? *The Conception of Johann Sebastian Bach and his Art from his Death until the End of the First Period of the Edition of the Bach Gesellschaft.*

While his interest in Bach always has encompassed all aspects of Bach studies, Bill found himself drawn inexorably to the vocal music, particularly the cantatas, which, until he began his campaign on their behalf, were indisputably the least known component of Bach's oeuvre. His exploration of the cantatas convinced him that they are a cornucopia of Bach's finest writing, not only for the voice but also for obbligato instruments, particularly the violin, the flute, the oboe, and the 'cello, and this conclusion provided the impetus for Bill's crusade to make this repertory, then grossly and unjustly neglected, better known to the music-loving public.

In 1946, Bill founded the Bach Aria Group, which he directed for 34 seasons. Within a decade, the ensemble had earned an international reputation for performances of the highest quality, both technically and interpretively. Through its annual tours, the Bach Aria Group introduced countless listeners to the riches of Bach's vocal music and, at its annual series of three concerts in New York City, first in Town Hall and then in Alice Tully Hall, presented the American premieres of a significant number of the cantatas.

Bill always engaged the finest singers and instrumentalists for his ensemble. Over the years, the regular members of the Bach Aria Group included such internationally renowned performers as the sopranos Eileen Farrell, Lois Marshall, Lorna Haywood, and Benita Valente, the contraltos Carol Smith, Maureen Forrester, and Helen Watts, the tenors Jan Peerce, Richard Lewis, and Seth McCoy, the bass-baritone Norman Farrow, the violinists Maurice Wilk, Oscar Shumsky, and Charles Treger, the flutists Julius Baker and Samuel Baron, the oboist Robert Bloom, the 'cellists Bernard Greenhouse, Laszlo Varga, and Timothy Eddy, and the pianists Erich Itor Kahn, Paul Ulanowsky, and Yehudi Wyner.

The roster of guest artists who performed with the Bach Aria Group is equally impressive and includes such internationally renowned singers as Erna Berger, Roberta Peters, Eleanor Steber, Marian Anderson, Blanche Thebom, Jennie Tourel, Cesare Valetti, George London, Mack Harrell, Cesare Siepi, and William Warfield. Many of these guest artists sang

repertory that they had not sung before and were not to sing again, and posterity is fortunate that Bill arranged for many of those performances to be recorded. Particularly remarkable are the recordings of "Weichet nur, betrübte Schatten" (BWV 202) with Erna Berger, "Widerstehe doch der Sünde" (BWV 54) with Marian Anderson, "Vergnügte Ruh, beliebte Seelenlust" (BWV 170) with Jennie Tourel, "Gott soll allein mein Herze haben" (BWV 169) with Blanche Thebom, and the Trauer Ode (BWV 198) in which Jennie Tourel sings both the soprano and the contralto solos.

The performance of BWV 169 with Blanche Thebom which was given in New York City's Town Hall on February 13, 1952, also highlights Bill Scheide's expertise and imagination both as a musicologist and as a practical musician. The opening "Sinfonia" and the first aria of BWV 169 are derived from the Clavier Concerto No. 2 in E, BWV 1053, and, in the cantata, Bach transfers the keyboard solo to the organ. Town Hall, however, has no organ. Bill responded to that unfortunate reality in a way that Bach would have approved: he created a replacement solo part for both the "Sinfonia" and the aria "Stirb in mir" by arranging the right hand of the organ part for the violin. Such an innovative solution is not unique; for a performance of the aria "Gott ist mein Freund" from BWV 139 on December 6, 1961, Bill prepared a reconstruction of the missing 2nd violino concertato part that is so idiomatic that, if you didn't know otherwise, you would assume that it is the handiwork of Johann Sebastian Bach.

Bill also made sure that the Bach Aria Group advanced the cause of Bach's vocal music through commercial recordings. Between 1947 and 1973, the ensemble made nine such recordings: two for American Vox, two for MGM, one for RCA Victor, three for American Decca, and one for Desto. The vast majority of the compositions chosen were recorded commercially for the first time. Many of those commercial recording premières were individual arias and duets, but a number of complete cantatas—"Jesu, nun sei gepreiset" (BWV 41), "Am Abend aber desselbigens Sabbats" (BWV 42), "Ach Gott, wie manches Herzeleid" (BWV 58), and "O Ewigkeit, du Donnerwort" (BWV 60)—made their commercial recording debuts thanks to Bill Scheide.

An honorary member of the *Neue Bach Gesellschaft*, Bill has contributed important articles to scholarly journals and festschrifts for over a half a century; his 1959 article "Johann Sebastian Bachs Sammlung von Kantaten seines Vetter Johann Ludwig Bach" was the first article by an American to be published in the *Bach Jahrbuch*. His most recent such essay, "Sein Segen fließt daher wie ein Strom, BWV Anh. I 14: A Source for Parodied Arias in the B-Minor Mass?", appears in

*About Bach*, the recently published festschrift honoring his close friend Christoph Wolff.

Bill has been a member of the American Bach Society since its foundation as the American Chapter of the Neue Bach Gesellschaft in 1971 and, since its inception, has actively supported its goals and activities. In 1991, he endowed both the William H. Scheide Research Grants and the William H. Scheide Prize. The Grants support research projects on Bach or figures in his circle and the Prize, which is awarded every other year, honors a publication of exceptional merit on Bach or figures in his circle written by a member of the ABS. Both the Grants and the Prize are designed to encourage and honor scholars in the early years of their careers.

Bill Scheide has made significant contributions in many fields besides Bach studies. He has expanded greatly the extraordinary rare book and manuscript collection begun by his grandfather and enlarged by his father. The Scheide Library, which is now housed within Firestone Library at Princeton University, is a unique and invaluable resource for scholars, bibliophiles, musicologists, and historians from all over the civilized world. Bill's renown as a bibliophile and scholar of books and of printing earned him the Bodley Medal from the University of Oxford in November, 2005. In summing up his accomplishments, the then Bodley Librarian, Reginald P. ("Reg") Carr, described Bill as "the doyen of world book-collectors".

Particularly remarkable is The Scheide Library's collection of early prints of religious books and documents—including copies of the first four printed bibles—and it encompasses a galaxy of first editions of the most important books in the history of Western civilization, from the First Folio of Shakespeare to Darwin's *Origin of the Species*. The musical manuscripts and printed editions in The Scheide Library are equally impressive. In addition to autograph scores of Mozart and Wagner and a Beethoven sketchbook, the collection includes the composing scores to two Bach cantatas (BWV 33 and the version of BWV 118 with all-brass accompaniment), original performing parts for BWV 176, an autograph letter from Bach to his cousin Johann Elias, and Bach's own exemplar of the "Schübler" Chorales, BWV 645–650, with significant annotations in his hand. Bill also possesses the 1748 Elias Gottlob Haussmann portrait of Bach; this magnificent image has occupied an honored place in his living room in Princeton, New Jersey, for more than 55 years.

As those who toil in the musicological and bibliophilic vineyards well know, Bill Scheide is a perceptive, thoughtful,

and generous colleague. He is eager to share his experience and expertise and to help his fellow scholars to refine and improve their efforts. His knowledge and expertise are all encompassing, but he will not tell you that you are wrong. If Bill begins a question with, "Have you stopped to consider ...", you are on notice: You have overlooked something significant, and, a few days later in the mail, you are likely to receive a photocopy or an off-print of an article providing the information on whatever it is that you have overlooked.

In 1988, Bill's friends and colleagues honored him with a festschrift that was published by Hinshaw and Bärenreiter in 1993 as *A Bach Tribute – Essays in Honor of William H. Scheide*. In 2004, to celebrate his 90th birthday, another such collection, *For William H. Scheide: Fifty Years of Collecting*, was published by Princeton University Press.

Perhaps the most important of all of Bill Scheide's contributions is his quiet, committed, and compassionate philanthropy, which has touched the lives of millions from all walks of life and in all parts of the world. Besides Princeton University, Princeton Theological Seminary, and Westminster Choir College (to mention only three important educational institutions that have benefited greatly from his generosity), for more than five decades Bill has played a crucial and invaluable part in advancing the goals of The NAACP Legal Defense and Educational Fund. In recent years, Bill and his wife, Judith McCartin Scheide, have been particularly interested in helping the homeless and in securing the release of those unjustly incarcerated for crimes they did not commit.

At his 90th birthday celebration in 2004, Bill Scheide advised his guests to mark January 6, 2014, in their calendars, because he has every intention of celebrating his centenary and wants them to join him for the festivities. Those of us who have the privilege and pleasure of knowing him are certain that he will reach that milestone, and all of us look forward to celebrating it with him.

Teri Noel Towe

Host of "Towe on Thursday" on WPRB, 103.3 fm,  
Princeton, New Jersey and [www.wprb.com](http://www.wprb.com)

## Bill Scheide: Supreme Encourager of Others

My first encounter with Bill Scheide was a telephone call. It was in the early 1970s and I was then still in England, living near Oxford. The telephone rang. I picked it up. The essence of the message was characteristically staccato and to the point: “Bill Scheide here. We need to meet.” I knew his name because I had read several of his Bach articles, especially his booklet *Johann Sebastian Bach as a Biblical Interpreter*, published by Princeton Theological Seminary in 1952. He had read some of my articles that were then beginning to appear in such publications as the journal of the Riemenschneider Bach Institute. So arrangements were made for us to meet in Oxford. In Hollywell Street—in between the original Blackwell’s Music Shop (now a restaurant) and the Hollywell Music Room (the oldest purpose-built concert hall in Europe: 1748)—there was a small tea room that specialized in homemade cakes. This was the meeting place where he introduced himself to me one afternoon. We drank many cups of tea and sampled many of the confections for something like two and half hours. He was very interested to know how serious I was in pursuing Bach studies. He liked what I had written and strongly encouraged me to write more. It was a very important meeting for me; it impressed me that he should take such an interest in my work. And it was a meeting that led on to other things, such as contacts with Albi Rosenthal in Oxford and Arthur Mendel in Princeton, among others, and in many respects it was one of the first links in the chain that ultimately brought me to the United States.

Then there was the American Bach Society meeting at Baldwin-Wallace College, Berea, in 1990. Towards the end of the meeting we compared notes on our travel plans back to Princeton. We were both flying with the same airline to Newark, but my flight was later than his, and my wife, Sherry, was coming to pick me up at the airport. He insisted that I should come with him to the airport and change my reservation to his flight, so that I could drive back with him to Princeton and thus save my wife the journey to Newark. So we went to the Cleveland airport, and I attempted to change flights, but there was some doubt about availability of seats so had to opt for standby. Boarding was almost complete and I still didn’t have a seat, but Bill was optimistic and assured me that I would be on the flight. At the last minute, just before the gate closed, my name was called and

I was asked to follow the attendant on board. Just as we got to the plane door she turned to me and said: “We’ve had to put you in first class. Hope you don’t mind!” As I walked on the plane, there was Bill way back in coach, smiling and waving as I was shown into the first class section. The irony was not lost on me, but Bill thought it was just great. His driver was waiting for us at Newark airport, and we drove back to his house in Library Place, Princeton, where I called Sherry to come and pick me up. When she arrived, Bill immediately went to the front door to let her in, but also to tell her how amused he was that I had been upgraded to first class.

I also have a strong memory of meeting with him in his home one evening, talking about Bach cantatas. It was a lengthy discussion and it was getting rather late, somewhere around eleven pm. I can’t remember what the exact issue was but it concerned a cantata for which he had the original score, which, as part of his extensive and valuable library of books and manuscripts, was housed in the university’s Firestone Library as part of Rare Books. When the issue came up, his response was: “Well, let’s go and have a look.” So, late as it was, we got into his car and drove to Firestone Library. We went to a lower entrance which at this time of night was unilluminated, but he had flashlight as well as a set of keys. So we were able to make our entrance up some back stairs, disable the security system, and find ourselves in the Scheide Library. There we spent another hour or so poring over the precious Bach manuscripts.

Of course, I have many more memories of this remarkable man, but these are the ones that come immediately to mind, underscoring his sense of purpose, his sense of values, and his sense of humor.

Thanks, Bill, for being who you are. We are much indebted to you in many ways, and we look forward to celebrating with you the next milestone in five years time!

Robin A. Leaver  
Past President of the ABS (2000-2004)  
Visiting Professor at Yale University, the Juilliard School,  
and Queen’s University, Belfast

## Bill and His (Bach) Arias\*

Sometime in the mid-1940s, William H. Scheide was profoundly inspired. He had already decided that he wanted to live his life as a musician and eschew hands-on involvement with the profitable family business, which nevertheless continued to support him and his career choice. Although equally enthusiastic about Beethoven's music at that time, Bill Scheide realized that Johann Sebastian Bach's vocal music was not known to concert audiences, that it was barely known to church audiences (even to Lutherans who might have kept Bach's cantatas and passions in their liturgy if—aside from the added expense of supporting a group of musicians for church services—many hadn't long ago decided that the liturgical settings distracted congregants from the sacred texts), and that this idiosyncratic situation prevailed in regard to one of the greatest repertoires of Western music.

William Scheide's primary mission in life was then decided. He believed Bach's cantata music could be heard in concert halls, that given the right opportunities and exposure, singers and instrumentalists could become adept at handling Bach's lines, and that the public could find much satisfaction in this repertory. He decided to create an ensemble of performers, including four singers and five instrumentalists to perform, specifically, the cantata arias, which comprise various chamber-ensemble combinations that include the voice itself—quite rare in chamber music until the twentieth century. To get his idea off the ground, he sought the advice of Sergius Kagen, the well known voice coach, pianist, and composer who was on the faculty of the Juilliard School of Music. Kagen suggested that Scheide assemble a group of students and take them somewhere out in the country where they could study and play nothing but Bach's music. Scheide took Kagen's advice. He brought this group, mostly Juilliard students, and Kagen himself, who came along to play the piano, to a place in Vermont called Naidni, a small summer camp with cabins. The name of the camp was "Indian" spelled backwards.

When Bill took his group of young musicians to Naidni, he brought along the fifty volumes of the Bach-Gesellschaft and a Photostat machine, since this was before the invention of instant photocopiers. He developed the method known as "copy, cut, and paste" long before computers were in use. Pages from the Bach-Ge-

\*After William Scheide acquired the priceless life-sized portrait of Bach painted by Elias Gottlieb Haussman and hung it in his living room in Princeton, his daughter Louise, then in grade school, was heard explaining to some friends who were visiting that the man in the picture "is the man who writes my daddy's music!"

sellschaft were photostatted and parts were stripped out and pasted together to make practical performing parts. When Bill returned from Naidni he decided to develop an ensemble on a professional basis and engaged leading singers and instrumentalists.

Scheide proved his point: the musicians loved performing this music; and the concert series, which opened in Town Hall in 1950 and continued there until 1971 when the Group moved to the newer Alice Tully Hall, were always sold out. In addition to playing in New York City, the Bach Aria Group toured, playing at university series, celebrity series, and chamber music series throughout the United States, and on international tours.

Bill's affinity for Bach's arias grew into an encyclopedic knowledge of them. His ability to identify complete works of Bach from hearing only a few notes of a melodic or even a bass line is still legendary among Bach scholars and performers. As Director of the nine-member Bach Aria Group, he also functioned as a brilliant teacher, insisting that the musicians understand what the texts of each aria meant and why they were set as they were: how the settings were not just painting individual words but focused on all-embracing central ideas and images. And he traveled with the ensemble to every concert, on every tour. In their frequent discussions of the music on tours, Bill and Samuel Baron—the Bach Aria Group flutist from 1965, who was one of the Juilliard students in Naidni in the summer of 1945, Bill's successor as director of the Bach Aria Group when Bill retired in 1980, and founder of the Bach Aria Festival and Institute in Stony Brook in 1981—referred to the arias by their numerical names: 72/2 (for "O sel'ger Christ), and 202/1 (for "Weichet nur"), etc.

When Bill decided to rescue this music from its undeserved obscurity, several factors operated against its becoming better known. For one thing, it was associated with church liturgy and it was therefore to be heard only in that context, a context from which it had been more or less rejected since the time of Bach's death. The operatic training most young singers received seemed to render them unsuited to performing this demanding, almost instrumentally conceived music. Furthermore, there were no established music ensembles configured to perform this repertory. And to add insult to injury, the music was not available – ergo "cut and paste" was invented – a situation that, quite unreasonably, still exists!

Who else, at the time that Bill Scheide realized what his mission would be, knew how amazing Bach's vocal repertory was: the rich variety and mixture of religious and social references in the texts Bach chose to set, images encompassing the most sacred and the most "profane", and the imaginative musical ways in which Bach set these texts? Notwithstanding his fame as an organ virtuoso and the breadth of his better-known instrumental music, especially the Brandenburg Concertos, Bach ultimately gained the highest recognition in his own time because of his cantatas: those for church, for government, for friends, and patrons. Bach's religious sensibilities, his personality, and the historical, religious, social, and political contexts from which his music emanated are found, primarily, in his over six hundred arias and duets. When William Scheide formed the Bach Aria Group in 1947, this knowledge about J.S. Bach's arias was a well-kept secret, cloistered by a very devoted scholarly world.

Furthermore, this portion of Bach's music retains messages that still deeply touch people today, making us aware of an awe-inspiring greatness, perhaps in response to a world brought down by cynicism, corruption, and the horrors of on-going wars. In 1946, Bill wrote an article entitled "The Need for a New Music," in which he made the point that Bach's music was music for our time, and he refused to "embalm" Bach by playing his compositions using only original instruments; he wanted this music played and sung in a modern context. Samuel Baron held fast to Bill's vision when he pulled together the Bach Aria Festival and Institute at Stony Brook University.

What was very clear to Sam, who was one of the leading and most experienced chamber music performers in the entire world, was what a vital body of chamber music the arias were! Moreover, it was a body of chamber works in which voices and instruments interacted as equals. The Institute attracted leading young performers from around the world, many of whom now hold major positions in orchestras, chamber music ensembles, and opera houses. For many years, I couldn't attend a concert in New York that didn't include our alumni. Around the country, Bach Aria Group clones formed. The Festival and Institute flourished until 1998.

Now we are in a new era: the "post-Bach Aria Group" era. Like "post-modernism", the period of innovation can now be critiqued and appreciated with a new level

of objectivity. Bach's arias made their point: they are fascinating works that can grip both musicians and audiences. The reputation they developed during the Bach Aria Group periods remains alive. In the past two years, I have been approached by musicians in charge of chamber music programs at conservatories and universities who want to include the arias; musicians coaching and in charge of chamber music programs at Stony Brook University and the Juilliard School are among them. Furthermore, during the past year, staff members of the Chamber Music Society of Lincoln Center photocopied every Bach Aria Festival and Institute program booklet — eighteen years worth — for programming suggestions.

Whenever "The Big Question" was asked, "How do we get the music?", I told them they can take one of two approaches: (1) Go to Washington, D.C. and photocopy the parts housed in the Library of Congress. The Library of Congress's Bach Aria Group Archive owns individual folders containing instrumental and vocal parts for, possibly, all of Bach's arias and duets; it also holds keyboard realizations by William Scheide, Yehudi Wyner, and the Keyboard Fellows of the Bach Aria Festival and Institute. (2) Follow "the copy, cut, and paste" routine. At the Bach Aria Festival and Institute, that is what the Fellows of the Institute did every day, every summer. After hearing my answer, the enthusiasm of these busy musicians invariably dissolved. I don't know how to counter their looks of disbelief.

I want to suggest that, at this juncture in the history of Bach performance and scholarship—the latter, already the single most distinguished and extensive body of scholarship in the field of musicology—Bach scholars reevaluate their professional responsibility. If the publication efforts of the American Bach Society, the Leipzig Bach Archive, and the Riemenschneider Bach Institute were pooled for a relatively short period, Bach's arias could be made available in practical performing editions, according to vocal and instrumental categories, with parts available. This is the best tribute we could pay to the music of Johann Sebastian Bach and William H. Scheide.

Carol K. Baron  
Fellow, Stony Brook University  
Retired Executive Director, Bach Aria Festival and  
Institute at Stony Brook

## Bill Scheide: Pioneer and Promoter of Bach's Music

My first glimpse of Bill Scheide was in the 1950s as an undergraduate at the University of Minnesota. Bill appeared on the stage of Northrup Auditorium at the end of a concert of the Bach Aria Group, entering unobtrusively after the soloists but then applauding them vigorously and enthusiastically. Who was this person? Clearly he was the one responsible for the entire event. Clearly he was someone who was passionate about the music of J. S. Bach. The zeal and fervor with which he, as Director of the Bach Aria Group (founded in 1946) promoted the music of Bach in the 1950s and 1960s was reminiscent of a missionary, who, in this case, brought the cantatas of the Leipzig cantor to the concert audiences of the American midwest.

In beginning my Bach studies several years later, I discovered that Bill was not only a promoter of Bach performance, but also of Bach scholarship. In response to the new Bach chronology that emerged in the 1950s, he established a collection of photocopies of Bach manuscripts at Princeton that proved, before the recent availability of microfiche, to be an invaluable source to American scholars and performers. In addition, Bill, in his role as a musicologist, undertook an exhaustive study of the cantatas from Bach's first annual cycle. Although the study remains in typescript, it is considered an "underground classic." It too has served as a valuable

research tool for generations of Bach students.

Visiting Princeton to consult these sources eventually led me, as it did many of my Bach colleagues before and after, to the Scheide residence at 133 Library Place. There I experienced what I would describe as a "Scheide-Bach Abend." Following drinks and dinner we would adjourn to the living room, where, sitting on the sofa under the Haussmann portrait, we listened to a recording by the Bach Aria Group. I recall Bill, while listening to Cantata 41, "Jesu, nun sei gepreiset," a favorite of his, conducting, as well as singing along and gesticulating at certain points in the performance—but then also stopping for a few moments and standing in a state of repose with his eyes closed, visibly moved by his intense engagement with both text and music.

He was no less animated, and his love of Bach's music no less apparent, when we moved to his study to pore over the four volumes of his monumental opus, "Bach Achieves His Goal. His First Year of Regular Church Music Following the Leipzig Lutheran Calendar. Facts and Speculations Based on the New Chronology." The title of the work indicates its immense scope, born of Bill's encompassing knowledge of the repertory, and its numerous tables and diagrams reveal in great detail every aspect of Bach's setting of the cantata texts.

Writing to Bill as President of the Society in 1994 on the occasion of his 80th birthday, I noted that "...it is not an



Bach Aria Group, ca. 1960. Bill Scheide is seated on the couch.

exaggeration to say that for over 50 years you have been the leading supporter of Bach studies in America. First, in founding and promoting the Bach Aria Group....Secondly, in shedding new light on Bach's music through your own research and publication. And thirdly, by your active participation in the American Bach Society, serving as one of our charter members, and, more recently, establishing through your generosity the William H. Scheide Award and Fellowship." On the occasion of his 95th birthday, I wish to note only that Bill's role as a vital and sustaining presence in Bach studies now extends to over three-quarters of a century (1946-2009)—a truly monumental achievement for which we all express our gratitude and thanks.

Don O. Franklin  
Past President of the ABS (1992-96)  
Professor Emeritus, University of Pittsburgh

### Bill Scheide: A Multifaceted Man

Bill Scheide means many things to many people, a circumstance which clearly reflects the many facets of his personality. He has enjoyed a long lifetime of varied activities and personal interests in a multitude of valuable causes. Bill's world is larger than most of us realize, though his humble attitude will hardly let one notice. This pertains to all of his activities and interests, but most particularly his long association with philanthropy and music.

As to the latter, most people who think of Bill think of him as a Bach man. He certainly is, but he is also much more than that. Consider only his important addition of music to the collecting philosophy of the Scheide Library, thereby broadening the scope of the special collection put together by his father and grandfather. Yes, it includes Bach prominently, but also Mozart, Beethoven, Wagner, and more. Consider his interest in and support for classical music in general, for public musical life and music education, from the New Jersey Symphony to Westminster Choir College. Music in a larger sense can be counted among Bill's most important concerns. He has been able to touch so many lives because he himself has been so deeply touched by music and its spiritual message.

Moreover, Bill is intensely aware that none other than Johann Sebastian Bach himself is watching over him

daily, for he is closer to him than anyone else can be. The best likeness that exists of the Thomaskantor, created by E. G. Haussmann in 1748, surely is more than a symbolic presence at the Scheide home in Princeton. For well over half a century it has encouraged Bill to search and research, to find out and to communicate, to engage his scholarly intellect and to set a high standard for critical inquiry.

Inheriting the honorary title of dean of Bach scholars from his slightly older colleagues Arthur Mendel (1905-1979) and then Gerhard Herz (1911-2000), Bill actually made a name for himself early on by being the first American scholar to publish in the *Bach-Jahrbuch*. His magisterial article on the cantatas of Johann Ludwig Bach, spread over three *Bach-Jahrbücher* (1959, 1961, and 1962) and closely followed Alfred Dürr's milestone piece on the new chronology in *Bach-Jahrbuch* 1957. Bill's essay undertook the first serious and successful attempt at dealing with the "incerta" problem and related issues. It is now exactly fifty years ago that the convincing elimination of BWV 15 from the Johann Sebastian Bach canon permanently changed our view of the traditional methods of style criticism. I pride myself of having been the editor and translator of the seven later essays Bill contributed to the *Bach-Jahrbuch* between 1976 and 2003. Every single one has made a difference in our thinking about Bach's life and creativity, his conceptual approaches and manners of composing, his use of words with music, and the varied source materials that invite us to take a closer look at everything.

Bill Scheide, because he often pursued questions no one else dared to ask, has become the distinguished scholar he is today. By building a permanent collection of valuable Bachiana for the Scheide Library in Princeton, serving as a founding curator for the Leipzig Bach Archive, and fostering research projects by younger scholars, he has set a unique stage for ongoing worldwide Bach scholarship. Bill's efforts on behalf of Bach scholarship can serve as a model for serious studies in classical music more broadly. The American Bach Society and the larger community of Bach lovers in America have many reasons for expressing their gratitude to Bill on the occasion of his 95th birthday. I join them and add my affectionate personal thanks for his friendship.

Christoph Wolff  
Adams University Professor, Harvard University  
Director of the Bach-Archiv Leipzig



## BOOK REVIEW

*Die Bach-Quellen der Sing-Akademie zu Berlin*, by Wolfram Enßlin. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2006. 2 vols., 782pp. 86 €.

– Reviewed by Mary Oleskiewicz

This publication, undoubtedly one of the most important Bach reference tools to appear in recent times, catalogues the Bach manuscripts in the archive of the Sing-Akademie zu Berlin. It is one of a recent spate of catalogues that focus on 18th-century German music manuscripts, having been shortly followed by Tobias Schwinger, *Die Musikaliensammlung Thulemeier und die Berliner Musiküberlieferung in der zweiten Hälfte des 18. Jahrhunderts*, and Christoph Henzel, *Graun-Werkverzeichnis*.<sup>\*</sup> Both Schwinger's and Henzel's catalogues became available only in March 2007, yet Enßlin's numerous references to data from these catalogues indicate that he had prior access to their content. Many previous catalogues have also provided a basis for his scholarship. But the recent catalogues take a more comprehensive approach to questions of transmission and provenance than ever before, thus providing us with a clearer perspective on the complexity and richness of the history of music making and music collecting in 18th-century Berlin.

The Sing-Akademie was founded in 1791 by Carl Friedrich Fasch. He was succeeded as director by Karl Friedrich Zelter (d. 1832), who zealously collected music used for study and practical performance by the Sing-Akademie choir and by its instrumental ensemble, known as the Ripienschule. The collection eventually incorporated over five thousand manuscript and printed sources of music, mostly from the seventeenth to the early nineteenth centuries. Particularly prominent among the documents in the collection is the *Alt-Bachisches Archiv*—comprising copies of vocal works by older members of the Bach family—as well as numerous vocal and instrumental works by W. F. and C. P. E. Bach, many in unique autograph sources. In addition to complete musical scores and parts, the items catalogued here include compositional sketches, theoretical or analytical demonstrations, and written-out cadenzas, many of them

<sup>\*</sup>Both published by Ortus (Beeskow, 2006); reviewed by Mary Oleskiewicz and David Schulenberg in *Notes* 64 (2008): 722–7.

unique. Another important item, unknown outside the collection, is a partially autograph thematic listing of C. P. E. Bach's keyboard works through 1770 (SA 4261), an item that, Enßlin suggests, may have been occasioned by Charles Burney's visit to Emanuel Bach in Hamburg in 1772 (vol. 1, p. 379).

As many readers of this newsletter will recall, the archive was removed to Silesia in 1943 for safekeeping during World War II—just three months before the Sing-Akademie's Berlin building was bombed. In 1945 the collection was placed in the conservatory in Kyiv, and in 1973 it was moved to the Ukraine Archive-Museum for Literature and Art, although its location became generally known only in the late 1990s. In 2001 the archive was returned to Berlin, where it remains on deposit at the Staatsbibliothek on Unter den Linden. For several years, access to the archive was limited as terms of its use were worked out (it remains the property of the Sing-Akademie). Meanwhile, the publishing firm Saur began issuing microfiche reproductions of the archive, beginning with items containing works by members of the Bach family.

Like Saur's microfiche edition of the Staatsbibliothek's own Bach sources, the series of fiches containing the Sing-Akademie collection was accompanied by a catalogue listing the individual sources and cross-indexing them by composer name and fiche number. The publication by Enßlin under review here is an independent, much larger catalogue of the collection that nevertheless incorporates much of the material that accompanied the Saur fiches (including a concordance to the Saur fiche numbers). There are, however, some potentially confusing differences in coverage.

The present catalogue is intended to encompass all existing items within the Sing-Akademie collection that have some documentable connection to the Bach family name. Thus it includes not only manuscripts and prints containing works by members of the Bach family, but also items that were owned by or potentially used by members of the Bach family. Most of the items listed now bear shelf marks or signatures beginning with the letters "SA," identifying them as sources that were taken to Kyiv. These are followed in the catalogue by a much smaller group whose signatures begin with the designation "N. Mus. SA," indicating that they had been left behind and placed on permanent loan to the Staatsbibliothek in 1974. The works of Carl Philipp Emanuel Bach are the best represented in the collection, and many

sources catalogued here provide new information or important new textual readings for works that were previously known only in unique manuscript sources.

The collection was never intended to be a formal archive; many sets of parts served everyday practical use, and unrelated items were sometimes bound together into disparate collective manuscripts known as convolutes. As a result, the items listed in the present catalogue include over 125 works by composers other than those named Bach. Most of these composers, naturally, had Berlin connections. Some sources are listed simply because they are now bound with Bach items, but others contain verbal entries in the hand of one of the Bachs, indicating ownership particularly by Sebastian or Emanuel, as in the case of works by Palestrina (in SA 424) and Homilius (SA 366, 368, 369). Still others have been falsely attributed to a member of the Bach family.

Enßlin casts his net widely, aiming to include the “complete sources that have a direct bearing on a member of the Bach family” (1:11). Inevitably, one may wonder about the inclusion of certain entries. For example, the listing of two collections of Italian cantatas and other vocal works of unknown provenance (SA 1282, 1289) is due to a single textual concordance in each case to a work by J. S. Bach. A cantata attributed to Telemann and copied by Agricola (SA 567) seems to be included only because of a textual concordance with one of C. P. E. Bach’s church works. On the other hand, Enßlin makes no attempt to construct a list of lost items that once belonged to the collection. Thus there is no mention of several lost autographs of sonatas and sinfonias by W. F. Bach, which remain known only through tantalizing references in older literature (in some cases the music is known from old editions). Enßlin nevertheless envisions the catalogue as a foundation and stimulus for future research—not as an end in itself (1:16)—a goal that he clearly achieves.

The catalogue is divided into two volumes. Volume 1 contains detailed entries for all of the listed sources, arranged by order of SA signature. This order, which derives from Zelter’s organization of the collection in the early nineteenth century, is based in principle on genre. The categories represented include theoretical writings, contrapuntal examples and studies, vocal works—masses, passions, oratorios, cantatas, Lieder—and instrumental works—sinfonias, concertos, overtures, fugues and canons, sextets, quintets, quartets, trios, duos, solos,

keyboard works, and organ pieces.

The catalogue provides no thematic incipits. Although this omission is unproblematical for the majority of works by the Bachs, it renders a few entries in the catalogue useless. For example, the entry for SA 349 contains both a mass by Hasse and a violin sonata of unknown provenance attributed to Carl Philipp Emanuel Bach. But as the sonata is not in either the Wotquenne or the Helm catalogues of Emanuel Bach’s works, there is no way to identify it, except by the present catalogue’s reference to another manuscript in Brussels.

The typical entry in the catalogue is nevertheless full of information. The description of SA 18, containing Emanuel Bach’s St. Mathew Passion of 1769 (W. deest / H. 782), is representative. Included are the source’s dimensions and provenance and a detailed list of manuscript performing parts, together with the identification of copyists and watermarks. These details are useful especially as the verbal entries (including autograph annotations), possessor’s marks, dates, and other matter that appear with some frequency in these sources are not always legible in the Saur fiches. The transcription of Zelter’s handwritten remarks on many sources is another welcome feature, as his handwriting is difficult to decipher. Many sources bear library stamps of Sara Levi and other members of the Itzig family, and these too are duly noted. Where such markings are lacking, however, it is sometimes unclear how Enßlin has determined the provenance of a source.

Volume 2 opens with an informative essay by Ulrich Leisinger on the historical background of the collection. This is followed by a complex scholarly apparatus: not only an index to the Saur microfiches, but also indexes of watermarks, the names of paper mills and paper makers, and, as in other Bach catalogues, composers, scribes, and possessors. In addition, a list of concordances helps the reader juggle the older (Zelter) and newer (SA) signatures found on the manuscripts. A special feature of volume 2 is the authoritative and descriptive catalogue of watermarks prepared by Andrea Lothe, an expert on historical paper at the Deutsche Bucherei. No illustrations of the watermarks are provided, but there are numerous high-quality illustrations of scribal hands. Nor does the volume include an index to help the novice user identify immediately the individual items belonging to the *Alt-Bachisches Archiv* or other collections that have been incorporated into the present catalogue.

Given the large number of sources and works in the archive as a whole, it is not surprising that some items have been overlooked in both Enßlin's catalogue and Saur's series of Bach fiches. For instance, SA 4280, an 18th-century print of C. H. Benda's *Sechs Adagios für das Pianoforte* (Berlin, no date), contains the Adagio from C. P. E. Bach's keyboard sonata W. 50/4. SA 4550, an exemplar of Marpurg's *Fugen-Sammlung* (Leipzig, 1758), contains C. P. E. Bach's D-minor keyboard fugue (W. 119/2) as well as the motet "Kommt, lasset uns anbeten und knien" (W. deest; H. 865).

The most interesting omission may be SA 4519, an anonymous copy in the hand of Kirnberger of the "Canon alla decima in contrapunto alla terza" (Canon at the Tenth in Counterpoint at the Third) from the *Art of Fugue* (BWV 1080/16). Whereas the work as published shortly after Bach's death appears on two staves (using soprano and tenor clefs), Kirnberger lays out his copy on four staves in such a way as to illustrate the invertible counterpoint on which the piece is based: Measures 1–39 of the work comprise a normal canon at the tenth, with the lower voice preceding the upper voice. At m. 40 the two voices exchange roles: the upper part, originally the *comes*, becomes the *dux* and restates matter from mm. 1–39 an octave higher, whereas the lower part, originally the *dux*, becomes the *comes* and restates matter from mm. 5–39 a tenth lower (in mm. 40–3 the lower voice contains free material). As a result, mm. 44–78 comprise a restatement of mm. 5–78 transformed into a canon at the octave. The last four measures (mm. 79–82) are a free coda ending with a cadenza.

Kirnberger's copy presents the two halves of the piece simultaneously. Measures 1–39 appear on the two upper staves (using treble and bass clefs); mm. 40–79 appear on the two lower staves (also using treble and bass clefs). Following m. 39, m. 40 also appears on the top two staves at the end of the last page, but beneath it Kirnberger writes only two custodes indicating the initial pitches of m. 79; otherwise the last four measures are absent. Hence the copy is incomplete and could not have been used for performance. Rather it was evidently intended for study of the invertible counterpoint at the third or tenth that the piece demonstrates.

No doubt additional Bach items will be discovered in the collection, and anonymous items listed in this catalogue will also be identified. I have already been able to identify one such work, a Sinfonia in G in the convolute

manuscript SA 2799 (1:283, item no. 10). It is in fact a concordance to a Sinfonia by Pisendel that is preserved in an otherwise unique copy in D DI Mus. ms. 2421-O-2. The SA concordance, whose copyist is given as "unidentified" in Enßlin's catalogue, is a manuscript of ca. 1770 in the late hand of J. G. Freudenberg, an important Berlin court scribe who also copied works by J. S. Bach in the Amalienbibliothek.

Enßlin's catalogue will be not only an essential resource for future research into Bach sources but also an important springboard for use of the Sing-Akademie sources and Berlin source materials generally. Although it initially may seem difficult to use for those not already accustomed to Bach scholarship, I have used the catalogue side by side with many of the actual sources in Berlin and have found only very occasional mistakes concerning either scribes, watermarks, or the inventory of convolutes. Upon my return to the U.S., I discovered an additional, unexpected benefit to the volumes: several times, while perusing them in the Boston subway, I have found that they attract the attention of German speaking visitors to the city, who have then engaged me in delightful conversations, thus facilitating my social networking. What more could one ask of a scholarly catalogue?

Mary Oleskiewicz  
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## NEWS FROM MEMBERS

The Yale Institute of Sacred Music and the Yale School of Music and Yale University have jointly appointed eminent Bach scholar and conductor Masaaki Suzuki as visiting professor of choral conducting and conductor of Yale Schola Cantorum, the University's acclaimed chamber choir. The two-year appointment will begin July 1, 2009. Since founding Bach Collegium Japan in 1990, Suzuki has established himself as a leading authority on the works of J. S. Bach. He has remained the Collegium's music director ever since, taking the group regularly to major venues and festivals in Europe and the United States, and earning a reputation for the expressive refinement of his performances. In addition to conducting, Suzuki is also a renowned organist and harpsichordist.

Poets, Mothers, and Performers – Considering Women's Impact on the Music of Johann Sebastian Bach. This conference will be held at the Yale Institute of Sacred Music from October 16 to 18, 2009. Music historiography has typically focused on male composers and their work, resulting in a historical narrative with little female presence. This international conference will recognize the significant impact women had in Johann Sebastian Bach's musical community, as performers, recipients, producers, and subjects. Featuring renowned scholars in the areas of music history, source studies, gender studies, and theology, the conference will rethink women's roles in Bach scholarship. The conference is chaired by Prof. Markus Rathey of Yale and sponsored by the Yale Institute of Sacred Music in collaboration with the Music Department and the Women's, Gender & Sexuality Studies Program at Yale. For detailed information see [www.yale.edu/ism/events/Women and Bach.html](http://www.yale.edu/ism/events/Women and Bach.html).

*The Worlds of Johann Sebastian Bach*, richly illustrated and containing essays on history, religion, architecture, literature, theater, and dance as well as music, has been released by Amadeus Press (2009). Contributors to the volume are Robin Leaver, Meredith Little, Robert Marshall, Christian Otto, Norman Rich, Stephen Rose, Hans-Joachim Schulze, George Stauffer, Simon Williams, Christoph Wolff, and the editor Raymond Erickson.

Rebecca Pechefsky recently released two Bach recordings on the Quill Classics label: *The Well-Tempered Clavier, Book I* (QC 1009-2), tuned in Werckmeister III, and the flute sonatas with Baroque flutist Andrew Bolotowsky and Brooklyn Baroque (QC 1008), the first recording

to use Michael Marissen's reconstruction of the first movement of the Sonata in A Major.

The Bach Festival Society, located in Winter Park, Florida, is one of the longest continuously operating Bach Festivals in the country. This season's highlights include a performance of Bach's Mass in B minor on February 28, 2010, and a recital by James David Christie on March 7, 2010. Performances are held in the intimate settings of Tiedtke Concert Hall and Knowles Memorial Chapel on the campus of Rollins College. For more information regarding the upcoming season or to order tickets, please call the Bach Festival Society at 407.646.2182 or visit [www.bachfestivalflorida.org](http://www.bachfestivalflorida.org).

Carolina Baroque announces the 2009-10 Salisbury Bach and Handel Festival. The concert on October 16, 2009 features five Bach cantatas (BWV 156, 166, 56, 33, 32) while the second concert, on May 7, 2010, features two cantatas (BWV 68 and 127) as well as works by Rameau, J. C. Bach, and Sweelinck, and excerpts from Handel's *Amadigi di Gaula*. Both concerts will be held at St. John's Lutheran Church, 200 W. Innes St., Salisbury, North Carolina.

#### Call for Papers and Performances – Biennial Meeting of the American Bach Society, Madison, Wisconsin, May 7-9, 2010.

Proposals are invited for papers focusing on the conference topic, "Bach and his German contemporaries," although submissions on any aspect of Bach studies will be considered. Proposals are also invited for lecture-recitals or brief musical performances to introduce a paper session or to be included in a Tafelmusik evening. Hosted by the University of Wisconsin, the conference will include papers and performances, as well as an optional excursion to Frank Lloyd Wright's Taliesin. Paper proposals of 250 words should be sent to Lynn Edwards Butler, [edwardsbutler@telus.net](mailto:edwardsbutler@telus.net). Performance proposals should be sent to Steven Zohn, [szohn@temple.edu](mailto:szohn@temple.edu). Please consult the Society's web page for performance proposal requirements and/or mailing addresses, and feel free to consult in advance with Steven Zohn regarding performance submissions. The deadline for receipt of all proposals is October 1.

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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 \$40 (\$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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