

New, bigger edition launched

BACH NOTES



The Journal of the London Bach Society

Autumn 2017

Tenebrae

***headlines LBS Bachfest with Steinitz Bach Players
"Bach and Luther: Masters and Servants"***



Photo credit: Sim Canetty-Clarke

***Tenebrae with director Nigel Short
"Passion & Precision"***

Bachfest Focus – Centre Pages



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Martin Luther

A towering figure in his time. Is he today?

A Preface for the 500th



Martin Luther, by Lukas Cranach

Mention the word "Reformation" to an English person today and most will think of Henry VIII, whose "Reformation" began a decade later than Luther's, driven not so much initially by the strictures of the Catholic Church but, in short, by a desire to change his wife

in the hope that a son and heir might result from a new union. Certainly, Henry's Reformation, once triggered, was ruthless in its intent, vicious in its execution and resorted to monumental cruelty on a heinous scale to ensure total compliance. In HIS breaking with Rome, the English King ultimately strengthened his position and ensured through the *Act of Supremacy* of the 1530s that he had complete control over the English Church, styling himself "*Defender of the Faith*", a title still carried by our Monarch today.

Mention the word "Reformation" to a German though, and the response is clear and unequivocal - Martin Luther's - triggered on 31 October 1517 when the Monk and Theologian nailed his 95 theses to the castle door at Wittenberg (pictured below). The 500th anniversary of this simple but powerful act of defiance, which had momentous significance politically, socially and also musically, has inspired elaborate German commemorations this year ...to which we add ours "**Bach and Luther: Masters and Servants**".

Luther's theses set out his opposition to the preaching and granting of indulgences to raise funds for the rebuilding of St. Peter's Rome, among other practices by the Catholic Church. He challenged debate... was not disappointed ...but was excommunicated by the Pope in 1520.

By all accounts the debate, articles and writings of the times



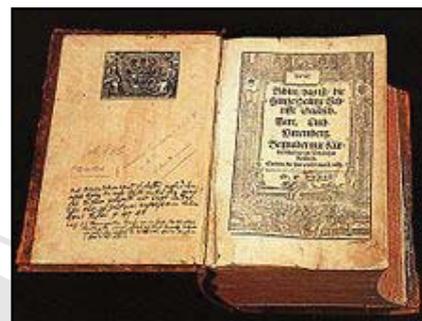
The restored Castle Door at Wittenberg

between Protestant and Catholic factions contained bitter personal attacks and criticism, and following his excommunication it

was deemed prudent that the Reformer be taken to the Wartburg Castle (pictured bottom left) for his own safety.

There from 1521-22, incognito, he translated the New Testament into German.

His theological 'earthquake' led ultimately to the foundation of the church that bears Luther's name, and which Bach served all his life nearly two hundred years later.



Luther's Bible

The life and work of Martin Luther, born on 10 November 1483, bears reconsideration now too, in times of significant reform for us all, with more upheavals to negotiate in the future, no doubt. It was the depth of Luther's belief and determination to get to the heart of the matter in the religious life that inspired and enabled him to influence theological and musical thinking in 16th century Germany - his 'red hot' burning issue. Indeed, some of the Reformer's preaching was also very controversial and remains so now, namely his perceived and implied anti-Semitism. Luther did not engender indifference then and does not now either, but he was both Master and Servant.

Domestic and musical life

Married to Katharina von Bora¹ and Father of six children, Luther was himself a fine singer, lutenist and flautist. He not only gave his name to his church but also to the so-called *chorales* and a German-texted Mass and he established the congregational singing of hymns, a practice that became hugely popular enabling ordinary people to give thanks and praise to God - be involved, participate. This was encouraged and fostered in schools and promoted around the countryside by travelling scholars.

The distinguished Bach scholar Alfred Dürr writing about Bach's Reformation cantata BWV 80² '*Ein feste Burg ist unser Gott*', which is based on Luther's hymn and much-performed this year, refers to the '*hearing and keeping of God's word*' as '*the crux of Luther's reformation*'. Looking at Bach's compositions and the inscription he wrote on title pages "*Soli Deo Gloria*", he too was a Master and Servant. **MS**

"Even if I knew that tomorrow the world would go to pieces, I would still plant my apple tree."

Attrib Martin Luther

Significant New Biography of Martin Luther
MARTIN LUTHER, Renegade and Prophet by Lyndal Roper. Hardcover Published by Random House
576 Pages | 6-1/4 x 9-1/4 | ISBN 9780812996197

¹ from 1525-1546

² Performed at Reformation Festival Services 31 October, Leipzig 1720s; origins Weimar c.1715

Michael Marissen's New Book Reviewed

Bach and God

LBS Trustee Peter Small reviews the latest addition to the growing bibliography regarding the interplay of music and theology in Bach's world

Michael Marissen, Professor Emeritus at Swarthmore College and a well-established Bach musicologist, has selected an eye-catching title: *Bach and God*. In this choice, some influence from Oxford University Press is at play; just as in Bach's time, where the possible Cantata texts were allegedly chosen for best effect by the Lutheran Superintendent, Salomon Deyling, Marissen has been influenced to consider what will best hit the shelves and fill a gap in the understanding of the audience.

Thus, it is that *Bach and God* addresses, as it were, the Bach of the Gaps. For an overarching view of liturgical life in Leipzig, we already have Günther Stiller's eponymous but scarce book; for a concordance of the Cantata texts to scripture, there is a comprehensive *Handbook to Bach's Cantata Texts*, tracing the multiplicity of biblical sources and compiled by scholar Melvin Unger. With Marissen, the title is overarching, but the treatment is in practice admirably focussed on key theological inputs for Bach, rather than being a general survey of outputs. It is a concise and readable work.

Where Marissen can link sources and the creative response of Bach, the trail grows hot. Clearly Luther is a force, and Bach's special attention to doctrines such as justification by faith through grace, the theology of the Cross, and the exchange of the mortal and divine effected by the Incarnation, are vividly brought out. We can trace too, the effect of historic sermonising in Bach's day on the imagery, but also Marissen brings out, sharpening the analysis, a host of misleading modern translations where the ancient biblical or then contemporary German meanings have been obscured.

In this, historically-informed analysis plays a part; but what of Marissen's most controversial specialisation, the exploration of the anti-semitic currents active in European culture in the baroque era? We are apt to think that our hero Bach cannot have been affected by religious negativity towards the old faith, given (as Helene Werthemann pointed out in the 1950's) the wealth of Old Testament material in the Cantatas. However, Marissen's careful analysis of BWV 46, *Schauet doch*, concerning the destruction of Jerusalem, and the evidence of Bach's own annotations to his Calov bible concerning the Jews, suggest that the late Luther execrations of (inter alia) Judaism were still selling well, even to the professor-ridden congregation of the Thomaskirche.

By contrast, the analysis of the work of the unknown librettist of the *Johannes Passion* BWV 245 concludes that the taint of antisemitism often associated with this gospel is overshadowed by the classical theological position, namely that the abasement of Jesus is the fault of the nature of all sinful mortals, and the shedded blood, damnatory yet salvific, is on all, without qualification of race. It is this universal paradox (crucially in *Durch dein Gefängnis* the central chorale speaking of salvation through Christ's suffering) which Bach's musical structure emphasises.

Finally, it is in relief that we move from profound matters of faith to visit the enlightenment court of the secular

Frederick the Great of Prussia. What entertainment did Bach mean, in constructing as a votive offering, a conservative *stilo antico* work, the *Musical Offering*? The superscription, claiming that the music mounts with the glory of the King, is belied by the falling chromaticism of the sinuous Royal Theme: words and music emphatically do not match. There are, in Marissen's analysis, multiple devices associated to church music, *da chiesa*, not out of place in conservative Lutheran Saxony, but ill-suited to the galant, *empfindsam* style favoured in the Potsdam city palace at this date. "This music is an homage to God" concludes Marissen. One could add, in 1747, that it is also a subtle reproach for the Prussian invasion of Leipzig, which ended with the Peace of Dresden, signed on Christmas Day 1745. It is as if God, through Bach, has the last word: how few nowadays know of, or care about the Second Silesian War, yet how many enjoy Bach, his sublime but once-derided church style, and the delights of the *Musical Offering*?

Marissen, starting from a non-confessional personal position, convinces us that the Bach who holds royal positions, who inherits a cartful of Lutheran church baggage, and writes for further advancement in courtly terms is, nevertheless, always and in unlikely places, primarily engaged in expressing a relationship to the divine. Marissen achieves a work both scholarly and stimulating for anyone interested to advance towards a wider knowledge and appreciation of the inspiration of Johann Sebastian Bach.

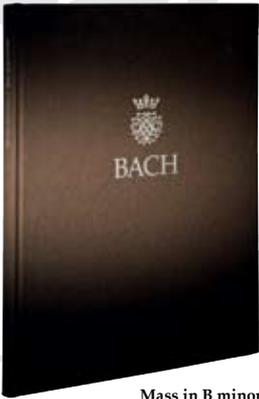
"Bach & God" Michael Marissen, published by Oxford University Press New York, (2016) Hardback, 257 pages \$35 (c.£27) ISBN-13: 978-0190606954

NBA^{rev}



New Bach Edition – Revised:

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The *New Bach Edition (NBA)*, completed and available in 104 music volumes and 101 critical commentaries, is regarded as a work of musical scholarship of the first rank. However, new sources have been discovered, new knowledge has been acquired and further editorial experience amassed. The Bach Archive Leipzig and Bärenreiter will therefore publish approx. 15 volumes or works in revised editions.

The *New Bach Edition – Revised (NBA^{rev})* resembles the *NBA* in its outward appearance, but each volume now contains a more detailed foreword in German and English, as well as a concise critical report in German. State-of-the-art scientific methods employed when examining Bach's manuscript scores enable in-depth analysis of areas which have been destroyed or made illegible.

"The NBA revised edition is an important resource now available to all performing musicians and scholars concerned to get as close to the surviving source material of J. S. Bach's music as possible."
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Bachfest 2017

14 October – 10 November

Getting to the heart of it

It is no coincidence that the London Bach Society's annual Bachfest takes place around 31 October (Reformation Festival) and Martin Luther's birthday³.

Without the Reformer's advocacies, Bach's repertoire composed nearly 200 years later undoubtedly would have been different, so this autumn period seemed a very fitting 'peg' on which to hang our own inimitable brand of Bach performances. The impetus behind the series is to build on Paul's influential legacy and fashion a London Bach Society for today and tomorrow... people who remember him will be familiar with this small-framed consummate musician who drove the LBS (and others) miles faster than it (they) wanted to go! It's a hard act to follow, but nevertheless provides an irresistible chance to write new chapters, to create new opportunities and Bach experience, especially when you know that such firm musical foundations have been laid.

A living presence in the community

Our contribution to the 500th Anniversary of Luther's Reformation is entitled "Bach and Luther: Masters and Servants" and through the various events I have endeavoured to reflect the reformer's musical priorities, show how Bach expressed them and, in the process, reveal that in many ways they are as relevant now as they were 500 years ago.

Martin Luther is said to have gathered his family together every evening after supper to sing motets, a testament to his belief that the performance of music should not only be confined to church services, but be a living presence in the community and the home - parallels found in Bach's own life and today in the contemporary upsurge in choral singing. Having broken with Rome, but in a surprising nod to the Catholic liturgy, Luther also retained the first two sections of the Latin Ordinary⁴ and created a shorter 'Lutheran' Mass of which Bach provided no less than five settings.⁵ We shall present one of them.

We appear at venues in the Cities of Westminster and London, sacred and secular. The churches all have significant musical traditions and histories; The Worshipful Company of Wax Chandlers is one of the City Livery and represents the Wax/Candle-making Industry. The intimacy of its 18th century-style salon makes it an ideal venue for chamber and solo recitals. Exploring the various City Livery Halls has been one of the joys of my serving as a Steward and Liveryman of the Musicians Company and bringing this dimension to Bachfest was just too good to miss.

Star Performers

Once again, we are privileged to present the very best in artistry and I am delighted to welcome **Tenebrae & Nigel Short** in one of their celebrated Choral Workshops "The Tenebrae Effect" (14 Oct), followed by a stellar programme for the 500th of Bach's deeply spiritual yet virtuosic Motets, the Lutheran Mass in F⁶ some Schütz, and two miniatures by late 19th/early 20th century composer Max Reger⁷.

The "motet" dates from medieval times and its use was especially prominent in Luther's 16th century Germany. Bach's motets are regarded as



Heinrich Schütz, another LBS hero

amongst the most challenging vocal music ever written, the zenith in this form of composition and uplifting in spirit that they inspire total immersion for audiences. There are six in the collection⁸, the three best known of which are being performed for us by Tenebrae, one of the most exciting vocal consorts to emerge in recent years, who join Steinitz Bach Players in what promises to be a wonderful evening's music at St John's Smith Square (30 Oct). www.tenebrae-choir.com



Elizabeth Kenny, one of Europe's very finest lutenists, joins us for an exquisite programme charting rarely heard German lute music from Luther to Bach, entitled "Heaven is at Hand" including music by Gerle, Hans Neusidler, Melchior Neusidler, Josquin des Prez, Nicholas Vallet, Esias Reusner, Weiss and Bach (2 Nov).

She writes in her programme note....

Martin Luther decided to learn the lute in 1503. His and many other households regularly gathered to sing sacred melodies and psalms as a family group. But another way of reflecting on sacred texts was to be found under the fingertips. Luther's contemporaries Hans Gerle and Hans Neusidler turned chorale melodies into lute pieces with the same freedom and sense of ownership with which they set famous secular madrigals and chansons: singing the words in one's head while playing alone. This programme explores the works of

³ Born Eisleben 10 Nov 1483, Died there 18 Feb 1546

⁴ Kyrie & Gloria

⁵ BWV 232-236 containing movements derived from earlier cantatas

⁶ BWV 233 Containing movements from Cantata BWV 102 and BWV 40

⁷ 1873-1916

⁸ BWV 225-BWV230

Bachfest 2017...

the players Luther admired, as well as the composers – such as Josquin – from whom they borrowed. By the time Lobwasser published his German translation of the Genevan Psalter in Leipzig in 1573, a tradition of psalm-setting for the lute was well established: Vallet's versions draw both on the French melodies for this psalter and their harmonisations. Neusidler's son Melchior took the tradition to the end of the century, where it was taken up in turn by the Reusners, another father-son lute pairing.

Bach and the Lute

But the two giants of the eighteenth century were Bach and Weiss. Bach owned a baroque lute by the famous maker Hoffman, though whether he played it or not is another matter. He did travel to hear Weiss play, and his friends "M. Shouster" and Christian Weyrauch lovingly transcribed some of his iconic works for cello and violin, creating some of the most glorious lute music there is, in the process. Weyrauch, when

Ambrosius Lobwasser published his German translation of the Geneva Psalter in Leipzig, not only capitalized on the recognition of the French melodies but also popularized a discrete Protestant musical tradition for lutenists in German speaking areas. For lutenists, it is clear that psalms were understood as intabulations of the Geneva Psalter's original melodies with three or four-part harmonisations. However, the greater total number of intabulations in print is misleading, since five print sources (25% of the total) contribute over 95% of the printed output during the period and over 70% of the entire repertoire. These five sources appear in a short 65-year span (1613-1678). This spike in chorale output is not the result of a single episode but of a number of trends and events occurring before and through the period. As with the previous discussion of problematisation, exploring the transmission patterns of lute chorales highlights another aspect of this repertoire.

EK

www.elizabethkenny.co.uk

Steinitz Bach Players anticipates its 50th



Steinitz Bach Players (SBP) was founded by Paul Steinitz in 1968 to enhance modern Bach scholarship in 'live' Bach performances. A wealth of stellar Bach performers has graced our platform since, many as debutantes, and there is more to this orchestra than meets the eye. It has its own unique place in musical history, a story we shall tell next year. Their two festival concerts round off our Luther commemoration nicely and herald next year's celebration of the orchestra's golden 50th at Bachfest 2018.

Curated by baroque oboist Anthony Robson, the first of the SBP's two programmes is a recital that re-imagines music-making "at home" (8 Nov), chamber music by Bach and Telemann⁹ that also recalls the friendship between the two composers particularly in this, Telemann's 250th anniversary year. The second is on Luther's birthday (10 Nov) directed by violinist Jane Gordon (pictured) and inspired by Bach's appointment 300 years ago to the Court at Cöthen in 1717. In it we feature one of today's true rising stars, the soprano Rowan Pierce, performing the much-loved solo cantata

composed for a (?Cöthen) Wedding "*Weichet nur, betrübte Schatten*" BWV 202. The greatest collection of works to flow from the pen of this 'extraordinary musician at a Princely Court' is the set of *Six Concertos for Several Instruments* presented in 1721, not to Prince Leopold his patron and boss, but to the Margrave of Brandenburg. Life at Cöthen was probably becoming less agreeable due to the marriage of the Prince to a wife who was not interested in music, so in presenting the set was Bach doing a bit of 18th century-style networking to see if another appointment might be in the offing? No one can be sure, but nevertheless today the Brandenburgs are staple orchestral fare and much-loved by audiences. We are presenting the 4th performed by Jane and joined by recorders Rachel Beckett and Anthony Robson, who both made their original debuts with the SBP.



Rising Star Rowan

With the **6th Bach Singers Prize** putting some emerging artists through their Bachian paces and the **18-30 Bach Club Concert** – an Open Platform for young artists and audiences – never failing to surprise, we have a substantial Bachfest, warm and inspirational music to warm the hearts on chilling autumn nights. Enjoy!

www.bachlive.co.uk

Margaret Steinitz

⁹ Georg Philipp Telemann 1681-1767

A Postcard from Leipzig

Leipzig's Bachfest "A beautiful new song"



Leipzig's Thomaskirche

This annual musical feast of Bach, his contemporaries, descendants and pre-cursors, is a monumental undertaking for any city. I have followed and attended a number since the festival's (re-)foundation in 1999, a time when Leipzig was still emerging from the old GDR ways, ready to embrace a new era, open its doors and develop its commercial potential. So the Festival is a shop-window for this rebuilt, modern city, and compared to most the funding is not only secure but up front too, enabling better forward planning than is possible here. Over the years I have witnessed the festival's growing confidence too, putting more than just a toe in the water to create a series that in many ways provides an imaginative contrast to the rich musical fare the city enjoys the rest of the year. Many of the distinguished performers are locally-based; others, including the comparatively few from abroad, are invited to share their own brand of Bach singing and playing with a knowledgeable audience that treasures what it knows, and knows what it treasures! This year was no exception; a packed ten-days enhanced by the special spiritual dimension Luther's 500th engenders, especially in that part of the world. I love to be there to pay my respects to JSB, to enjoy the company of like-minded friends and colleagues. I like to hear new artists and groups in different venues away from the main ones because real gems can be experienced in this way and to sit quietly too in the Thomaskirche to just pause awhile. It is only possible to attend a fraction

of the events on offer each day, but days can be filled from 9.30am to midnight with chamber music, cantata concerts, passions and oratorios, Motettes (Services), organ recitals and tours, lectures and forums. While there I'll jot down ideas to fashion ways I can bring a little of the Bach-Leipzig spirit to our own Bachfest. Leipzig is 'Bach's City', a natural homing-magnet....and it is for me. Next year's series is from 8-17 June 2018 www.bach-leipzig.de **MS**

Leipzig's Bach-Archiv of Global Importance

Leipzig's Bach-Archiv is the world's pre-eminent Bach research centre and engine room for the city's Bachfest. The discoveries made by the very able Archive team, led by their Director, "arch-detective" Dr Peter Wollny, inform our performances and they often find precious missing pieces from the jigsaw puzzle that is Bach's life and work. It was researcher Dr Michael Maul who discovered a new Bach Aria¹⁰ in a shoebox at the Anna Amalia Library at Weimar in 2005 for example, the first Bach discovery for seven decades, and since then a steady stream of new discoveries have flowed as the result of what is undoubtedly long and painstaking work. Furthermore, Dr Christine Blanken's research revealed in 2015 the hitherto unknown identity of the likely librettist for the Third Cycle of Bach's Cantatas (1726-27), Christoph Birkmann¹¹, a hugely significant discovery. The Bach-Digital website¹², up and running for the past two years, is not only stocked full of information, but a virtual paradise. Be in no doubt; all this is no small beer! LBS has played its part to help disseminate news of any discoveries to the wider world but more work needs to be done to widen the horizons. We will continue to do so...will you help?

It is an unfortunate fact that the work of the Bach-Archiv is still relatively unknown outside a limited area and this must be turned around. The unique research and its subsequent revelations, while well-known in academic circles, deserves far greater prominence in the public consciousness as well, both in Leipzig itself and, more importantly, outside the city and outside Germany. The Bach world is a truly *global* community now with his music fascinating and enlightening in both hemispheres, not just in Western Europe, a few American Universities or among a "select few" performers. So, an even greater upwards and outwards approach is called for if this 'hidden' gem is to avoid the parochial and insular tag and moves to engender the wider recognition the Archive so richly deserves. If successful this will also assist us in the on-going mission and purpose to fire the musical imagination of the new generations who will follow us. **MS**

The score of Cantata 20 comes home – announced in February 2017

"The handwritten musical score of the cantata "O eternity, you word of thunder" ["O Ewigkeit, du Donnerwort"] BWV 20 has made its official return to Leipzig. The Bach Archive acquired the original document for €1.98 million. In addition to public sponsors, numerous private donors from around the world made the purchase of the manuscript possible. On February 7th, 2017, Johann Sebastian Bach's handwritten score for the cantata "O eternity, you word of thunder" BWV 20 made its return to Leipzig, and the event was celebrated with a ceremony at the Leipzig Old Town Hall. At the event, welcoming speeches were given by Leipzig Mayor Burkhard Jung, by State Secretary Uwe Gaul of the Saxon State Ministry of Science and Art, and by Prof. Frank Druffner, the Deputy Secretary General for the Cultural Foundation

¹⁰ "Alles mit Gott..." BWV 1127

¹¹ See Volume 10, pp 9-30 of *Understanding Bach*, published by Bach Network www.bachnetwork.co.uk

¹² www.bach-digital.de

of the German Federal States. The speakers addressed an audience of invited guests which included many donors. Following the keynote address given by the Bach Archive's director, Prof. Peter Wollny, the audience had the opportunity to view the original manuscript and to speak with researchers from the Leipzig Bach Archive. Under the direction of Thomaskantor Gotthold Schwarz, the Thomanerchor Leipzig performed excerpts from the cantata."



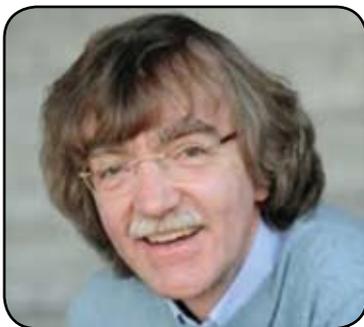
Partitur der Kantate "O Ewigkeit, du Donnerwort" BWV 20 © Bach-Archiv Leipzig/ Jens Schlüter
A young member of the Thomanerchor eagerly views the score.

Prof. Peter Wollny, director of the Leipzig Bach Archive, made the following remarks about the document: "On every page we see the focused work of the composer, who is constantly seeking to determine the best possible formulation of any given musical idea. The study of this manuscript is an opportunity for us to reflect on how Bach's chorale cantata cycles were originally written and revised; it enables us to have a better understanding of Bach's art."

www.bach-leipzig.de

Leipzig welcomes the new Thomaskantor

Tn August 2016, the city of Leipzig welcomed its 17th Thomaskantor after Bach. His name will be very familiar too, his having enjoyed a distinguished solo singing career as a Bass-baritone, and his artistry can be experienced on many Bach recordings. He is **Professor Gotthold Schwarz**¹³ who becomes Director of Leipzig's Thomanerchor.



Professor Schwarz is a former member of Leipzig's Thomanerchor, later studying at the Mendelssohn Hochschule für Musik in Leipzig and with a coterie of teachers that is a Who's Who among musicians in Saxony, including the legendary Peter Schreier. Schwarz's other musical skills as organist and conductor, plus an international as well as national profile through his work with prominent conductors, these attributes make him an ideal candidate to succeed Christopher Biller who retired in 2015. Widening his breadth of experience, Professor Schwarz also founded Concerto Vocale Leipzig in 1984 and Sächsisches Barokorchester in 1990 and has served on the Jury of the Leipzig Bach Competition.

Given the musical history of this iconic choir whose story began in 1212 and whose past Cantors include Johann Hermann Schein, Sethus Calvisius, Joh. Seb. Bach and 20th century giants Karl Straube, Gunter Ramin and Erhard Mauersberger, the weight of expectation on the new incumbent's shoulders and the dedication and commitment required to train, nurture and be a sort of father-figure to the boys, it could all seem a very daunting prospect from the outside looking in....but with his background knowledge of how the choir works, the kind of schedule to be undertaken, and yes, the ups and downs of working with a choir of 9-18 year-old boys who have to balance performance and study, Professor Schwarz is clearly cutting his own swathe. It was a very impressive *Johannes-Passion* at the festival that I enjoyed while sitting in the gallery at the Thomaskirche with staff members and parents. Let's hope it isn't too long before the choir appears in the UK once more. **MS**

Leipzig Bach Medal 2017

Has been awarded to Reinhard Göbel
Founder Musica Antiqua Köln

A Rising Star Tenor

Patrick Grahl, former Thomaner and winner
1st Prize 2016 Leipzig Bach Competition

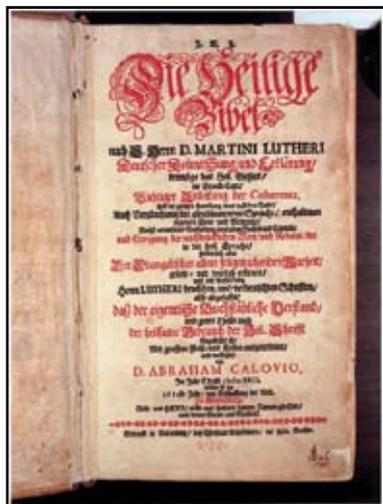


¹³ Born Zwickau in Saxony, 1952

Back Network's Dialogue Meeting

10-15 July 2017

This biennial gathering of Bach scholars from around the globe assembled at Madingly Hall Cambridge once again to enjoy a week of Papers and Discussion on various Bachian topics in a range of formats from Round Tables to Lecture Recitals via informal choral singing and the Young Scholars' Forum.



The world launch of the "Calov Bible facsimile", a facsimile of Bach's Bible, was central to the week's sessions delivered by Prof. Dr Albert Clement and publisher Dingeman van Wijnen. The significance of this cannot be underestimated as Bach annotated his copy throughout and signed it.

The Calov Bible with Bach's signature at the bottom right

To keep in touch with Bach Network's activities - the next Dialogue Meeting is in July 2019 - and to read more about the latest one, then visit their website www.bachnetwork.co.uk

Musicians Company Cantata Concert

This year's Bach Cantata concert presented by City Music Society takes place on Friday 22 September at 1.05pm in The Priory Church of St Bartholomew-the-Great West Smithfield, London EC1 (*Barbican/St Paul's tube*). It is supported by the Musician's Company. Admission is free with retiring collection. All are welcome and seats should be taken by 12.50pm.

Joh. Seb. Bach Solo Cantata Ich bin vergnügt mit meinem Glücke BWV 84; Mass in G major BWV 236

The Musicians' Company Consort

Adrian Butterfield director/violin

Camilla Harris *soprano* Claire Swale *soprano*

Emma Pelkiewicz *alto* Laurence Kilsby *tenor*

Edward Jowle *bass*



Luther and Family

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