

BACH NOTES

The Journal of the London Bach Society



Autumn 2018

Steinitz Bach Players Celebrates

Golden 50th



Rodolfo Richter
Violin & Guest Director



Mahan Esfahani
Photo Credit Bernhard Musil DG



Jane Gordon
Violin & Guest Director



Just a few of the stunning
artists appearing at
this year's

Bachfest

**31 October –
6 November 2018**



Pieter Wispelwey
Photo Credit Caroline Sikkink

“Out of Conflict.... the Peace”

Supported by Bach Friends and The Musicians' Company

www.bachlive.co.uk

In this Edition

The Thirty Years' War and its cultural effects (1618-1648), Steinitz Bach Players' Golden 50th, WWI Centenary - A new British Bach revival, Yo Tomita at this year's Leipzig's Bachfest



THE MUSICIANS'
COMPANY

The Thirty Years War (1618-1648)

The devastating effects of this European war were felt long after its end. In this brief survey by way of a Festival introduction, we shall examine how the economic and cultural consequences influenced what could be achieved in German States in the decades to come and how these were expressed over all...and also for JSB.

It was Ferdinand I, Holy Roman Emperor and King of Bohemia who triggered it all. The King was a catholic whose wish to bring about religious uniformity resulted in rigorous dissent by the Protestant community and ultimately led to the outbreak of what turned out to be a protracted and vicious conflict. As the years past, more States were drawn in and the war became Europe-wide.

To set the Thirty Years' War in context with what was happening in England, the most notable event in 1618 was the execution of Sir Walter Raleigh, one of Elizabeth I heroes who had fallen from grace. Her successor, James I¹, regarded the conflict emerging on the continent as essentially a European War about religion and he was reluctant to get involved. However, pressure led to his sending a meagre and under-resourced troop of just 1200 men six years later to assist Frederick of Prussia and King Christian of Denmark in 1624. In March 1625 James was succeeded by his son Charles I, whose own turbulent reign was pre-occupied entirely with its survival, ending in his execution in 1649. As the Peace of Westphalia was being signed in 1648 ending the European conflict, Oliver Cromwell was close to establishing a Republic here². So England was in a fair measure of turmoil too. Her *musical life* was not however, and enriched by the superb consort music of William Lawes³ who was appointed to the Court by Charles I as "**Musician in Ordinary for the King's Lutes, Viols and Voices in 1635**", and John Jenkins⁴ who by contrast preferred a simpler life in the country.⁵

Devastating Effects

With the war having drawn in most if not all European states, the effects of such a conflict on this scale were very considerable. Famine and disease amidst huge loss of life brought about economic hardship on a 'Wagnerian' scale. The cost bankrupted participating states and reduced the population in some areas of Germany by as much as 40%. Typhus and dysentery were also rife. The War's end signalled the beginning of a massive clean-up and repair operation economically, socially and culturally that took decades to accomplish. Music to help heal wounds was a powerful vehicle on the road to recovery; the Bach dynasty was establishing itself.



Fashion, taste and style was imported from France. Here is Louis XIV in full French regalia. Notice the elaborate wig, the style of which became commonplace in Germany.



A German Lady and Gentleman in 17th century. Notice the elaborate wig!

The Bach dynasty

Two members of the Bach Family lived through the war:
Heinrich Bach (1615-1692 J.S.Bach's Great Uncle)
Christoph Bach (1613-1661 J. S. Bach's Grandfather)

Other Bach Family members were born towards the war's end:

Johann Christoph Bach (1642-1703)⁶
Johann Michael Bach (1648-1694)⁷
Johann Ambrosius Bach (1645-1695)⁸
Johann Christoph Bach (1645-1693)⁹

By 1685, forty years on, the country was still recovering when Bach was born at Eisenach in Thuringia.

Dance and its influences in Bach's Germany

Dance became an integral part of daily life, from the grander Ducal Courts to the humbler surroundings of the coffee houses, taverns and private dwellings. So, in the war's aftermath, German States turned to France and Italy for cultural provision... and were not disappointed (see *fashion illustrations above*).

Dancing masters were brought from France to teach the nobility the various steps, deportment and graces that comprised French court dancing and a young Bach, whose circle included the local Ducal Courts, would have at least observed them at work and might have even participated. At Court the various gestures (graces) that accompanied the dance steps were actually elegant ways of conducting diplomacy, radiating the affluence of the State to a visiting nobleman for example or, in domestic circles, for the expression of emotion, even flirtation. These were useful tools in building and nurturing relationships as the war recovery process continued. Bach counted Dancing masters Pantaleon Hebenstreit¹⁰ and Jean-Baptiste Volumier¹¹ among his personal friends.

¹ 1566-1625 (also James VI of Scotland)

² Commonwealth (1602-1645)

⁴ (1592-1678)

⁵ from a Programme Note by Laurence Dreyfus, Wigmore Hall 14 May 2018

⁶ 1st cousin once removed

⁷ 1st Cousin once removed & father-in-law to Joh. Sebastian Bach. He was the father of Bach's first wife, Maria Barbara (1684-1720).

⁸ Father of JSB and twin brother of Johann Christoph

⁹ Uncle to JSB ¹⁰ (1667-1750) ¹¹ (1670-1728)



Elaborate baroque organ at
Johanniskirche, Lüneburg

A significant opportunity to soak up French compositional style and taste presented itself when Bach, aged 15, arrived at Lüneburg in 1700 to become a choral scholar at the Michaelisschule, in the midst of school studies and very eager to learn. Duke Georg Wilhelm of the Ducal Court was a dedicated Francophile and engaged mostly French musicians.

It was also at Lüneburg that the composer Georg Böhm (1661-1733) worked as organist at the Johanniskirche. Böhm was well known to Bach Family members and became a major musical influence in Joh. Seb. Bach's formative years, introducing the fledgling composer to keyboard suites of dances, as well as organ chorales and chorale partitas, enabling his young student to study French-style and ornamentation. They were to remain life-long friends.

Thus, it is the style of French court dancing that is most reflected in Bach's music. He retained the structure of the dance movements so that they were still easily recognisable, but created imaginative elaborations of the French dance forms that we have come to associate with his unique style of composition. The works that best overtly demonstrate these are the orchestral suites,

the violin partitas and the keyboard partitas. In the Orchestral Suites the dances used include the *Bourrée*, *Gavotte*, *Passepied*, *Rondeau*, *Bourrée*, *Polonaise* and *Badinerie*, but the one that best reflects the elegance, grace and regality of the French court is the *Minuet*. Another dance form Bach used, the *loure*, is a slow gigue, magisterial and rather serious, an example of which appears in the Fifth French Keyboard Suite. Dance forms also feature prominently in his Brandenburg Concertos and extending this to his corpus of church music, a case can also be made for example that the closing chorus in Bach's *Matthäus-Passion* is in the form of a *sarabande*.

Major or minor military conflicts were never very far away during Bach's lifetime and their effects will undoubtedly have been felt, economically and socially too. Contrary to a common perception, the composer did not work in isolation. For 27 years at Leipzig for example, he was head of a busy household in a city that had emerged quite successfully from the rigours of the Thirty Years' War, using its Trade and Book Fairs to foster and build prosperity. However, Leipzig's occupation by Frederick the Great's Prussian army in December 1745, the Siege of Leipzig, could also have rekindled memories of a century earlier. Two years later, there came an opportunity for Bach to engage in a little post-war diplomacy himself...but that's another story.

Out of adversity the power of human creativity knows no bounds. © **Margaret Steinitz**

Adapted from an Article on www.bachlive.co.uk

Musicians Company Yeomen at Bach Club What's it all about?

Launched in 2000 the Yeomen Programme is a young artists' scheme for musicians who have won one of the Musicians Company's awards. It supports musicians during the first few years of professional practice and allows them to share their skills and passion with the broader community through participation. As the only City of London Livery Company dedicated to the performing arts, the Company nurtures talent and shares music through outreach and live events. The Musicians Company works with conservatoires, music colleges, universities and other organisations in helping young musicians achieve their potential. On 2 November at Bach Club, we shall be featuring two new acts from the Company's Yeomen Programme who are 'Making Waves'. We welcome classical guitarist **Laura Snowden** and the wind quintet **The Magnard Ensemble**.

All are welcome.



Laura Snowden



Magnard Ensemble

New from Bärenreiter

Johann Sebastian Bach

Six Suites for Violoncello solo BWV 1007-1012

Urtext of the New Bach Edition - Revised

BÄRENREITER URTEXT BA 5257 Paperback £ 21.50
ISMN 979-0-006-56577-1

BA 5258 Hardback £ 59.00 ISMN 979-0-006-56578-8

Urtext edition with articulation by the editor on the basis of intensive source comparison

Musical text identical to the text in New Bach Edition - Revised Volume 4, Book 1 Detailed introduction (Ger/Eng)

Bachfest: Two Bach Cello Suites will be featured. The Sixth will be played by Pieter Wispelwey (1 Nov) and Julian Bream's arrangement of the Third Suite will be played by Laura Snowden at the Bach Club (2 Nov).

Steinitz Bach Players celebrates its Golden 50th

The SBP was founded in one of the most important musical decades of the 20th century - the 1960s.

By then the energy and drive of gifted creators and innovators not only saw the Aldeburgh Festival with Britten and Pears at the height of their power and influence, but also a golden generation of English solo singers, Heather Harper, Janet Baker, Helen Watts, Peter Pears, Robert Tear, Benjamin Luxon, John Shirley Quirk, John Carol Case among them, followed by the celebrated James Bowman, Paul Esswood, Ian Partridge and Emma Kirkby. LBS had its own choir founded twenty years earlier; Roger Norrington's Schütz Choir followed in 1962, John Eliot Gardiner's Monteverdi Choir in 1964. There also began a determined drive towards performing pre-Classical music in its original form just as the composers heard it; the availability of instruments was slowly becoming a reality. One of the most charismatic figures involved was the late, great David Munrow with his Early Music Consort. Another was a fiercely single-minded Paul Steinitz in his London Bach Society. It was all ground-breaking stuff!

The Pioneering Launch of Steinitz Bach Players

From a Press Report:

"The main object in forming this orchestra is to introduce a type of string-playing more in line with eighteenth century style than that used by players of today in music of the period, and in this way a better balance with wind will be obtained (clarini, recorders and 'baroque' trombones have been used in LBS concerts for some time). Inevitably changes will be gradual, and at first the main objects will be to phrase in a lighter manner and to reduce vibrato and attack. Eventually too, all the players will use the older type of bow." - The Times, 1968

The Beginnings...

Paul Steinitz founded SBP in 1968 to enhance modern Bach scholarship in 'live' performances and move into the next stage of his long-term artistic plan to get back to Bach in its original form. This meant hand-picking the players and, ultimately, to using instruments with which the composer would have been familiar. The founder-members were violinist Alan Loveday, oboist Tess Miller, violist Duncan Druce, cellist Jennifer Ward Clarke, violone & gamba Adam Skeaping, and trumpeter Michael Laird. In many respects Steinitz was ahead of his time. Using period instruments meant the listener entering a new sound world and Paul began to persuade the listener along this path as early as 1962, when he introduced the natural (clarino) trumpet into the chamber orchestra for a performance of Bach's *Magnificat* at the City of London Festival. German-made replica clarino trumpets were played. The one originally owned by the late Philip Jones, who was one of the original performers, was displayed at an Exhibit at the Royal Academy of



Music to mark the London Bach Society's 70th anniversary 2016.¹² More period instruments were introduced later including the baroque flute, cornett and sackbut. The violone was added to the continuo section from 1969.

Bach's trumpeter, Gottfried Reicha holding his beautifully embellished clarino trumpet

Pioneering a new sound world

Having introduced these instruments in the '60s Steinitz then set about using them when possible in performances of Schütz and Bach alongside the modern instruments in other sections of the orchestra. The results paved the way for a whole generation of players to experiment and use period instruments comprehensively in the UK by the 1980s. Although controversial at the start requiring some deft PR work and which inspired heated debate, the stylistic approach advocated has since been accepted. This was greatly enhanced by the arrival of Christopher Hogwood's Academy of Ancient Music and Trevor Pinnock's English Concert in 1970s, matching the inspirational example of like-minded musicians with whom we were in touch - Gustav Leonhardt in Holland and Nikolaus Harnoncourt in Vienna.

In the beginning, heightening the dance element in Bach's music, lightening the upbeats, applying brisker tempi and adding appropriate ornamentation were all novel and stimulated fresh thinking. A new approach to the art of playing *secco* recitatives, especially in the Bach Passions, also encouraged the composer's music to be experienced in a new way and begin to be heard as it might have originally sounded in the 18th century. For some BBC Studio Recordings, Paul had the opportunity to 'match the voices to the instruments' by performing Bach cantatas with the all-male voices of Salisbury Cathedral Choir who performed with the SBP. This came some way to squaring the musical circle as it were. Above all however, the overriding aim was to enhance the enjoyment and appreciation of Bach's lesser known works. It was with Steinitz Bach Players, joined by the LBS choir (1947-1989), that Paul Steinitz' historic public cycle of Bach's extant church and secular cantatas¹³ was completed in December 1987.

Distinguished players

For half a century now the SBP has continued to provide a fully professional orchestra for the London Bach Society. At their first concert in December 1968, newcomer Catherine Mackintosh, soon to become one of our most distinguished baroque violinists, was also among the players. Since foundation a wealth of leading specialist players has graced the orchestra's concert platform, with the creation of opportunity for newcomers to enter the profession via the SBP an active policy. Notable debutantes on the period instrument include the

¹² This instrument was later donated to the Museum at the Royal College of Music in London by Dr Ursula Jones

¹³ 1958-1987



Flautist Rachel Beckett

recorder player and baroque flautist **Rachel Beckett** and the baroque oboist and director **Anthony Robson**.

Flexibility in direction

Today there is no permanent director. Those invited to direct have included violinists Simon Standage, Rodolfo Richter and Jane Gordon, world Bach authority the late Gustav Leonhardt, John Butt, and Nigel Short with his exceptional Tenebrae Choir.

Building on the legacy

Since the Festival's foundation in 1990, Steinitz Bach Players has been able to play a pivotal role as resident orchestra, appearing in concerts of the major works, cantatas or chamber music that are either self-directed or with a guest conductor. The SBP has added to its scholarly achievements too. In 2005, the orchestra gave the UK 'live' première of a newly discovered Bach Aria "Alles mit Gott..." BWV 1127 sung by Gillian Keith and in 2013 the UK 'live' première of the early version of Bach's *Matthäus-Passion* BWV 244b (1727), both directed by Anthony Robson.



Oboist Anthony Robson



In 1994 Steinitz Bach Players appeared with the Thomanerchor Leipzig (pictured) in four performances of Bach's 1725 version of *Johannes-Passion* on the choir's UK debut tour, which the London Bach Society promoted. It was the first time that the Thomaner had sung a Bach Passion with an orchestra of period instruments since the 18th century. Their conductor was Thomaskantor Georg-Christoph Biller, the first to be appointed in the united Germany and whose predecessor in the 18th century was none other than J S Bach himself. Quite simply, the London Bach Society would not have achieved so much if it had not supported its own professional orchestra.

Orchestra Manager

Philippa Brownsword is the Orchestra Manager, bringing a wealth of experience to the role. She is also Concerts Manager at the SBP's public performances. Philippa joined our Bachfest management team initially in 1994 for the Thomanerchor tour and moved on to become the orchestra's manager in 2001. Among other commitments, Philippa is also Orchestra Manager of the Orchestra of the Age of Enlightenment. **MS**

WW1 Centenary:

A new British Bach Revival

A salute to historic pioneers helping to build the Peace



Lest we forget

It had been coming for some time. Bach's music was still performed during WW1, both here in the UK, amidst considerable anti-German sentiment, and in his homeland. The rich vein of interest flowing from 19th century Victorian Britain and its gargantuan performances of the Passions was still present. However, in 1915 Newcastle Bach Choir was founded by Bach scholar Professor W Gilles Whittaker to revive Bach's hitherto neglected cantatas. They were sung by just 24 singers, in English, and in Whittaker's editions.

As the people began the long bumpy road to recovery after 1918, a more considered revival of the composer's music began here in earnest too, one that advocated a stark move away from the performance practice of the Victorian and Edwardian era. The work of William Sterndale Bennett and Joseph Barnby, the latter conducting choral forces of 500 in Bach Passion performances with his Oratorio Concerts Choir, chimed with how the Victorians also thought of themselves. Bach performances during WW1 were also 'of their time' and the composer's music continued to be performed in the U.K. throughout the conflict, in arrangements, movements and selected items in particular. Sir Henry Wood persisted in programming German music at the Proms for example, encouraged no doubt by the attitude of his co-Proms founder and manager of Queen's Hall Robert Newman. Newman advocated that "*The greatest examples of music and the arts are world possessions and unassailable even by the prejudices and passions of the hour*".

It should be remembered that by 1918 Prom concerts would be performed to audiences probably weighed down by the longevity of the war and the terrible loss of life, their needs being to have their spirits bolstered and patriotic fervour refuelled by what they heard. Wood's approach to his Bach performances was meticulous and deeply considered. "*Remarks about the mood and meaning of the words and music, which are scattered plentifully throughout his scores, reveal an insight not always evident in fashionably slick performances of today*"¹⁴

With the end of the conflict, "peace out of pain" was a prolonged process for many. In the Bach world, the seeds had already been sown.

¹⁴ Performances and Performance Styles, Bach Passions. Paul Steinitz (Elek 1979).

Early Pioneers



Sir Hubert Parry (1848-1918)

The composer and writer is best known for the hymn 'Jerusalem' (1916) and the Introit "I Was Glad" (1902). Parry studied with the eminent 19th century composer, teacher, conductor and founder of The Bach Society¹⁵ William Sterndale Bennett. As a dedicated

writer on music, Parry also wrote a significant book on Bach that rejoiced in the title "Johann Sebastian Bach: The Story of the Development of a Great Personality" published in 1909. He died in 1918 and his centenary is being deservedly marked this year.

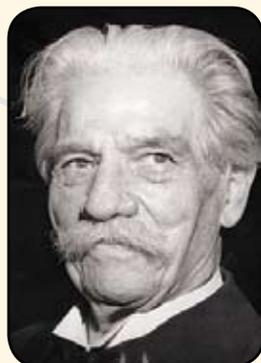
Charles Kennedy Scott (1876-1965)

This organist and conductor was arguably the most important musical "mover and shaker" in the early years of the post WW1 new British Bach revival. He advocated the use of small choral forces in Bach performances and inspired his friend Hubert Foss to form the **Bach Cantata Club** in 1926, with the explicit aim to perform Bach's cantatas authentically. Scott used the finest musicians, oboist Leon Goossens among them, in early recordings of Bach, sung in English, made at Kingsway Hall.

The eminent historian and writer **Dr. Charles Stanford Terry** (1864-1936) was the author of several books on Bach, including 'Bach's Orchestra' first published by OUP in 1932. A Foreword written by harpsichordist **Thurston Dart** accompanied the 1961 reprint. These became essential reference points for musicians at the time and indeed are still highly regarded for their historical value today.

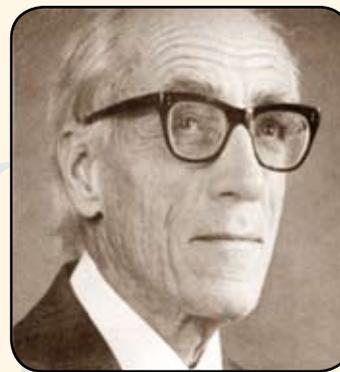
Professor W Gilles Whittaker (1876-1944) had earlier founded Newcastle Bach Choir during WW1 in 1915. The content of his two volumes on the cantatas may have been superseded by contemporary Bach scholarship since their original publication, but they remain a significant contribution to the study of what were rarely heard works then, were rarely performed, regarded as 'museum pieces' by most, and entirely in the 'German domain'. These critiques of such a significant corpus of works endured and still confronted Paul Steinitz when he began his own complete cycle in 1958.

The French/German polymath **Dr Albert Schweitzer OM** (1875-1965) was a Vice President of Kennedy Scott's Bach Cantata Club¹⁶. This iconic organist, missionary and medical doctor had been energetically advocating the use of boys' voices and period instruments in Bach performances since the early 1900s, with no additional



instruments to be employed when realising the continuo part, as had been the practice in the 19th century. Schweitzer was also the author of a Bach biography that still commands reference today and made several commercial recordings of the composer's organ works. In 1956 Dr Schweitzer met Paul Steinitz who was about to embark upon his own cycle of the extant church and secular cantatas. Schweitzer inscribed Dr Steinitz's score of Bach's Cantata BWV 61 "Nun komm, der Heiden Heiland", advocating among others using a chamber organ not harpsichord in the continuo section, with the instruction not to let the organist play too loudly!

Sir Hugh Allen (1869-1946) was a major influence in British musical life in the first half of the 20th century, holding the prominent posts of Director at the same time of both New College Oxford and Royal College of Music, such was the regard and respect in which he was held. While at New College, Allen directed the Oxford Bach Choir and performed many of Bach's church cantatas with his students, the works still new to that generation.



In the 1930s organist and director **Paul Steinitz** (1909-1988) was studying for his London Doctorate of Music while serving as Director of Music at Ashford Parish Church and Ashford Choral Society (Kent). One of the works he was studying as part of his doctorate was Bach's motet

"Singet dem Herrn" BWV 225, the title later inscribed on his public memorial in London's oldest church, St Bartholomew-the-Great, West Smithfield. The more he studied the motet, the more his curiosity as to how it originally sounded grew, reinforced by performances of Bach's *Christmas Oratorio* BWV 248, *St Matthew Passion* BWV 244 and, in 1940 the *Mass in B Minor* BWV 232 - on this occasion minus the Credo. Studying the 'passions of the hour' he had to wait before he could found the (South) London Bach Society. Had it not been for WW2, the Society would probably have been started ten years earlier than November 1946. The purpose was to 'get back to Bach in its original form'. Although the works of Palestrina and modern British composers formed an additional part of the charity's objects at foundation, modifications later provided for a sharper focus on the study and performance of Bach's music that has remained central ever since.

Out of adversity the power of human creativity knows no bounds.

© **Margaret Steinitz**

Adapted from an Article on www.bachlive.co.uk

¹⁵ 1849

¹⁶ and later for Lina Lalandi's English Bach Festival from 1962-65

Bachfest Leipzig 2018: a review by Yo Tomita

This year's Bachfest Leipzig ran from 8 to 17 June 2018 with the theme 'Zyklen' (Cycles) focusing on Bach's works that are assembled in some kind of conceptual framework. But there was something beyond it and exceptional at the same time: it featured a unique series of concerts called 'Leipziger Kantaten-Ring' (Leipzig Ring of Cantatas) which alludes to Wagner's Ring Cycle; but in reality, it looked like a festival of Bach cantatas within the Bachfest, occupying much of the main slots in the first weekend.

Altogether thirty-three sacred cantatas (which were cherry-picked by the programme committee) were performed in ten programmes by five illustrious Bach interpreters and their ensembles in turn – Gardiner, Koopman, Suzuki, Schwarz and Rademann. Eight were presented as concerts in the two main churches, Nikolaikirche and Thomaskirche (*pictured*) and two given in the context of a Service – The Saturday Motette in Thomaskirche and a Sunday morning performance in the Leipzig Markt. Each of the ten was linked to a specific season in the liturgical year, and was performed roughly in calendar order (hence the concept of 'cycle'). In each concert we heard several Bach cantatas, which were interspersed with sacred vocal works from the 16th and 17th centuries: this arrangement exposed the stylistic differences between Bach and his predecessors that prompted us to think why and how Bach's musical style might have evolved—a precious moment to reflect on Bach's ingenuity. In addition, the associated passages from the bible were read out before listening to the music, which some of us found helpful to prepare both mind and spirit to appreciate Bach's musical liturgy and its historical context. Quite separately, it was also a rare occasion to be able to hear different approaches and renditions from the five ensembles, and to discuss them with other listeners after the concerts. From the concept of the programming to the quality of individual performances, everything seemed meticulously planned and rehearsed to warrant such an exceptional listening experience. There was an immensely warm and appreciative atmosphere in the acoustic space once owned and exploited to its full by Bach himself almost 300 years ago. To me this part of the Bachfest was a resounding success. It will be long remembered by the packed, exuberant audience at the tenth and final concert of the Kantaten-Ring on 10 June at 8pm in Nikolaikirche where Monteverdi Choir and English Baroque Soloists directed by Sir John Eliot Gardiner performed six works: Four Bach cantatas (BWV 19, BWV 78, BWV 101, BWV 140) and motets by Dietrich

Buxtehude and Johann Herrmann Schein. The final chorale from Cantata 140 '*Gloria sei dir gesungen*' was performed as an encore to which we were invited to join in, and we all did!

Outside this intense Kantaten-Ring were all sorts of events. Some concerts featured various 'cycles' of Bach's works such as Cello Suites (Pieter Wispelwey), Brandenburg Concertos (Václav Luks with Collegium 1704) and pieces from the Well-Tempered Clavier (Andreas Staier, Nelson Goerner and Robert Levin), all of which were memorable. Lectures by the researchers at the Bach Archive on the theme of the festival were both excellent and very well attended. There were altogether 161 events in the space of ten days, and it is impossible to even mention every event I have managed to attend; but it will be sufficient to say that this year's festival was among the best I have been to since 2003, and for this we must thank the new Artistic Director of Bachfest Leipzig Dr Michael Maul (*pictured*), for his imaginative and careful planning, and for his hard work to run it smoothly in this, his first year in office.

Bachfest Leipzig 2019 will run from 14 to 23 June with the theme '*Bach, Court Compositeur*'.

For further information, visit

<https://www.bachfestleipzig.de/en/bachfest>

Yo Tomita (b.1961) is a scholar known internationally for his work on the manuscript sources of the works of Johann Sebastian Bach (esp. the Well-Tempered Clavier II), the Bach Bibliography and musicological font, Bach. He is Professor of Musicology in School of Arts, English and Languages, at Queen's University Belfast. In addition, Professor Tomita is a Council Member of Bach Network and a member of the Editorial team of its Journal *Understanding Bach*. He has been a Senior Fellow at Leipzig's Bach-Archiv since 2011.



Dr Michael Maul, new Artistic Director, Leipzig Bachfest



Leipzig's Thomaskirche

Guest Singers at Bachfest



Soprano
Rowan Pierce,
rising star



Mezzo
Anna Harvey, sought-after 2015 LBS
Singers Prize winner



Tenor
Nick Pritchard, sought-after 2013 LBS
Singers Prize winner



Baritone
Benjamin Bevan, at home with
Bach and opera

The Universal Spirit of Bach

"The universal spirit of Bach which manifests itself in the *B Minor Mass* produces ...the paradox that one of the most Christian works in all of sacred music transcends and dissolves its confessional limits, serving instead the whole of humanity - non-Christians included. It may seem odd at first glance that as a Buddhist I have theologically come to terms with one of the most Christian works of European music history, Bach's *B Minor Mass*. The conciliatory spirit which manifests itself in this work nevertheless encouraged me to do so."

Yoshitake Kobayashi Distinguished and influential Japanese Bach Scholar (d.2013)

"Let the Well-Tempered Clavier be your daily bread. Then you will certainly become a solid musician."

Robert Schumann (d.1856) **Composer & Journalist**

Johann Sebastian Bach.

Passionate about Bach?

Join LBS

Bach Friends

...and support

London Bach Society's annual
Bachfest and Programme of
Work.

Join online today from as little
as £50 p.a. Gift Aid may be applied.

www.bachlive.co.uk OR

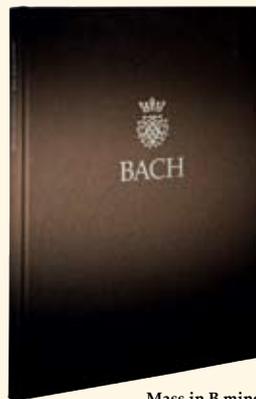
Call **01883 717372** and have your card
Handy. Welcome to LBS!

NBA^{rev}



New Bach Edition – Revised:

Setting a New Standard for Scholars and Musicians



Mass in B minor
(BA 5935) · Full score
cloth bound (format 25.5 x 32.5cm)

Available separately or as part of a complete
subscription to the NBA^{rev} at a specially
reduced subscription price.

"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."
John Eliot Gardiner

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.

Ask for our detailed brochure
(SPA 186).

Burnt Mill, Elizabeth Way, Harlow,
Essex, CM20 2HX, UK
info@barenreiter.co.uk
Tel (01279) 828930 · Fax (01279) 828931



Bärenreiter
www.baerenreiter.com

BACH NOTES is published by the London Bach Society and edited by Margaret Steinitz.
LBS, 73 High Street, Old Oxted, Surrey RH8 9LN Telephone: +44 (0)1883 717372
E-Mail: lbs@lonbachsoc.demon.co.uk Website: www.bachlive.co.uk

Company limited by guarantee with charitable status. Registered in England No: 3895782. Registered Charity No: 1082788