



Drama and The Royal Danish Academy of Music). And we were reminded of another group of people who played a crucial role in Handel's performances by Donald Burrows (The Open University), who traced the history of scribal identification as it relates to Handel sources. The fact that many of the conference papers relied on the correct identification of copying hands underscored the importance of further work in this area.

In the final sessions the lens was widened chronologically and geographically. Matthew Gardner (Goethe Universität Frankfurt am Main) examined benefit performances of English oratorios between 1732 and the 1770s, exploring the effect of these on the genre as well as more practical aspects of the benefits. Johann Friedrich Reichardt's reports of London performances of Handel's music in 1785 were the focus of a paper by Beverly Jerold (Princeton, New Jersey), which sparked a lively discussion regarding the care that must be taken when handling such documents. Nicholas S. Lockey (The Benjamin School) and John Burkhalter (Princeton University) presented a joint paper dealing with Handel's musical and personal influence on the artistic life of the West Country between 1730 and 1780, using sources as diverse as subscriber lists and manuscript copies of Handel's music. David Hunter (University of Texas at Austin) examined the position of Handel's music in the lives of slave owners in Britain as well as in its Caribbean and North American colonies.

It seems that no Handel conference is complete without a paper relating to borrowing. Minji Kim (Andover, Massachusetts) provided it this time, noting and exploring the relationship between the chorus 'I will sing unto the Lord' in *Israel in Egypt* and the English canon *Non nobis Domine*, and including in her discussion the two Handel choruses which are already known to be borrowed from the canon: 'Blessed be God' in *Let God arise* and 'O Lord in Thee have I trusted' in the *Utrecht Te Deum*. In a similar vein, Randall Scotting (Royal College of Music) traced the history of the aria 'Son qual nave', of subsequent settings of its text and of the virtuosic performing tradition that surrounded it. The theme of borrowings was continued in the second concert of the festival, in which Lawrence Zazzo and Early Music Princeton performed three settings of the text 'Ombra mai fu' (by Cavalli, Bononcini and Handel); their programme also included the cantata *Vedendo Amor*, the aria 'Se in fiorito ameno prato' (*Giulio Cesare*) and Geminiani's cello sonata Op. 5 No. 2.

To write a conference report that details only the speakers and their papers is to tell only part of the story: the conference was greatly enriched by the presence and input of the many (often senior) scholars who did not give papers but who nevertheless contributed a wealth of knowledge and insight to the proceedings. The conference was not only enjoyable, but also heartening, in that it confirmed that Handel scholarship is in fine health. The 2019 American Handel Society Festival will be hosted by the Jacobs School of Music at Indiana University, Bloomington.

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BACH IN THE AGE OF MODERNISM, POSTMODERNISM AND GLOBALIZATION
 UNIVERSITY OF MASSACHUSETTS AMHERST, 21–22 APRIL 2017

In April 2015 the University of Massachusetts Amherst hosted a three-day gala to celebrate the music of J. S. Bach. Bach was in the air that weekend: dozens of performances of large- and small-scale works alike were given both on campus, in performance halls, and off campus, at local churches and business establishments. Part of the weekend was dedicated to scholarly pursuits, as historians and theorists from across the globe descended on Amherst to participate in a symposium on Bach's legacy in the long twentieth century.



The success of the first paired Bach Festival and Symposium launched a biennial tradition: in April 2017, the Festival and Symposium were held once again in Amherst. The academic proceedings began on Friday evening with a panel discussion of the major work helming this year's Festival, the Mass in B minor. Five participants were tasked with offering new 'Contexts' for the work. Szymon Paczkowski (Uniwersytet Warszawski) and Janice B. Stockigt (University of Melbourne) were keen to illuminate the circumstances surrounding the Mass in its own time. They concentrated on the musical environment of Dresden, where in 1733 Bach presented his Kyrie-Gloria Mass in B minor to the Elector Friedrich August II. Paczkowski described the musical environment of the city, focusing on the international make-up of the Dresden court orchestra, which featured French, Italian and Polish membership at various times. This diversity afforded many benefits, but proved a source of conflict with regard to the group's style preferences and interpersonal politics. Stockigt began by noting Bach's familiarity with the skills of castratos and instrumentalists in Catholic court chapels. She considered the notion that this early version of the Mass might have been given in Leipzig during the new Elector's homage visit (the previous Elector having died in February). However, she doubted that this was the case, because trumpets would have been banned during this period of mourning and because no record exists of the Elector having attended Lutheran services during his visits.

The other panellists concentrated on matters of meaning for the work's composer and for its audiences. The path that Michael Marissen (Swarthmore College) took was through hermeneutics: he cited two events in the Credo that are so unconventional that they directly invite speculation. The first of these was Bach's decision to set the intonation to music. Instead of a celebrant's chant followed by a response, the choir sings alone, embodying Luther's wish to avoid 'two standings before God'. The second passage of note was the transition appended to the 'Confiteor', a 'bizarre, futuristic' passage that he read as a *Todesschlaf*, the special sleep of the dead in which the soul remains watchful and experiences divine visions. Robert Marshall (Brandeis University) was similarly intrigued by this passage; he viewed its dense chromaticism and complexity as reflecting the intellect of a lonely futurist, a defiant visionary. Last, Daniel Melamed (Indiana University) boldly projected possible future contexts for the Mass. He does not believe that future performances will change very much musically, as we possess a good autograph score; what are more likely to change are the demographics of ensembles that perform it and its cultural significance. Melamed reported that roughly two hundred professional recordings of this work exist, but none that he could find were conducted by women. As for its cultural significance, he cited a brief period in the 1970s in which the Mass was associated with anti-war sentiment; however, this has long since faded. Only time will tell whether pervasive meanings will accrue to the work to the same extent they have, say, for Beethoven's Ninth Symphony.

In the ensuing panel discussion, moderated by Ernest May (University of Massachusetts Amherst), a series of 'big questions' was posed both by those on stage and by the audience, questions such as 'What was the purpose of the B minor Mass?'. It couldn't have been meant for Dresden, because Hasse's role there was too dominant. It couldn't have been meant for Vienna, because their orchestra used chalumeaux and their trumpets were in C. The conversation culminated in an animated exchange on the issue of whether the Mass qualifies as a 'work' in the modern sense. Friedrich Smend, who edited it for the *Neue Bach-Ausgabe*, would certainly have said no: he opined that the Mass was four pieces bundled together. Yet we must consider the care taken by Bach in developing a full fair copy of the *St Matthew Passion*. Such behaviour signals that the composer may indeed have believed that certain large-scale 'works' were worth preserving.

The presentations that took place on the following day may be grouped into roughly four categories according to their primary method. The first category, document-based historical research, was represented first by Szymon Paczkowski's 'Music in the Lutheran Court Chapel in Dresden in the Time of Bach'. Opening with a reminder of August II's promise that Saxony would not be affected by his 1697 conversion to Catholicism, Paczkowski traced a set of significant events that followed this pledge. These included the Elector transforming the Dresden court opera theatre into a Catholic royal chapel and reducing the staff of



the *Schlosskapelle* before eventually disbanding it in 1737. (The latter development was seen as a violation of August II's old promise.) Later remarks centred on the Sophienkirche in Dresden, to which *Schlosskapelle* services subsequently moved. Paczkowski shared a new document illustrating the seating order in the new venue, with locations specified for Pisandel, Quantz, the choir, royal orchestra musicians and cantors. The other talk in this category was 'The Royal Catholic Chapel in Leipzig's Pleissenburg Castle', given by Janice Stockigt. She first detailed the circumstances surrounding the 1710 founding of this chapel through a set of *Ordinationes* issued by August II. It was a small chapel, housed in the basement of a tower of the Pleissenburg fortress. Despite its size, it was a popular place for worship: in addition to the many Catholics coming from afar to attend services, local Lutherans frequently attended as well. She documented the general and musical staffing of the chapel, noting a steady growth through its first decade. The chapel served as stepping-stone for several important organists, among them Johannes Greisel and Antonio Harnish. Moreover, since it was only a short distance from the Thomaskirche, Bach may have played organ there. Stockigt further supposed that he may have had working relationships with the chapel musicians, though the extent of such interactions remains unknown.

Daniel Melamed's presentation, 'How Did "Aus Liebe" Get to Be So Slow?', was one of two that could be viewed as exemplars of style analysis. This aria, originally written as a movement for the *St Matthew Passion*, later appeared in the 1729 cantata written for the funeral of Leopold, Prince of Anhalt-Cöthen. Bach provided no tempo designation for the Passion movement; Mendelssohn would later label it *Andante*. Melamed identified a number of editorial and performance trends that have evolved from that point to the present. Writing in 1852, Johann Mosewius urged complete surrender to this aria's music and to its flute line in particular, which he viewed as expressive of 'all the compassion, all the pain, all the blessedness of innocence of the purest consciousness as only fantasy can convey in gentlest breath' ('Welch ein Unterschied der erfundenen Melodien von diesen tiefsinnig kunstreichen und doch einfältig sprechenden Gestaltungen, gedacht und empfunden im Geiste der Eigenthümlichkeit des zarten Instruments, aussprechend in milden Tönen alles Mitleid, allen Schmerz, alle Seligkeit der Unschuld, des reinsten Bewusstseins, wie sie nur die Phantasie den zartesten Hauchen mittheilen kann.') (Johann Theodor Mosewius, *Johann Sebastian Bach's Matthäus-Passion, musikalisch-aesthetisch dargestellt* (Berlin: Guttentag, 1852), 56). This critique set the tone of reception for generations. In ascribing such depth of emotion to the aria, it obliquely suggests that performances of it must be suitably slow to allow this content properly to emerge. Melamed listed the tempo markings of published scores from 1830 to 1935, noting a 'Largo patetico' marking from Novello in 1862. A similar score survey spanning 1927 to the present indicated a steady trend of acceleration in tempo. 'Bach and Musical Forms', from Joel Lester (City University of New York), challenged the widespread practice of applying static formal models to the composer's music. To combat this prescriptive view of form, Lester advocated that we study musical processes that cut across genres. One such process is contrapuntal reworking, which Bach regularly employed to raise the level of complexity throughout a piece. Lester followed this claim with analyses of the (two-part) Invention in C major and the Fugue in C minor from Book 1 of the *Well-Tempered Clavier*. In his opinion, the two pieces are tied to each other 'by contrapuntal narrative' far more than they are to neighbouring pieces in their respective collections.

Fully seven presentations dealt with cultural appropriations of Bach's music. Louis Epstein (St Olaf College) spoke on 'Bach and the Dance in Twentieth-Century France'. Bach's music was surprisingly popular in post-First-World-War France, especially considering that country's recent hostilities with Germany. A survey of 2,400 concerts given in Paris in 1924 revealed that Bach's music was the third most programmed, behind only Mozart's and Beethoven's. Impresarios, however, remained resistant to his work, such that from 1900 to 1950 only four major concert pieces by Bach were set to dance. They were Massine's *Gigue*, Bronislava Nijinska's *Holy Etudes* and *Les Noces d'Amour et de Psyche*, and Roland Petit's *Le Jeune Homme et la Mort*. Epstein lavished particular attention on the last of these (set to Bach's Passacaglia and Fugue in C minor), screening excerpts to illustrate the ballet's unsettling power. Erinn Knyt (University of Massachusetts Amherst) discussed 'Allusions to J. S. Bach in the Early Piano Pieces of Ferruccio Busoni'. She detailed



Busoni's early development, noting his early inculcation in Czerny's and Clementi's compositions, and later in Bach's, after a family move to Trieste. She illustrated how, following studies in counterpoint and composition with Wilhelm Mayer, the composer moved beyond an early, mannered imitation of Bach to eventual absorption of his style. In this way Bach became for Busoni a model for a 'new kind of modernism', one in which the past makes the new possible by providing models for technical content and emotional depth.

Other speakers addressed yet more modern appropriations of Bach. My own contribution (Brent Auerbach, University of Massachusetts Amherst; 'Non-Musical Performances of Bach's Music as Acts of Critical Analysis') examined four non-sonic representations of Bach's music. These included a statue by Heinrich Neugeboren depicting the polyphonic structure of a Bach fugue, a prose passage from Douglas Hofstadter narrating the process of a perpetual canon, and two animated fugue 'performances', one from Disney's *Fantasia* and the other a 'piano-roll' rendering by Stephen Malinowski's Music Animation Machine. My talk considered the medium and critical purpose of each artwork, which ranged from essentially choreographing musical content to offering meta-commentary on what constitutes a performance. Expanding on these ideas, I asked how certain non-sonic pursuits, such as contemplating a score and communicating details about pieces in prose, can remain musical. Ellen Exner (New England Conservatory) spoke on 'Certifying J. S. Bach's Interplanetary Funkmanship: George Clinton, Bernie Worrell, and P-Funk's Baroque Aesthetic'. Her impetus for seeking Bach as an influence on Parliament Funkadelic derived from a remark by group leader George Clinton on Bernie Worrell's penchant for 'setting up melodies up on top of one another'. (Worrell was a virtuoso keyboardist with training in both classical and pop idioms.) Exner examined the P-Funk song 'Nappy Dugout' from the album *Cosmic Slop*, and determined that it does not exhibit Bach-style counterpoint; she was more sanguine about 'Atmosphere' from *Let's Take It to the Stage*. Through her choice of topic, Exner advanced an important argument concerning Bach's influence: to have a clear picture of its extent, we must document its presence wherever it has cultural relevance.

Matthew Mugmon (University of Arizona) gave us 'Bernstein, Rock, and Bach: Constructing a Tonal Heritage for Modern Music'. Leonard Bernstein's relationship to the avant garde was marked by ambivalence. He positioned himself as a populist, disavowing atonal music as a dead end, yet only a portion of Bernstein's creative output would embody the simplicity and 'objectivity' that he venerated. Mugmon's insight was that it was a particular synthesis of disparate elements – Bach's music set as rock and roll – that allowed Bernstein to penetrate the very same 'avant garde' that he so often mocked. In public Bernstein asserted that rock and roll stood for vitality and fun, in contrast to all of the 'stuffy' new music being composed in the late 1960s and early 1970s. Mugmon illustrated this point with details and footage of 'Bach Transmogrified', a televised event organized by Bernstein that featured rock performances of Bach's 'Little' Fugue in G minor and Fifth Brandenburg Concerto. While these arguments were well supported, this audience member was left wondering how many of the provocative views espoused by Bernstein the Public Muse would have been entertained by Bernstein the Conductor or Bernstein the Composer.

Allison Smith (University of Massachusetts Amherst) spoke on 'Religious Rivalries: Reflections on Anti-Semitism in J. S. Bach's *Passions* and John Adams's *Death of Klinghoffer*'. She cited two contrasting opinions on the matter of whether the controversial 1991 opera is at all anti-Semitic. Richard Taruskin argues that the opera's dependence on Bach's *Passions* marks it as pro-Palestinian and anti-Jewish. Robert Fink, on the other hand, believes that the counterpoint lifted from Bach together with Adams's generally ironic tone rescue the work. Smith's technical analysis of how Adams set his text supported and amplified Fink's conclusion. She believes that the opera uses Bach's music as a compositional model – a topic, if you will – to comment on the longevity of damage caused by anti-Semitism in particular and of religious rivalry in general. Andrea Moore (University of California Riverside) investigated a quite different manner of reusing Bach's *Passions* in 'Art-Religion for a Global New Age'. She first reported on the genesis, content and premiere of *Passions 2000*, a massive theatrical presentation from the year 2000 coordinating major new works by Wolfgang Rihm, Osvaldo Golijov, Sofia Gubaidulina and Tan Dun. The project, celebrating the millennium as well as the two



hundred and fiftieth anniversary of Bach's death, allowed the four composers to set their own texts; this resulted in a significant reshaping of the Passion tradition. Moore concentrated her remarks on Tan Dun's *Water Passion after St. Matthew*, illustrating how it transforms the specifically Christian Passion into a work with wide spiritual appeal. (The piece creates a sense of ritual by means of its staging, involving a set of illuminated bowls arranged in the shape of a cross, and by means of a recurring 'Passion Chorale' that unifies the work in a manner similar to 'O Haupt voll Blut und Wunden' in Bach's *St Matthew Passion*.) Moore noted the overall 'global' sensibility of *Passions 2000*, situating it within an emerging humanistic movement to put Bach's music forward as an international unifying force.

The last of the four main topics was represented by scholars working to construct Bach's identity, a task that must be taken up by each age that remembers him. A delightful overview of this approach was provided by Robert and Traute Marshall (Brandeis University), the authors of *Exploring the World of J. S. Bach: A Traveler's Guide* (Urbana: University of Illinois Press, 2016). Their presentation took the form of a travelogue. They described the contrasting philosophies of memorialization favoured by the six major Bach museums in Germany as well as the state of progress for each. They then reported at length on the full restoration of the Dresden Frauenkirche and on the plans to rebuild Bach's residence in Weimar. An especially entertaining, and illuminating, aspect of their talk concerned the variety of approaches followed in sculpting Bach's image, from the grim and expressionistic (1938) to the whimsical (1980s, Eisenach) to the abstract (1999).

Markus Rathey (Yale University) offered a decidedly more circumscribed view of Bach in 'Canon and Identity: Leo Schrade's Bach Studies During his Years at Yale'. Rathey credited Schrade with having been the first scholar to recognize Bach's modernity – a condition many now take for granted – as highly fragile, a status continually in need of defending. Schrade's work was carried out in the context of two waves of Bach reception in Germany, one that ended in 1800 focusing on instrumental works and another that began in 1829 centring on the sacred works. This latter development seemed inherently contradictory: how can music that is meant for sacred communal consumption qualify as modern? It can, according to Rathey's paraphrase of Schrade, in light of Bach's decision to innovate within the medium of church music. His mission to impart an entirely new structure to that realm of music can be seen as nothing other than essentially modern.

I have reserved mention of Michael Marissen's keynote address, 'Bach against Modernity', to the end of this report for several reasons. First, his cogent, wide-ranging address resisted categorization. Its arguments, based on documentary evidence, engaged the issues both of constructing Bach's identity and of cultural appropriation. Second, and more significantly, this single presentation counterbalanced the modern-leaning tone of the whole symposium by raising the long-absent – and much-needed – spectre of scepticism. Marissen is, of course, also an inhabitant of our present time, but – in interpreting the same set of facts available to all of the other speakers – he doubted that Johann Sebastian Bach, the man, ever could be such an inhabitant. Marissen was particularly troubled by the practice of relocating Bach into the modern, secular, politically correct present. To take an example, many now assert that Bach's signs of devotion were staged for his employers, and that, as a humanist, he eschewed religious and cultural chauvinism. 'But what do the documents say?', Marissen wondered. In consulting the composer's manuscripts, he cited a high incidence (eighty to ninety per cent) of the penned invocations *JJ*, *DG* and *SDG*, beginning near the time of Bach's Leipzig appointment. These spiritual dedications appear with roughly the same frequency in secular and sacred compositions, indicating a career-long pattern of requesting help from and thanking the divine. As for the notion that Bach's music is beyond prejudice, Marissen reproduced a host of text settings by Bach that are by turns clearly anti-Catholic, anti-Pope and anti-Muslim. He called attention to Bach's personal library: it was full of Lutheran texts that Bach annotated, indicating repeated, close reading. The corrections Bach made in the Lutheran Calov Bible, according to Marissen, indicate nothing less than a contempt for the idea that human reason could substitute for divine providence. In his conclusion, Marissen turned his initial question on its head: 'What evidence proves that Bach was in any way a modernist?'

The 2017 Bach symposium at the University of Massachusetts Amherst was a lively two-day event full of exciting research, new ideas and spirited exchanges. The diversity of viewpoints and the depth of experience



of the many senior Bach scholars came together in a way such that all in attendance gained a clearer sense not only of how Bach might fit into this modern, global era, but how he should fit in. One thing is certain: the magnitude of Bach's craft and the force of his creative persona will always inspire. As we explore new interpretations and meanings in his music, however, we must remember to temper our collective imaginative spirit with responsible historical scholarship to ensure that our conclusions are trustworthy.

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SIXTH ANNUAL MEETING OF THE HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA GREENVILLE, SOUTH CAROLINA, 26–29 APRIL

Ever since the merger of the Southeastern and Midwestern Historical Keyboard Societies in 2012, the annual meetings of the Historical Keyboard Society of North America (HKSNA) have provided a focal point for North American performers, historians, musicologists, instrument builders and collectors to come together and share their discoveries, expertise and common passion for historical keyboard instruments.

Attendees came from all corners of the US – and, in a handful of cases, from abroad – to Greenville, a quaint city situated in western South Carolina. The first three days of the conference, though, were held at 'Zen', a sleek, modern event space located right in downtown, while the final day's events were held at St James Episcopal Church (with its excellent 2007 organ by Halbert Gober) and at nearby Furman University. The conference programme itself was substantial: over the course of three full days (following the introductory events of the first registration day), no fewer than three dozen papers, 'mini-recitals' and lecture-recitals were presented. The fact that only one of the twelve sessions was a parallel session – all others being plenary – obviated the need to pick and choose between presentations of interest, darting awkwardly from room to room, as so often is the case at these events.

One of the great highlights of the conference was the presence of twenty keyboard instruments (including ten harpsichords, a clavichord, and a variety of square and grand pianos), which were set up throughout the spacious, gallery-like rooms of Zen and available for attendees to make free use of. Thirteen of these were original eighteenth- and nineteenth-century instruments, most of which were brought in from the Carolina Clavier Collection of HKSNA member Thomas Strange. Not only did these magnificent historic (antique) and historical (new) instruments enrich the live musical examples and performances at the heart of each presentation, but they became points for congregation during breaks, inspiring all kinds of organological discussions, musical experimentation and impromptu performances. As befits a conference such as this, there was always plenty of music in the air.

One especially fortunate – and most unexpected – outcome of the conference was the positive attribution of an otherwise unsigned instrument. For over three years, John Watson, the recently retired conservator and associate curator of instruments at Colonial Williamsburg (Virginia), had searched in vain for the maker of a 1790s upright grand piano that was later 'organized' – that is, a pipe organ was added to the original instrument – by the London firm Longman, Clementi & Co. Although the unattributed piano portion of the instrument included a number of unique design and construction features that, taken together, amount to an identifying signature of its maker, no strong candidates had come to light. The breakthrough came on the second day of the conference when Watson examined a 1790s grand piano that had just arrived from its former home in Florida, and which Strange was in the process of acquiring for his collection. The piano's