



## Global Bach Community Launches “24/7 Bach” Radio Station at Live365.com

By Ted Nason



We are pleased to announce an exclusively Bach internet radio station hosted at Live365.com. For several years we’ve hosted an in-house shoutcast stream of Bach organ performances, but access has been limited to 6 listeners. Our new [Live365](#) stream offers 150 slots and plays selections from a broad spectrum of the Bach corpus - instrumental, choral,

keyboard, etc. You can access both from our website at [www.bach-net.org](http://www.bach-net.org)

We believe these Bach streams will serve to bring together Bach listeners worldwide in a true global Bach community.

Administering these Bach stations is time-intensive and the service is not free, so we would greatly appreciate monetary donations, as well as volunteer technical and/or musical help.

As we continue to operate and improve this resource, our costs increase proportionally, so **please renew your GBC membership or become a new member.** Feel free to pass the form below on to your fellow music lovers, whether individuals or organizations. And if you’re a Bach lover *and* a techie, please consider donating some time to expanding the Live365 stream to making available an ever-increasing number of Bach selections.

### Membership Form

*It's time to renew your membership !*

or become a first time member.

Dues for both individuals and Bach organizations are still \$25, or 15 euros.

Please join or renew now to support Bach worldwide!

name \_\_\_\_\_

address \_\_\_\_\_

phone \_\_\_\_\_

Make checks payable to GLOBAL BACH COMMUNITY and mail to:

**The Global Bach Community**

610 Sentry Parkway, Suite 130

Blue Bell, PA 19422

## Organ Music Attributed To J. S. Bach Continues To Be Discovered

By Dennis P. Schmidt

Since the discovery and publication of the *Neumeister Chorales* of J. S. Bach in 1985, other organ music has been discovered which now has been associated with the work of Bach. All volumes are published by Baerenreiter, and all information listed is from Baerenreiter and the editors of the volumes.

### **Organ Chorales from Miscellaneous Sources #BA5251 (Series IV, Volume 10 Urtext of the New Bach Edition) - edited by Reinmar Emans**

This performing edition includes organ works based on chorales surviving in various sources. Some of these works were not previously included in the *New Bach Edition* either for reasons of doubtful authenticity or because they were unknown until now. Two pieces from this repertoire - the two arrangements of *Wie schoen leuchtet der Morgenstern* BWV 739 and 764 - stem from one of Bach's autograph manuscripts. They had been omitted until recently because of doubts of authenticity. This edition contains a foreward in German and English as well as 8 facsimile pages. The body of chorale settings handed down in copyists' manuscripts comprises, for the most part, compositions attributed to Bach in at least one source as well as several anonymous works for which Bach's authorship has been taken into consideration by scholars. In addition several anonymous pieces are also published for the first time that seem to fit into Bach's surroundings on the basis of their style, and sometimes of their source traditions. These pieces are presented here for purposes of debate. In short, the 80 pieces included in this volume are not invariably considered authentic by the editor.

### **Freely Composed Organ Works and Chorale Partitas from Miscellaneous Sources #BA5243 (Series IV, Volume 11 Urtext of the New Bach Edition) - edited by Ulrich Bartels and Peter Wollny**

*continued on page 4*

**The Global Bach Community**  
[www.bach-net.org](http://www.bach-net.org)

## University of Michigan's 49<sup>th</sup> Conference on Organ

By Marilyn Mason

The University of Michigan 49<sup>th</sup> Conference on Organ Music (Oct 4-7, 2009) included four stimulating lectures by Christoph Wolff, distinguished Bach scholar and author of *Johann Sebastian Bach: The Learned Musician*. Wolff's lectures:

No. 1 "J.S. Bach the Organist - Recent Research"

No. 2 "Silbermann and Others: The World of Bach's Organs"

No. 3 "Bach's Organ Music from 1750 to Felix Mendelssohn-Bartholdy"

No. 4 "The Pre-History of Mendelssohn's performance of the St. Matthew Passion"

The lectures were stimulating. Stephen Morris presented an informative PowerPoint presentation, "Acclaim, Slander, and Renaissance: An Historical Perspective on Mendelssohn."

The entire Conference was reviewed by Dr. Marijim Thoene and Dr. Lisa Byers for The Diapason.

## GBC Moves its Offices

Effective April 12, 2010 we are moving across the parking lot to:

**610 Sentry Parkway, Suite 130  
Blue Bell, PA 19422**

Please make a note of it.

**Letters to the Editor are Welcome.**  
Please address them to:

**The Global Bach Community**  
610 Sentry Parkway, Suite 130  
Blue Bell, PA 19422  
[info@bach-net.org](mailto:info@bach-net.org)

## **BWV 1128: A Recently Discovered Bach Organ Work**

By Dennis P. Schmidt

This is a newly discovered work which has been classified by the experts as one of Bach's earliest works for organ dating from 1705-1710. Based on the chorale "Wo Gott der Herr nicht bei uns halt" it has been given the BWV listing as BWV1128 and represents one of the most significant discoveries of Bach music since the Neumeister Chorales were discovered in 1984.

The full information can be found in this review from "The Diapason" magazine:

<http://tinyurl.com/ycq6bp8>.

### **Wo Gott der Herr nicht bei uns halt: BWV 1128**

The discovery of a Bach manuscript always raises curiosity and excites expectant interest. This latest work, an organ chorale fantasia just discovered in March, is a reminder that new revelations can come at any time from any source.

Bach's copy of the Calov Bible was found in an attic in Frankenmuth, Michigan in 1934, but forgotten until after WWII, in 1962. More recently in 1999, after a 20-year detective hunt worthy of a spy mystery and with a tip from an East German librarian, Christian Wolff tracked down C.P.E. Bach's estate, with 5,100 musical manuscripts, to Kiev. Originally in the Berlin State Library, the Russian army absconded with this treasure trove of manuscripts after the war. Included were works by Johann Sebastian, among which were his last work, a motet he apparently prepared for his own funeral.

In 2004 an aria by Bach was found in Weimar in a box of birthday cards among holdings of the Anna Amalia Library, just months before it was destroyed by fire. Two years later in 2006 from the same Weimar library, researchers also found Bach's oldest manuscripts in his own hand: organ works by Buxtehude and Reinken he copied at the age of fifteen. Most recently in March of 2008, a newly discovered organ work was found in an estate sale in Leipzig, in a sense, right under the nose of the musicians at St. Thomas!

This is a double review. The first discusses the

organ score and reveals a fascinating history of teacher-student transmission, estate sales, alert and not-so-alert librarians, savvy editors, guesswork and unanswered questions. Much like studies in genealogy, one can trace documented history back only so far and, in this case, only to the mid-nineteenth century, 100 years after Bach. The second review on the CD, featuring both the organ fantasia and the cantata based on the same chorale, was released on June 13, 2008 at the opening concert of the Leipzig Bachfest and shares Ullrich Böhme's experience of studying and preparing a first performance of a Bach work. How many have had that opportunity!

Obviously this is not the end of the story. No doubt surprises and discoveries still await detection by sharp-sighted scholars and through pure serendipity.

### **Bach, Johann Sebastian, Choralfantasie für Orgel**

When on March 15, 2008 the Leipzig auction firm of Johannes Wend offered Lot No. 153 with "manuscripts from the estate of Wilhelm Rust. Mostly compositions of his own or arrangements of works by Bach . . .," no one could have anticipated that this included parts of Prieger's collection and the chorale fantasia BWV Anh. II 71. The Rust items were acquired by the University-State Museum of Halle/Salle, and finally due to the fastidious work of two editors, Stephan Blaut and Michael Pacholke of Halle University, the chorale fantasia was authenticated and has become BWV 1128! This edition is based on two 19th-century manuscripts: "Source A" by Rust and "Source B," a copy made by Ernst Naumann sometime after 1890 in the collection of the Bach-Archiv Leipzig. Researchers, according to Schulze, are still hopeful that Kötschau's copy survived WW II and is still to be found, perhaps in a Russian library. On June 13, 2008, Ullrich Böhme, organist, St. Thomas, played the first Leipzig performance of BWV 1128 at the opening concert of the Bachfest, which included Bach's Cantata 178 on the same chorale, sung by the St. Thomas Choir. The same day a CD by Rondeau Production with both compositions and works by Rust was released. The score by Ortus was published on June 10, showing

*continued on page 4*

## **Organ Music Attributed to Bach Discovered ...**

*(continued from page 2)*

This volume contains chorale partitas and freely composed works for organ (i.e. those not based on a chorale melody) from miscellaneous sources. They were omitted from the *Neue Bach-Ausgabe* primarily owing to doubts about their authenticity, but are regarded today as definitely or at least putatively by Bach. Works known or strongly suspected of being handed down spuriously under Bach's name are dealt with in the critical report to this volume, as are several organ arrangements of original works known to have proceeded from his pen. 12 freely composed organ works and 3 chorale partitas are included.

### **Twelve Organ Chorales from the Rudorff Collection #BA5169, edited by Franz Haselboeck.**

The first performing edition includes the entire contents of this manuscript, that is, the seven organ chorales from the corpus of autograph manuscripts assembled in Leipzig by the music teacher and composer Ernst Friedrich Karl Rudorff (1840-1916). The manuscript consists of eight loose leaves enclosed in a blue dustcover on which Felix Mendelssohn Bartholdy wrote the following title: "J. S. Bach / chorale preludes and figured chorales for the organ."

### **Weimar Organ Tablature, #BA5248, edited by Michael Maul and Peter Wollny**

Johann Sebastian Bach's earliest music manuscripts, and copies by his pupil Johann Martin Schubart, with works by Dietrich Buxtehude, Johann Adam Reinken and Johann Pachelbel.

In contrast to Mozart, very little was known about J. S. Bach's early years until recently. His early works, such as the cantata *Christ lag in Todesbanden* and the famous Toccata in D minor, reveal a

composer who achieved mastery at a young age but not the route to this status.

In Weimar, Peter Wollny and Michael Maul have discovered copies of works by Dietrich Buxtehude and Johann Adam Reinken made by Bach between the ages of twelve and fifteen. This publication contains facsimiles followed by a transcription of the original tablature notation as a critical edition. It includes an extensive foreword which describes the source and the likely conditions in which Bach made the transcriptions.

This publication provides the first reliable edition of Reinken's *An Wasserfluessen Babylon* and the earliest source of Buxtehude's *Nun freut euch, lieben Christen g'mein*. Two chorale preludes by Pachelbel set the performing practice scene of the time; the numerous ornaments are probably even by Bach himself.

## **BWV 1128 Recently Discovered Organ Work**

*(continued from page 3)*

how rapidly new works can be distributed worldwide.

The chorale still exists in German hymnals, but apparently has not survived in American Lutheran usage. The work, a large-scale fantasia believed to date from 1705–1710, is of moderate difficulty in four contrapuntal voices scored for Rückpositiv, Oberwerk and Pedal. After an introductory section, the ornamented chorale appears in the R.H. beginning with bar 12, proceeding verse by verse with interludes, chromaticism and echo sections. It concludes with a coda in a flurry typical of stylus phantasticus, all of which should make this "new work" very exciting indeed for Bach fans.

**Produced and Published by The Global Bach Community, Inc.**

### **Board of Directors**

Samuel T. Swansen, J.D., President

Marilyn Mason, Sac. Mus. D., Vice President

Toni Vogel Carey, Ph.D., Secretary

Dennis P. Schmidt, D.M.A., Treasurer