Soundscape and Music in Leipzig
Bach’s first year in office

Tanya Kevorkian

In May 1723, when the Bach family rolled onto Leipzig’s cobblestoned streets in two horse-drawn carriages, they became part of the city’s soundscape: the musical and non-musical sounds made by residents and visitors. While Johann Sebastian had encountered that soundscape during earlier visits, it may have been new to Anna Magdalena, the sister-in-law Friedelena Margaretha Bach and the children. During their first year in the city, the Bachs would have learned to listen for a multitude of sounds that carried important information, and they would have become familiar with the people who made them.

Johann Sebastian Bach and the town musicians, St. Thomas pupils, and University students who performed with him Sunday mornings also shaped a multilayered sonic language that extended beyond the church walls to hundreds of indoor and outdoor spaces around the city. Sonic communication was integrated across venues. The congregants who heard the seven town musicians in church also heard them play at their wedding banquets and dances; they might hear St. Thomas pupils singing hymns on the street. Since music and other sound was acoustic, listeners often knew the people who generated it.

Sound emanated from so many places that all of Leipzig was a stage. Public structures such as towers were constructed to project sound outside, and churches were built to carry the sounds of voices and instruments. Bach and his contemporaries recognized a spectrum of musical and non-musical sound and playfully explored sonic ambiguities, incorporating bells, post horns, and street vendors’ calls into their compositions.

The Bachs would have brought a comparative perspective to what they heard in Leipzig, assessing similarities to and differences from what they had heard elsewhere. While roughly similar, each town was unique in its layout, built environment, and population. Leipzig’s was a distinctive big-city soundscape. With a population of around 30,000, it was home to several times more people than the Bachs’ previous homes, and residents were packed into a small area. By contrast, in Erfurt, which Johann Sebastian Bach had visited at least once and which was home to many members of the extended Bach family, half the population was spread out over an area almost twice as large, making for a less dense sonic profile than in Leipzig. In some regards, though, the Bachs’ new home was quieter. Erfurt, shared by Lutherans and Catholics, had no fewer than sixteen parish churches, and bells in the eight that were used by Catholics rang for

many more services than Lutheran bells. The mighty Gloriosa in the cathedral was so heavy that twenty-four men were required to pull its clapper, and it could be heard 24 km (15 miles) away. In most central European towns, tower guards who lived in or near main towers played trumpet tunes or signals to mark some or all hours of the day and night. In Leipzig, the tower guards who lived toward the top of the St. Thomas, St. Nicholas, and New Church (from 1703 on) towers took the chiming of the hour at 2 (from August 24 to Easter at 3am) and 11am in the town hall tower as their cue to play a verse from a hymn tune in turn, starting at St. Thomas. Following the sounding of the gate closing bell in the town hall tower around sunset, they also played a tune. The 11am performance marked midday and the evening tune indicated day's end. The purpose of the early-morning performance is unclear; it may have been a carryover of the pre-Reformation Catholic hour of matins or an alarm clock for residents who rose early. The Bachs would have heard trumpet tunes played by St. Thomas's tower guard Johann Rost, which was across a small square from their apartment, especially clearly, and Johann Sebastian knew and interacted with the men.

Also by day and night, bells in the St. Thomas, St. Nicholas, New Church, University Church and St. George (St. Peter's church received a tower only later) towers tolled the hours, summoned residents to regular and holiday worship services, and alerted them to weddings and funerals. While Leipzig's bells could not rival Erfurt's Gloriosa, they were an inescapable and highly recognizable part of life in the city. Hung in belfries just above the level of most rooftops, a height designed for maximum projection to surrounding streets, and often weighing several tons, they could easily be heard indoors. Their omnipresence may have prompted Bach to include the sounds of heavy funeral bells in *Christus, der ist mein Leben* BWV 95 ("Christ is my Life"), performed in September 1723, and in *Liebster Gott, wann werd ich sterben* BWV 8 ("Dear God, when will I die?"), performed in September 1724. If these were inspired by specific local ringing patterns, Bach would have been communicating his familiarity with Leipzig's sonic ambience and making the cantatas relatable to listeners.

The daytime soundscape had its own profile. Dozens of female and male vendors called out to advertise their wares on the main market square, located around the corner from the Bachs' apartment in the St. Thomas School. Tuesday, Thursday, and Saturday market days brought a larger number of vendors to the square. Produce vendors were additionally allowed to walk the streets. Aiming for easy recognition, all honed their own distinctive calls, which hovered between speech and song. Calls in some towns were notated as simple songs, while Georg Phillip Telemann characterized female vendors in Hamburg as "chirping." Having been trained as soprano singers in their youth, both Johann Sebastian and Anna Magdalena would have been attuned to the ability of chant and song to project sound across greater distances than speech.

Johann Sebastian may have been familiar with earlier St. Thomas cantor Sebastian Knüpfer's 1663 setting of a scissors grinder's call in a song collection for University students.

Also during the day, postal coachmen periodically sounded their post horns, signal instruments with a characteristic octave leap. Bach had set this sound as a teenager in his *Capriccio sopra la lontananza del suo fratello dilettissimo* BWV 992 ("Capriccio on the Departure of His Dearly Beloved Brother") of around 1699. At 10am, Leipzig's four municipal wind players (senior town musicians) and their journeyman played short pieces intended for outdoor performance on trombones, cornettos (loud, curved woodwind instruments), and sometimes trumpets from a balcony partway up the town hall tower on the market square. One of them, Gottfried Reiche, who played under Bach's direction in church and for civic occasions until his death in 1734, composed dozens of such tunes.

In the evening many people went home, while others emerged. Some socialized at taverns, perhaps making noise on their way home. School pupils, other youth, and adults gathered around the doors of homes to sing hymns; homeowners might drop coins into a basket carried by one boy. Some boys were famously freed from this duty and from singing outdoors at funerals so that their voices would be fresh in church. Small groups of University students serenaded young women outside their homes in hopes that they would come to a window to acknowledge them. Following wedding banquets and dances, young men walked young women home, sometimes with musicians accompanying them. Less harmoniously, students and other youth sometimes brawled with night watchmen and drew swords on each other.

The night watchmen, also referred to as "callers of hours" in Leipzig, were the most steady presence on nocturnal streets. One patrolled each of the city's four quarters from 10pm to 2am, 3am, 4am, or 5am depending on the time of year: from the time streets had mostly cleared to near dawn. Members of the Bach family would have been able to hear the call of George Michel, installed in September 1723. One of the places where he stopped to call out the hour, and to mark the half hour with a cog rattle, was the St. Thomas church yard. The call was most likely a simple tune built on the tonic, third, and fifth of a major key. Several Baroque composers, including Heinrich Ignaz Franz von Biber in his "Night Watchman Serenade" of about 1670, set such tunes.

How did inhabitants live with all of these sounds by day and especially at night? While there were some complaints, people valued the information contained in announcements. Scholars have established that one can become accustomed to sounds that are regular, such as the calls of night watchmen, and not be woken by them. Youth noise would have been more annoying partly because it was unpredictable. Some people, as Roger Ekirch found, were awake for a spell during the night and would have appreciated hearing the hour. In consideration of those who were asleep, the city councilors who appointed and regulated night watchmen encouraged

pleasant voice quality and attempted to quell shouting and other youth noise. Of course, the responses of members of the Bach family to nocturnal sounds remain unknown.

“Highly desirable and euphonious”
The 300th anniversary of the Hildebrandt organ in Störmthal

Markus Zepf

A few weeks after Johann Sebastian Bach took up his post as municipal Thomaskantor and *Director Musices* in Leipzig, he received a commission to assess a new organ in Störmthal. The patron of this small estate, located about twelve kilometers south of Leipzig, was Statz Hilmor von Fullen, who had been appointed Royal Polish and Electoral Saxon Chamberlain in 1722; in the year Bach took office, von Fullen also become Assessor at the High Court in Leipzig. His father Statz Friedrich von Fullen had acquired Störmthal in 1675, and it passed to the Counts of Schönfeld in 1787. While the archives of the manor from the 17th and 18th centuries are now largely lost, what remains has been held by the Saxon State Archive in Leipzig since 1960. Between June 1722 and October 1723, Statz Hilmor von Fullen had the Kreuzkirche in Störmthal, which was no longer large enough to serve the parish, extensively renovated and modernized. The most important evidence of these renovations today is the parish account book, which was maintained by the court administrator Johann Christoph Purschwitz since Martinmas 1721. The church was extended around the chancel, on the northern side of which the new patronage lodge was built, in addition to two new side emporiums in the nave. The carpenter Hans Michael Hoffmann from Liebertwolckwitz (which also belonged to the manor of Störmthal) built the pews, the pulpit altar, and the baptismal font.

In the account book of the parish, Purschwitz reports that the organ was examined and tested on November 2, 1723 “by the famous Capellmeister at Anhalt-Cöthen, as well as Cantor and *Director Musices* in Leipzig, Herr Johann Sebastian Bache [sic]” and that Bach found it to be “reliable and of excellent quality.” Von Fullen personally compensated Hildebrandt’s additional work with forty thalers. The account book does not record any expenditures for the organ examination itself, nor for the inauguration of the church, at which the two-part cantata *Höchsterwünschtes Freudenfest* (BWV 194.2) was performed by Bach, the Thomaner, and musicians in the employ of the Leipzig city council. One suspects that von Fullen also paid for these services out of his own pocket. The lost manor archives, which presumably contained Bach’s report on the organ, could certainly have provided more precise information.

The cantata Bach performed in the Kreuzkirche, scored for four-part choir, vocal soloists, three oboes, bassoon, strings, and basso continuo, was probably a reworking of a secular work from

Cöthen. This is suggested by the introductory French overture and the dance character of the arias: the third movement is a pastorale, the fifth movement is a gavotte, the eighth is a gigue, and the tenth a minuet. Alfred Dürr saw in this work Bach's most concerted attempt "to transfer the form of the orchestral suite to the cantata."

Let's take a closer look. In the score's header, Bach wrote: "Concerto for the inauguration of the organ in Störmthal." The church account book mentions Bach's appraisal of the organ on November 2, 1723, but not the music he also provided. Since November 2 was a Tuesday, it is difficult to imagine that Bach's detailed organ examination and the festive service for the rededication of the church, complete with two-part cantata, took place on the same day. It is more plausible that the consecration took place on the preceding Sunday, the twenty-third after Trinity, for which no figural music has been identified in Bach's Leipzig performance calendar. In 1723, this Sunday coincided with the Reformation feast on October 31. The records of Johann Christoph Rost, sacristan of the St. Thomas Church, indicate that there was no fixed liturgy for the "Lutherfest" ("Luther Festival"), but that the superintendent determined the schedule each year. According to Rost, on October 31, 1723, ordinary services were held in the St. Nikolai and St. Thomas churches, accompanied by organ and a motet (which was not necessarily led by the Thomaskantor). Bach was assigned the figural music of the University's "Alter Gottesdienst" ("Old Service"), but whether he himself conducted on this occasion is questionable given the then simmering disagreements over his pay. On these grounds, Peter Wollny suggested in the *Bach-Jahrbuch* 1997 that *Höchsterwünschtes Freudenfest* was performed for the rededication of the renovated Kreuzkirche on Reformation Day.

Further evidence that this cantata was performed at a church consecration is provided by the fact that the unknown librettist does not mention the organ at all, but rather speaks throughout of the "built sanctuary" (movement 1), the house of God, or God's dwelling in the hearts of the faithful. Although Bach's inscription might lead us to expect the involvement of the organ (as is the case, for example, in the cantata *Vergnügte Ruh, beliebte Seelenlust*, BWV 170, performed on July 28, 1726, and the cantata for the changing of the council *Wir danken dir, Gott*, BWV 29), Bach did not assign an independent role to the organ here.

Another argument for this work as a dedication cantata can be found in the tuning of the organ in the Leipzig chorale pitch (Chorton). It was a whole tone above the concert pitch (Kammerton) in which Leipzig figural music was customarily performed. Since the time of Johann Kuhnau, the common practice in Leipzig was for woodwinds, strings, and organ to be notated in Kammerton, which necessitated that the organ part be transposed down a whole step—the opening chorus of

Höchsterwünschtes Freudenfest, notated in B-flat major, would therefore have had to be played on the organ in A-flat major. Unfortunately, the organ part to this cantata is lost. The surviving continuo part to this cantata, held by the Berlin State Library, contains only the un-figured score for low strings, which does not provide any information about the tuning of the organ.

Zacharias Hildebrandt originally tuned the organ to an unequal temperament. In 1840, Urban Kreutzbach from Borna changed this to an equal temperament in the course of a repair, after which Hildebrandt's original temperament seemed lost. However, like his teacher Gottfried Silbermann, Hildebrandt fitted the Gedeckt 8' and Quintadehna 8' stops with movable, leather-lined covers. Over the decades, the alum-tanned leather has left clear marks on the pipes in the humid climate of the building. Master organ builder Helmut Werner and his staff from the Hermann Eule organ building company in Bautzen evaluated these markings during their 2008 restoration of the organ, and found that they indicated a modified meantone original temperament. This accords well with the tuning of the Silbermann organ at Burgk Castle, built in 1743. However, in this temperament, A-flat major is an unusable key. Bach's instrumental parts contain the note "tief Cammerthon" ("low chorale pitch"), added at an unknown time, a tuning which was a minor third below normal Kammerton and was previously thought only to apply to the Leipzig revival of the cantata on June 4, 1724, for the Feast of Trinity. If, however, this annotation in fact referred to the Störmthal conditions, the organ part would have sounded in a feasible G major. As a third possibility, a performance with a harpsichord in the chancel at concert pitch—in place of an organ—is conceivable, and indeed quite probable. The fixed pews of the side galleries in the Kreuzkirche were all "detached" (i.e. sold to parishioners). As a result, Bach and his musicians would have had only the sparse space between the organ case and the parapet at their disposal in the west gallery. In the chancel, on the other hand, they could have performed in front of the patronage loge and thus directly in front of the Statz Hilmor von Fullen.

Bach performed this cantata again in Leipzig for Trinity in 1724 (as noted above), and once more for Trinity in 1726, this time in an abridged form with a slightly different sequence of movements. The printed text of yet another revival, on May 20, 1731, has survived, although the performance materials are lost. As a side note, Bach's former Weimar student Johann Tobias Krebs the Elder copied the Störmthal version around 1730 for the choir in Crimmitschau. This is a fine example of the high and far-reaching esteem in which Bach's church music was held by his contemporaries.

VISION.BACH

The large-scale cantata project of the Gaechinger Cantorey, in concert and on record

Roland H. Dippel

It is pouring rain in Heilsbronn, in Middle Franconia, on the first of August. This Tuesday, the old town around the cathedral and the monastery garden are deserted. However, the two concerts here, at 11 am and 3.30 pm, are as good as sold out: a strong showing by the audience, the organizers, and the program planners. For Andreas Bomba, artistic director of the Bachwoche Ansbach, this is both a current and a former place of work. From 1996 to 2000, Bomba coordinated the *Edition Bachakademie*—the first recording of the complete works of Johann Sebastian Bach, on 172 CDs—for the International Bach Academy Stuttgart and the Hänssler Classic label. The main protagonist of this historic, pioneering endeavor was Helmuth Rilling, from whose hands the then Federal President Joachim Gauck handed over the symbolic baton of leadership of the Bach Academy to Hans-Christoph Rademann in 2013.

Rademann is now himself realizing a major cycle. *VISION.BACH – Understanding Life With Bach* is intended to show in one bold stroke what Bach achieved in the span of just a single year after he became Thomaskantor, how he managed to "speak clearly through his music to the people who heard it week after week in Leipzig, and with his innovative, individual art to illustrate, deepen, and interpret the word of the Gospel." According to the Bach Academy's website, VISION.BACH aims to encourage people to "think again about this music, about what it and its texts have to say to us today." The guest performance of the International Bach Academy Stuttgart in Heilsbronn is one of a total of twenty-three concerts featuring all the church cantatas from Bach's first Leipzig year. Venues for these concerts, which run through May 31, 2024, consist primarily of halls and churches in the greater Stuttgart area, but also include the parish church in Schorndorf and the collegiate church in Herrenberg. It was the fifth concert in this series, entitled *Macht dies wohl einen Christen aus?* ("Does this make a Christian?"), which took place in Heilsbronn Minster during the Ansbach Bach Week.

On August 1, 2023, the famous solo soprano cantata *Mein Herze schwimmt im Blut* BWV 199.3 was bracketed by *Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei* BWV 179 and *Herr, gehe nicht ins Gericht* BWV 105 (the last of which Michael Maul describes as a stroke of genius in his recent book *J. S. Bach - Wie wunderbar sind deine Werke*). A compact program, therefore, for the four soloists—Miriam Feuersinger, Tobias Knaus, Daniel Johannsen, and Peter Harvey—the

Gaechinger Cantorey, and the conductor and *Spiritus Rector* Rademann. Between the concerts, selected passages of music were corrected and repeated, as these performances were recorded for the new edition, consisting of ten double-CD albums, on Hänssler Classic (the Gaechinger Cantorey's long-standing partner label).

Why another cycle with a selection of Bach's church cantatas? If you ask leading Bach interpreters about the reasons and motives behind their lifelong enthusiasm for the music of the Thomaskantor, and especially for his church cantatas, similar answers tend to crop up. They all speak of an immediate, deeply emotional identification with the content and formal perfection of this music, of the timeless relevance of its themes and the expressive power it holds for our globalized present day, even three hundred years after its composition. Thomas Neuhoff, musical director of the Cologne Bach Society, mentions a very fundamental reason for this music's enduring significance: "When audiences come to a performance of a Bach oratorio today, they bring with them very different perspectives than the audience that came to St. Thomas Church in Leipzig during Bach's time. I know many people in our concert audience who don't really have much to do with spiritual content, but who open themselves to being addressed in particular by Bach's music, and who then have a spiritual experience that is no longer possible in a church service or a sermon."

Extensive recording series and cycles of Bach's church cantatas—by Karl Richter, Nikolaus Harnoncourt with Gustav Leonhardt, John Eliot Gardiner, and, more recently, Masaaki Suzuki with the Bach Collegium Japan and the Bach Foundation St. Gallen under Rudolf Lutz—are available on CD and in media libraries. Ton Koopman's is a special case of enthusiasm for this music. He was in the process of a complete recording of the cantatas with Teldec when the label abruptly backed out. Koopman then mortgaged his house, bought the rights to the recordings already made, and recorded the remaining cantatas for his own label, Challenge.

This all sounds like an artistic adventure, albeit one taking place in a saturated music market. Nevertheless, the constant examination is important, justified, and necessary, despite the great popularity of individual cantatas from Bach's Leipzig, Weimar, and Mühlhausen creative periods. Despite ever-improving scholarly research, Bach's oeuvre is almost impossible to survey, even for experts, because of its sheer breadth. Moreover, for several decades now, the pace of research into the cataloging and performance practice of early music has been much faster than for the music of the long 19th century or the early modern period. Roughly speaking, we can distinguish at least four dialectically interrelated phases of performance practice since 1970, and each of these has had an impact on interpretations of Bach's church cantatas: in the

romanticizing style of Karl Richter and Kurt Thomas, in the pioneering exploits of Nikolaus Harnoncourt, in the varied readings championed by Helmuth Rilling in West Germany and Peter Schreier (as conductor) in the later GDR, by the generation that arose in the orbit of Philippe Herreweghe, and most recently by a pluralism of playing and singing facilities, which allows for different readings of early music to coexist. Today, as never before, listeners have boundless opportunities to become acquainted with different musical epochs.

When asked about the special nature of his approach to the first cantata year (1723/24), Rademann answers thoughtfully: "My Bach interpretation is shaped by Heinrich Schütz. I learned from him how music and words correspond with each other. I can now apply this experience." Rademann and the Dresdner Kammerchor have dedicated a complete CD edition to Schütz. The beginning of Rademann's involvement with Bach also goes back some time. As chief conductor of the RIAS Chamber Choir Berlin between 2007 and 2015, he paired church cantatas by Johann Ludwig Bach with those of the Thomaskantor. The latter had performed eighteen of his Meiningen cousin's cantatas in Leipzig in 1726 and set several other texts that first appeared in the 1719 series of Meiningen cantatas. Additionally, with the Gaechinger Cantorey, Rademann juxtaposed the Magnificat settings by Bach and his son Carl Philipp Emanuel in a double CD.

In addition to a diversity of historically informed performance techniques, there are two essential aspects that influence every new recording of the Bach cantatas. On the one hand, through research and performance practice, the milieu in which Bach composed has been elucidated to an extent that fifty years ago would have been unimaginable. On the other, Bach's highly productive colleagues Gottfried Heinrich Stölzel in Gotha and Christoph Graupner in Darmstadt have been the beneficiaries of a growing interest in early music, alongside the even more prolific Georg Philipp Telemann. At the 2018 Leipzig Bachfest, Bach's *St Matthew Passion* was performed alongside parallel settings by Stölzel, Reinhard Keiser, and Jan Dismas Zelenka. The Hungarian Haydneum Foundation is dedicated to the works of Johann Anton Werner, which lie somewhere between the genres of cantata, opera, and oratorio. All these discoveries enrich the repertoire and ways of performing it. Rademann himself was involved in a ten-CD box set, *Masters of Dresden Church Music*, focusing on Bach's contemporaries. If Rademann also delves into works by Dieterich Buxtehude or Felix Mendelssohn Bartholdy, this intensive engagement will inevitably influence his future Bach interpretations. There is now a lively and increasingly critical body of expertise centering on the music of the first half of the 18th century. New findings regarding the dating of musical manuscripts also have an effect on editions of the cantatas. Carus Verlag, for example, has published Bach's surviving Leipzig church cantatas in a

coherent chronological order. From this, an almost complete 300-year anniversary calendar can be compiled for the two Leipzig cantata vintages of 1723/24 and 1724/25.

For all their musical poignancy, it is notable that cyclical performances of the church cantatas increasingly strive to illuminate these works dramaturgically. The International Bach Academy Stuttgart incorporated speeches in its first events after the 2023 summer break. Pastor Justus Geilhufe spoke at the concert *The Ten Commandments* on September 9, and the president of Baden-Württemberg's state parliament, Muhterem Aras, spoke at *The Authority is God's Gift* on September 16. In the past, the Leipzig Cantata Ring *Bach's Messiah* featured connecting interludes taken from the Gospels. Along similar lines, VISION.BACH grapples with the question of how best to communicate the moral and spiritual concerns present in Bach's church cantatas. Despite select individual recordings which—as in *Jauchzet Gott in allen Landen* BWV 51 with Kathleen Battle and Wynton Marsalis—primarily showcase virtuosity, the effort to achieve a spiritual-artistic unity generally prevails in the study and performance of Bach's church cantatas, rendering the symbolism of Bach's music audible to today's ears (even without the spiritual and religious context that has been lost over the centuries). VISION.BACH is grounded in such thinking.

“The emotional depth I can achieve with the boys is unique.”
The Thomanerchor is awarded the Bach Medal at the 2023 Leipzig Bachfest

Sabine Näher

After decisively shaping the musical life of Leipzig for 811 years, the St. Thomas’ Boys Choir was honored with the prestigious Bach Medal—the highest award the city bestows in the field of music—at this year’s Bachfest. At last, one might say. But the year of the award was not arbitrary, as the Rector of the University of Music and Theatre “Felix Mendelssohn Bartholdy” Professor Gerald Fauth – a member of the jury alongside the President and Director of the Bach Archive and the Gewandhauskapellmeister – explains: “No ensemble has rendered such outstanding services to the cultivation and dissemination of Bach’s church music over the past 300 years – through the most diverse times – as the St. Thomas’s Boys Choir. In the year of the 300th anniversary of Bach’s appointment in Leipzig, therefore, no more fitting laureate is conceivable.”

Yet these three centuries constitute a comparatively small part of the choir’s history, which began in 1212. The Regensburger Domspatzen have been around for over one thousand years, the Dresdner Kruzianer for over seven hundred. Why can boys’ choirs in particular look back on such a long tradition? For Thomaskantor Andreas Reize, the decisive factor is the bond between these choirs and the church. “The choir tradition survived the Reformation; thanks to Luther’s high esteem for—and his promotion of—church music, it was even able to blossom again in the Protestant era.” As a secular counterpart, Reize cites opera, which has been around since the 16th century. “Catholic cities like Dresden were more likely to be strongholds of opera. But Leipzig also had an opera house until 1720.” As we know, Bach only arrived three years later: “It would have been so interesting to see how he would have felt about the Leipzig opera.”

Indeed, Reize’s performances of Bach’s Passions might give one the impression that the ‘old’ Thomaskantor had lived out his enthusiasm for opera through church music. Reize does not want to put it that way, but he points out: “With the Passions, he had the best script imaginable! There are many operas that are nowhere near as exciting. The way the opening chorus ‘Lord, our Ruler’ launches the *St John Passion* – that’s absolutely crazy! I would love to know how that was received here in Leipzig at the time. For me, this is the most dramatic music there is.” All of which renders Reize’s performances of this music gripping and thrilling to hear. But even if many a churchgoer or concertgoer thinks they hear new sounds in the Thomaskirche, Reize sees

himself entirely in the tradition of his predecessors: “Primarily it is about the liturgy and the music. What is the core message of a Sunday? Which are the gospel texts, the sermon texts? Each church year is planned in detail, and I look for suitable literature for each Sunday. Of course, this is based on the tradition of the Thomaner, i.e. Schütz, Schein, Bach, but also Mendelssohn Bartholdy, Reger, and Brahms, as well as modern composers.” Nevertheless, each cantor leaves his own mark and pursues different ideals of sound. “I recently listened to a recording by Karl Straube. The sound of the choir seemed to me very chesty, almost depressed – which probably corresponded to the sonic ideal of the time. To me, on the other hand, a heady sound, rich in overtones, is very important.” As far as his immediate predecessors are concerned, Reize sees himself more connected to Gotthold Schwarz than to Georg Christoph Biller, because “Schwarz and I both come from early music.”

The sound of the choir is one thing, but that of the orchestra is another. Everyone is a child of his time, says Reize. As a choirboy at the St. Ursenkathedrale in Solothurn, he experienced Bach Passions that were oriented towards historical performance practice at a time when this was still considered exotic in the former GDR. Naturally, Reize’s studies at the Schola Cantorum Basiliensis, one of the most important centers for early music, also left their mark. “In addition, I have the training of a Kapellmeister. I have been performing in front of orchestras for over twenty years. And we always perform operas with period instruments.” Reize applies these experiences to his work with the Gewandhaus Orchestra – and both parties seem to be very satisfied. “For the St. Thomas’ Boys Choir and me, the weekly collaboration is a gift,” the cantor emphasizes. The orchestra, in turn, expresses its appreciation by having Reize make his debut as conductor at the Leipzig Opera in the 2024/25 season with Johann Christian Bach’s *Amadis de Gaule.*

From this point of view, there are new sounds in the St. Thomas Church after all. After two years of work, how would the cantor describe what exactly makes the St. Thomas Choir special? “It is the close connection with Bach’s works – we hear Bach every day! That is a unique selling point.” There is no other choir in the world that maintains such an intensive relationship with a single composer. “After all, we perform a Bach cantata every Saturday. Some are so difficult that a week is too short to rehearse them. So now we always work on two cantatas at the same time.” As recipients of the Bach Medal, the Thomaner now stand alongside an illustrious group of world-renowned performers. Where does the cantor place his choir in international musical life? “It’s a boys’ choir! They are children, normal children, who sing here. That is of course a big difference to professional choirs,” Reize clarifies. “But the boys’ choir has a charm of its own. You can like it, even love it, but you don’t have to. Some people can’t do much with it. For me,

the emotional depth I can achieve with the boys is unique. Sometimes you wonder how that is possible – with children. And even though I was in the Singknaben in Solothurn myself, it still makes me marvel today."

Meanwhile, these same singers who make their cantor marvel boisterously romp around the football pitch behind the boarding school. And if they really do seem like "normal children," this impression is again put into perspective in the course of conversation. Almost philosophically, ten-year-old Jakob answers the question of what singing means to him: "Every note is like a football goal! That's how much fun singing is for me." He admits that, compared to other children of his age, he does have more obligations. But he would never envy them: "We have too much fun together here." That is an opinion that Jacob ("with a c!"), also ten years old, shares. Sometimes the choir must rehearse demanding pieces, "but the fun outweighs the difficulties," he says. This also allows him to overlook the occasional homesickness. Jacob does not envy children who have more free time: "We're used to all the work," he says nonchalantly. Moritz, who at the age of fifteen is singing "again as an alto"—now not as a boy alto, though, but as a countertenor—describes singing as his "great passion." He enjoys enormously his ability to master the most difficult pieces after persistent practice. Moritz can well imagine making music his profession one day, and studying choral or orchestral conducting. Tenor Damian, also fifteen years old, sees himself as a future doctor. "But I will always be connected to music," he affirms. Although he emphasizes how much he enjoys singing, he has noticed that rehearsals have become longer and more frequent under the new cantor. But—and Moritz agrees with him—the working atmosphere is more relaxed. Because of his younger age, the cantor has an easy rapport with the boys. Very importantly: "He also plays football with us!"

When asked what they like most about the St. Thomas Boys' Choir, all four answer in unison: "The community!" They talk about how much they bond both through working and spending their free time together. None of them doubts for a second that they feel at home here in the choir—an enthusiastic "yes!" bursts out. So it's not surprising that the current Thomasser (as they call themselves) think the model of the boys' choir will endure. "It offers great enrichment. You can take something with you for life," says Moritz. And Damian adds: "There will probably always be people who are enthusiastic about singing. Even if things have to change and transform, the foundation remains!"

Martin Petzold (25. Mai 1955 – 19. April 2023)
A personal obituary by Stefan Altner

After I was accepted into the St. Thomas Choir in September 1966, I lived in the fifth dorm room ("fünfte Stube") alongside nine other students; here, three fifth graders—Georg Christoph Biller, Rüdiger Otto, and Martin Petzold—and myself (a fourth grader) were assigned to the prefect Werner Wartenburger. The photo from 1967 shows us together in front of the boarding school. Thereafter, I worked closely with Martin, as a Thomaner, as a student, and later as both the director of the St. Thomas Choir and a continuo player. Our relationship was not only free of conflict, but always friendly and appreciative. A self-confident and engaging student, Martin knew how to use his talents—as a singer, of course, but also as a caricaturist. From his father Ernst, a theologian who had himself been a student at the St. Thomas School from 1940 to 1948, Martin learned to prove himself steadfastly as a Thomaner. Martin's father was his advisor throughout his life, as he grew up in the devastating period of crisis during the World War and in the arduous new beginning after 1945. The passing of the baton continued: Martin's brother and also his son Jakob became Thomaner. Martin and his wife, as well as the Thomaner, had to cope with a traumatic shock when Jakob died in a traffic accident in August 1998 at the age of only twelve.

Martin was an ardent Thomaner and could not come to terms with the fact that, in the course of the change of cantors from Erhard Mauersberger to Hans-Joachim Rotzsch in the 1970s, the Thomanerchor was to be detached from its Christian foundations. The new school and administrative choir management had not reckoned with the fact that we Thomasser would not accept these changes without complaint. In particular, the class of Martin Petzold and Georg Christoph Biller was surprisingly successful in re-establishing "musica sacra" as an integral component of the choral repertoire. These protests had consequences: the Ministry for State Security monitored the Thomaner with regard to their behavior towards the state, as Stasi documents reveal.

I remember Martin as a great aficionado of carnival ("Fasching") and how his "Faschingschnitzelbank" (a roll of wallpaper with a song and comic strip) was able to shed light on grievances with witty, biting irony, prompting many a nervous laugh. Today, Martin's publications bear witness to his graphic talent.

When we prepared a concert in Zitzschen on October 3, 2020, Martin contributed a delightful drawing showing a cherubic angel holding an organ pipe and a Friedensglocke (bell of peace). Before the concert, we recorded a song for the indisposed pastor of St. Thomas, Britta Taddiken, to bring her comfort in difficult times. Such things were important to Martin, as was the profoundly demanding care of his closest friend, the Thomaskantor Biller, during his final weeks in January 2022.

One can read elsewhere about Martin's refusal to serve in the army, which prompted a detour to study music. As an apprentice metalworker, he worked on the wrought-iron fittings of the St. Thomas Church. Martin gained a legendary reputation as a tenor, evangelist, and aria singer, placing himself in the lineage of Karl Erb and Peter Schreier. He was willing to take risks, to confront his audience with the content of the text, to preach through music. In opera and song recitals he was acclaimed for his distinctive artistic presence. He enthusiastically passed on his knowledge. As a continuo player for concerts in Leipzig and on tour, I experienced Martin's art first-hand. As Veronika Wilhelm, solo cellist of the Gewandhaus Orchestra, said in her heartrending obituary during the memorial motet on September 1, 2023, "Martin could be really silly and exuberant." What moved her particularly "was his genuineness, his approachability, his spontaneity, his humor, but above all his integrity in all he did." Martin's distinguishing ability was to be truly humble but never acquiescent.

As a member of the appointment committee for the election of the new Thomaskantor in 2020, Martin was the subject of ugly hostilities surrounding the Thomanerchor – after all, he had been a voice coach for many years. On March 22, 2021, he wrote to me: "All I feel around me is a witch's cauldron and I can no longer sleep. But I must endure it." Thankfully, he did not give up on campaigning for change. With the arrival of the new Thomaskantor Andreas Reize and a performance of the Bach cantata *Ich hatte viel Bekümmernis* BWV 21 in July 2022, Martin was able to bid his musical farewell to Leipzig. In Munich, he hoped to begin a new phase of his life in a liberated way, after moving there from Gundorf with his beloved wife Angela. But in the fall of 2022 an intractable illness overtook him. Although full of hope for his recovery, Martin chose a Ruhebaum ("resting tree") in a cemetery forest. In January 2023, he sent a photo of himself embracing the moss-covered tree, which already bore a finely crafted wooden plaque in memory of his son Jakob. During Easter, on April 19, 2023, Martin passed away. We owe him a great deal, and we miss him as both a musician and a friend; he lives on in the hearts of many.

A Unicorn Among Keyboard Instruments

Werner Kopfmüller

When Peter Waldner drives to concerts, his car is often packed full. This is not because Waldner is traveling with an excessive amount of luggage; rather, it is his own instruments that swallow up all the space. The South Tyrolean, who lives in Austria, takes these instruments with him even on longer journeys. This is the case when Waldner sets off in June 2023 from his hometown of Innsbruck to Leipzig, where he will make his Bach Festival debut with a solo recital. The concert is entitled "The Silent Star," because it focuses on an exotic, if not particularly acoustically penetrating, instrument: the Lautenwerk, as well known as Lautenclavier (lute-keyboard).

The evening, in the Festival Hall of the Altes Rathaus (Old Town Hall), marks an extraordinary double premiere. Waldner, an all-rounder among historically informed keyboard musicians, performs for the first time at the festival, and on an instrument that has never been played before an audience in the storied history of the Bach Festival.

This is all the more surprising since the Lautenwerk (or the Lautenclavicymbel, as this keyboard instrument is also called), can claim a chapter of its own in any consideration of Johann Sebastian Bach's oeuvre.

Bach scholarship has established that the estate of the Thomaskantor included two examples of this type of instrument, whose dynamic range is comparable to that of the clavichord. The implication is clear: Bach greatly appreciated the sound of the Lautenwerk.

The strings are not made of metal (i.e. brass or iron), as is the case with the harpsichord. Instead, the Lautenwerk is distinguished by its gut strings, which lend it a warm and mellow, charmingly gentle sound. A contemporary source that provides detailed information about the instrument, its construction, and its distribution in the Thuringian-Saxon region is Jakob Adlung's *Musica mechanica organoedi.* In this volume, begun in 1726 but only published posthumously in 1768, Adlung refers to the Lautenwerk as "the most beautiful of the keyboard instruments after the organ" and describes how deceptively close it can come to the sound of an actual lute.

Unfortunately, no Lautenwerk from the period has survived to the present day. It is possible that Bach's suites in E major, BWV 996, and C major, BWV 997, as well as the Prelude, Fugue, and Allegro in E-flat major, BWV 998 – all of which Waldner performed in his Leipzig recital – were originally intended not for the lute, but for the similar-sounding Lautenwerk. This theory is supported by the fact that these suites contain trills that are impossible to perform on the lute, and they require a range which exceeds that of the lute. One notices the easy authority with which Waldner speaks about the subject, while never claiming to know the ultimate truth about it.

Waldner jokingly refers to the Lautenwerk as the mythological unicorn among Baroque keyboard instruments, "because replicas are seldom seen and hardly any of today's instrument makers are interested in them." There is, however, an outstanding specialist whom Waldner commissioned in 1999 to reconstruct a single-manual German Lautenwerk, which was to be based on a harpsichord Bach ordered from Zacharias Hildebrandt around 1740. That specialist is the American Keith Hill, born in 1948. Hill is undoubtedly a luminary of his profession, but for experts he can also be a polarizing figure. Waldner: "With many instrument makers, the craftsmanship component is very much in the foreground. Their instruments are perfectly designed cabinetmakers' work."

Keith Hill differs from such craftsmen in that he views his instruments as vehicles for conveying a specific idea of sound. According to Waldner, "He takes this so far that he propagates his own theory of instrument making, which he has published in books."

Because of this, many turned their noses up at Hill, who acquired his knowledge in Europe in the 1970s and 80s. Even some of his own students turned away from him. Interestingly, Waldner has only met the American twice in person. He nevertheless ordered two other reconstructions of instruments from Hill's workshop: a two-manual French harpsichord after Pascal-Joseph Taskin from 1769, and a two-manual Flemish harpsichord after Ioannes Couchet from 1640.
Together with the Lautenwerk and nine other instruments (the most recent of which—in the chronology of keyboard instruments—is an original square piano from Dresden, built around 1835), they form a "living collection" with which, Waldner asserts (not without pride), the entire stylistic range of music from the late Middle Ages to early Romanticism can be realized.

Because of this, Waldner also offers concert programmes featuring solo piano works and songs from the time of Schubert. His instrument of choice for this repertoire is a Viennese fortepiano from the workshop of Robert Brown. Its richness of nuance is not only far superior to that of the modern piano, but it also conveys a different and deeper understanding of the idea of sound

Schubert had in mind when he composed *Die schöne Müllerin* in 1823. Pianists who are only really familiar with Steinways and the like are strongly encouraged to explore these instruments. They open up new perspectives on piano playing, and do not force singers to exert themselves quite so much.

For the fifty-seven-year-old Waldner, awareness of such tonal possibilities, made possible by his private instrument collection, is a special concern in his teaching. Waldner teaches at the Innsbruck branch of the University Mozarteum Salzburg, as well as at the Tyrolean State Conservatory (also located in Innsbruck).

Waldner admits that the number of applications to study historical keyboard instruments has dropped noticeably in recent years. “There were times when we couldn’t take all of the best of the best, because the surge of interest was so great, and the quality so high.” But that is over, he says. As in classical piano studies, many students today come from the Far East.

Waldner is also permanently employed as organist and church musician at the Catholic parish church of Mariahilf – a position he has held since 1988, and which requires him to perform music at two services per week.

Like many performers active on the early music scene, Waldner thus leads a double, if not triple life: as a church organist, as a university lecturer, and as a freelance concert musician with a substantial catalog of CD recordings to his name. The discography available on Waldner’s website lists forty-five albums from the years 1997 to 2023. The most recent is a recording of works by Johann Caspar Ferdinand Fischer on a harpsichord built by Ioannes Ruckers in 1624, currently located in the Alsatian Colmar. But that’s not all: Waldner is also active as a music manager. In the fall of 1988, while still a student, he founded a concert series for early music in Innsbruck, which today is called “Innsbrucker Abendmusik.”

As artistic director, Waldner is responsible for the planning and dramaturgy of the concert series, which is supported by the association “Alte Musik in Innsbruck-Mariahilf” (“Early Music in Innsbruck-Mariahilf”), and – increasingly important in times when funding can no longer be taken for granted – he has been very successful in securing sponsorships. Waldner’s credo is that work that is well-founded in terms of content pays off. In the long run, audiences appreciate cleverly conceived and thoroughly researched programs with committed artists. “Then, at a concert of only Renaissance music, there are sometimes three hundred people sitting in the church.”

Speaking of concerts: on the way back from his guest performance in Leipzig, Waldner finds himself in Hatzfeld an der Eder in northern Hesse. His car is still loaded with Keith Hill's Lautenwerk, but he no longer needs it. Here, he gives a concert in the Emmaus Chapel on the historic Rindt organ from 1706.

Preserved Heritage
A chorale book by the Querfurt organist Johann Gottlieb Stahr

Kristina Funk-Kunath

At a time when printed organ works were rare and correspondingly expensive, the Querfurt organist Johann Gottlieb Stahr compiled a hymnbook. This manuscript, from the final third of the 18th century, was acquired by the Bach Archive last year from private ownership thanks to the generous support of the Association of Friends of the Bach Archive. It contains over three hundred chorale movements, notated as soprano parts with figured bass. The fascinating thing about this collection is that some of these movements reproduce songs that were published in 1736 in the *Musicalisches Gesang-Buch* of the Zeitz castle cantor Georg Christian Schemelli. For this hymnal, Bach had supplied a number of melodies (precisely which ones is unknown) and arranged others. For some of these chorales, Johann Gottlieb Stahr reproduced the soprano part unchanged, but simplified the bass line and changed its figures significantly. Thus, Stahr's collected manuscript is not only an important source for Bach research, but also for the reception of the chorales from Schemelli's hymnal.

The historical manuscripts, prints, and engravings that enter the Bach Archive's collection often tell a long story of use, application, and wear over time. Sometimes they are also affected by improper storage and damage that makes restoration urgently necessary. The goal of such extensive work, however, is not to make the object look "like new" afterward, but to preserve the historical record as best as possible.

A remarkable example of such challenges presented itself to our restorer Barbara Schinko when she examined the chorale book of Johann Gottlieb Stahr: the leather binding and the book block were badly stained by water damage. The leather had come loose from the covers, and was dirty, shrunken, and partially lost. Both book covers were loose and badly deformed, the endpapers soiled and torn. The book block had suffered particularly from this, becoming unstable due to the partially detached stitching. Paper fragments were found in the back of the book, proving that some pages were missing.

With the financial support of the Crespo Foundation from Frankfurt am Main, the valuable manuscript could be restored. In an elaborate process that took about two months, Barbara Schinko cleaned and conserved the individual parts of the chorale book. The binding leather was

removed, cleaned, and reattached to the restored book covers, with missing parts carefully replaced. The book block was also returned to its original form, reconstructed where necessary, and cleaned. Finally, the block was bound with the restored book covers and covered with the historical endpapers. In order to restore the hymnbook as closely as possible to its original condition, materials including chamfered paper made of pure cellulose, dyed leather, wheat starch, and methyl cellulose were used during the restoration.

Book Sponsors

The Bach Archive owns and preserves numerous valuable documents and materials concerning the life and works of Johann Sebastian Bach and his family. The preservation of these treasures is one of the Bach Archive's core tasks, as is their cataloging and making them available for research in the form of digital reproductions.

For ten years now, the Bach Archive has dedicated a special initiative to "problem children" such as Johann Gottlieb Stahr's chorale book: with book sponsorships, the Friends of the Bach Archive have launched a program that brings together book lovers and items from the collection in need of restoration. So far, more than sixty such sponsorships have been arranged. Every book or music lover can acquire such a sponsorship with a donation, and thus cover the costs for the restoration of a particular object. This amount depends on the degree of damage and the expected effort for the restoration. After the work is completed, the book sponsors receive a detailed restoration report, and a bookplate with the donor's name is placed in the restored item.

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Information on book sponsorship is available from the Bach Archive Library (bibliothek@bach-leipzig.de). An overview of damaged objects is available via the portal of the Friends of the Bach Archive Leipzig:
http://buchpatenschaft.bach-freunde.de/

“The greatest musical work of art, of all times and peoples”
The Bach Archive Leipzig acquires a copy of the *Symbolum Nicenum* from Johann Sebastian Bach’s *Mass in B minor*

Peter Wollny

The last third of the 18th century was politically, socially, and culturally an epoch of upheaval, often called the Age of Revolution in reference to the most significant events that took place during this period. That the world was becoming more confusing was also recognized early on by leading figures in the old trading metropolis of Hamburg; in 1767 they founded the “Handlungs-Academie” (“Commercial Academy”), an institution of higher learning for prospective merchants who wanted to acquire both a comprehensive general education and “worldly wisdom.” The curriculum also included detailed lessons on the history of art, literature, and music. To this end, the Handlungs-Academie regularly organized public concerts, which soon grew to become among the finest and most popular in the city. One highlight of this concert series occurred on Palm Sunday in 1786. On that day, April 9, Carl Philipp Emanuel Bach conducted a concert for the benefit of the Medical Institute for the Poor, an association of physicians who provided free care to indigent patients.

On this occasion, the Hamburg music director presented the great musical achievements of his century to an astonished audience by means of exemplary individual works. As can be seen from the printed program, C. P. E. Bach began the first part of the concert with the *Symbolum Nicenum* (Credo) from his father’s *Mass in B minor;* this was followed by the two most popular movements from Handel’s *Messiah* – the aria “I know that my Redeemer liveth” and the *Hallelujah* chorus. The second part of the concert consisted of three of Carl Philipp Emanuel’s own compositions: first a symphony, then the Magnificat of 1749, and finally the double-choir *Heilig*. The extraordinarily favorable press coverage of this program also captured its pedagogical intentions: “One had the opportunity here,” wrote the *Hamburgische unpartheyische Correspondent*, “to notice the different styles in the works of the famous composers in question, and in the effect of the performances of their compositions.” This invites comparison with the “Historischen Konzerten” (“Historical Concerts”) presented by Felix Mendelssohn Bartholdy in the 1837/38 season at the Leipzig Gewandhaus. For the program selected by C. P. E. Bach already seems to want to document a historical progression in which – regardless of the actual chronology of the pieces presented – J. S. Bach stands for the culmination of venerable German choral polyphony, Handel is considered the creator of a European oratorio style, and Carl Philipp

Emanuel Bach embodies the original genius that takes up and overcomes tradition. For the seventy-two-year-old Bach, this concert also constituted his farewell to his Hamburg audience, for he did not perform publicly thereafter – as far as we know – until his death on December 14, 1788.

The *Symbolum Nicenum* of the *B minor Mass* – undoubtedly one of Bach's greatest creations – was both the beginning and the climax of this program. The compositional artistry of this late work is unique for its time. The opening movement is designed as a fugue with no fewer than eight obbligato voices. The "Confiteor" is similarly demanding – a double fugue with two themes into which the corresponding Gregorian chant is woven as *cantus firmus*, first as a canon at the fifth between alto and bass and then in augmented note values given to the tenor. Tonal splendor and stylistic variety also characterize the other movements. The Hamburg performance was an overwhelming success: the *Staats- und Gelehrtenzeitung des hamburgisch unparteyischen Correspondenten* wrote that the *Symbolum Nicenum* was "one of the most excellent musical pieces ever heard." A little later, probably also under the impression of the Hamburg performance, the writer Christoph Daniel Ebeling described the work as "the masterpiece of this greatest of all harmonists."

The exceptional character of the *B minor Mass* was undisputed even in Bach's family circle. In Carl Philipp Emanuel's 1790 estate inventory, the work is succinctly listed as "Die große catholische Messe" ("The Great Catholic Mass") – a designation that may even have originated with the composer himself. The *B minor Mass* is unquestionably Bach's most intellectually and musically demanding, and multifaceted, composition. When the Zurich music scholar Hans Georg Nägeli—in an 1818 call for subscriptions for his first edition of the work—took the press comments from the Hamburg performance even further ("the greatest musical work of art, of all times and peoples"), this should be seen neither as mere romantic rapture nor as a sales strategy. Joseph Haydn prized his copy of the work highly, and Ludwig van Beethoven also attempted to obtain a score of the work while he was composing the *Missa solemnis.*

It is to be considered a special stroke of luck that in August 2023 the Bach Archive Leipzig was able to acquire a historical copy of the *Symbolum Nicenum* from the *B minor Mass*, and one which is directly connected with the Hamburg performance of April 1786. The manuscript, prepared with great care by the Hamburg orchestral musician and copyist Ludwig August Christoph Hopff, is based directly on Bach's autograph, which was in the possession of Carl Philipp Emanuel Bach at the time.

Hopff was born in Gotha on October 16, 1715; from 1740 he is recorded as residing in Hamburg, where he died on April 7, 1798. In contemporary documents Hopff is referred to as "Musicus" and "Musicant," as well as "Informator" and "Schreiber." In 1765 he was appointed "Chorinstrumentalisten" ("choir instrumentalist"), i.e. a member of the Hamburg church orchestra; in this capacity the violist participated in the church music performances of Georg Philipp Telemann and Carl Philipp Emanuel Bach. Presumably, he was also among the musicians who performed at the concert in the Handelsakademie on April 9, 1786.

We do not know precisely how this copy of the *Symbolum Nicenum* came about. Since Carl Philipp Emanuel Bach maintained the original as a well-kept treasure in his own library, the initiative must have come from him. It can be assumed that this happened at a time when the work had become well-known in the aftermath of the memorable performance in Hamburg, and certainly more than one interested party turned to Carl Philipp Emanuel with inquiries. In fact, Hopff copied the *Symbolum Nicenum* twice. One copy, now in the Berlin State Library (Mus.ms.Bach P 1212), came from the estate of the English music scholar Charles Burney and was inscribed with the composer's name by Carl Philipp Emanuel Bach himself ("da G. S. Bach"). The manuscript acquired by the Bach Archive Leipzig, on the other hand, remained in Hamburg for some time. A price indication, "mk 13.-" (i.e. 13 marks), reveals that the score belonged to the assortment of the music dealer Johann Christoph Westphal (1727–1799), even if it cannot be traced in his catalogs. In 1830 it was then auctioned off with the library of Westphal's son Johann Christian (1773–1829). The name "Schwormstaedt" is entered as the buyer in one copy of the auction catalog. This refers to a well-known Hamburg antiquarian and "Bücher-Commissionär" ("book commissioner") in the first half of the 19th century, who presumably acquired the manuscript for a collector whose name was not recorded. The thread was thus lost. It was only a few years ago that vague references to a copy of the *Symbolum Nicenum* in an American private collection surfaced. But this copy has only now been revealed to be the source that disappeared in 1830.

The acquisition of this valuable source is of great benefit to Bach research, and we thank all the sponsors whose donations made the purchase possible, especially Adelheid & Jon Baumhauer and Arend Oetker.