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OF J. SEBASTIAN BACH

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JOHANN SEBASTIAN BACH:

His Life and Writings.

ADAPTED FROM THE GERMAN

C. L. OF *Joh. N. Forkel*
HILGENFELDT AND FORKEL.

With Additions from Original Sources.

Ed. von ...

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PREFACE.

IT is remarkable that the true merit of the mighty Bach remained unknown in this country till the commencement of the present century; though his countryman and contemporary, Handel, was perfectly acquainted with it; though one of his own sons—John Christian—flourished in England during many years; and though Abel called himself his pupil.

The knowledge of Bach's music—first disseminated in this country by the exertions of Messrs. Kollman, Horn, and Wesley—was followed up by a translation of Dr. Forkel's admirable *Life of Bach*, which originally appeared at Leipsic, in 1802.

The translation of Forkel's book having long been out of print, it was thought that a new work on the same subject might be acceptable. Accordingly, attention was directed to Dr.

Hilgenfeldt's *Johann Sebastian Bach's Leben, Wirken und Werke*, Leipsic, 1850.

The present little volume is chiefly taken from the latter work, with such additions from Forkel and other sources as seemed desirable. It does not pretend to be a translation of Hilgenfeldt's more elaborate work, but an *adaptation* of such portions only as seemed to be more immediately desirable to present to the English reader.

We may remark that since the publication of Hilgenfeldt's book, the Leipsic "Bach Society" has been founded. This great Society commenced its labours in 1851, under the direction of Hauptmann, Otto Jahn, C. F. Becker, Moscheles, and the eminent music firm of Breitkopf & Härtel. When completed, the series of works issued by this Society will form a noble monument to the memory of one of the greatest musicians the world has produced.

E. F. R.

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JOHANN SEBASTIAN BACH :

His Life and Writings.

CHAPTER I.

THE BACH FAMILY.

T was towards the latter end of the 16th century that a man travelled through Thuringia, leaving his home in far Hungary, to escape the fate which cruelly weighed upon its inhabitants, especially upon that portion of them which did not belong to the Roman Catholic faith. The greater and finer half of Hungary, including the old capital, was at that time in the hands of the Osmands; the remainder, to which Presburg belonged, was the scene of civil warfare between the mighty Family of Zapolya with the House of Hapsburg; and to fill the cup of misery, when in 1561 the Jesuits had again settled at Presburg, the old religious feuds and the persecutions of the Protestants were renewed in a fearful degree. Such of the new religion as were able saved what they could of their property and fled the country.

So did Veit Backh, or Bach, of Presburg. Belonging to a German Protestant family of mechanics, who years back had emigrated into the land of the Magyar, he looked towards the probable original seat of his ancestors for an asylum, where he might tranquilly follow his faith

and his calling, and he found it near Gotha, in the village of Wechmar, where with the little he had saved he purchased some property and began his wonted trade, that of a baker. To a cheerful disposition and a feeling for art, he added a love of music; and the "Cither,"* which he had carried from his former to his new home, became his favourite companion. He even took it to the mill, and while he ground his corn enlivened the monotonous rhythm of the clattering wheels by a melodious accompaniment. Whether Veit Bach, when he settled in Thuringia, was already married, or there took his wife, cannot now be determined; but so much is sure, that he left two sons, who inherited their father's love and talent for music; and it is singular enough that these qualities have been transplanted upon almost all his numerous descendants during two centuries and through six generations. All the Bachs, coming down from Veit (and there are about sixty known) were, with the exception of two or three, professional musicians, and many of them artists of name and reputation. Such a thing is unheard of in the history of art. Writers have tried to shew that the family of Scarlatti was in this respect equal to that of Bach; but the former produced eminent artists only through two generations, the third being proverbially very weak.

The date of Veit Bach's death is not known. His two sons, Hans Bach, a carpet-maker, and Johann Bach, a baker, were good musicians. Of the children of the latter we know nothing, but Hans Bach, when he died in 1626, left three sons, Johann, Christoph, and Heinrich. They were all three good musicians, especially the youngest, Heinrich. He exhibited

* An instrument of antiquity resembling the guitar. At first it had only three strings; but the number was at different times increased to eight, nine, and lastly to twenty-four. It was very popular in the sixteenth century.

early indications of musical genius, and was sent to Italy by Count Schwarzburg-Arnstadt to be educated. The family of Heinrich consisted of three sons and twenty grandsons, amongst whom principally shone his eldest son, Johann Christoph, born in 1643, at Arnstadt, who was court-organist at Eisenach. He was one of the finest organ players and one of the most vigorous contrapuntists of his age; his compositions are highly praised, and his church pieces for five voices are much commended by J. F. Reichardt, who had heard several of them performed. He died in 1703, leaving three sons—Johann Nicholas, organist at Jena, famous as a piano-manufacturer; Johann Christoph, a teacher of the piano at Hamburg, Erfurt, and Rotterdam, and finally in England; and Johann Friedrich, organist at Mühlhausen.

We must not, however, lose sight of Veit Bach's third grandson, Christoph (born in 1613), organist of Eisenach, who had three sons, and whose second son, Johann Ambrosius, court and town musician of Eisenach, is remarkable as being the father of JOHANN SEBASTIAN.

So much for the ancestors of the great BACH. With regard to the relations of this "hero-artist," we may add that, in the time of his youth, from twenty-five to thirty members of the family, all direct descendants of Veit, the founder of the family, were still living in Thuringia, Franconia, and Saxony, either as organists or in other musical capacities. It might excite surprise that such sterling musicians, as in the family of Bach excelled in such numbers, were so little known beyond their more particular home; but as Mitzler, in his short sketch of "Johann Sebastian Bach's Life and Works," remarks: "In those more

simple and disinterested times these honest Thuringians were free from all ambition, and so content with their fatherland and lot in life, that they thought not of searching for fortune elsewhere." They preferred the praise of their princes and their honest countrymen, together with that of their relations and friends, to uncertain glory and reputation, or the applause of the world. The love for home and its customs was at that time so deeply rooted, that no German artist cared to travel as an adventurer. Every one who had learned his trade or profession, and who worked honestly at home in his calling, found, without much trouble, his living in his fatherland. Hence "wandering minstrel-dom" was totally unknown. And if such contentment, which might appear peculiar in our time, was founded in the character of that period and in the customs of the country, it also had its source in the manner in which these artists trained themselves. During the period of the height of Protestant Church music, especially of the chorale, no one was permitted to consider himself an artist who was not fully able to prove that he possessed most conscientiously, and in all its branches, that which belongs to the complete practice of his art. This especially applies to the composers of that time. The essays and "trial-work" of *students* were not brought before the public, and he who ventured upon the higher flights of composition was fully sure that he dare tread upon such ground ere he made the attempt. Johann Sebastian Bach is one of the best examples. Only in more mature age did he think fit to introduce the productions of his mind to the notice of the world, and yet he thought them so far from perfect that he continually tried to polish and improve them. But thus he produced genuine works of art, which still, after centuries, give joy to

the lover of music, because they shew most completely conceived ideas in the most exquisite forms. It is different in our age: in the artist work and life of the present day there is a vast deal of appearance, vanity, and empty ostentation.

Music, in its external construction, may be divided into two parts: the productive and the reproductive. The first embraces the whole production; the second, the reproduction or execution. Both parts stand in regard to each other as poetry to declamation; dramatic poetry to the drama—all together, like conception and delivery. The art of painting does not admit of this distinction. The production requires creative genius, the reproduction technical talent; which latter, however, particularly in music, in order to claim perfection, must differ from mechanical work by the ability to enter into the intentions of the composer. In former times, when, for the execution of single musical pieces, fewer individual powers were needed, the composer and player were mostly one and the same person. The increase of instruments, and the improvement in instrumental music, also the perfection of the opera, required a larger field for the mere “executive music.” As, to a certain degree, this part of music was easiest to acquire, and was most striking, it also found more disciples; and so it came to pass that perhaps no branch of human science and ability was so extensively cultivated as “executive music.” How much, however, this has contributed to misguide the taste in music, and to its superficiality, need not be said. But such perversion in music has, as a result, inundated the public with musical nonentities of all kinds. Among those who deteriorate the art of music and make it more superficial, we must also count those writers who make an effort to bring it

à la portée de tout le monde, to everybody's understanding. Remember also the many "schools of harmony" for "self-instruction," for "ladies," for "dilettanti," &c. We might name a dozen, of which some have even gained a certain reputation; but *exempla sunt odiosa*.

The above deviation from our chief theme may perhaps surprise our readers; but a comparison of the musical status of the period of which we write with our own time was indispensable, and we could not avoid this little digression.

As it was impossible for all the members of the Bach family to live in one place, they resolved at least to see each other once a year, and fixed a certain day, upon which they agreed to assemble at an appointed place. Even after the family had become much more numerous, and many of the members had been obliged to settle out of Thuringia, in different places of Upper and Lower Saxony and Franconia, they continued their annual meetings, which generally took place at Erfurt, Eisenach, or Arnstadt. Their amusements, during the time of their meeting, were entirely musical. As the company wholly consisted of chaunters, organists, and town musicians, who had all to do with the church, and as it was, besides, a general custom to begin every thing with religion, the first thing they did, when they were assembled, was to sing a hymn in chorus. From this pious commencement they proceeded to drolleries, which often made a very great contrast to it. They sang, for instance, in chorus, and extempore, popular songs, the subjects of which were partly comic and partly licentious, but in such a manner that the several songs thus extemporized made a kind of harmony together, the words, however, in every part being different. They called this kind of extemporary chorus a "quodlibet," and

not only laughed heartily at it themselves, but excited an equally hearty and irresistible laughter in everybody that heard them. Some writers are inclined to consider these *facetia* as the beginning of comic operettas in Germany; but such "quodlibets" were usual in that country at a much earlier period. Forkel possessed a printed collection of them, which was published at Vienna in 1542.

As our next chapter will be entirely devoted to JOHANN SEBASTIAN BACH, we shall devote the remaining portion of the present one to a consideration of his descendants.

Johann Sebastian had a family of twenty children—eleven sons and nine daughters. Four of the sons lived to distinguish themselves in the musical art, although the superior talent of the father has in a great measure eclipsed their fame at the present time.

WILHELM FRIEDEMANN, the eldest son, approached the nearest to his father in the originality of his thoughts. He was born at Weimar, in 1710. His father taught him the organ and the clavichord, and the principles of composition, and thought very highly of his ability: he learnt the violin of the elder Graun. In 1738, he was appointed organist of the church of S. Sophia in Dresden, but held the office only a short time. In 1747, he was engaged as organist of the church of S. Mary, in Hallé; and in consequence of his long residence of twenty years in that city, he is often called Bach of Hallé. He was of a strange uncouth temper, and subject to constant fits of abstraction. On one occasion, he is said to have taken his seat in the nave of the church instead of the organ-loft. The congregation being assembled, and hearing no introductory prelude, a member sitting next to Bach, although unknown to him, asked "Who is going to play the organ?" To which Bach re-

plied, "Ah, that I am curious to know." When he left Hallé, probably because his eccentricities could no longer be endured, he went successively to Leipzig, Brunswick, and Göttingen, and finally settled at Berlin, where he died in 1784, in extreme poverty. He was too idle to write, and, therefore, he has left but few proofs of his power.*

CARL PHILLIP EMMANUEL, the second son, was born at Weimar on the 14th of March 1714. His father's settlement at Leipzig, when he was nine years old, gave him opportunity for the study of jurisprudence in that university, which he afterwards continued at Frankfort-on-the-Oder. He learned music from his father, and attained such eminence as a player, that Clementi professed to have derived from him that beautiful manner of singing upon the pianoforte, for which he himself was especially famous, and which may be regarded as the distinguishing merit of all the disciples of his style; and such distinction as a composer, that Haydn ascribed to him the principles of construction, upon which he based his own greatness; and that Mozart used to speak of his productions as the standard at which he aimed at in his own. At Frankfort he established an academy of music, for which he wrote many compositions. He left this town in 1738 to settle in Berlin, where two years later he was appointed chamber-musician to Frederick the Great. During his sojourn in this city he does not seem to have enjoyed that degree of favour to which his merit entitled him; for though music was extremely cultivated by his Prussian Majesty, who supported operas at great expense and with vast magnificence, and who had in his service musicians of the first abilities, yet he honoured the style of Graun and

* A list of his works, including music for the festival of Advent, and for that of Whitsuntide, and some elaborate organ fugues, is given in M. Fetis's *Biographie des Musiciens*.

Quantz more with his approbation than that of any other of his servants who possessed greater originality and refinement; but the King, having easily attached himself to one instrument—which, from its confined powers, has had less good music composed for it than any other in common use—was unwilling, perhaps, to encourage a boldness and variety in composition, in which his instrument (the flute) would not allow him to participate. From his long residence in the Prussian capital he is often called Bach of Berlin, as, from his subsequent settlement for twenty-one years at Hamburg, where he died in 1788, he is also sometimes called Bach of Hamburg. He went to this latter place to succeed Telemann as chapel-master in 1767. He was the conservator of the famous “archives” of the Bachs, which passed at his death into the hands of M. Pœlchau of Berlin. His two sons—one an advocate, and the other a painter, who died at Rome—were the first members of the Bach family who were not musicians. His most important works are the oratorio of “Die Israeliten in Der Würte,” and a setting of Klopstock’s “Morgengesang am Schöpfungsfeste;” besides which, and several other vocal compositions, he wrote very extensively for his instrument. He had an in-born feeling for melody, consequently his works pleased the million far before those of his father; particularly his pianoforte compositions, which though now somewhat antiquated, in consequence of the progress of the art, yet must be looked upon as the foundation of the modern style.*

JOHANN CHRISTOPH FRIEDRICH, the ninth son, was born at Leipzig in 1732. He studied jurisprudence in the university of his native city, being designed for the profession of

* A list of his published and unpublished music is to be found in M. Fetis's *Biographie* and Dr. Schilling's *Lexicon*. His life, as narrated by himself, is given in Dr. Burney's *Musical Tour in Germany*.

an advocate ; but his talent for music, which could not but be developed in his father's household, soon became conspicuous, and the Count of Schaumburg appreciating this, and entertaining a strong personal regard for him, engaged him as his chapel-master, and he lived at Bückeberg in fulfilment of the office : whence he is after distinguished by the addition of the name of this town to his own. He composed oratorios and sacred music, and his style is said to have resembled that of his brother Emmanuel. He died at Bückeberg, which town he never quitted, save for a few months when he visited his brother Johann Christian in London, in 1795. *

JOHANN CHRISTIAN, the eleventh and youngest son, was born at Leipzig, in 1735. As his father died when he was barely fifteen years old, he had less of the advantage of this great man's instruction than either of his brothers. He completed his musical studies under his brother, C. P. Emmanuel, whose position at the court of Berlin enabled him to give the young orphan not only a home, but an introduction to the best society. When he was nineteen he went to Milan, and by the interest of the Empress he was appointed organist of the Duomo. Here he wrote several operas, in which the severe school of his education was abandoned for the lighter style of the Neapolitan school, and his music was much admired. From his residence in this city, he is sometimes styled Bach of Milan, but he is better known as Bach of London. In 1762, † he came to England, and, save for an occasional trip, he never quitted this country. He was engaged by the Queen as

* A list of his compositions is given in M. Fetis's *Biographie*. His son Wilhelm, born at Bückeberg, in 1754, and his grandson August Wilhelm (son of the last named), born at Berlin in 1786, were both reputed composers of instrumental music.

† Not in 1759, as stated by Fetis, Schilling, Hilgenfeldt, and all his biographers.

chamber-musician, organist, and composer, and soon became a general favourite. He composed many operas, remarkable for the novelty of their instrumentation, and he produced numerous instrumental works, many of which were extremely popular. His music is chiefly in a light style, but he possessed the ability to write well, as is proved by his masses, and some pieces he wrote for the English Church, all of which severe critics warmly praise.* He died in London, in January, 1782, leaving a widow (formerly Cecilia Grassi, an opera prima donna), overburdened with debts to the amount of four thousand pounds. The Queen granted her a pension of eighty pounds a-year, and a present of fifty pounds to carry her to her native country.

In the sons of Johann Sebastian, the musical generation of Veit Bach seems to have reached its climax, as if the power of nature had exhausted itself in the fulness of the gifts which it had poured on the various branches of the family. The last member was Wilhelm Bach, who was born in 1756, and came to England at the age of thirteen, to study with his uncle Johann Christian. He returned, however, to Berlin, where, in 1790, he was appointed "cembalist" to the King of Prussia. He composed some pianoforte music, and died as late as 1846. In the year 1842, he was present at Leipzig, in company with his wife and daughters, on the occasion of the uncovering of a statue erected to the memory of the great Johann Sebastian through the exertions of Mendelssohn. There are now no descendants of the great master left, and we have not been able to ascertain whether among the few living musicians of the same name, any are descended from branches of old Veit Bach's family.

* M. Fétis gives a list of J. C. Bach's works in his valuable *Biographie*.

CHAPTER II.

JOHANN SEBASTIAN BACH.



HIS illustrious man was born on the 21st of March, 1685, at Eisenach, where his father, Johann Ambrosius, held the position of Court and town musician. His mother, whose maiden name was Elizabeth Lemmerhirt, was the daughter of a town-councillor of Erfurt. She died when the subject of ^{Bach} our memoir was a mere child; and his father lived only to February, 1695, when Johann Sebastian was not quite ten years of age. Being thus left an orphan, he was obliged to have recourse to an elder brother, Johann Christoph, who was organist at Orduff in Weimar. From him he learned the principles of the art for which his family was famous. But his inclination and talent for music must have been already very great at that time, since the pieces which his brother gave him to learn were so soon in his power, that he began with much eagerness to look out for some that were more difficult. A small, and perhaps insignificant episode in Bach's early life is characteristic of his ardent love of the art. His brother possessed a manuscript which contained "clavier" pieces of the greatest masters of the time—Froberger, Fischer, J. C. Kerl, Pachelbel, Buxtehude, Bruhns, Böhm, &c. This book attracted the atten-

tion of our young student, but its use was constantly denied him. He, however, procured it by stealth, and copied the valued pieces, and as he was obliged to do this in secret, he could only write on moonlight nights, and thus spent six months upon the task. He had scarcely finished his labour, when his brother discovered the transcript and took it from him, and he did not regain it until, shortly afterwards, the death of Christoph left the boy without a protector.

In this destitute condition young Johann Sebastian went with a school-fellow to Luneburg, and obtained there an engagement in the choir of the College of S. Michael as a treble singer. His fine voice was much admired, and he kept his situation until his voice broke.

During his three years' residence in this town he continued his musical studies with diligence. With his small means he contrived to make frequent journeys to Hamburg, to hear the organist, Johann Adam Reinken, who was at that time very famous,* and also to Zell, to hear the performance of the prince's band, losing no opportunity that could afford him gratification from or improvement in his beloved art

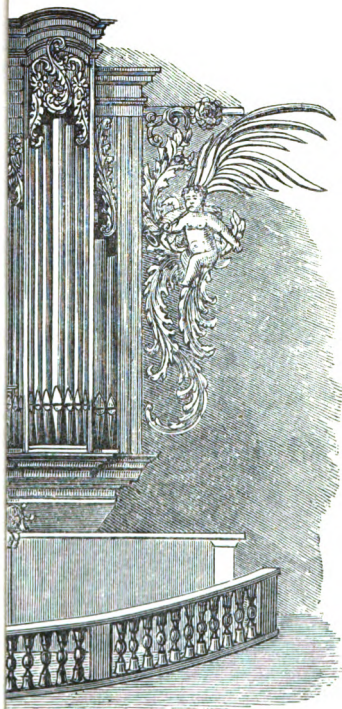
In 1703 he quitted Luneberg and went to Weimar, where he was engaged to play the violin in the band of the Duke. In the following year he exchanged this place for that of organist to the new church at Arnstadt, probably to be able to follow his inclination for studying that instrument which has since rendered his name so famous. Here he began most zealously, says Forkel, to make use of all the works of the celebrated organists of that time, which he could procure in his situation, to improve both in composi-

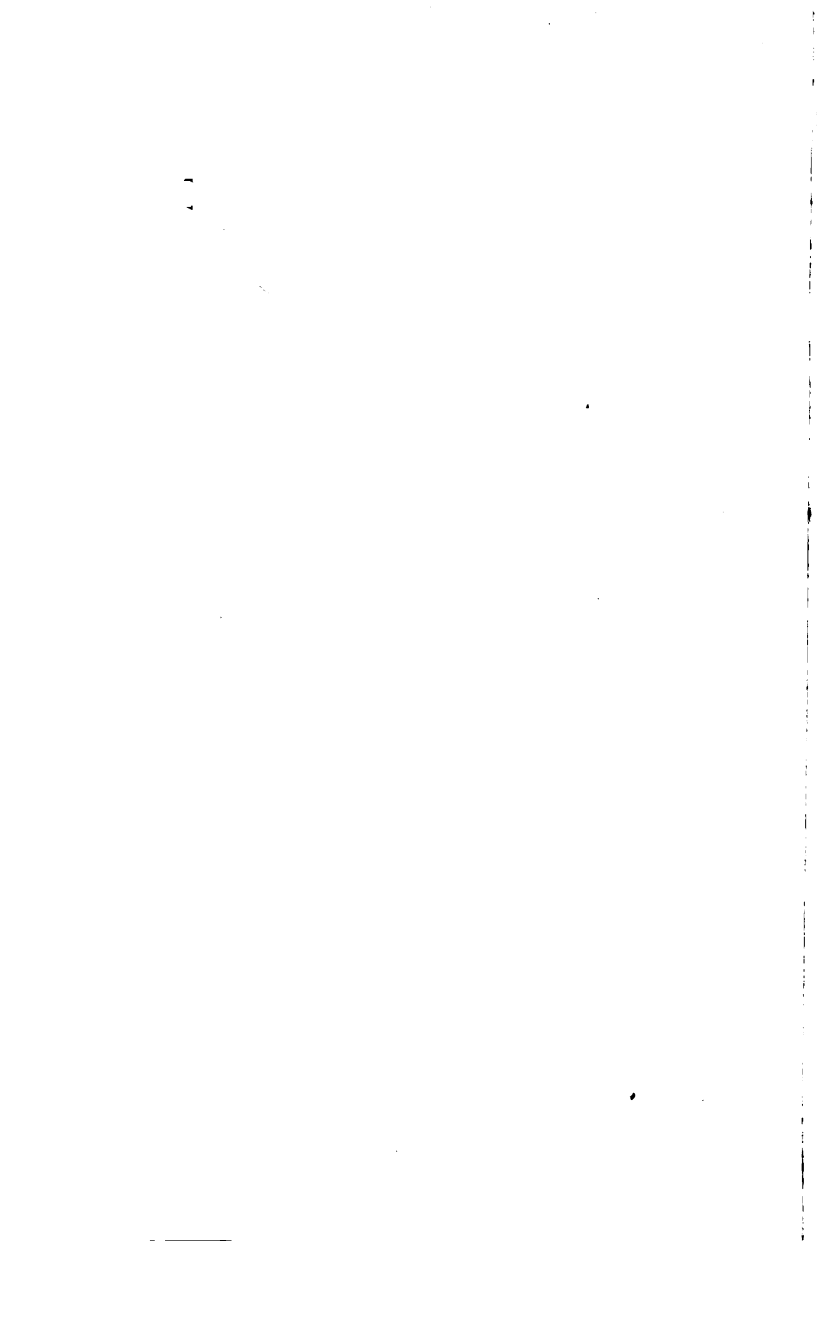
* This artist was born in 1623, and lived till within a few months of the age of a hundred years. He succeeded the celebrated Scheidemann as organist of S. Catherine's Church, Hamburg.

tion and the art of playing on the organ ; and to gratify his desire of learning, even made a journey on foot to Lubeck, to hear Diederich Buxtehude, organist to S. Mary's Church in that city, with whose compositions he was already acquainted.* For almost a quarter of a year he remained a secret hearer of this organist, who was really a man of talent, and much celebrated in his time, and then returned with an increased stock of knowledge to Arnstadt.

Bach's reputation now began to spread rapidly, and he received several offers of places as organist. In 1707 he accepted that of the church of S. Blasius at Mühlhausen, in which place ~~we may suppose~~ he married his relative, the daughter of Johann Michael Bach, of Gehren, a cousin of his father's, by whom he had seven children, two daughters and five sons. A year after his appointment, making a journey to Weimar to play before the reigning duke, his performance on the organ was so highly approved of, that he was offered the place of Court organist, which he accepted. The excitement which his performances created, the applause of great people, and the pleasure of moving in a more extended sphere, were incentives which led him on to higher walks in his art, and laid the foundation of his great compositions for the organ. In 1714 he was created director of the Court concerts, and in this capacity composed many vocal pieces of rare excellence. He also took several pupils, and among them Johann Casper Vogler, who

* This musician was born, probably, in 1635, and died at Lubeck in 1707. A very small number only of his voluminous compositions have been printed : these consist of several sacred cantatas ; an ode on the independence of Lubeck ; another on the death of the composer's father (an organist at Elsinore in Denmark) ; seven *suites de pièces*, depicting the characters of the seven planets ; fugues for the organ, and lighter pieces for voices as well as for instruments. The critics of near his own time speak of Buxtehude as the greatest organist and writer for his instrument that had ever existed, and eulogize his power of improvising on a *canto fermo* as marvellous.





succeeded him in his office as director of the Court concerts at Weimar.

From this time the reputation of Johann Sebastian Bach was firmly established, and he was looked upon as being almost without a rival as an organist and a composer for his instrument. On the death of Zachau, Handel's old master, Bach was invited to succeed him at Hallé, and went there to prove his fitness for the appointment; but, for some unknown reason, the post was given to Kirchoff, a pupil of the former organist.

In 1717 M. Marchand, a celebrated French performer on the clavichord and organ, came to Dresden, where he performed before the King, and obtained such approbation that a large salary was offered him, if he would engage in his Majesty's service. Marchand's merit chiefly consisted in a fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin—at least as far as we may judge by his compositions. But Bach had an equally fine and elegant style, and at the same time a ^{in abundance} ~~copiousness~~ of ideas almost unequalled. All this was known to Volumier, who was at that time director of the concerts at Dresden. He knew the absolute command of the young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist, in order to give his prince the pleasure of judging of their respective merits, by comparing them himself. With the King's approbation, therefore, a message was despatched to Bach at Weimar, to invite him to this musical contest. He accepted the invitation, and immediately set out on his journey. The King was apprised of his arrival, and invited him to a Court concert. Here Bach had an opportunity of becoming acquainted with Marchand's playing; and

when the latter had performed several variations in the French taste of that time, and received great applause, Bach was asked to try the instrument. He accordingly took his seat without ceremony (he was not personally known to Marchand), and after a short and masterly prelude, passed into the melody just finished by Marchand, and played twelve different variations on the theme with profound skill and cleverness. Marchand was surprised when, by his unknown rival, he was invited to a formal contest the next day, for which he was asked to select the subjects on which Bach should improvise; stipulating, however, that Marchand should submit to the same conditions. All was agreed. A large company of both sexes and of high rank assembled at the house of Count Fleming, the royal master of the ceremonies, which was the place appointed. Bach did not keep them long waiting, but Marchand did not appear. After a long delay, a messenger was sent to inquire at his lodgings, and the company learned, to their great astonishment, that the French musician had left Dresden on the morning of that day, without taking leave of any one. Bach alone, therefore, had to perform, and excited the admiration of all who heard him, (but Volumier's intention, to shew in a sensible and striking manner the difference between French and German art, was frustrated. Bach received on this occasion a large amount of praise; but Mitzler tells us that, owing to the knavery of some official, he did not receive a present of one hundred louis d'ors, which the King had designed for him.)

Bach had not long returned to Weimar when Prince Leopold of Anhalt-Köthen, a great lover of music, invited him to accept the office of master of his chapel and director of his concerts. He immediately entered

on this office, which he filled nearly six years, under the most pleasant circumstances and to the highest satisfaction of his patron. He often accompanied the Prince on his travels; and in the year 1720, returning from one of these trips, had the misfortune to find his wife, whom he had left in perfect health, dead and buried. The first news of this heavy blow reached him upon entering home. After the lapse of a year and a half he married again, the object of his second choice being Anna Magdalena, the daughter of one Waulkens, a Court musician to the Duke of Weissenfels. She was a celebrated soprano singer, but did not perform in public. This lady bore him thirteen children—six sons and seven daughters—none of whom, however, gained that celebrity which the two elder sons by his first marriage, Wilhelm Friedemann and Carl Phillip Emanuel, enjoyed.

At the end of 1721 Bach took a journey to Hamburg, in order to perform on the organ there, and to renew his friendship with the veteran Reinken, then nearly a hundred years old. Bach's performances excited universal attention. On one occasion he played at great length, and with such wonderful effect, extempore variations on one of the Lutheran chorales, "An Wasserflüssen Babylons," that old Reinken exclaimed, "I thought that this art was dead, but I see that it still lives in you." Reinken himself had some years before written and published variations on the same chorale; his praise, therefore, was the more flattering to the young aspirant.

It is an interesting fact, but little known, that during his sojourn at Hamburg Bach tried to obtain the vacant situation of organist to the church of S Jacob. In this,

however, in spite of the excitement which his wonderful playing created, he did not succeed; the reason being that a clerical amateur of mediocre talent offered a sum of money for the appointment, which bribe—for so it may be called—had more weight with the authorities than the wonderful skill of the great master. (The injustice, however, of the decision must have been talked of, if we believe the following anecdote:—It was just Christmas time, and the chief priest of S. Jacob's Church, Erdmann Neumeister, famous for his sermons, took occasion to observe, in interpreting the words of the gospel about the music of the angels at the birth of Christ, "he was sure that even if one of the same angels was again to descend from heaven, playing divinely, and wished to become organist of S. Jacob's, he might fly back again unless he had a pocket full of money." The organ at S. Jacob's Church was a magnificent instrument, then newly erected by the celebrated Abbé Schnittker, which may in some measure account for Bach's anxiety to obtain the appointment.*)

In 1723 the most important event in Bach's career occurred—his appointment to be director of the music and "cantor" to the celebrated school of S. Thomas at Leipzig. Here he remained during the rest of his life. The reason why Bach did not accept the post of organist of S. Mark's Church, Hallé, upon the death of Zachau, has never been explained. It seems likely that he had already in view the present post. Kuhnau, the director, was in very bad health, and it was not in the nature of

* This organ has sixty sounding stops, four manuals, and pedal of fourteen stops.—See an account of it in Hopkins' and Rimbault's *History and Construction of the Organ*, p. 369.

things that he could long survive.* This it was, no doubt, that influenced Bach in his decision, as the sequel tends to show.

He experienced regret at leaving the service of Prince Leopold of Anhalt-Köthen, who had a great regard for him. But the death of the prince occurring soon after, he saw that Providence had guided him well. Upon the loss of his patron, which greatly affected him, he composed a funeral dirge, with many remarkably fine double choruses. This was publicly performed at Köthen, under the personal direction of the composer. Bach's appointment as "cantor" of S. Thomas' School was combined with some functions which brought him in frequent contact with the Court of Saxony. He, therefore, often travelled to Dresden, and played in public and at Court. In 1736 he was honoured with the title of "Court Composer to the King of Poland, Elector of Saxony." The Duke of Weissenfels also conferred upon him the distinction of "Ducal chapelmaster." These titles were perhaps not very substantial in a pecuniary point of view, but they were genuine proofs of favour and professional standing, and were of more value than in our own times.

The year 1747 forms an epoch in Bach's life—his visit to Berlin at the instigation of Frederick the Great.) The way this came about is minutely related by Forkel.) Bach's second son, Carl Phillip Emanuel, was appointed chamber-musician to Frederick II. in 1740. The reputation of the all-surpassing skill of John Sebastian was at this time so

* Johann Kuhnau, the inventor of the sonata, was born in 1667. He held many appointments, and was eminent in music and literature. He was elected "cantor" in the S. Thomas' School, Leipzig, in 1700, a post which he ably filled till his death, on the 25th June, 1722. His "Six Sonatas," the first compositions known under that name, bear the odd title of "Bible Stories, with interpretations in Six Sonatas."

extended that the king often mentioned and praised it. This made him curious to hear so great an artist. At first he distantly hinted to the son his wish that his father would one day come to Potsdam. But by degrees he began to ask him directly, why his father did not come? The son could not avoid acquainting his father with these expressions of the king's; at first, however, he could not pay any attention to them, because he was generally too much overwhelmed with business. But the king's expressions being repeated in several of his son's letters, he at length prepared to take this journey, in company with his eldest son, Wilhelm Friedemann.) At this time the king had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of the strangers who had arrived. With his flute in his hand he run over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, "Gentleman, old Bach is come." The flute was now laid aside; and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace.) (Such was the impatience of the king to see and hear this wonderful musician, that Bach was compelled to appear before him in his travelling dress. He was received with great warmth, and forced at once to try all the pianofortes in the different rooms of the palace.) The king was a great admirer of the instruments of Silbermann, of which, at this time, he possessed seven.* The musicians went with Bach from room to room, and he was invited everywhere to try and to play unpremeditated com-

* Bach was already acquainted with Silbermann's pianofortes. See Dr. Rimbault's *History of the Pianoforte*, p. 112.

positions.) (After he had gone on for some time, he asked the king to give him a subject for a fugue, in order to extemporize upon it. The king admired the learned manner in which his subject was thus executed; and, probably to see how far such an art could be carried, expressed a wish to hear a fugue in six distinct parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it, to the astonishment of all present, in the most magnificent and learned manner as he had done that of the king's. The next day Bach was taken to all the principal organs in Berlin, (as he had before been to Silbermann's pianofortes at Potsdam.) He also visited the opera-house and concert-room, where he astonished those who accompanied him by the deep acoustical knowledge he displayed in his remarks on these buildings. After his return to Leipzig, he composed the subject which he had received from the king, in three and six parts, added several artificial passages in strict canon to it, and had it engraved on copper plates, under the title of "Musicalisches Oper" (Musical offering). This he dedicated to his royal admirer.

This was Bach's last journey. His health had been failing for some time. His sight had been injured at a very early age, "probably," (remarks a recent biographer, "by the moonlight transcription of his brother's forbidden volume; and it now failed him so greatly that he was persuaded to let an English oculist operate upon him; the experiment was unsuccessful, and a second attempt reduced the sufferer to total blindness. It is supposed that this course of treatment, and the violent medicines that accompanied it, induced the illness which prostrated him for six months, and ended with his death. Ten days before this

took place, his sight suddenly returned, but after a few hours he became delirious; then he had an apoplectic fit; and then he breathed his last." This event took place at half-past eight o'clock in the evening of the 28th of July, 1750. He was buried in S. John's churchyard at Leipzig. His wife and nine of his children survived him. His youngest child was not quite eight years old at the time of his decease.*

Such is the history of the outward life of the greatest and most remarkable musician of the modern world.

* She died at Leipzig in 1802, in indigent circumstances.

CHAPTER III.

BACH AS MAN AND ARTIST.



THAT Bach must have been an amiable and much respected man is evident (from the various details that have come to us respecting his private life.) He had great reason as an artist to be proud of his extraordinary talents, and must have been conscious of his superiority over the rest of his brother professors. But so full of amiability was his character that he never exhibited the least ostentation on this account. On the contrary, he practised the virtue of modesty in so high a degree, that as long as he alone was concerned, even face to face with the loud conceits of artists immeasurably beneath him, he rarely asserted his enormous superiority. Pride and haughtiness were unknown to him; and though esteemed and flattered by princes and nobles, admired by brother artists, and respected and loaded with applause by countless ~~devotees~~^{admirers}, he remained the same to all. He was especially tolerant towards foreign artists, treating them, even the most unworthy, with especial kindness.) An instance of this is on record, with regard to a musician, of the name of Hurlebusch. This man, of trifling renown as a clavinist, was an overbearing and whimsical person. He

was even offended if people merely praised his performances without falling into ecstasies over them. He paid Bach a visit at Leipzig, not to hear the great musician play, but to be heard and admired by him. Bach led him to the instrument and listened with great tranquillity and patience to his performance of a worthless, and moreover already published, minuet with variations. Hurlebusch, in his conceit, believed this to be an acknowledgment of his great talent ; and he pompously presented Bach's eldest son with a collection of his easy sonatas, with an admonition to the young aspirant to study them diligently ! Bach, who knew that his son was already sufficiently advanced to understand and execute much more difficult music, could scarcely repress a slight smile at the folly of the man ; but he dismissed him, nevertheless, politely, and in a friendly manner.

Bach was never known to give a harsh opinion, much less a criticism, without a sufficient cause.) Even of poor Marchand, whose ridiculous flight had placed him in a disadvantageous light, he never spoke depreciatingly, but always acknowledged his cleverness on the clavier, whenever he was asked to give an account of his encounter with him at Dresden.) Like a good father, he carefully watched over his home and his family. His children he trained according to the calling which he had chosen for them, but never stood in their way when they shewed a desire for other scientific or artistic pursuits. Wilhelm Friedemann was intended to be his successor in the art of music ; and his father gave him every opportunity. The others were intended to become useful in various professions. But the innate talent of Emanuel broke into its own direction, and he became a musician. And so too, his third son, the so-called Bach of Bückeberg. Every moment that he

could snatch from official duties (he practised some time as an advocate) he devoted to the study and practice of music. He enjoyed particularly taking part in its performance, and was an excellent violoncello player. Bach's far-spread reputation brought many foreign artists of rank to his house. Concerts on a large scale were often performed at these gatherings ; and thus his sons had the best possible opportunity of forming their tastes.)

Bach did not think much of the new Italian style of operas, such as those introduced by Hasse,* and his contemporaries ; but he admired the earlier Italians especially, for the melodic element contained in their works. He was fond of visiting Dresden to hear the performance of new works. Upon these occasions he was generally accompanied by his eldest son, Wilhelm Friedemann. He was on friendly terms with Hasse, who knew how to value Bach. Indeed, his brother artists were always anxious to make his personal acquaintance, Handel, perhaps, excepted. Was it that Handel's artistic pride was offended at Bach's enormous reputation ? Certain it is that he avoided meeting him. On the contrary, Bach esteemed Handel highly ; and often expressed a wish to make his personal acquaintance. Strange to say the giants never met. Handel several times visited his friends and relations at Hallé, after his settlement in London. On one occasion, Bach, who was then at Köthen, made sure of an interview, but upon his arrival

* Johann Adolph Hasse was born at Bergedorf, near Hamburg, March 25th, 1699, and died at Venice, December 23rd, 1783. He married the famous singer Faustina Bordini in 1730. Fetis enumerates ninety compositions of this master for the church, for the theatre, and for the chamber ; these, however, form but a very small portion of the whole, the number of which was so numerous that he himself was unable to name them all. His genius and a long exercise of it in Germany had an important effect on the progress of dramatic music in his native country ; and this would have been still greater had he written more in the German language, instead of, in his operas at least, almost exclusively in the Italian.

at Hallé, found that Handel had left just before him. Upon another occasion Bach was confined to his room, but, hearing of Handel's arrival at Hallé, he sent his son, Wilhelm Friedemann, with an earnest request that he would visit him ; but the invitation was declined with regret.

Of affection and friendship Bach had no lack. Hasse, Faustina, the two Grauns, Telemann, the Bendas, Zelenka, Deiling, Agricola, and others were in constant intercourse with him, both personally and by correspondence. The celebrated J. M. Gessner was already, at Weimar, his friend and, later, his friendly colleague at Leipzig, where from 1730 to 1734, he held the post of rector of S. Thomas' School. There were many who envied Bach, but they did not succeed in injuring him, either as artist or man.) He cared little for malicious criticism or the idle stings of triflers. They could not harm his well-earned reputation.) Sheibe of Leipzig published at Hamburg a fortnightly musical journal, in one of the early numbers of which (No. 6) he thought proper to print some strictures on Bach's works. But as these comments were in direct opposition to the received opinion of musicians, poor Sheibe suffered for his audacity. Metzler and other able critics took up the cudgels, and the author of the criticisms was driven from the field ingloriously.)

Bach lived only for his art, his family, and his friends ; and though fate did not lead him to brilliant fortune, he occupied the enviable post of the greatest musician of his time. He enjoyed all that really could make life cheerful and comfortable, and he was happy. His emoluments were large enough to supply the wants of himself and his family, and left something more even for luxuries. More he neither wanted nor cared for. The exercise of

his art, the effort of a continuous perfection in the same, and the education of his children, were the chief tasks of his life.) That he had his share of family troubles is only in the common course of nature. / His first wife died suddenly, many of his children died young, and the death of his friend and protector, Prince Leopold of Anhalt-Köthen, was a severe blow to him. The death, too, of his idiot son, David, before he had reached his fourteenth year, must have been keenly felt by such a nature as Bach's, although the release must have been a happy one. Nevertheless, Bach knew how to meet such providential inflictions with humble and becoming fortitude.) He had joy enough left in his family and friends ; and in the vicissitudes of life he found ample consolation in his calm and pious faith, his cheerfulness of mind, and in the constant exercise of his beautiful art.

CHAPTER IV.

BACH AS A CLAVICINIST.

BEFORE Bach's time the art of playing the clavi-chord stood very low, at least if that degree of perfection which it afterwards attained is to be taken as the point of comparison. It is true that, in the last half of the seventeenth century, rapid progress was made in music for keyed instruments, and the consciousness that this kind of music was capable of further improvement prevailed more and more. Makers began to consider their works in a new light, and clavichords were constructed with a double row of keys. In some instruments a pedal clavier was attached, which afforded fresh scope to the composer. But at the same time a light kind of music generally prevailed. The correct accompaniment of a song or instrumental piece from the thorough bass figures, the solo performance of Allemands, Sarabands, Giges, Musettes, and other dance melodies was almost all that was required from a clavicinist of the end of the seventeenth century.

By extempore toccatas or preludes, by free variations on favourite airs, or other themes, by artistic fugues and finely wrought movements, only the chosen few dared shew their strength. The chief thing required in a performer of the time was a delicate, fluent, and well-shaded execution, with ability to add plenty of tasteful ornaments in the

melody. In this latter style the French masters of the time greatly excelled ; they even carried it so far as to leave scarcely a single note of the melody without its particular flourish.) It was not then customary to play in all the keys. Those with more than three sharps or flats were seldom used. The reason of this was, undoubtedly, the “unequal” mode of tuning the instrument, which was obstinately adhered to in preference to the system now known as the “equal temperament.”

The old method of playing the clavichord was most extraordinary. Reliance was chiefly placed upon the three middle fingers, the little finger was sometimes used as a reserve in wide stretches, so also was the thumb. But the latter seems to have been terribly in the way.) “But where remains the thumb?” is the question in an old instrument book, after giving directions for the rest of the fingers —“where remains the thumb? you must not stretch it into the air, therefore put it on the wooden part of the keyboard.” There it lay secure enough, and, if not lazily hanging down, it at least served as a support for the hand. The left hand had not much more to do than to strike single bass notes, and sometimes span an octave. Modern pianoforte players will shake their heads at this primitive mode of playing. But the music of that time was so simple that no great application of means was required for its execution. And yet the style of playing in vogue was in many respects, as far as it went, purer and more artistic than at present. The old performers did not take all the chords full and make every possible kind of noise on the instrument, but they performed with neatness compositions in two and three parts, leaving those of four or more for artists of higher pretensions.

of his works. } It is pretended that F. Couperin taught Bach's method of fingering before him, and described it in his work published in 1716, under the title of *L'Art de toucher le Clavecin*. "But," as Forkel says, "in the first place, Bach was at that time about thirty years old, and had long made use of his manner of fingering; and secondly, Couperin's fingering is still very different from that of Bach, though it has in common with it the more frequent use of the thumb.* We say only the more frequent, for in Bach's method the thumb was made the principal finger, because it is absolutely impossible to do without it in what are called the difficult keys. This is not the case with Couperin, because he neither had such a variety of passages, nor composed and played in such difficult keys as Bach, and consequently had not such urgent occasion for it. We need only compare Bach's fingering, as C. P. Emanuel has explained it, with Couperin's directions, and we shall soon find that, with the one, all passages, even the most difficult and the fullest, may be played distinctly and easily; while, with the other, we can at the most only get through Couperin's own compositions, and even them with difficulty. Bach was, however, acquainted with Couperin's works, and esteemed them, as well as the works of several French composers, for the harpsichord of that day, because a pretty and elegant mode of playing may be learned from them. But he considered

* François Couperin was born at Paris in 1688, and shewed such remarkable talent for music, that in 1696 he was appointed organist of S. Gervais, and in 1701 clavicinist to the King and organist of the royal chapel. The Couperins were in France what the Bachs were in Germany, almost all being musicians. François died in 1733. His compositions are certainly much superior to those of his contemporaries in France, and J. S. Bach respected them so much that he adopted many of his ornaments and their signs. His works that are most generally known are five books of Suites, and his method *L'Art de toucher le Clavecin*.

them as too affected, in the frequent use of the graces or ornaments, so that scarcely a note is free from them. The ideas which they contained were, besides, too flimsy for the great master."

It is certain that in Bach's method of playing, the thumb was in *constant* use; it became the support and issuing point of almost all passages. But not only the mere application, but also the complete and equal training of all the fingers was that at which Bach aimed at, recognizing in this the only means of a certain and tasteful execution. For this purpose he wrote his own exercises, and practised with ceaseless diligence for many years, so that at last it became possible for him to overcome the greatest technical difficulties. The most difficult passages he could play *prima vista*. Of course a quick perception supported him, and his remarkable facility in reading music amounted almost to divination.

Bach's hands possessed remarkable flexibility, so that he could execute with the greatest ease "repetitions," double shakes of all kinds, and passages in which, during continued shakes, the non-occupied fingers of the same hand played a melody. These things were novelties in Bach's time, and at the present time are far from being common. Hilgenfeldt, indeed, says, that modern masters, by the performance of such things, "executed with proper ostentation," might not only earn the astonishment of the masses, but also reap "applause, honour, and riches.")

To master this style of playing, a peculiar position of the hand was required. Bach discovered such a one, and for a long time the secret was known only to his pupils. Forkel, who became acquainted with it through C. P. Emanuel Bach, was the first to make it public. | But

Griepenkerl, the learned editor of Bach's Clavier and Organ Compositions, gives us more explicit information concerning Bach's "manner of holding the hand." Before, however, entering upon this we must add a word or two preparatory.

A great fault which mainly interfered with the progress of "Clavier" playing, consisted in the imperfect construction of the early instruments. Before Bach's time, and in his youth, the clavichord was still what the Germans call "gebunden," so that several keys struck on a single string. Again, the strings were not struck by hammers, as in our pianofortes, but by what were called "tangents," *i.e.*, small pieces of iron or brass resting on the back part of the key and forming, by their union with the strings, "a tie with them." They acted in place of the pegs (*keilstege*), and determined the measure of the string, permitting only that part of it to vibrate which was between the "tangent" and the chief peg (*hauptsteg*). Thus, if several keys in succession struck the same string, each key would give the particular interval belonging to it; but if two keys of the same string were struck together, *only that interval sounded which belonged to the higher key*. It is perfectly necessary to understand this in order to see the obstacles which Bach had to encounter before he could carry out his artistic views.

It will easily be seen that instruments of this construction could not be perfectly tuned: musicians played therefore only in those modes which could be tuned with the greatest purity. Bach therefore discarded the instruments that were "gebunden," and used only those which could be evenly tempered, so he got without difficulty the twenty-four modes at his command. But to make these enlarged instruments useful in all their parts, he was compelled to contrive his

new mode of fingering.) As he saw the necessity of employing all the fingers equally, he observed that they must be bent in such a manner as to form a curved line, the tips suspended equally over the key-board, so that any one of them should be ready at the instant to fall upon the key beneath it. We might think that the position of the finger-tips, in a straight line, close to each other, must from mechanical reasons be the best, but experience teaches us the contrary. First, the formation of the hand does not permit of so holding the fingers, because the middle finger must be unfairly bent. Secondly, because the two outer fingers possess, on account of their shortness, less power and flexibility than the others, and, therefore, if they had to work on the same points of the keys as the longer fingers, could only press them down with less power. Now the rules laid down by Bach in order to attain a fine touch, with neatness and precision of execution, are the following: The fingers must be placed in such a manner that they may be, perhaps, half the height of the black keys, over the key-board; the hands and arms in a horizontal position, with the wrist not in the least bent. The elbow and the root of the hand are to be in a straight line, with the knuckle and joint of the first finger bent. The joint of the second finger also bent, but not so much as the first; the third still less. The hand is intended to seize and hold, and even a person who has never touched the key-board of an instrument will naturally place it in the position now demonstrated. When a key is intended to be struck, the finger falls down naturally upon it, without in the least moving the position of the others. This movement is the chief peculiarity of the touch. When the key is pressed down, the hitherto unused weight of hand and

arm comes into play, but not stronger than by gentle pressure, to prevent the finger withdrawing itself into the interior of the hand. In some measure, the hand with some part of its weight supports itself upon the playing finger during the duration of the note. If now a second key is to be struck, the finger intended for it falls down upon it in the same way, releasing the first, which rebounds into the interior of the hand, whereby the joints bend themselves a little, and the touch of the first key is complete. The withdrawal of the first key, and the touch of the second must so well correspond, that there must be no break or pause between them, nor any mingling of the two sounds.) No undue force must be used by the performer in striking a key. The key must be pressed, not "hammered." The fingers are not to labour, but really to play.)

Bach, we are told, played with so slight and easy a motion of the fingers that their movements were scarcely perceptible. Passages thus played have a peculiarly liquid effect, or as Bach himself says, "the tones are like balls, which, strung together upon a string, touch each other, but have no connection one with another.") By this *smooth* style of playing Bach excited the wonder and admiration of his contemporaries.) Besides this qualification, he had such an admirable facility in reading the compositions of others (which, indeed were all easier than his own), that he once said to a friend, when he resided at Weimar, that he really believed that he could play everything, without hesitation, at first sight. But, after a few days, the friend to whom he had made this remark took means to convince him of his error. He invited him one morning to breakfast, and placed upon the desk of his instrument, among other pieces, one which at the first

glance appeared to be very trifling. Bach arrived, and according to his habit, went immediately to the instrument, partly to play, partly to look over the music which was upon the desk. Whilst he was turning over and playing some of the various pieces, his friend retired into an adjoining room to prepare breakfast. In a few minutes Bach took up the piece which was destined to make him change his opinion, and commenced trying it. But he had not proceeded far when he came to a passage at which he stopped. He looked at it, began anew, and again stopped at the same passage. "No," he called out to his friend, who was laughing to himself in the next room, at the same time going away from the instrument; "one cannot play everything at first sight—it is not possible."

Bach had an equal facility in reading scores, and executing the substance of them at first sight on the clavichord. His eye was so quick that he could easily read from separate parts placed side by side. This he frequently did, when a friend had received a new trio or quartet for stringed instruments, and wished to hear its effect. He was also able, if a *general* bass part, often ill figured, was laid before him, immediately to play from it a trio or a quartet; nay, says Forkel, he even went so far when he was in a cheerful humour, and in the full consciousness of his powers, as to perform extempore, to three single parts, a fourth part, and thus make a quartet of a trio. For this purpose he used a harpsichord with two sets of keys, provided with a pedal clavier.

With regard to the speed which Bach adopted in his performance, it is said that he took the *tempo* rather quick than otherwise. It is certain that under his hand, every piece was, as it were, like a discourse. When he wished

to express strong emotions, he did not do it as many do, by striking the keys with great force, but by "melodical and harmonical figures," that is, by the internal resources of the art.)

Bach's method of playing the clavichord is the only real foundation of the pianoforte playing of our own time.)
 Certainly the pianoforte is a very different instrument from the old "clavecin," clavichord, or "clavicymbal;" but with regard to the system of manipulation nothing better can be invented than that devised by the glorious old master.

It is well known that the sounds of some instruments, such as the flute, the horn, etc., can be modified by blowing, breathing, etc.; but with the pianoforte the finger of the player remains at a distance from the sounding body—the string. The performer only moves the hammer which touches the string, and not even that directly. Therefore, though a strong or a feeble sound may be produced, we cannot obtain any variation in its "colour." Hammer and string remain in the pianoforte always the same. No other instrument is, in this respect, so independent of its player, and the beauty of the sound goes not to the credit of the player, but to that of the maker.

Bach's favourite instrument was the clavichord, because of its *yielding* qualities to the intention of the player. He considered it the best instrument for family use and for practice. The harpsichord, though certainly susceptible of a very great variety of expression, had not soul enough for him; and the pianoforte was, in Bach's time, too much in its infancy, and still much too coarse to satisfy even the most ordinary musician. Bach found the clavichord most congenial for the expression of his most refined thoughts,

and did not believe it possible to produce from any harpsichord or pianoforte such a variety in the gradations of tone as on this instrument, which was, indeed, poor in tone, but on a small scale extremely flexible.

Bach always adjusted the quill-plectrums of his harpsichord himself. He, also, always tuned both his harpsichord and his clavichord; and so practised was he in this latter operation that it never occupied him more than a quarter of an hour for each instrument.

The merit of the invention of the pianoforte has been ascribed, by turns, to the Germans, the Italians, the French, and the English; but it has lately been settled, beyond the possibility of doubt, in favour of the Italians. It is singular that three ingenious men, Cristofali, Marius, and Schriöter, should have conceived the same idea, within a few years of each other, and without any apparent communication or collision. But the priority of invention is certainly due to Bartolommeo Cristofali of Padua, who made known his invention in the year 1711.* The early instruments were very rude, and to Godfrey Silbermann, who built the organ of Freyburg Cathedral, is due the credit of making the first real improvements. This ingenious maker constructed two pianofortes, and submitted them for approval to Bach, who is recorded to have highly praised them as ingenious pieces of mechanism, but complained of their feebleness of tone, especially in the upper octaves. Struck with the justness of this remark, Silbermann withdrew his instrument until he had found the means of remedying this serious defect.

* Hilgenfeldt, and indeed all German writers, ascribe the invention of the pianoforte to C. G. Schriöter. But the merits of the various claimants have been fully discussed in Dr. Rimbault's *History of the Pianoforte*, to which we refer the reader for further information.

After repeated essays, and considerable expense, he was enabled to present a new instrument to Bach, who declared that it was without fault. From this moment the fame of Silbermann extended throughout Germany, and the first step in the progress of the pianoforte was accomplished. One of these instruments was seen by Frederick the Great, who was so pleased with it, that he ordered seven of them. This was about the year 1741, from which date the real spread of the pianoforte commences.

It is only after great progress in the perfection of the pianoforte, and when considerable improvements in the performance upon the instrument had again called attention to the glorious compositions of Bach, that we find among all "friends of music" that acknowledgment of their imperishable value which ought to have been accorded to them without interruption. We are perhaps not wrong in saying that the time is only now arrived for the complete understanding of these works. Men like Zelter, Mendelssohn, Moscheles, Czerny, Griepenkerl, and others, have done much for increasing the taste for Bach's music; but the glory of having revived their performance in public belongs to Madame Schumann. She it was who first introduced Bach's Preludes and Fugues into the concert room, and by her masterly execution of them induced all the most eminent pianists to follow her example, and lend their aid in spreading the knowledge of the mighty master by public performances of his works.

CHAPTER V.

BACH AS AN ORGANIST.

IF the pianoforte has now reached a height which even Bach could scarcely have anticipated, it is quite different with regard to the organ. Here Bach still stands alone; no one has yet surpassed him in writing for this instrument. [Without predecessors, as without followers, it is truly wonderful that he was enabled to carry out his artistic ideas in the manner in which he did.] The noble spirit which inspired him—the deep religious feeling which surrounded him—these were the invisible agents which prompted him to achieve the glorious end. This is manifestly perceptible in his organ compositions, in which the ideas of the majestic and the sublime are embodied in ~~endless ways~~. The organ, with its grand and mighty tones, is the instrument for such expressions, and this Bach fully recognized.]

That the organ and the clavichord required a different mode of treatment is well known. This difference consisted not so much in the external technicalities, which are not so great as might be imagined, as in the different character and effects of the music played. While the clavichord was only fit (on account of its feebleness of tone and its inability to sustain sounds) for use in small rooms, the organ, on the contrary, with its power and grandeur is

calculated to fill large buildings. Hence it is particularly fitted for the illustration of all that is noble and sublime in music. When applied to any other purpose, the organ loses its speciality and is degraded. Bach, whose bright intellect measured the whole extent of the speciality of this instrument, undertook to make it his own in all respects. First, in regard to technicalities. Here he applied, with certain modifications, the clavichord touch and theory of fingering, which upon that instrument, as upon the organ, gave him a mastery unknown to his predecessors. With this he united a particular and a more free use of the pedal clavier. Before his time it was chiefly used to increase the manual bass by playing it an octave lower. Bach released it from this menial service, using it as an independent part, or as an instrument by itself. He not only played a complete simple bass on the pedal clavier, but gave to it whole passages in quick movement, which he executed with the feet as neatly as many organists of his time could have done with their fingers on the manual. Thus he was enabled to give to his playing the greatest fulness of tone, and a variety in his passages which could not be obtained in any other way. He also created new effects by making the pedal play a tenor part. To do this he was compelled to have a four-feet register on the pedal clavier. Bach had little regard for the organ specification as he found it existing in his time. He took his own view of the case as his perfect knowledge of the organ dictated to him, and thereby introduced some striking and hitherto unknown effects. It is said that contemporary organists, when they saw Bach arranging his stops, preparatory to playing, were absolutely frightened, believing, that such combinations as he was about to use, could never harmonize. They were, however,

often agreeably surprised at the wonderful harmonic effects he produced.

The means which Bach employed, says Forkel, to attain a true sacred style, consisted in his management of the old church modes, as they are called, in his divided harmony, in the use of the obligato pedal, and in his manner of using the stops. That the church modes, on account of their difference from our twelve major and twelve minor scales, are peculiarly adapted to strange uncommon meditations, such as are fit for the church, may be seen by any one who will examine the simple four-part chorales (*Choral Gesänge*) of Bach. But what an effect divided harmony produced upon the organ, will not be easily imagined by those who have never heard an organ played upon in this manner. In this style Bach always played. Thus he produced those effects of which his contemporaries speak in such rapture.

Nothing has really been done for the organ since Bach's time. His pupils followed in his track but could never get beyond it. Quanz prophesied correctly when he said, "The admirable Sebastian Bach has in our time brought the art of organ playing to perfection. It is only to be desired that after his death it may not again fall into ruin and decay on account of the smaller number of those who cultivate it with diligence." No time, says Hilgenfeldt, has been more scant of good organists than ours. We do not speak of those who occupy posts in small towns and villages. The worst "ignoramuses" are to be found in large towns, where the greatest appreciation of art might be expected. Music has fallen from its high place in the church and taken up its abode in the theatre and concert-room. This is partly owing to those of the clergy who

express their disinclination to encourage church music. As if a bad sermon could be improved by equally bad organ playing! It is very rare now that a really competent musician is eager for the honour of an organist's situation—unless, indeed, a particularly good salary is connected with it. But this is a very rare case. It is a generally prevailing opinion that a musician, otherwise useless, is good enough for an organist.

Bach was often employed to examine competitors for situations as organists, and also to inspect newly-erected organs. On such occasions he could not fail, from his important and honest character, to create many enemies. This, however, never deterred him from the straightforward course he had pursued all his life. The well-known music director, Sheibe, a native of Leipsic, competing for an organist's place in his native town, was examined by Bach. The examination did not pass off brilliantly, and, of course, Sheibe did not get the appointment. In revenge for this he attacked Bach in his musical paper, before mentioned, calling him a musical humbug (*musikaut*). Bach was too noble to resent this. On the contrary, shortly afterwards he was called upon to inspect the organ built for S. John's Church, Leipsic, by Johann Sheibe (the music director's father), which was found great fault with. Bach was joined with Zacharius Hildebrand, the eminent organ builder. The inspection lasted several days, and must have been exceedingly searching; but the result was given in favour of Sheibe, and Bach lost no opportunity to speak wherever he could of the rescued honour of the old builder.

It is strange that Bach, when we consider his masterly skill on the instrument, should never have had a really fine and large organ for his constant use. He particularly liked

those which, with good manuals, possessed a powerful pedal organ. Therefore he remembered to his latest years, with lively satisfaction, the organ of S. Catherine's Church at Hamburg, on which he had sometimes publicly played, and which magnificent organ possessed pipes of thirty-two feet in length.)

Besides the clavichord and organ, Bach was master of several stringed instruments, as the violin and violoncello, which, however, he only made use of for his own pleasure. It is perhaps but little known that he was the inventor of two musical instruments—the "lute-clavicymbal" and the "viola-pomposa.") The first invention was carried out in 1740 by Silbermann, the organ-builder. It appears to have been a sort of clavichord, with an additional series of thin brass wires, which were supposed to act sympathetically. It is said to have been agreeable, and to have had great power of sustaining sounds; but it was given up on account of the difficulty in keeping it in tune. The second invention was a sort of violoncello, with an additional string tuned a fifth higher. The large size of the instrument is said to have been an impediment to its success.

Bach was frequently employed to conduct concerts. In 1739 there were two weekly concerts at Leipsic, one of which was conducted by Bach, the other by J. G. Gorner, the music director of S. Paul's, and organist of S. Thomas's Church. Mitzler, in his "Musical Library" (vol. i. part I, p. 63), printed in 1739, gives us the following notice:—"MUSICAL CONCERTS AT LEIPSIC.—The two public concerts or assemblies held here every week are still flourishing. The one is conducted by the chapel-master to the Prince of Weisensfels and music director of the Thomas and Nicholas Church—Johann Sebastian Bach. It is held out of fair

time, once in each week, at Mr. Zimmermann's Coffee-house in the Cather Street, on Friday evenings, from eight to ten ; but in fair time, twice in each week, on Tuesday and Friday, at the same time. The members of these concerts consist chiefly of the students of this place, who are all great lovers of music. It is open to every amateur to perform publicly at these musical gatherings, and there are mostly such listeners present as know how to judge of the merit of a clever musician."



CHAPTER VI.

BACH AS A COMPOSER.



THE knowledge of what Bach did as a performer we are compelled to derive from history and the uniform reports of his contemporaries. But of the spiritual element of his art, and the forms in which he moulded it, we can ourselves judge from a study of his works, which are extant in sufficient number to gather from them the greatness and originality of his productive genius. In all his compositions there is no passage, no note, which does not express something, and clearly something that it was intended to say. We find no passages written merely for the sake of the rhythm, and which might be omitted. All that he does is from necessity. Starting upon the principle of unity, and always bearing this in mind, he puts down his fundamental idea so clearly, that we never lose sight of its aim. But, in the working out, the chief idea appears in so many forms of combination and contrast, that the hearer is carried to the highest reality of this intention. Each "voice" in his composition, so to say, is an independent melodious thread, which, nevertheless, freely joins itself to the firmly united texture. Thus the artistic whole is logically developed, clear and distinct in all its parts.

The early German music, chiefly that of the Church,

has the character of earnestness, solemnity, and dignity. At the revival of science and art, the organ became the chief musical instrument in Germany, and remained so until the general spread of the modern Italian music. Upon the treatment of this instrument, which possesses in so high a degree the power of giving utterance to grand and noble harmonies, the whole music of that time rested. No wonder, then, that the love of harmony increased and the study of the science became general.

In Italy it was different from the beginning as regards this art. Here music had never been the exclusive property of the Church, but came first from the people. It never had that ascetic character which was impressed upon it in Germany. In Germany the full-toned but rigid organ prevailed: in Italy the flexible human voice was paramount. In Germany complicated harmonic combinations were sought after and cherished: in Italy simple melodious strains carried the day. In Germany, the song formed itself after the fashion of the instrument, and was subject to it: in Italy, the instrument was subservient to the song, following it, and clinging to it. On the one side, richness and fulness of harmony; on the other, beauty and loveliness in simple continuity. Thus North and South each took their own way, until at last the splendour of harmonic combination was carried into Italy, and then, though much later, the acknowledgment of the melodious element possessed by the latter spread far and wide. It soon became so general that already, in the eighteenth century, Italy became the music-school of the whole of Europe.

The Italian style of music prevailed at an earlier period in France, and formed itself into a certain independence,

which manifested itself in various ways. The German musicians studied the compositions of both countries, extracting all that was commendable from each.

Bach created a school of his own. First he studied the French, then the Italian masters. He did not condescend to imitate either, but he tried to unite the elements of both with the German style. This idea was his own, and its execution devolved upon him alone. He had to make many trials before he could carry out his views, but in all his attempts he strictly adhered to the great principles of the art—that of unity. He recognized in this all that was perfect and beautiful. His chief artistic effort aimed at forming, from a single idea—often, at first sight, apparently an insignificant one—a complete harmonious whole; to bring this idea by melodious and rhythmical treatment so before the soul of the listener, that he could never for a moment swerve from it. Thus, then, in the compositions of Bach, the melody is never the casual result of artistically harmonious combinations, but the working out of previously conceived ideas. The even application of artistic elements, and the æsthetic unity produced by them, is the principal reason that even now, more than a hundred years after his death, Bach's glorious genius shines before all others on the summit of the art.

The eminent perfection of form in Bach's works is most admirable, but it is only a consequence of the inner requisites. Form and substance, however, give to his compositions the stamp of genuine works of art—namely, the representation of that which is beautiful in perfect outward form.

Bach's compositions claim the most lively interest and attention as regards the course of their æsthetic development. He who would only look to isolated effects, and

attempt to judge the works of Bach by the greater or smaller number of such, should leave them untouched.

Bach's reputation as an organist and clavicinist was far spread before he ventured to bring his compositions before the notice of the public ; and his first attempts, in spite of much beauty, bear the stamp of a striving yet unsatisfied mind. It is easy to see from them that the great musician had not clearly settled his system. Bach's knowledge of the science was not derived from theoretical treatises, but rather from the study of the best examples of the art. Kirnberger, Bach's pupil, has left us many interesting particulars concerning his master's "true principles of the use of harmony." Each interval was considered by him as the offspring of some fundamental tone, which may and must be used in proportion to another fundamental tone. By the recognition of this simple principle he placed himself beyond that painful musical scholasticism which had become intolerable pedantry. It must be mentioned that, towards the close of the seventeenth century, it was pretty generally agreed among musicians that the old musical system had become useless, and was no longer applicable to the improved state of the art. Almost at one and the same time a number of clear-headed men, amongst whom were Tartini, Rameau, and Mattheson, busied themselves in the endeavour to supply something that should take the place of the old doctrines. Bach, the contemporary of these men, did not care for theoretical essays. He conceived that reform was more necessary in the practice of the art, and prepared to show by examples what could be effected, leaving it for others to extract from his compositions the theoretical principles upon which he had worked.

Bach's system of harmony rests chiefly on the principles of the "Fundamental Bass,"—a system, the discovery of which is erroneously attributed to Rameau. Bach had long settled his principles, and given his works to the public, when Rameau's "Traite de l'Harmonie" appeared in 1772. He clearly saw that every combination of harmony, in its application, rested on *one solid foundation*. It is only upon the adoption of this theory that he justified his combinations, which would be considered faulty according to the doctrines of the old masters. The peculiar treatment of dissonances, and the use of new harmonies, upon which no composer had before ventured, in this way receive full theoretical foundation. Learned theorists, "schoolmen," have even down to our own time shaken their wise heads at some of Bach's "novelties," although they could not oppose them by ear and feeling.

Perfect flow in all the parts was one of Bach's great aims, and this he always carried out irrespective of all other things, provided always that the ear was not offended. He sometimes, it is true, transgressed the ordinary rules by the use of octaves and fifths. "Everybody knows," says Forkel, "that there are cases in which they sound well, and that they must be avoided, when they cause a great emptiness, or nakedness of the harmony." But Bach's octaves and fifths never sounded empty or bad. However, he himself made in this point a great difference. Under certain circumstances he could not even endure covered octaves and fifths between two middle parts, which, otherwise, we at the most attempt to avoid between the two extreme parts; under other conditions, he wrote them down so plainly, that they offended every beginner in composition, but afterwards soon justified themselves.

Even in the later corrections of his earlier works, he has changed passages, which, according to the first reading, were blameless, merely for the sake of fuller harmony, so that evident octaves are rarely met with in them.

It is a remarkable thing in all Bach's works, that they are strictly arranged according to the place where they were to be performed, and with regard to the means by which they were to be brought out. In his so-called "Chamber Music," he changes the endless stream of harmony quickly and continually; but in larger vocal compositions, to be performed by a considerable number of performers, he hems this rapid stream so as not to obscure the perception by redundancy. Here the harmony takes a quiet course, and yet what stupendous effects he produces by his simplicity! A similar difference exists between his clavichord and organ compositions.

Bach's organ compositions are divided into two classes—viz., such as are directly intended for the service of the Church and accompany part of the liturgy; and such as have not this special aim, but are simply of a sacred character. In the latter, to which the great Preludes, Toccatas, Fantasias, and Fugues belong, the creative power of the composer exhibits its greatest brilliancy, especially in the Fugue. In this style of writing Bach excels all other organ composers beyond comparison. His fugues exhibit all the conditions of form, and are complete in æsthetic and technical respects. The theme is full of substance, and each passage, as it follows, stands out in correct proportion to it. There is an easy and flowing melody in all the parts, and at the same time the most perfect freedom and variety of expression.

Bach's vocal compositions are chiefly for the Church.

The high earnestness and the solemn dignity of expression required for this class of music responded best to his ideas of the destiny of the art. The principal form of vocal Church music in Bach's time was the Motet—viz., the construction of a choral melody in any given part, such as the tenor or cantus, round which the other parts moved in counterpoint and fugue.* Bach ennobled the stiff form of this composition, and wrote many motets for the choir of the S. Thomas' School. All these compositions require large bodies of voices for their effective performance.

Bach greatly improved recitative, as well as the construction of the aria. He wrote his recitatives precisely as he wished them to be sung, and paid great attention to a correct declamation. The aria was thought little of in Germany in Bach's time. Being originally of Italian origin, following upon the "monody," it was wanting in characteristic formation, although Scarlatti, and before him Carissimi, Legrenzi, and Rovetta, had taken much pains to improve it at the end of the seventeenth century. It was reserved for Scarlatti's pupils, Leo, Durante, and other members of the Neapolitan school, to bring it to perfection. Bach, however, working independently, as usual, created a particular style of aria which forms the basis of Mozart's "concerto-aria" style.

We have yet to speak of Bach's merits in the improvement of melody, and certainly his efforts were not unattended with success. Melody was neither a mere

* It has long been a disputed point as to what is the proper etymology of the word motet or motett. The usual derivation is from *motus*, movement; but long before the regular motet came into fashion there was a species of Church music in Biscant which was called *mutetus*. Each mutetus has its accompanying "tenor," usually with different words; the tenor being sometimes much shorter and probably repeated, to which the mutetus formed a counterpoint. It is pretty clear, then, that in this description of music we have the origin of the word motet, and also of tenor; the former being derived from *mutus*, perhaps from the change in the words.

addition to harmony, nor harmony a mere servant to melody; but both elements possess in his works a just share of attention. It has been already said that Bach was continually trying to develop the great riches of harmony, but always through the aid and assistance of melody. Hence his always melodious vocal strains, the genuine "polyphony," as it appears in all his works written after his thirty-fifth year. In general, Bach's melodies bear the character of the uncommon, even of the strange, as all that which arises from the creative power of a great genius deviates from the common. A great part of the impressive beauty of Bach's melodies is owing to his great power over rhythm. Here the taste of his time came to his aid. The rhythmic part of music was then far more cultivated than at the present time. There was even a species of composition, the chief peculiarity of which consisted in the striking change of rhythm; we mean the so-called "Suites," and, afterwards (at a later date) the "Clavier Sonata." So, as in the region of harmony, it was in the formation of melody, Bach cut out his own path. Of course he owed the first impulse in the latter to the study of the French and Italian music, but the revolution, commenced in France and Italy, was seized by Bach with his strong hands and worked out independently of further aid. He followed his own ideas of the art, not caring for the opinions, nor for the transitory and superficial taste of the public. Forkel's remarks are very just:—"It is not a quality but rather a consequence of its qualities that Bach's melody never grows old! It remains 'ever fair and young,' like Nature, from which it is derived. Everything that Bach mixed in his earlier works, conformably to the prevailing taste of his time, is now antiquated; but where, as in his later works, he has

developed his melodies from the internal sources of the art itself, without any regard to the dictates of fashion, all is as fresh and as new as if it had been produced but yesterday. But very few compositions, equally old, will be found, of which anything similar can be said. Even the works of such ingenious composers as, for instance, Keisar and Handel have become antiquated sooner than might have been expected, and probably than the authors themselves believed.* As composers for the public in general, they were obliged to yield to the prevailing taste, and works of this kind last no longer than this taste. But nothing is more inconsistent and changeable than every description of popular taste, and in general whatever is called fashion."

Like all great masters, Bach did not arrive at perfection in his art all at once. On the contrary, he proceeded even slower than many other great geniuses. But if he proceeded slowly in working out his wondrous ideas, his progress was sure. He was in his fortieth year before he may be said to have arrived at perfection. His studies, as we have seen, commenced in his earliest youth, and the formation of his style is due chiefly to his knowledge of the works of Frescobaldi,† Froberger,‡ and Pachelbel.§ He also gave his attention to the organ and clavichord, as these instruments existed in France, and were beginning to create some sensation in Germany. But he did not stop here. Italy, as we have stated, had the

* This is true as regards Keisar, but only partly so as regards Handel. His operas are forgotten, but his oratorios will live for ever.

† Girolamo Frescobaldi, born in 1591, at Ferrara, was organist of S. Peter's at Rome, in the early part of the seventeenth century. He was called the "Father of Organ Music."

‡ Johann Jacob Froberger was born at Halle, in Saxony (Handel's birth-place), in 1635. He was the most celebrated pupil of Frescobaldi.

§ Johann Pachelbel was born at Nurnberg in 1653. He is celebrated as one of the most famous German organists of his time.

reputation of being the music-school of Europe. The melodious element was making great way there, especially in the works of Scarlatti—the founder of the Neapolitan school—as great in the invention of the charming cantilena as in expressive recitative; also a wondrous master of counterpoint. Bach was not able to proceed to Italy—perhaps this was favourable to his artistic originality; but he studied the music of the Italians, especially the works of instrumental composers. Amongst the latter those of Vivaldi, who enraptured the German artists by his lovely violin solos and quartets for stringed instruments.* Thus Bach's studies were far from being one-sided.

Bach was always occupied. In his more mature age he even made the night serviceable to him by practising and revising at this time what he had composed during the day. Thus Emanuel Bach might well say, speaking of his father: "We are accustomed to receive from Bach only masterpieces;" and even Mattheson, who is never very warm in Bach's praises, could not help exclaiming: "As long as Germany can boast of Bach and Handel, nothing can ever exceed their music."

One great peculiarity of Bach was the severe self-criticism which he exercised with regard to all his compositions. He constantly wrote many things which, upon a minute examination, seeming to him far from perfect, or unworthy of his name, were immediately consigned to oblivion. Long before Bach's time, when the Italians and French began to direct their especial attention to the cultivation of melody, and still more during his working, in the first half of the last century, when its enrichment and embellishment was the

* Antonio Vivaldi, an Italian ecclesiastic and chapel-master at the Conservatory of La Pieta at Venice. He was very celebrated both in Italy and Germany in the first half of the last century, although now completely forgotten.

great aim, there was a belief that too much care could not be taken in the accumulation of musical ideas—such as expression, figures, and rhythm. In order to bring these things nearer to the ear, they were all placed in the upper part—as it were in a variegated row—as much as possible to produce a strikingly melodious effect. But there was a want of substance in all this: one idea was repeated, perhaps in another octave by another instrument, or perhaps on other intervals, but this was all. In Bach's time the French, in their clavier compositions, showed the greatest talent in putting unmeaning passages into the most agreeable form. This sort of music claimed some little attention when neatly performed. Couperin and Marchand were heroes in this department of composition—a style which has maintained itself in France down almost to our own time.

Bach, in his earlier years, had written many things in this manner, which he afterwards altered. As an instance, we may name the prelude in C in the first part of "The well-tempered Clavier." In its original conception the second half of the prelude is but a repetition of the first. At a later period of his life Bach altered this, considering the repetition superfluous. His matured opinions were that every thing should be based upon the principles of æsthetic unity. A series of pretty little fragments, however, neatly put together, had in his eyes no claim to be considered as a work of art. The working out, analysis, and manifestation of one musical idea was what he considered a true artist should aim at accomplishing. Upon these principles all the works composed by Bach during his sojourn at Leipsic were written. The prelude in D, in the second part of "The well-tempered Clavier," suffered in its first com-

position from want of clearness. Bach, however, considered its design good, and therefore had only to correct it in the working out, which he did on several occasions. First, he added a transposition of the theme in the bass ; then he completed some passages, and used them by transposition in various parts of the piece ; finally, he altered and perfected some of the melodious sentences and figures. In its finished shape, this prelude is one of the finest of Bach's works.

It is easy to understand that the various forms which Bach introduced into his compositions required great circumspection in their artistic treatment, as well as skill and facility in their application. All this was only possible to an artist whom nature had rewarded with her choicest gifts. To mention only a small part of Bach's wonderful facility : he was enabled to work out, extempore, a given phrase into a great number of the most varied themes in all kinds of taste and in all kinds of counterpoint and rhythm. At the first glance he could discover in a melody the various combinations contained in it ; and he could devise whole passages of the most artificial canon and fugue and interweave them in such a manner that the melody was not weakened or obscured. He could even reverse his various subjects without in the least injuring the purity of the harmony. The various musical forms flowed so rapidly and so naturally with him that we lose all idea of the science—all idea of forced and artificial combinations—in listening to his compositions.

During the period of Bach's highest artistic perfection he did not care in the least for the taste of his time. He had presented his offerings to fashion in former times ; he was now above pandering to its devotees, and worked by tried principles and his own good taste. The "tradesman-like" accomplishment of writing for the masses was

unknown to him. Some of his works were undoubtedly written for certain occasions, but their composition belonged to his official duties; and even in these he made no concession to the taste of the hour. This it is that makes his music so lasting. Where truth and beauty show themselves so pure and clear as in Bach's music, the feeling for that music will never cease. "When an artist"—so says one of his biographers—"has written numerous works, which differ from those of all other composers, and which possess the greatest abundance of the most original ideas, as well as the most lively spirit, enchanting professional and non-professional connoisseurs, then there cannot be a doubt whether such an artist has been a real genius or not." The most fruitful imagination, the most inexhaustible mind, the most delicate and acute criticism in the application of that which arose from his treasure of thought, the most cultivated taste which would never even tolerate a single arbitrary note, the greatest facility in the proper appreciation of the best artistic means, and lastly the highest degree of cleverness in performance and execution—all these qualities are surely the marks of true genius, and they all existed in Bach. He who doubts the genius of Bach's works does not know them. They must be *studied*; the most persevering study must be given to them if we would find out all their beauties. That "butterfly" spirit which carelessly flits from flower to flower, without resting upon any, cannot avail in the consideration of the works left us by this mighty master.

It is remarkable that the creations of Bach in his own time neither found that circulation, nor possessed that influence, which their high merit justified them in claiming. There was even a period—soon after his death, and lasting

half a century—in which they were almost laid on the shelf and forgotten. Only during the last fifty or sixty years have they gained their universal and proper acknowledgment. And even this had happened during a time when such a reaction might have been least expected—at a time when the art of music had given itself up to the gratification of the senses.

The reasons of the neglect and subsequent revival of the creations of the great master are perhaps easily understood. It is well known that, in Germany, towards the middle of the last century, new ideas of thinking, feeling, and acting spread through the empire of politics, religion, science, and art. New ideas on human circumstances in general arose, and civilization entered on a new phase of its history. During this movement all that rested on an insecure basis was overthrown. And this was the fate of the German music. The grand compositions of Bach even were ignored by the sceptics of the time. A new building was to be erected, and the peculiar German indifference with regard to the good things at home, and the eagerness to imitate and prefer that which was foreign, aided materially in this. Also in Church music experiments were made. The oratorio, too, was to be rebuilt on a different basis. In a similar manner the whole range of organ music, with regard to which Vogler, Rinck, and Hesse must be considered as the modern representatives. But whatsoever was done in this kind of composition it neither fulfilled the expectations nor altogether the claims which an æsthetic feeling required from a real work of art.

No wonder, then, that the human soul, tired out by eternal wanderings in the new musical labyrinth, at last

longed for a secure haven, and following the desire for real satisfaction, returned to the true sources of life which it had sought for on the new road with such ill success. This led to a revival of the older works, and at the head and culminating point stood those of Bach. /



CHAPTER VII.

BACH'S WORKS.



THE existing works of this great man are unusually numerous, and contain specimens of all periods of his artistic career. } We are thus enabled to take a retrospective view of the progress of his ideas from their dawn to their full growth and development. An examination of the various styles adopted by Bach gives us also a safe rule for the classification of his works according to their greater or lesser degree of artistic merit ; and this inspection shows us clearly three distinct periods in the art career of Bach's life.

The first period embraces all those compositions which, in spite of a certain excellence, yet want a sufficient finish to give them elevation. They cling too much to certain forms, and contain useless and trivial matter, showing a regard for the common taste and fashion of the time.

The period of Bach's life in which these pieces were composed was between the years 1703 and 1717, when he was at Arnstadt and Weimar. He himself thought nothing of his works during this period, and whatever compositions exist they can only command such interest as one naturally takes in the *first* works of a great musician. At Weimar, however, Bach made good use of his time, and study and

practice did much to bring him forward. This is proved by the works of the second period.

At Köthen he had the opportunity of becoming acquainted with the works of the best modern masters. The compositions he wrote here bear the stamp of higher cultivation and increased maturity. The spirit of artistic self now began to assert itself, and unsubstantial and conventional things, such as arise from the fashionable taste, are no longer found in his works. Some of these may be called perfect as they have not been surpassed by his later writings. As this period comprises the whole duration of his official sojourn at Köthen—viz., from the year 1717 to 1723—it has been called the “Köthen-period,” as the former one is known as the “Weimar-period.”

The third and last period comprehends his most perfect creations of art, and extends from his appointment at Leipsic to his death—viz., from 1723 to 1750—and is called the “Leipsic-period.”

A critical comparison of the works of Bach, on the basis which we have just pointed out, alone gives us sufficient knowledge of the period in which each particular work is to be placed. More special dates are to be found in the manuscript copies which exist; and the works of his contemporaries—Walther, Matheson, Mitzler, Emanuel Bach, and others—give us many notes in this respect.

It would, of course, be impossible to fix the precise dates to all Bach's various works, but an approximate one may always be given. In many of the copies of his works we find a variety of readings and variations. Some of these, no doubt, were occasioned by the errors of copyists, or by the fancied corrections of incompetent persons. A

close acquaintance with Bach's writings, however, will easily enable us to restore the original text.

Bach himself, as we have said, frequently altered and corrected his own works. Even those that were printed he subjected to frequent alterations and revisions. We have an instance of this in his "Wohltemperirte Clavier" ("The well-tempered Clavier") of which a variety of readings are extant.)

Of his larger works, very few were published by Bach himself, but all these bear the stamp of mastership. These consist of the four volumes of "Clavierübung" ("Exercises for the Clavichord"); the "Sechs Choräle" ("Six Choral Melodies of different kinds, for organ with two manuals and pedal"); "Einige Kanonische Veränderungen" ("Some Canonic variations on the Christmas Hymn, 'Vom Himmel hoch da komm ich her,' for organ with two manuals and pedal"); and the "Musicalisches Opfer" ("Musical Offering"), dedicated to Frederick II., King of Prussia.

Of the smaller things printed by Bach himself, we have only the sixty-nine chorales with figured bass, printed in 1727, and dedicated to Professor Hademann.) "The Art of the Fugue" ("Die Kunst der Fuge") did not appear till after the author's death, but was, for the most part, engraved by one of his sons during Bach's life time.

The compositions of Bach remaining unpublished at his death, as well as the original manuscripts of those already printed, passed, with some few exceptions, into the hands of his two sons, Friedemann and Emanuel. Some few were given to his pupils, Kirnberger and Kittel. Those which Friedemann Bach possessed were soon dispersed in the world, ~~as we have already related~~; Emanuel, on the contrary, carefully treasured up his

father's bequests, had them classified and bound, and a descriptive catalogue placed with them. At his death, in 1788, they passed into other hands, ~~fortunately of those who were able to appreciate their value.~~ The catalogue, which Emanuel had made was published by his widow in 1790.

Emanuel Bach's collection of his father's works for the greatest part became the property of Nægeli of Zurich, who gave the world the benefit of many of these works by publication.) Counsellor Gaehler of Altona, a great admirer of S. Bach, also purchased many manuscripts; and Forkel took the opportunity of increasing his collection. Two later collectors of Bach's manuscripts were Pœlchau, a music master of Hamburg, and Gerber of Sondershausen, the well-known editor of the "Musical Lexicon." Pœlchau's part, about the middle of the present century, passed into the library of the "Joachimsthaler" school at Berlin, where already were the collections of Kirnberger and his noble pupil the Princess Amelia of Prussia. At Berlin there is preserved the greatest collection of Bach's manuscripts. Another fine collection is still possessed by the Nægeli family; and the S. Thomas' School at Leipsic contains many of the vocal works written for that establishment. Some few manuscripts are in private hands; but of these hereafter.)

Immediately after Bach's death his sons published "The Art of the Fugue," and in 1765 and 1769 Emanuel published the "Collection of Four-part Choral Songs" in two volumes.

Thirty years later, or thereabouts, A. F. C. Kollman, organist of the German chapel, S. James's, London, a native of Hanover, and formerly connected by friendship with Emanuel Bach, published the first edition of "The well-tempered Clavier." Another edition appeared about the

same time from the house of Simrock of Bonn; and in 1800 George Näegeli advertised a collection in which the works of the most celebrated composers would appear, and amongst them many of those of J. S. Bach. This great work was never accomplished; but the house of Näegeli published a number of his single pieces, and, for the first time, the "Six Clavier Sonatas" with violin accompaniment. The fourth volume of the "Clavier Practice" appeared in 1802, at Weimar, without any publisher's name, as did also the "Six Sonatas for Violin alone."

The publishing firm of Kuchnel (now Peters), at Leipsic, gave particular attention to Bach's organ and clavier works. (Since the beginning of the present century they have occupied themselves with this laudable purpose.) They have given to the world a complete collection of his glorious organ compositions, under the supervision of Griepenkerl and Roitzsch, and at the same time a collection of his clavier works, under the care of Czerny and Griepenkerl.) These editions are deservedly esteemed for the beauty of the printing, and the care and diligence bestowed upon them by the learned editors.

The firm of Breitkopf and Haärtel of Leipsic has also issued many of Bach's works; whilst Andre of Offenbach, and Haslinger of Vienna have each done homage to the genius of the great master by the publication of correct editions of his compositions.) But, perhaps the most glorious monument to the memory of the great master yet achieved is the noble edition of his works now in course of publication by the German Bach Society.

(Before proceeding in our specification of Bach's extant works, we shall take a survey of the various species of composition in use in his time, of which some are obso-

lete, or have received new appellations in more recent times.

We commence with the "Prelude," also called *Præambulum*, which in the time of Bach meant the introduction to a chorale or fugue, played on the organ or clavier, its chief aim being to enable the singers to pitch their note, and the instrumentalists to tune without creating disturbance. According to old Erhard Niedt, in his "Musical Guide," "the organist may regulate its length at his pleasure." "But," adds Mattheson, in his edition of the work, "I would rather have it as short as possible, especially when the master is not at home."

By the name of "Overture," was understood a somewhat longer composition for instruments. It was used as an introduction to a secular work, of a certain prescribed form, invented by the French. It usually commenced with a short, slow, movement, which led into a quicker one. The latter was often treated like a fugue.

The "Sinfonia" commenced with an introductory movement of "short and powerful phrases of some twenty or twenty-four bars." This was followed by a movement of quicker *tempo* of some fifty or sixty bars which, however, contained "Reprises." The conclusion was a still quicker movement.

"The "Sonata," according to Niedt, was a sort of prelude played before the voices commenced. It consisted of an *adagio*, followed by an *allegro*, to which, at the beginning of the last century, some other movements were added *ad libitum*. It continued an independent piece until it was displaced by "Suites," and "Concerts," but remained on the organ and clavier.

The "Toccata," always for the organ or clavier, was

of a larger form than the "Prelude," and intended to display brilliant execution. It was plentifully provided with shakes and imitative figures occupying the attention of both hands. It belongs to the now so-called "Concert Pieces."

We have next the "Fantasia," which was, in the first place, undoubtedly an extempore performance. The player was neither bound to the *tempo* nor the key, but roamed away according to his genius or whim, giving his ideas free course.

The "Capriccio," or, as it was called in the time of Bach, the "Caprice," was much akin to the fantasia. It chiefly required a little more ornament of figured or fugued passages.

The "Fugue," at first, was only a sort of prelude. It mainly served as an introduction to the choral song, where it had to work out the two first "strophes" of the *canto fermo*. In Bach's time the fugue was a test of the ability of an artist as to his skill in counterpoint. To do this required technical knowledge, but little else. Bach, however, besides rendering his fugue with perfect technical skill, treated it æsthetically. A characteristic theme; a melody uninterrupted, and growing out of this theme; freedom, ease, and fluency, combined with inexhaustible richness of modulation; unity, and yet variety of style, and such life spread over the whole, that to the performer and hearer the tones appear to be those of spirits;—these are only a few of the qualities of Bach's art in this style.

The term "Invention," given to some of Bach's works, is an abbreviation of a title which runs thus—"A Sincere Guide, in which, to the amateurs of the Piano, is shown a clear way to perform in a pure style in two parts, and at

the same time to receive good *Inventions*," &c. The contents of this work consist of short *cantabile* phrases, that by imitation or transposition may be worked out into whole pieces, so that the young composer is shown how to treat a musical idea, and is guided by the study of these phrases to musical *invention*.

We now arrive at the "Suite," an invention of the French for the clavier and other instruments. It consists of a succession of pieces in the style of the then usual dance melodies, namely, the Allemande, Courante, Sarabande, and, in conclusion, a Gigue. This is the most usual grouping of the "Suite." Sometimes it is preceded by a prelude, and often it contained minuets, passe-pieds, burlesques, &c.

The "Allemande" is a kind of air in which the time is beaten in four, and slowly. It is said to have originated in Germany, but this is not certain.

The "Courante" is an antiquated French dance, written in three-two, or three-four time, and consisting of many running passages.

The "Sarabande," as the name indicates, originated in Spain. Its melody is in three-four time, of a slow and serious expression. It consists of sixteen bars, divided into two parts.

The "Gigue," at one time a favourite dance with the English and Spanish, is of a cheerful character, in six-eight, twelve-eight, and sometimes in three-eight time. It was used in the suite in the place of our modern *scherzo*.

The "Minuet," still in use, was originally a slow dance of two parts, each of eight or sixteen bars. It was so much liked during the last century, that it made its way into the modern sonata and symphony. Haydn has left us the best specimens of the modern minuet.

The "Passe-pied" is an antiquated French dance. It has been replaced by the more modern minuet, which is based upon the same rhythmical principles.

Of the peculiar dance movements of this period we must still mention two others—the "Ciaccona," or "Chaconne," and the "Passacaille," or "Passaglia."

The first is a moderately quick movement in three-four time, of a pleasing and highly rhythmical character. It was a great favourite in Spain and Italy. Handel wrote a Ciaccona in G major, with sixty-two variations.

The "Passacaille" is like the former, but slower, and with a longing, tender melody. It is usually in the minor mode.

Towards the period of Bach's death the "Suites," in addition to the above-mentioned characteristic melodies, contained an *allegro*, an *andante*, and sometimes a *presto* movement. With this arrangement the "Suites" were called "Parthien." Afterwards these characteristic pieces were lost sight of, and from the "Parthien" came compositions of a series of melodious movements loosely combined, called "Divertissements." Next arose a new and important composition in a grander style and more strict character—the modern "Clavier Sonata."*

Apart from the "Parthien" are the "Partites," which arose about the middle of the seventeenth century. At first a short *cantabile* melody was chosen, and the "variations" were called "doubles." The harmony of the air remained unchanged, and the variation was limited to the

* The first attempt at a "Clavier Sonata" was by Johann Kuhnau, Bach's predecessor at the S. Thomas' School, in 1695. It consists of three movements—an *allegro*, changing into a *fugato*; a simple *adagio*; and an *allegro*; after which the first movement is repeated. Kuhnau wrote seven more sonatas in the same year. Bach did not imitate them, preferring the freer form of the "Suite."

melody, which was worked out and ornamented with all sorts of graces and bravura passages.

From the "Choral Partite" came the figured choral composition, of which we have so many specimens from the mighty hand of Bach.



CHAPTER VIII.

SURVEY OF

BACH'S ENTIRE COMPOSITIONS.

IN the present chapter we purpose giving a list of all the extant compositions of Bach, as well as of those which once existed but have been lost in the lapse of time. The list is considerable, but it scarcely can be considered to contain everything that he wrote. We have endeavoured in our short notices of the various compositions, to give, as near as possible, the date of each piece, the aim and especial peculiarities of the composition, the place where each MS. is deposited, and any remarkable anecdote or piece of information that can be found concerning them. With regard to the printed works, the different and best known editions are described as well as the first; also, when possible, the date of publication. It is scarcely probable that our list is without errors, as there existed no preparatory elements for the undertaking. In the accomplishment of our purpose, the musical repository of the house of Peters, which for the last fifty years has been ceaselessly occupied in publishing Bach's organ, clavier, and other works, has been of especial use to us.

I.—*VOCAL COMPOSITIONS.*

CANTATAS AND CHURCH MUSIC.

During the whole of Bach's career his labours were incessantly devoted to vocal compositions for the Church, and they exhibit the wonderful resources of his artistic mind in a high degree. They beam with religious conception, and are, so to say, a living exegesis of the Gospel.

The cantata, from the period of the Reformation, formed a part of the liturgy in the Lutheran Church. It consists of a musical text divided into two parts, the one before and the other after the sermon, performed by the choir of the church. Bach, in conjunction with Deyling, Doctor and Professor of Theology at Leipsic, introduced a regular and well arranged system of Sunday music. Of these cantatas, at least five yearly collections, that is three hundred separate pieces, were remaining. Friedmann and Emanuel, as we know, shared them after their father's death. Friedmann had the greater share, but, alas! he valued them only for the money which they brought him. Emanuel had about eighty, only a fourth part of the collection. The library of the S. Thomas' School possesses one hundred and ten, which were first drawn from oblivion by Eberhard Müller, cantor of the school, between the years 1801 and 1809.

Bach himself called these Church pieces "Cantaten," "Concertes," and "Dialogi." They consist, mostly, of a short introductory symphony, or instrumental movement, followed by a chorus. To this succeed recitative, arias, or duets, and the whole is ended by a chorale. Mendelssohn has gained credit by the publication of a collection of them; but the public is chiefly indebted to Mosewius, who in 1846 published one hundred and forty of these cantatas at Breslau.

Bach uses a variety of instruments in these cantatas from the simple basso continuo, and perhaps an oboe or flute, to the full orchestra. Among the instruments are many now obsolete, as the following:—viol da gamba, violino piccolo, violoncello piccolo, oboe da caccia, oboe d'amour, tenor oboe, lute, &c.

We now give a list of all the known cantatas of J. S. Bach, for Church use as well as for other purposes:—

CHURCH CANTATAS FOR CERTAIN SUNDAYS AND HOLIDAYS.

For the First Sunday in Advent—

1. "Nun Komm' der Heiden Heiland," with basso continuo, two violoncelli and bassoon.
2. "*Cantata in Dominica Adv. Christi*," a four voc. con strom.

For the Fourth Advent Sunday—

3. "Bereitet die Wege," with basso continuo and oboe.

For the First Christmas Day—

4. "Christen, ätzet diesen Tag," with basso continuo, two oboes, bassoon, trumpets, and drums.
5. "Gelobet seist du Jesu Christ."
6. "Unser Mund sei voll Lachen."
7. "Uns ist ein Kind geboren."

For the Second Christmas Day—

8. "Christum wir solen loben schon."
9. "Dazu ist erschienen."
10. "Ihr seid Gottes Kinder und wisset es nicht."
11. "Selig, selig est der Mann," with basso continuo and two oboes.

For the Third Christmas Day—

12. "Ich freue mich in Dir."
13. "Sehet welch eine Liebe," with basso continuo, two oboes, cornet, and trumpets.
14. "Süsser Trost, mein Jesu kommt," with basso continuo, flute, and oboe.

For Sunday after Christmas—

15. "Gottlob, nun geht das Jahr zu Ende," with fundamental bass, three oboes, cornet, and trumpets.

16. "Lasset uns das Jahr vollbringen."

17. "Tritt auf die Glaubensbahn," with basso continuo, flute, oboe, and gamba.

The Circumcision of Christ—

18. "Herr Gott, Dich loben alle wir," with basso continuo and three oboes.

19. "Jesu num sei gepreist."

20. "Lobe den Herrn meine Seele."

21. "Lobe Zion Deinen Gott."

22. "Singet dem Herrn ein neues Lied."

For Sunday after the New Year—

23. "Schau lieber Gott, wie meine Feind."

For the Feast of Christ's coming—

24. "Die Könige aus Saba Kamen her," with basso continuo, two flutes, two oboes, and two horns.

25. "Liebster Immanuel, Herzog der Frommen."

For the First Sunday after Epiphany—

26. "Liebster Jesu, mein Verlangen," with basso continuo and oboe.

27. "Meinen Jesum lass ich nicht."

28. "Mein liebster Jesu ist verloren," with basso continuo and two oboes. (Composed in 1724.)

For the Second Sunday after Epiphany—

29. "Ach Gott wie manches Herzelied."

30. "Meine Seufzer, meine Thränen," with basso continuo, flutes, and horns.

For the Third Sunday after Epiphany—

31. "Alles nur nach Gottes Willen," with basso continuo and two oboes.

32. "Herr wie Du willst, so schicks mit mir," with basso continuo, two oboes, and horn.

33. "Ich steh mit einem Fuss in Grabe."

34. "Was mein Gott will, das g'scheh' allzeit."

For the Fourth Sunday after Epiphany—

35. "Jesus schläft, was soll ich hoffen," with basso continuo and two oboes.

36. "Wär Gott nicht mit uns diese Zeit."

For Septuagesima Sunday—

37. "Ich bin vergnügt mit meinem Glücke," with basso continuo and oboe.

38. "Ich hab in Gottes Herz und Sinn."

39. "Nimm was Dein ist," with basso continuo and oboes.

For the Feast of the Purification of the Virgin Mary—

40. "Der Friède sei mit Dir."

41. "Erfreute Zeit im neuen Bunde," with basso continuo, two oboes, and two horns.

42. "Ich habe genug," with basso continuo and oboe.

43. "Ich lasse Dich nicht."

44. "Mit Fried und Frend' fahr ich dahin."

For Sexagesima Sunday—

45. "Erhalt uns Herr bei Deinem Wort."

46. "Leicht gesiunte Flattergeister," with basso continuo, flute, oboe, and trumpet.

47. "Weich wie der Regen und Schnee."

For Quinquagesima Sunday—

48. "Du wahrer Gott und David's Sohn," with basso continuo and oboe.

49. "Herr Jesu Christ, wahr'r Mensch und Gott."

50. "Jesus nahm zu sich die Zwölfe," with basso continuo and oboe (composed in 1723).

51. "Sehet wir gehen hinauf."

For the Feast of the Annunciation—

52. "Wie schön leuchtet der Morgenstern."

For Palm Sunday—

53. "Himmelskönigin sei willkommen," with basso continuo and flute.

For the First Easter Day—

54. "Christ lag in Todesbanden."

55. "Der Himmel lacht," with basso continuo, drums, trumpets, and oboes.

For the Second Easter Day—

56. "Erfreuet euch ihr Herzen," with basso continuo, two oboes, trumpet, and bassoon.

For the Third Easter Day—

57. "Ein Herz das seinen Jesum liebt," with basso continuo and two oboes.

For Easter in general—

58. "Denn Du wirst meine Seele."

59. "So du mit deinem Munde."

For Quasimodogeniti Sunday—

60. "Am Abend aber desselbigen Tages," with basso continuo, two oboes, and bassoon.
 61. "Halt im Gedächtniss Jesum Christ," with basso continuo, two oboes, and two horns.

For Misericordias Domini Sunday—

62. "Der Herr ist mein getreuer Hirt."
 63. "Du Hirte Israel's, höre," with basso continuo and two oboes.
 64. "Ich bin ein guter Hirt," with basso continuo, two oboes, and violoncello.

For Jubilate Sunday—

65. "Ihr werdet weinen und heulen," with basso continuo, flute, oboe, and trumpet.
 66. "Weinen, Klagen," with basso continuo, oboe, and bassoon.

For Cantate Sunday—

67. "Es ist Euch gut, dass ich hingehe," with basso continuo and two oboes.
 68. "Wo gehest Du hin," with basso continuo and two oboes.

For Rogation Sunday—

69. "Bisher habt Ihr Gott gebeten," with basso continuo and two oboes.
 70. "Wahrlich, ich sage Euch," with basso continuo and two oboes.

For the Feast of the Ascension—

71. "Auf Christi Himmelfahrt allein."
 72. "Gott fährt auf mit Jauchzen," with basso continuo, trumpets, drums and horns.
 73. "Wer da glaubet und getauft wird," with basso continuo and two oboes.

For Exaudi Sunday—

74. "Sie werden Euch in den Bann thun" (in A), with basso continuo, oboes, horns, and violoncelli.
 75. "Sie werden Euch in den Bann thun" (in G)—another arrangement.

For the First Pentecost Day—

76. "Erschallet, ihr Lieder," with basso continuo, trumpets, and drums.

77. "O, ewiges Feuer."
 78. "Wer mich liebet, wird mein Wort halten," with basso continuo, trumpets, drums, and horns.

For the Second Pentecost Day—

79. "Also hat Gott die Welt geliebet."
 80. "Bleib bei uns, denn es will Abend werden," with basso continuo, oboes, and horns.
 81. "Ich liebe den Hochsten von ganzem Gemütthe" (with an introductory concerto), with basso continuo, string quartet, two oboes, tenor oboe, and two corni-da-caccia.

For the Third Pentecost Day—

82. "Er rufet seinen Schafen," with basso continuo, trumpets, two flutes, and violoncello.
 83. "Erwünschtes Freudenlicht," with basso continuo and two flutes.

For the Feast of the Trinity—

84. "Es ist ein trotzig und verzagt Ding."
 85. "Gelobet sei den Herr," with basso continuo and oboes.

For the First Sunday after Trinity—

86. "Brich dem Hungrigen Dein Brot," with basso continuo, two flutes, and two oboes.
 87. "Die Elenden sollen essen," with basso continuo, flutes, and oboes.
 88. "O Ewigkeit du Donnerwort."
 89. "Was hilft des Purpurs Majestät."

For the Second Sunday after Trinity—

90. "Ach Gott vom Himmel sieh darein."
 91. "Die Himmel erzählen die Ehre Gottes," with basso continuo, trumpet, and oboe (composed in 1723).
 92. "Ich glaube, lieber Herr."
 93. "Schmücke dich, o liebe Seele."

For the Third Sunday after Trinity—

94. "Ach Herr, ich armer Sünder."

For the Feast of S. John—

95. "Christ, unser Herr zum Jordan Kam."
 96. "Freu Dich erlöste Schaar," with basso continuo, trumpet, drums, two flutes, and two oboes.
 97. "Ihr Menschen, rühmet Gottes Liebe."

For the Fourth Sunday after Trinity—

98. "Barmherziger Herr der ewigen Liebe," with basso continuo, trumpet, oboe, and bassoon (composed in 1715).
 99. "Ein ungefärbt Gemüthe von deutscher Treu."
 100. "Ich ruf' zu Dir, Herr Jesu Christ."
 101. "O Ewigkeit, du Donnerwort."

For the Fifth Sunday after Trinity—

102. "In allen meinen Thaten," with basso continuo and two oboes.
 103. "Siehe, ich will viel Fischer aussenden," with basso continuo, two horns, and two oboes.
 104. "Wer nur der lieben Gott lärt walten."

For the Sixth Sunday after Trinity—

105. "Vergnügte Ruh, beliebte Seelenlust," with basso continuo and oboe.

For the Feast of the Virgin Mary—

106. "Herz und Mund und That und Leben," with basso continuo, trumpet, and bassoon.
 107. "Meine Seele erhebet den Herrn."

For the Seventh Sunday after Trinity—

108. "Aergre Dich, o Seele, nicht," with bass continuo, two oboes, and bassoon (composed in 1723).
 109. "Es wartet alles auf Dich," with basso continuo and two oboes.
 110. "Was willst Du Dich betrüben."

For the Eighth Sunday after Trinity—

111. "Erforsche mich und erfahre."
 112. "Es its gesagt, Mensch, was gut ist," with basso continuo, two oboes, and two flutes.
 113. "Wo Gott der Herr nicht bei uns hält."

For the Ninth Sunday after Trinity—

114. "Ach Gott, wie manches Herzeleid," in C.
 115. "Herr, gehe nicht ins Gericht," with basso continuo and two oboes.
 116. "Thue Rechnung, Donnewort."
 117. "Was frag ich nach der Welt."

For the Tenth Sunday after Trinity—

118. "Herr, Deine angen schein auf den Glauben," with basso continuo, two oboes, and flute.

119. "Herr, Deine angen schen auf den Glauben," with basso continuo and two oboes. (Different arrangement. Partly by Emanuel Bach.)
 120. "Nimm von uns Herr, Du treuer Gott." (Litany.)
 121. "Schauet doch und sehet, ob irgend."

For the Eleventh Sunday after Trinity—

122. "Herr Jesu Christ, Du höchstes Gut."
 123. "Siehe zu, dass Deine Gottesfurcht nicht Heuchelei sei," with basso continuo and oboes.

For the Twelfth Sunday after Trinity—

124. "Geist und Seele wird verwirret," with basso continuo and three oboes (Two instrumental movements and organ obligato).
 125. "Lobe den Herren, der mächtigen König der Ehren" (known under the name of "Johannes Cantata.")

For the Thirteenth Sunday after Trinity—

126. "Allein zu Dir, Herr Jesu Christ."
 127. "Du sollst Gott, Deinen Herren, lieben."
 128. "Ihr, die Ihr Euch von Christo nennet," with basso continuo, two oboes, and two flutes.
 129. "Wer sich selbst erhöhet."

For the Fourteenth Sunday after Trinity—

130. "Es ist das Heil uns Kommen her" (known under the name of "Dom vi. p. Trinvor").
 131. "Es ist nichts Gesundes an meinem Leibe."
 132. "Wer Dank opfert," with basso continuo and two oboes.

For the Fifteenth Sunday after Trinity—

133. "Warum betrübst du dich, mein Herz," with basso continuo and two oboes.
 134. "Was Gott thut, das ist wohlgethan."

For the Sixteenth Sunday after Trinity—

135. "Christus der ist mein Leben."
 136. "Komm, du süsse Todesstunde."
 137. "Leibster Gott, wann werd ich sterben," in E. (A copy also exists in D, with different instrumentation. Mosewius.)
 138. "Wer weiss, wie nahe mir mein Ende," with basso continuo, oboes, and corno.

For the Seventeenth Sunday after Trinity—

139. "Ach lieben Christen, seid getrost."

140. "Bringet dem Herrn Ehre," with basso continuo and trumpet.

141. "Wer sich selbst erhöhet."

For the Eighteenth Sunday after Trinity—

142. "Gott allein soll mein Herze haben," with basso continuo and oboe.

143. "Herr Christ, der einige Gottes Sohn."

For the Feast of S. Michael—

144. "Es erhuh sich ein Streit," with basso continuo, trumpet, drums, and two oboes.

145. "Herr Gott, Dich loben alle wir."

146. "Man singet mit Freuden."

147. "Siehe es hat überwunden."

For the Nineteenth Sunday after Trinity—

148. "Ich elender Mensch, wer wird mich erlösen."

149. "Ich will den Kreuzstab tragen."

150. "Wo soll ich fliehen hin."

For the Twentieth Sunday after Trinity—

151. "Ach, ich sehe jetzt, da ich zur Hochzeit gehe."

152. "Ich geh, und suche mit Verlangen."

For the Feast of the Reformation—

153. "Ein feste Burg ist unser Gott." (Composed about 1723).

154. "Gott der Herr ist Sonn' und Schild," with basso continuo, drums, corni, and oboes.

For the Twenty-first Sunday after Trinity—

155. "Aus tiefer Noth schrei ich zu Dir."

156. "Ich glaube, lieber Herr, hilf."

For the Twenty-second Sunday after Trinity—

157. "Ich armer Mensch, ich Sündenknecht."

158. "Was soll ich aus Dir machen."

For the Twenty-third Sunday after Trinity—

159. "Falsche welt, Dir trau ich nicht."

160. "Wohl dem, der sich auf seinen Gott."

For the Twenty-fourth Sunday after Trinity—

161. "Ach wie nichtig, ach wie flüchtig."

162. "Ich warte auf Dein Glücke."

For the Twenty-fifth Sunday after Trinity—

163. "Du Friedensfürst, Herr Jesu Christ."
164. "Es reisset Euch ein schrecklich Ende."

For the Twenty-sixth Sunday after Trinity—

165. "Wachet, betet."

For the Twenty-seventh Sunday after Trinity—

166. "Wachet auf, ruft uns die Stimme," with a solo for "violino piccolo."

For all times (*Per ogni tempo*)—

167. "Janchzt Gott in allen Landen," with basso continuo, drums, and trumpets.
168. "Ich hatte viel Bekümmerniss" (Ps. 94), with basso continuo, oboe, bassoon, drums, and trumpets.

LARGER CANTATAS—ORATORIOS.

For Christmas—

169. *Oratorium tempore natiuitatis Christi in VI. Part. diuis* :—
Part I. "Janchzet, fhrolocket," etc., with trumpets, drums, flutes, oboe, and bassoon. Part II. "Und es waren Hirten auf dem Felde," etc., with trumpets, drums, flutes, and oboes. Part III. "Herrscher des Himmels," etc., with trumpets, drums, flutes, and oboes. Part IV. "Fallt mit Janchzen," etc., with corni and oboes. Part V. "Ehre sei Dir Gott gesungen," etc., with oboes. Part VI. "Herr, wenn die stolzen Feinde," etc., with trumpets, drums, and oboe.

For Easter—

170. *Oratorium in fest. Pasch.*—"Kommt, eilet und laufet," with basso continuo, trumpets, drums, two oboes, and bassoon.

For Ascension Day—

171. *Oratorium in fest. Ascens. Dom.*—"Lobet Gott in seinem Reichen," etc., with basso continuo, trumpets, drums, flutes, and oboes.

CANTATAS WITHOUT INDICATIONS FOR WHAT PURPOSE THEY WERE COMPOSED.

172. "Aus der Tiefe ruf ich Herr zu Dir."
173. "Bringet dem Herrn Ehre" (in D).
174. "Christe, Du Lamm Gottes." (Incomplete; the chorus part only is known to exist).

175. "Das ist ja gewisslich wahr."
 176. "Denn Du wirst meine Seele" (in B).
 177. "Der Herr denket an Euch."
 178. "Gedenke, Herr, wie es uns gehet."
 179. "Gottes Zeit ist die allerbeste Zeit."
 180. "Gott ist mein König," with accompaniments for flutes, oboes, bassoon, trumpets, and drums.
 181. "Gott, wie Dein Name."
 182. "Ich habe meine Zuversicht."
 183. "Lobet den Herrn, alle Heiden."
 184. "Lobt ihn mit Herz und Munde."
 185. "Mache dich mein Geist bereit."
 186. "Meine Seele rühmet."
 187. "Mein Gott wie lang."
 188. "Mein Herze schwimmt in Blut," with oboe accompaniment.
 189. "Nach Dir verlangt mich."
 190. "Nun ist das Heil und die Kraft" (a single chorus).
 191. "Nur jedem das Seine."
 192. "O Jesu Christ, mein's Lebens Licht."
 193. "O Wunderkraft der Liebe."
 194. "Schlage doch, gewünschte Stunde." (Contains an alto air, accompanied by bells. An early work.)
 195. "Sei Lob und Chr dem höchsten Gut."
 196. "Widerstehe doch der Sünde."
 197. "Wir danken Dir Gott" (in D).
 198. "Wir müssen durch viel Trübsal," with organ prelude (in G).

Besides the cantatas we have enumerated, there exist several others under J. S. Bach's name, but clearly not of his composition. For instance,

1. "Ich lasse Dich nicht, Du segnest mich denn."
2. "Lasset uns ablegen die Werke."

These are more properly motets; the first composed by Johann Christoph, the second by Wilhelm Friedemann Bach.

3. "Wer sucht die Pracht, wer wünscht den Glanz."

This piece has not a trace of Bach's spirit, and, according to Mosewius, could only be received as genuine by the discovery of the autograph MS.

4. "So gehst Du denn mein Jesu hin."

This is more probably the composition of the "Bückeburg" Bach.

CANTATAS FOR VARIOUS OCCASIONS.

Cantata for the Birthday of the Prince of Anhalt-Cöthen.

Probably composed in 1718. It is also found under the title, "*Fer. II. Pentec.*," and with the text, "Erhötes Fleisch und blut, vor." With basso-continuo and two flutes.

Cantata for the Birthday of the King of Poland, Elector of Saxony.

Originally composed in honour of a certain Dr. Korte. With basso-continuo, flutes, oboes, trumpets, and drums.

Drama in honour of the Queen, 1725.

With basso-continuo, trumpets, drums, and oboes.

Congratulatory Cantata on the Arrival of the King.

With basso-continuo, trumpets, drums, flutes, and oboes.

Congratulatory Cantata in honour of a Prince of Saxony.

Cantata on the subject of the Quarrel between Phœbus and Pan.

Probably written for the Court of Saxony in 1725. With accompaniment of flutes, oboes, drums, and trumpets.

Cantata for the Election of the Town Council of Leipsic.

This begins "Wir danken Dir," and was composed in 1731. With basso-continuo, trumpets, drums, and two oboes.

Cantata composed for the Inauguration of the Organ at Stoenthal.

Begins "Höchst erwünschtes Freudenfest." With basso-continuo, two oboes, bassoon, and violoncello. Also marked "*ad Fest. Trinitat.*"

Cantata in honour of a Teacher.

Begins "Schwingt freudig Euch empor." With basso-continuo and two oboes.

Confirmation Cantata.

Begins "Gott der Hoffnung erfülle Euch."

Copulation Cantata.

Begins "Dem Gerechten muss das Licht." With basso-continuo, flutes, oboes, trumpets, and drums.

Marriage Cantata.

Begins "Gott ist unsre Zuversicht." With basso-continuo, trumpets, drums, two oboes, and bassoon.

Wedding Cantata.

Begins "O holder Tay." For one voice, with accompaniment for flute and oboe.

Cantata.

This has no further title. Begins "Weichet nun, betrübte Sehatten."

Cantata of Joy.

Begins "Ich biu in mir vergnügt." With accompaniment of flute and oboe.

Mourning Cantata for the Death of the Queen of Poland.

Christiana Ebhardine, Electress of Saxony and Queen of Poland, died in 1727, on which occasion a grand funeral ceremony took place in the Church of S. Paul at Leipsic, and this cantata was performed.

Mourning Cantata for the Funeral of Prince Leopold of Anhalt-Cöthen, 1728.

Contains a double chorus of uncommon merit.

Peasant's Cantata in honour of a New Landlord.

Begins "Mer han an nen Oberkat." For two voices, with basso-continuo, horn, and flute.

Coffee Cantata.

Begins "Schlendrian mit seiner Tochter Liessgen." For soprano, tenor, and bass, with basso-continuo and flute.

The above list contains all the known cantatas of Bach.

PRINTED EDITIONS OF COMPLETE CANTATAS, AND SINGLE PIECES FROM THEM.

Cantata for Four Voices by J. S. Bach, on the text, "Ein feste Burg ist unser Gott" (for the Reformation Feast). With accompaniment for the orchestra. In score. Leipsic: Breitkopf and Härtel. 1820.

Church Songs, Solo and Chorus, with Instrumental Accompaniments by J. S. Bach. Score with pianoforte accompaniment. Edited by J. R. Schmidt. No. 1. "Nimm was

Dein ist, und gehe hin" (*Domin LXX*). No. 2. "Himmelskönig, sei willkommen," *Dom. Palmar.* No. 3. "Barmherziger Herr der ewigen Liebe" (*Dom. IV. post Trin.*). Berlin: Trautwein. 1844.

Church Music for Four Voices, by J. S. Bach, edited by A. B. Marx. No. 1. Litany, "Nimm vons uns Herr, Du treuer Gott" (*Dim. X. post Trin.*). No. 2. "Herr Deine augen sehen auf den Glauben" (*Dom. X. post Trin.*). No. 3. "Ihr werdet weinen" (*Dom. Jubilate*). No. 4. "Du Herte Israel's höre" (*Dom. Misericord Domini*). No. 5. "Herr, gehe nicht ins Gericht" (*Dom IX. post Trin.*). No. 6. "Gottes Zeit ist de allerbeste Zeit." 2 Volumes. Score. Bonn: Simrock 1831.

Comic Cantatas by J. S. Bach. No. 1. Peasants' Cantata, "Mer han an neue Oberkat." No. 1. "Schlendrian mit seiner, Tochter Liesschen." Edited by S. M. Dehn. Score. No. 1. Leipsic: Klenn. No. 2. Berlin: G. Cranz. 1837.

CHORALES.

John Seb. Bach's Chorale Songs for Four Voices, collected by C. P. E. Bach. First volume, printed and edited by Fr. Wilk. Birnstiel, 1765, folio, 50 pages. Second volume, 1769, folio, 54 pages.

Each part contains one hundred choral compositions, integral parts of larger works. Kirnberger published in 1784 a new edition, corrected and completed, under the title—

Joh. Seb. Bach's Four-voiced Choral Songs. One volume, folio, with a preface by C. P. E. Bach. Contains 371 chorales.

In 1832 a new edition was edited by C. F. Becker, under the title—

371 Choral Songs for Four Voices. Third edition. Leipsic: Breitkopf & Härtel.

This is said to be a very careless reprint of the foregoing edition, abounding in errors. Another edition, by the same editor, appeared in 1841. It contains a learned pre-

face and a portrait of J. S. Bach. The errors of the former edition are corrected; but the chorale, "Welt, ade, ich bin Dein müde," etc., is not by Bach, but by Rosenmüller. It was printed at Leipsic in 1682.

MOTETS.

Of this species of vocal composition but little has come down to us, although there is reason to believe that many specimens once existed. It is remarkable that towards the end of the last century a large collection of Bach's motets was formed, or said to have been formed, by Cantor Doles of the S. Thomas' School at Leipsic, but the MSS. are not now forthcoming. So much, however, is certain that besides the following list, Bach wrote a number of motets with Latin text (see Gerber's *Neues Tonkunsterlexicon*, vol. i. p. 222), also apparently lost. The following motets are preserved:—

1. Jesu meine Freude.
2. Der Herr hilft unsrer Schwachheit.
3. Aus tiefer Noth schrei ich zu Dir.
4. Wie sich ein Vater.
5. Sei Lob und Preis mit Ehren.
6. Was Mein Gott will, das gescheh' allzeit.

These are for four voices, with basso continuo. Nos. 4 and 5 are said to be remarkable for their extreme beauty.

7. Jesu meine Freude.
8. Komm Jesu, Komm.

These are for five voices.

9. Jauckzet dem Herrn alle Welt.
10. Fürchte Dich nicht, ich bin bei Dir.
11. Der Geist hilft Schwachheit auf.
12. Komm Jesu, Komm.
13. Singet dem Herrn ein neues Lied.

This piece, and No. 11, are among the most difficult of Bach's motets.

14. Jesu meine Freude.

15. Lob, Ehr und Weisheit.

The last seven pieces are for a double chorus of eight voices. The original MS. of Nos. 3, 7, 10, 11, 12 and 13, are preserved in the "Joachimsthaler" gymnasium (Latin School) at Berlin. In the years 1802 and 1803, Schicht printed a small collection of motets—"Singet dem Herrn," "Fürchte Dich nicht," "Ich lasse Dich nicht," "Komm Jesu, Komm," "Jesu, meine Freude," "Der Geist hilft"—in two volumes. Breitkopf and Härtel, Leipsic. Reprinted in 1846.

In 1819, the same firm printed a motet for eight voices, "Lob, Ehre und Weisheit," in score; and Kollmann of Leipsic printed another, "Jauckzet dem Herrn alle Welt," for a chorus of eight voices with basso continuo. The latter was edited by J. S. Doering.

PASSIONS.

Concerning the number of these pieces left by Bach, there is some difference of opinion. Forkel speaks of five, but describes only two. Mitzler in his *Musical Library* (vol. 4), also mentions five. The two mentioned by Forkel are described in C. P. E. Bach's catalogue as follows:—

"Zweichörige Passion nach dem Matthäus, with accompaniments for two flutes, two oboes, gamba, lute, violoncello, and two oboes d'amore."

"Passion nach dem Evangelisten Johannes, with accompaniments for two flutes, and two oboes."

Besidesthese there exists "A Passion after S. Matthew," incomplete. Schicht possessed the "Passion Music after S. Luke." That after S. Mark has not been found. That of S. John was in the possession of Zelter.

The Passion music, as well as the cantatas for Sundays and festival days, belong to the liturgy. On Good Friday, even in the smallest church in Germany, the history of the sufferings of our Lord was represented by the aid of music. It is to be regretted that the interest in these performances has almost ceased.

The Passion of S. Matthew, after the lapse of a hundred years, was recalled to life by Mendelssohn. The performance took place on the 12th of March, 1829, at the Singing Academy of Berlin. The impression it left upon the minds of the auditors was so great that on the 21st of March, Bach's birthday, a second performance took place. A third was held on Good Friday, under the direction of Zelter, Mendelssohn having left for England. Several performances followed in other parts of Germany, the proceeds being given towards the erection of the statue in commemoration of the great master.

The printed editions of the two celebrated Passions are as follows :—

“Grosse Passionsmusik nach dem Evangelisten Matthäus, von J. S. Bach.” Score. Berlin: Schlesinger.

Also at Paris, by the same publisher, with text by Maurice Bourges.

“Grosse Passionsmusick nach dem Evangelisten Johannes, von J. S. Bach.” Score. Berlin: Trautwein (1830).

A clavier arrangement of the same by Hellwig was printed by the same publisher.

MASSES.

Bach wrote four masses at an early period of his life, the MSS. of which are not known. The MSS. preserved are as follows :—

Missa in G, for four voices, with simple instrumentation.

Missa in A, for four voices, with basso continuo, two flutes, two violins, and contrabasso (1735).

The High or Grand Catholic Mass in B.

The latter consists of four parts—the *Missa*, the *Nicene Credo*, the *Sanctus*, and the *Osanna*. Emanuel Bach has added an instrumental introduction to the creed. This mass, the original of which is in the Emanuel Bach Collection, is one of the most sublime works of the writer—full of genius and invention, depth of feeling, and greatness of execution. It was first performed at Dresden, before the Court of Saxony.

Missa for five voices, with the accompaniments of six instruments and basso continuo.

Two masses for five voices, with full instrumental accompaniments. They are preserved in the library of the "Joachimsthaler" Gymnasium at Berlin. Of these in print we have—

Missa a 4 vocibus, cantanda, comitante, orch., in G. Score. Bonn: Simrock.

Missa a 4 vocibus, p. 2 fl., 2 violini, basso, ed organo, in A. Score. Bonn: Simrock.

Mass for four voices, with accompaniments of two flutes, two violins, contrabasso, and organ, in A. Berlin: Trautwein.

The High Mass in B. Score and clavier arrangement. Bonn: Simrock.

The same. Zurich: Nägeli.

Missa a 8 voci reali e 4 repiene, coll. acc. di due orch. Score. Leipsic: Breitkopf and Härtel (1805).

SINGLE CHURCH PIECES.

Five different sanctuses, viz. :—

Sanctus in D, with quartet of stringed instruments, trumpets, drums, and oboes.

Sanctus in C, with same accompaniments.

Sanctus in D, with basso continuo and violins.

Sanctus in D minor, for four voices.

Sanctus in G, for four voices.

Magnificat in E flat, for five voices, with trumpets, drums, flutes, and oboes. Printed by Simrock, of Bonn.

Magnificat for four voices.

Christe Eleison in canone a 4 voci e 6 Strom. Printed in Kirnberger's *Kunst des reinen Satzes*, vol. ii. part iii.

The 117th Psalm, for four voices. Printed at Leipsic by Breitkopf and Härtel.

Chorale (fugue), "Nimm was Dein ist," etc., with accompaniment of quartet and oboes.

Chorale, "Sehet, welch ein Liebe," etc.

Chorale, "In allen meinen Thaten," etc., with quartet and oboes.

Chorale, "Christe du Lamm Gottes," etc.

II.—CLAVIER COMPOSITIONS.

FOR PIANO OR CLAVIER ONLY.

We begin with those works originally intended for instruction, and follow them with those designed for performance. To the former belong:—

Six Small Preludes for the use of beginners, in various keys.

Twelve Small Preludes.

Fifteen Two-part Inventions, in various keys.

Fifteen Three-part Inventions or Symphonies.

The two-part inventions aim at exercising the fingers equally. They were finished at Coethen in 1722. In several of these inventions there were at first some stiff and mean turns in the melody, and also other defects. Bach, who at a later period found them very useful to his scholars, gradually took from them whatever did not suit his more refined taste, and at length made them truly expressive masterpieces, without, however, lessening their use in exercising the hands and fingers and forming the taste.

Invention or Fantasia in C minor.

Several Short Two-part Fugues.

Fugue in C, composed expressly to exercise the fourth finger.

The Art of the Fugue (*Die Kunst der Fuge*).

"This latter admirable and unique work (says Forkel) did not appear till after the author's death in

1752, but was, for the most part, engraved by one of his sons during his life-time. Marpurg, then at the head of the musical writers of Germany, accompanied this edition with a preface, which contains many good and just observations on the value and use of works of this kind. But this work of Bach's was, however, too high for the world in general; it was forced to withdraw into the narrow circle, occupied by a few connoisseurs. This narrow circle was soon provided with copies; the plates lay unused, and were at length sold by the heirs as old copper. If a work of this kind, by a man of such extraordinary reputation as Bach, and recommended, besides, as something extraordinary by a writer whose opinion on these subjects was esteemed by the public, had been published in any country besides Germany, perhaps ten elegant editions would have been purchased out of mere patriotism. In Germany there was not sold a sufficient number of copies of such a work to pay the value of the copper-plates used in engraving it.

“The ‘Art of the Fugue’ consists of variations on a great scale. The intention of the author was to show clearly what can possibly be made upon a theme for a fugue. The variations, which are all complete fugues upon the same theme, are here called counterpoints. The last fugue but one has three themes; in the third, the composer discovers his name by Bach. This fugue was, however, interrupted by the disorder in the author's eyes, and as the operation did not succeed, was not finished. It is said to have been his intention to take in the last fugue four themes, to reverse them in all the four parts, and thus to close his great work. All the various kinds of fugues upon one theme have the merit that all the parts are properly

melodious and smooth, and none less than the other. To make up for what is wanting to the last fugue, there is added to the end of the work the four-part choral, 'Wenn wir in höchsten Nöthen sind.' Bach dictated it a few days before his death to his son-in-law, Altnikol. Of the art displayed in this choral I will say nothing; it was so familiar to the author, that he could exercise it even in his illness. But the expression of pious resignation and devotion in it have always affected me whenever I have played it; so that I can hardly say which I would rather miss—this choral, or the end of the last fugue."

Some very excellent observations and explanations of this work have been published by Music-director Hauptmann. (Leipsic: Peters, 1841.)

The "Art of the Fugue" was printed for the second time by Nägeli of Zurich, in 1803.

In the year 1839 appeared again—

"L'art de la Fugue, etc., par J. S. Bach. Ed. Nouvelle, Soigneusement revue, corrigée, &c. Leipsic: Peters."

In this edition, edited by Czerny, the choral, so praised by Forkel, is wanting, and in its place we have the "Thema Regium" and the "Ricercata," from the "Musical Offering."

The following works were intended for performance. The four parts of the "Clavier Practice," and the "Musical Offering," were published by Bach himself, the rest were printed after his death:—

Clavier Practice, Vol. I. The original title is "Clavier-Ubung, bestehend in Preludien, Allemanden, Couranten, Sarabanden, Gigueen, Minuetten und andern Galanterien Denen Liebhabern zur Gemüthsergötzung versertiget von Johann Sebastian Bach, Hochfürstlich Anhalt-Cöthnischem wirklichem Capellmeister, und *Directore chori musici, Lipsiensis*. Partita i.—vi. In Verlegung des autoris."

This work contains six suites in various keys, singly published, between the years 1726 and 1730. It was received with great favour by the public. In recent editions it is improperly called "Exercises pour le Clavecin."

Clavier Practice, Vol. II. The original title is—"Zweiter Theil der Clavier-Ubung, bestehend in einem Concerto nach Italiänschem Gusto und einer Overture nach französischer Arth, vor ein Clavicymbel mit zweyen Manualen, &c. Nürnberg: Christop. Weigel."

Clavier Practice, Vol. III. The original title is—"Clavier-Ubung, bestehend in verschiedenen Vorspielen über die Catechismus—und andere Gesänge vor die Orgel, &c. Dritter Theil, in Verlegung des Autoris. 1739."

Besides the preludes and fugues for the organ, which are all masterpieces, this collection contains also four duets for the clavichord, which are perfect models in their kind.

Clavier Practice, Vol. IV. The original edition, which has no date, probably appeared in 1742. It has this title—"Clavier-Ubung, bestehend in einer Arie mit verschiedenen Veränderungen vor's Clavicymbal mit zwey Clavieren. Nürnberg: Balthasar Schmid."

This admirable work contains thirty variations, in which there are canons in all intervals, and movements from the unison to the ninth, with the most easy and flowing melody. For these variations, Bach received from the Russian Ambassador at the Court of Saxony, Count Kaiseoling, a gold cup and one hundred *louis d'ors*. There is also a regular four-part fugue, and besides several extremely brilliant variations for two clavichords; at last a quodlibet, as it is called, which might alone render its author immortal.

Musical Offering (*Musikalisches Opfer*). Of this work, dedicated to Frederick II., King of Prussia, we have before spoken. The "King's theme" appears here first as

a three-part fugue for the harpsichord under the name of *Ricercar*, and with the superscription, "*Regis Jussu Cantio Et Reliqua Canonica Arte Resoluta.*" Secondly, the composer has also made of it a six-part *Ricercar* for the clavi-chord. Then we have "*Thematis regii elaborationes canonicae,*" of various kinds. Fourthly and lastly, a trio for flute, violin, and bass, upon the same theme.

The "canonical elaborations" consist of seven highly artistic canons; the first, entitled "*Quaerendo invenietis,*" is very ingenious. An attempt at its solution may be found in the eighth volume of the *Leipziger Allgem. Musikalischen Zeitung*, 1806, p. 496.

The original edition, under Bach's superintendence, was printed at Leipsic in 1747. Later editions were printed by Nägeli of Zurich, and by Breitkopf and Härtel of Leipsic. An edition appeared in 1831, revised by Ch. Muller.

The Well-tempered Clavier. 2 vols. The title of the original is—"Das Wohltemperirte Clavier, oder Præludia und Fugen durch alle Tone und Semitonia, sowohl *tertiam majorem* oder *Ut Re Mi* anlangend, als auch *tertiam minorem, re mi fa* betreffend. Zum Nutzen und Gebrauch der lehrbegierigen musicalischen Jugend als auch derer in diesem Studio schon habit sezenden zum besondern Zeitvertreib aufgesetzt und verfertigt von Joh. Sebast. Bach."

The second part is entitled, "XXIV. Preludien und Fugen durch alle Ton-Arten sowohl mit der grossen als kleinen Terz; verfertigt von Johann Seb. Bach."

The first part has the date 1722; the second was written, probably, between 1730 and 1740. The earliest edition of both volumes appeared in London, under the care of Kollmann, in 1799 and 1800. Almost at the same time, editions appeared by Nägeli of Zurich, and Simrock of Bonn. Later editions have been put forth by Peters

(Leipsic, 1819), Reiffenstahl (Berlin), Breitkopf and Härtel (Leipsic, 1819), Berra (Prague), &c. The latest edition is that edited by Charles Hallé (Chappell & Co., London).

Chromatic Fantasia and Fugue in D minor.

This work is an extraordinary example of modulation. The harmonic progressions are so natural and flowing that the ear scarcely perceives the passage from one key to another. It is one of Bach's most genial compositions. The editions are Schlesinger's (Berlin), Andre's (Offenbach), and Peters' (Leipsic): the latter edited by Dr. Griepenkerl.

Six Grand Suites, consisting of Preludes, Allemandes, Courants, Sarabands, Jigs, &c.

This work is commonly called the *English Suites*, because Bach is supposed to have composed them for an Englishman of rank. They have all great worth as works of art; but some single pieces among them (for example, the jigs of the fifth and sixth suite) are to be considered as perfect masterpieces of original harmony and melody. They were originally published singly, but latterly together. Editions at Berlin (Trautwein), Leipsic (Peters), &c.

Six Suites in the keys of B, C minor, A minor, D, G, E minor and a fragment in F.

These are not so valuable as the *Grand Suites*, and appeared for the first time in the Czerny-Griepenkerl collection.

Six Small Suites, consisting of Allemands, Courants, &c.

These being written in the French taste, are known as the *French Suites*. They are less learned than his other suites, the composer's object being merely to write pleasing melody and simple harmony. There are several editions.

Four Fantasias with Fugues, in the the keys of A minor, B, and two in D.

These are only to be found in the collection of Czerny and Griepenkerl, and are of small artistic value.

Toccatas with Fugues, and single Toccatas.

Six or eight of these are probably in existence. The following are printed :—

“Drei Toccaten.” Berlin (Trautwein).

“Trois Toccatés et Fugues.” Leipsic (Peters), &c.

PRELUDES WITH FUGUES, SINGLE FUGUES, &c.

Many of these, written mostly in Bach's early youth, are in existence. We can only mention the following :—

Fugue in G. Berlin (Panz).

Three Fugues (amongst them the one in B on Bach's name).
Leipsic (Breitkopf and Härtel).

Fugue in A minor, edited by Czerny, Vienna (Diabelli).

Nine Fugues. Printed for the first time in Czerny and Griepenkerl's collection.

Many of these fugues are excellent ; others, again, possess only historical value, as showing the education and career of the great composer, as well as the gradual development of his wonderful powers.

FOR CLAVIER WITH ACCOMPANIMENT.

Six Sonatas for Clavier, with Violin obligato.

These are pleasing compositions in the fugue style, the violin part being difficult of execution. They were composed between the years 1718 and 1722. The printed editions are :—

6 Clavier-sonaten, mit obligater Violine. Zurich: Nägeli (1806).

The same. Zurich: Hug.

Six Grandes Sonates, avec accomp. d'un Violin, ed. nouvelle, soigneusement revue metronomisée etc., p. F. G. Griepenkerl.
Leipsic: Peters.

This carefully edited edition was compared with several

other copies by Hauptmann in Cassel, and Roitzsch in Leipsic, and the violin part provided with explanatory notes and directions by Carl Lepinski.

Nine Trios for Clavier and Flute, or Violin.

Fuga Canonica in epidiapente for Clavier and Violin.

Three Concertos for Harpsichord in the keys of D, A, and F, and one in D minor, accompanied by instruments.

Two Concertos for two Clavichords, with quartet accompaniments.

Bach is supposed to have written these concertos for his sons about 1728. Forkel says, speaking of the two latter: "The first is very old, the second as new as if it had been composed but yesterday. It may be played entirely without the stringed instruments, and has then an admirable effect. The last *allegro* is a strictly regular and magnificent fugue. This specimen of composition was also first perfected, perhaps even first attempted by Bach. I, at least, have not met with more than a single attempt of another composer, which may be older. Wilhelm Hieronymous Pachelbel, at Nuremberg, made it into a toccata, as it is called. But, first, Pachelbel was a contemporary of Bach's and may, therefore, have easily been led by him to this trial; and secondly, his attempt is of such a nature that it can scarcely be taken into account. One instrument merely repeats what the other has played, without being at all concertante. Indeed, it seems as if Bach, about this time, desired to attempt every thing that could be done with many and with few parts. As he descended to music in one part, in which everything necessary to make it complete was crowded together, he now ascended, in order to combine together as many instruments as possible, each of great compass."

These concertos were first printed in Czerny and Griesenkerl's Collection in 1846.

Two concertos for three Clavichords, with quartet accompaniment, in the keys of G and D minor.

They were written about 1731. The concerto in D minor is particularly effective, especially the first and last movements. It was first printed in Peters' Collection, 1847.

Concerto for four Clavichords, with quartet accompaniment.

This is an arrangement by Bach of a concerto for four violins, violoncello, and contra-basso, by Antonio Vivaldi. The title of the MS. in Hilgenfeldt's possession is "Concerto da Antonio Vivaldi, accommodati per quattro Clavicembali da J. S. Bach." This work is still unpublished and contains some lovely music; it is also not difficult to play. In the second movement, a *largo* in three-four time, there is a "battuta di biscroma" (a phrase consisting of arpeggios in 16ths) which strongly reminds us of Mendelssohn's fairy dances in *A Midsummer Night's Dream*. There are many other things in this work that recall Handel and Mozart. Forkel considered it an original composition.

III.—ORGAN COMPOSITIONS.

Numerous as Bach's existing organ compositions are, they probably form only a small part of what he actually composed during his long artistic career. The preludes, fugues, toccatas, capriccios, &c., have never been properly collected; and the greatest credit for preserving these magnificent compositions is due to his friend and pupil, Kittel. We shall enumerate all that are known:—

PRELUDES, FUGUES, TOCCATAS, AND FANTASIAS.

Twenty-nine Grand Preludes and Fugues, with pedal obligato; viz.:—6 in C, 2 in C minor, 2 in C sharp, 2 in D, 2 in D minor, 1 in E flat, 3 in E, 1 in F., 1 in F minor, 2 in G, 1 in G minor, 1 in A, 3 in A minor, 1 in B flat, 1 in B, 1 with suite.

Twelve Toccatas with Fugues, ten of them with pedal obligato. viz.:—in C, D, 2 in D minor, 3 in F, 1 in F sharp, and 2 in G. 2, for manuals alone, in C minor and in G.

Three Fantasias with Fugues, in C minor, G minor, and A minor. Capriccio with Ten Fugues; dedicated to Marpurg.

Three Single Preludes: 2 in C, 1 in A minor; and 2 Single Fantasias, in G minor and in E minor.

Fourteen Single Fugues, with pedal obligato: 3 in C. minor, 1 in D minor, 1 in E, 2 in E minor, 1 in E flat, 1 in F, 1 in G, 1 in B, 1 in F, 1 in G minor, and 1 in A.

Ricercar in C minor.

This piece is identical with a fugue in C minor, mentioned among the Clavier works.

Two Single Fugues, for two claviers, in D minor.

Besides those enumerated, several are remembered, which Kittel is said to have possessed. The original MSS. of the above (with the exception of a few in the possession of Moscheles and the well-known music publisher Peters) are lost. Of the printed editions, the early copies are full of mistakes. The following are the most correct editions:—

Preludes et Fugues.—No. 1, in A minor; No. 2, in G; No. 3, in G minor. Leipsic: Peters.

Preludes et Fugues.—No. 1, in A minor; No. 2, in D minor; No. 3, in A minor. Leipsic: Peters.

Sechs Präludien und Fugen für Orgel mit oblig. Pedal. Wien: Hastinger.

Zehn Präludien und Fugen für Orgel, in C, G, and A; Fantasie und Fuge in G minor: Präludien und Fugen in F minor, C minor, C, A minor, E minor, and D. Leipsic: Peters.

Präludium und Fuge, in F minor (*pro organo pleno?*) Leipsic: Peters.

Präludium und Fuge, in E minor. Vienna: Haslinger.

- Grosses Präludium und Fuge, in E flat, *pro organo pleno*. Vienna : Haslinger.
- Fantasia con Fuga, in C minor. Erfurt : Körner.
- Fantasia mit Fuge, in A minor. Erfurt : Körner.
- Fantasia in C minor. Erfurt : Körner.
- Fantasia für Orgel oder Pianoforte. Leipsic : Peters.
- Toccata, Adagio e Fuga, in C. Erfurt : Körner.
- Toccata e Fuga.—No. 1, in D minor ; No. 2, in F ; No. 3, in D minor. Leipsic : Peters.
- Toccata in F sharp. Berlin : Trautwein.
- Fuga in C minor ; *Thema Legrenzianum cum subjecto pedaliter*. Vienna : Haslinger.
- Fugen.—No. 1, in — ; No. 2, in G. Leipsic : Breitkopf and Härtel.
- Fuge in G. Leipsic : Paez.
- Grosse Fuge für Orgel oder Pianoforte, in D minor. Berlin : Trautwein.
- Fuge in D minor ; Fuge in G minor ; Fuge in A minor. Erfurt : Körner.

We must also refer the student to many other excellent editions of the Fugues, Toccatas, &c., contained in the Griepenkerl and Roitzsch Collection.

PRELUDES ON THE MELODIES OF CHORAL HYMNS.

Whilst residing at Arnstadt, before the completion of his twentieth year, Bach had already commenced the composition of his Choral Preludes, under the name *Partite diverse* ; at first for manuals only, and afterwards with pedal obligato. Nothing can be more dignified, sublime, and devout than many of these preludes. They differ much in style, some being difficult of execution, whilst others are designed for young organists. Accordingly, our list will be divided into two sections.

Artistic Choral Preludes.

Of these eighty are extant. Twenty-one constructed on melodies of the so-called "Catechistic-Songs" (composed in 1739), are as follows :—

- Kyrie, Gott Vater, in E flat, for two claviers and pedal.
 Christe, in C minor.
 Kyrie, Gott-heiliger Geist, in E minor (Phrygian).
 Kyrie, Gott Vater, in A minor, *alio modo manuatiter*.
 Christe, in E minor as before.
 Kyrie, Gott-heiliger Geist, as before.
 Allein Gott in der Hoh' sei Ehr', in F. *Cantus fermus* in alto.
 The same in G, for two claviers and pedal.
 Fughetto on Allein Gott in der Hoh' sei Ehr', in A.
 Präludium on "Dies sind die heil' gen zehn Gebot" in G (Mixolydian), for two claviers and pedal.
 Fughette on Dies sind, &c., in G (Mixolydian).
 Wir gläuben all' an einen Gott, in D (Dorian).
 Fughette on Wir glauben, &c., in E minor.
 Vater unser im Himmelreich, in E minor (Dorian), for two claviers and pedal. The *canto fermo* in canon.
 The same in D (Dorian).
 Christ unser Herr zum Jordan Kam (Dorian), for two claviers, the *cantus firmus* on the pedal.
 The same in D.
 Aus tiefer Noth schrei ich zu Dir, in E minor (Phrygian).
 The same in F sharp.
 Jesus Christus unser Heiland, in D minor, for two claviers, the *canto fermo* on the pedal.
Fuga super, Jesus Christus unser Heiland, in F.

We have also a work with the following title :—

"Sechs Choräle verschiedener Art, auf einer Orgel mit zwei Clavieren und Pedal vorzuspielen, verfertigt von J. S. Bach, Königlich Pohlischem und Churfürstlich Sächsischem Hof-compositeur, Capellmeister und Directore chori musici Lips. Jn. Verlegung Joh. Georg Schübler's zu Zella am Thüringer Walde."

In the second of these chorales, "Wo soll ich fliehen hin," &c., Bach shows the wonderful effect of which the organ is capable. Mitzler, who speaks of this work in his *Musical Library*, Vol. II., part 1. (1740), says, "Bach has here given a new proof, how, in this year of composition, he is better versed and luckier than in any other." He calls the work a powerful reply to all those who venture to criticize the mighty master.

To this section also belongs—Eighteen Choral Preludes (*Achtzehn Choralvorspiele*), sixteen by Bach, and two by Attnikol, his son-in-law.

The following compositions we find singly :—

Magnificat, fuga in D minor.

Nun freut Euch, lieben Christen gemein, in G, for two manuals and pedal, the *cantus firmus* in the tenor.

Valet will ich Dir geben. Fantasia in B.

The same, differently arranged, in D.

Vater unser im Himmelreich, in D minor.

Two compositions on “Von Himmel hoch da komm ich her,” fugue and fughetto, in C.

Wir glauben all' an einen Gott, in F.

And here also belongs the chorale, “Wenn wir in höchsten Nöthen sein,” already mentioned, the last work of Bach. It was printed while the author was living, under this title—

Canonische Veränderungen über das Weihnachtslied : Vom Himmel hoch da Komm ich her ; für die Orgel mit zwei Clavieren und Pedal. Nürnberg bei Balthasar Schmid.

Choral Preludes of an easier character.

To this section principally belongs a number of small organ preludes composed by Bach at Kōthen for his sons, and now preserved in the Royal Library at Berlin. This curious volume, containing forty-six compositions, is entitled “A Little Organ Book, wherein advice is given to beginners on the organ ; how to play a choral in various ways ; and also how to become acquainted with the pedal, which is here treated obligato. In honour of the highest Lord ; also, my friends, to learn my word. By Johann S. Bach, &c.”

VARIOUS EDITIONS OF THE CHORAL PRELUDES.

15 Grosse Choralvorspiele. Leipsic : Breitkopf and Härtel.

(40) Choralvorspiele für die Orgel mit einem und zwei Clavieren und pedal. Leipsic : *Idem*.

- 18 Choralvorspiele. Leipsic: Peters.
 Acht Choralbearbeitungen über: Das Magnificat; Nun frent Euch;
 Valet will ich Dir geben, &c. Leipsic: Peters.
 Sechs Variationem über den choral: Christ der Du bist der helle
 Tag. Leipsic: Breitkopf & Härtel.
 Elf Variationen über den choral: Sei gegrüset, Jesu gütig.
 Leipsic: *Idem*.
 Vier und vierzig Kleine choralvorspiele. (From the Little Organ
 Book). Leipsic: *Idem*. Reprinted (it is presumed by Men-
 delssohn) in 1845.
 Zwei und funfzig Choralvorspiele verschiedener Form, für Orgel.
 (4 Books). Leipsic: *Idem*.
 56 kurze Choralvorspiele. Leipsic: Peters.
 34 grosse Choralvorspiele. Leipsic: *Idem*.
 33 grosse Choralvorspiele. Leipsic: *Idem*.
 Der anfangende Organist; 46 Kleine Choralvorspiele mit obl. Pedal.
 Erfurt: Körner.
 Choralvorspiele über: Durch Adam's Fall. *Idem*.
 Choralvorspiele über: Gelobet seist Du Jesu Christ. *Idem*.

SONATAS OR TRIOS AND CONCERTOS.

The greater part of these pieces were composed as exer-
 cises for young Friedemann Bach.

Six Sonatas or Trio for two Claviers with pedal obligato.

These sonatas, composed about 1723, are among the
 finest of those which have descended to our times. Two
 original MSS. exist, one in the Royal Library of Berlin,
 the other in Dr. Griepenkerl's possession.

Four Sonatas or Trios.

Two Trios on the Chorales, "Allein Gott in der Höh' sei Ehr'"
 and "Ein feste Burg est unsen Gott."

Three Concertos for the Organ.

According to Gerber these three concertos were in
 Kittel's collection.

The printed editions are—

- Praktische Orgelschule, enthaltend 6 Sonaten für 2 Mannale und
 obligates pedal. Zurich: Nageli.
 Sechs Sonaten oder Trios. Leipsic: Peters.

Zwei Trios für zwei Mannale und Pedal, über: Allein Gote in der
Höh' sei Ehr', und Ein' feste Burg.
Trio in D minor, in Körner's Orgelvirtuosen. Erfurt: Körner.
Trio in G minor, in the same collection.

MIXED ORGAN PIECES.

In this section we have to enumerate a variety of small organ pieces especially intended for divine service—namely:—

Ninety-six Chorales with figured bass. (Composed in 1736.)
Six little Organ Fantasias.
Pastorale in four movements.
Passacaglia. Written for two claviers and pedal.
Canzone.

The printed editions are—

Neun und sechzig Chorale mit beziffertem Bass, 1736.
(Another edition, one hundred years later, edited by G. F. Becker,
was published by Breitkopf and Härtel.)
Pastorale für Orgel. Leipsic: Peters.
Pastorella pour Orgue ou Pfte. Berlin: Schlesinger.
The same. Prague: Berra.
The same. Leipsic: Peters.

IV.—INSTRUMENTAL COMPOSITIONS.

Most of these compositions were written for the instruments usual in the orchestra of Bach's time. Some were composed for practice, others for performance. The two chief works belong to the first class; they are—

Six Violin Solos without accompaniment.
Six Violoncello Solos, ditto.

The printed editions are as follows:—

Trios Sonates pour un Violon seul. Leipsic: Breitkopf and Hartel.
Studio, o 3 Sonate p. Viol. Bonn: Simrock.
Studio ossa 3 Sonate. (For the use of the Simrock Conservatory at
Leipsic, with fingering, &c., by F. David). Leipsic: Kistner.
Caconna pour Viol (1848). Berlin: Schlesinger.
Chaconne, with Variations for Violin Solo, with additional accompaniment for Pianoforte by Mendelssohn. Hamburg: Cranz.

Six Solos ou Suites pour Violoncello. Leipsic: Breitkopf and Härtel.

Six Sonates ou Etudes pour Violoncello Solo. Leipsic: Kirtner.

Of concertos for one or more instruments the following are known:—

A Violin Concerto in A minor, with accompaniments.

A Double Concerto in D Minor for two violins, with accompaniments.

Five Duets for two violins.

A Trio in G, for two flutes and violoncello.

A Trio in G for flute, violin, and bass.

A Trio for violin, viola, and bass, composed in conjunction with his son Emanuel.

A Sonata in C for flute and bass.

A Quartet for oboe, violin, viola, and violoncello.

“Synfonia” in D for eleven instruments—viz., three trumpets, drums, two oboes, bassoon, two violins, viola, and bass.

Overture in C for two horns, two violins, viola, bassoon, and piano.

Overture in B for flute, two violins, viola, and bass.

Overture in D, for trumpets, drums, two oboes, two violins, viola, and bass.

We have thus given, as far as possible, a complete list of all the known works of the great J. S. Bach; but it may be as well to go briefly over the same ground again, in order to glance at some of the principal collected editions of these works.

In 1800 George Nägeli of Zurich first undertook to print an edition of all the remarkable clavier works of Bach. The enterprise, however, seems not to have been carried out.

Kuchnel of Leipsic was the next who advertised Bach's entire clavier and organ works. This edition is in folio, accompanied with a portrait of the composer.

About 1837 the firm of Peters (successors to Kucknel) at Leipsic, published a new edition of the clavier works of Bach in folio. It came out in parts, and forms a noble monument to the memory of the great artist.

Another collected edition of these works was undertaken by the music publishers Andre of Offenbach. It was issued in volume, and is remarkable for the great care with which it has been produced.

In this place must also be mentioned "Selections from the Clavier Compositions of J. S. Bach, edited by A. B. Marx," Berlin; a work intended to further the acquaintance and assist the progressive study of the great master.

Then we have the magnificent collection of Bach's organ compositions, "critically correct edition," by Friedrich Conrad Griepenkerl and Ferdinand Roitzsch.

The next enterprise of this kind was that by Körner of Erfurt, in 1848; but all must give way to the grand work now in the course of publication by the German Bach Society, which is intended to comprise *every known work* of J. S. Bach, including numerous pieces recently recovered, the very names of which were unknown to us, and consequently unrecorded in the previous list. /



CHAPTER IX.

BACH AS A TEACHER.

T is seldom the case that a great artist, who is both composer and performer, is also a good teacher. Bach, however, was an exception to the general rule. Already, at the S. Thomas' School, at Leipsic, he made the office of teacher an essential part of his duties. Pupils came to him from all parts, and those who enjoyed his instruction sufficiently long became eminent artists. | "Only he," says Forkel, "who knows much can teach much.) Only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them. Both were united in Bach. His teaching was, therefore, the most instructive, the most proper, and the most secure that ever was known; and all his scholars trod, at least in some one branch of the art, in the footsteps of their great master, though none of them equalled, much less surpassed him.")

Bach's mode of instruction was first to teach his pupils his peculiar mode of touching the instrument, of which we have before spoken. For this purpose he made them practise, for months together, nothing but simple passages

for all the fingers of both hands, with constant regard to their clear and clean touch. } Under some months, none could get excused from these exercises ; and, according to his firm opinion, they ought to be continued at least from six to twelve months. But if he found that any one, after some months' practice, began to lose patience, he was accustomed to write little concerted pieces, in which those exercises were combined together. } He never allowed the pupil to begin a new piece until the old one was fully mastered. He told the pupil not only *what* to do, but *how* to do it, playing the piece to him, and saying, "So it must sound." } Old Gerber, Bach's pupil, says that during his lessons, the great master played over to him many times *all* the fugues and preludes in the "Well-tempered Clavier." Bach took it for granted that all his pupils in composition had the ability to think musically. Whoever had not this gift, according to Forkel, received from him the sincere advice not to apply to composition. He, therefore, refrained from beginning, as well with his sons as other pupils, the study of composition, till he had seen attempts of theirs, in which he thought he could discern this ability, or what is called musical genius.

After the first studies in harmony were concluded, Bach laid down certain rules which he always enforced with his scholars. } But upon this point we shall copy the words of Forkel : } " 1. To compose entirely from the mind, without an instrument. (Those who wished to do otherwise he called in ridicule 'harpsichord knights.' 2. To pay constant attention, as well to the consistency of each single part, in and for itself, as to its relation to the parts connected and concurrent with it.) No part, not even a middle part, was allowed to break off before it had en-

tirely said what it had to say. Every note was required to have a connection with the preceding : did any one appear of which it was not apparent whence it came nor whither it tended, it was instantly banished as suspicious. This high degree of exactness in the management of every single part is precisely what makes Bach's harmony a manifold melody. The confused mixture of the parts, so that a note which belongs to the tenor is thrown into the counter-tenor, and the reverse ; the unreasonable falling in of several notes in simple harmonies, which, as if fallen from the sky, suddenly increase the number of the parts in a single passage, to vanish in the next following, and in no manner belong to the whole, is not to be found in his works or in any of his scholars. He considered his parts as persons, who conversed together like a select company. If there were three, each should sometimes be silent, and listen to the others, till it again had something to the purpose to say. But if, in the midst of the most interesting part of the discourse, some uncalled and importunate notes suddenly stepped in, and attempted to say a word, or even a syllable only, without sense or vocation, Bach looked on this as a great irregularity, and made his pupils comprehend that it was not to be allowed.

“With all his strictness on this point, he allowed his pupils in other respects great liberties. In the use of the intervals, in the turns of the melody and harmony, he let them attempt whatever they would and could, only taking care to admit nothing which could be detrimental to the musical euphony and the perfectly accurate and unequivocal expression of the intrinsic sense, for the sake of which all purity of harmony is sought. As he has himself attempted everything possible, he liked to see his scholars do the

same. Other teachers of composition before him—for instance, Berardi, Buononcini, and Fux—did not allow so many liberties. They were afraid that their pupils might thereby get entangled in dangers, but this evidently prevented them from learning to overcome dangers. Bach's mode of teaching, is, therefore, undoubtedly better, and leads the pupil further. In general he does not confine himself, as his predecessors did, merely to the purity of harmony, but everywhere pays attention to the other requisites of a truly good composition, namely, unity of character through a whole piece, diversity of style, rhythm, melody, &c. Whoever desires to become acquainted with Bach's method of teaching composition, in its whole extent, finds it duly explained in Kirnberger's "Art of Pure Composition" (*Kunst des reinen Satzes*).

"Lastly, as long as his scholars were under his musical direction he did not allow them to study or become acquainted, besides his own compositions, with any but classical works. | The undertaking, by which alone what is really good is apprehended, develops itself later than the feeling, not to mention that even this may be misled and spoiled by being frequently engaged on inferior productions of art. The best method of instructing youth, therefore, is to accustom them to what is excellent. The right understanding of it follows in time, and can then still further confirm their attachment to none but genuine works of art.

"With this admirable method of teaching all Bach's scholars become distinguished artists, one more than another, indeed, according as they either came sooner to school, or had in the sequel more opportunity and encouragement, further to perfect and to apply the instruction they had received from him."

It is not our intention here to mention all Bach's pupils, but only some of those who made the art their calling, and were worthy followers of the great master.

“His two eldest sons, Wilhelm Friedemann, and C. P. Emanuel, were the most distinguished of his scholars; certainly not because he gave them better instruction than his other pupils, but because they had, from their earliest youth, opportunity in their father's house to hear good music and no other. They were, therefore, accustomed early, and even before they had received any instruction, to what was most excellent in the art; whereas the others, before they could participate in his instructions, had either heard nothing good, or were already spoiled by common compositions. It is a proof of the goodness of the school, that, notwithstanding these disadvantages, even these scholars of Bach all acquired a high proficiency in the art, and distinguished themselves in one or other of its branches.”*

His oldest scholar appears to have been Johann Martin Schubart, who was born in 1690, and taken into Bach's house in 1707. He succeeded his master as Court organist at Weimar, and would have risen to eminence had he lived long enough. He died in 1721.

Johann Tobias Krebs, about the same time, had the benefit of Bach's instructions, and became one of the most skilful organists of his time. He composed a large quantity of music, and was the father of the better-known Johann Ludwig Krebs.

* “We here speak (says Forkel) only of those scholars who made the art their chief occupation. But Bach had, besides these, a great many other scholars. Every *dilettante* living in his neighbourhood, desired at least to be able to boast of having enjoyed the instructions of so great and celebrated a man. Many, too, gave themselves out for his scholars, without ever having been so.”

A colleague of these two musicians was Johann Caspar Vogler, born at Haussen in 1698, whom Bach considered the best of his organ pupils. Mattheson even places him before his great master as an organ performer. He held the post of organist at Weimar; but in 1738 was elected to a similar situation at Hanover. The Duke of Weimar, however, not wishing to lose him, refused to let him accept his new appointment, and, by way of compensation, created him burgomaster of that city, where he died in 1765. He wrote only a few pieces. Some choral preludes of his for pedal organ were published in 1737.

During Bach's career at Köthen (1717—1723) we find no pupils except his two sons, Friedemann and Emanuel. But at Leipsic the series begins again. First, we have Heinrich Nicolaus Gerber, the son of a peasant at Schwarzburg, who lived to become Court organist at Sondershausen. He was the father of the celebrated lexicographer, Ludwig Gerber. He wrote much for the organ and clavier, and died in 1792.

Among all Bach's pupils the oft-mentioned Friedemann and C. P. Emanuel stand in the foremost rank. The eldest approached the nearer to his father in the originality of his thoughts. His melodies have a different turn from those of other composers, and yet they are not only extremely natural, but at the same time, very elegant and ingenious. Emanuel, however, is considered the true successor of his father. As a composer he was very fruitful. Between 1731 and 1787 he wrote two hundred and ten clavier solos or sonatas, of which one hundred and thirty have appeared in print. His vocal compositions are also very numerous, but his greatest excellence lies in his music for keyed-stringed instruments.

Johann Ludwig Krebs enjoyed Bach's instruction during nine years—1726 to 1735. In 1756 he was appointed Court organist at Altenburg, where he died in 1780. As a clavier performer and composer he stood very high.

Gottfried August Homilius, born in Bavaria in 1714, was educated under Bach, and became distinguished as a composer of Church music. He was organist of the "Frauenkirche" at Dresden.

Johann Friedrich Doles was in some respects the most remarkable of Bach's pupils. He was born at Steinbach in Meiningen, and studied theology at Leipsic. During the time of his studies there he became Bach's pupil. He was particularly anxious to bring the melodious element of music to perfection, and with that view composed forty preludes in five parts, which are certainly excellent. In 1744 he became cantor in Freiberg, and during thirty-four years of office earned the highest respect of his professional brethren as teacher and composer. He composed music to Gellert's Sacred Odes, for four voices, and many other works. He died in 1797.

Johann Friedrich Agricola, born in 1720 at Drobotsh in Altenburg, was Bach's pupil from 1738 to 1741. He was very eminent as a clavier and organ performer. He studied composition under Quanz at Berlin, at which place he became composer to the Court, and subsequently Graun's successor as chapelmaster. He was considered the greatest organ player in Berlin. He wrote critical and æsthetical treatises on his art, and translated from the Italian Tosi's "Observations on Florid Song," which he accompanied with critical observations.

Between the years 1739 and 1751, Bach instructed the greatest musical theorist of the last century—Johann

Philipp Kirnberger, who gave to the world the principles of harmony of his great master. He was born at Saalfeld in Thuringia in 1721, and was, at first, an organ pupil of Gerber at Sondershausen, where he made his acquaintance with Bach's organ compositions. In 1753 he went to Berlin, where he was appointed Court musician to the Princess Amelia of Prussia, sister of Frederick the Great, who possessed great musical abilities. He taught the Princess composition, and enjoyed a pension which gave him ample leisure for his own pursuits. Forkel says, "He was one of the most remarkable of Bach's scholars, full of the most useful zeal and genuine enthusiastic feeling for the art." Besides the development of Bach's mode of teaching composition, the musical world is indebted to him for the first and only tenable system of harmony, which he has abstracted from his master's practical works. He has done the first in his "Art of Pure Composition" (*Kunst des reinen Satzes*), and the second in "The True Principles for the Use of Harmony" (*Grundsätze zum Gebrauch der Harmonie*). Among Kirnberger's own pupils, some have been very eminent, such as Fasch, J. P. A. Schulz, Zelter, and Rellstab. This great theorist died in 1783.

Another of Bach's pupils was named Goldberg. This artist was born at the beginning of the eighteenth century at Königsberg. When quite a youth he accompanied the Russian ambassador, Count Kaiserling, to Saxony, and became acquainted with Bach, who gave him lessons on the clavier and organ. He possessed untiring energy and was remarkable for his talent as a performer, being able to play the most difficult music at sight *placed upside down* on the desk. Bach composed for him the "Thirty Clavier Variations."

Christoph. Transchel became Bach's pupil in 1741. He was the son of poor parents, and came to Leipsic for the purpose of studying theology. He made the acquaintance of Bach, who gave him musical instruction *gratis*. He was a fine performer on the clavichord, and an excellent teacher. There are Six Polonaises by him, which are said to equal those of W. Friedemann Bach.

The famous virtuoso and performer on the viol da gamba, Carl Friederich Abel, was Bach's pupil at the S. Thomas' School. He was born in 1725 at Köthen, and in 1748 was appointed a member of the Court orchestra at Dresden. He held this situation for eleven years, and resigned it in consequence of a quarrel with the director. He left Dresden with three thalers in his pocket and six symphonies in his portfolio. After visiting Leipsic, where he sold his symphonies for six ducats, he wandered about from place to place, with his viol da gamba, giving concerts and acquiring great reputation. In 1759 he came to England, where he was appointed chamber musician to Queen Charlotte. He wrote many works, especially Harpsichord Sonatas, and exercised a considerable influence on the musical taste of England, where he died in 1787.

One of Bach's latest pupils was J. G. Müthel, born at Mölln in 1729, who in his seventeenth year became chamber musician and Court organist at Schwerin. His Prince gave him letters of introduction to Bach, in whose house he remained for a year and a half. In 1753 he was appointed organist at Riga, where he died. His few compositions are highly spoken of by critics.

The last of Bach's pupils was J. C. Kittel, a deep harmonist, great fugue writer, and one of the best organists of his time. He was born in 1732 at Erfurt, and went to

Leipsic in 1748, where Bach instructed him down to the period of his (Bach's) death. He wrote, among many other things, a new choral book, two hundred harmonized chorals with preludes, and two volumes of organ preludes. He died in 1809 at Erfurt. Among his pupils were Hässler, Umbreit, M. G. Fischer, and J. C. H. Rink, the father of modern organ playing.

CHAPTER X.

PORTRAITS OF BACH.

THE finest and most lasting memorial of the mind of the great master who has formed the subject of our essay, are his works. But the other arts have not been idle, each in its kind helping to preserve the memory of Bach's genius to his many admirers. The poetical essays in this way belong to the last century, and their language and expression have now become obsolete. A more lasting memorial is preserved in the works of the painters and draughtsmen which have been handed down to us.

During his lifetime Bach's portrait was often painted. The oldest picture is one which was in the possession of Kittel, Bach's last pupil. It passed into his hands from the Duchess of Weisenfels, and was regarded by him almost as an idol. It hung in Kittel's library over his clavier, with a curtain before it, which was only removed on special occasions to gratify the wish of some favoured friend or pupil.

A second portrait was in the possession of C. P. Emanuel Bach. It was painted by E. C. Hausmann, a famous painter of his time, and measured one foot eight inches by thirteen inches.

A third painting, also by Hausmann, is preserved in the saloon of the S. Thomas' School at Leipsic. It was presented by Bach, according to the statutes of that society, in 1747. It is a fine picture, representing him in the prime of life. The face is happy and contented, as if expressing joy at the realization of an idea, or the fortunate accomplishment of a work. In his hand he holds a music sheet, marked "Canon triplex a 6 voc." The painting is unfortunately much damaged by age.

A fourth portrait is deposited in the "Joachimsthal Gymnasium" at Berlin. It came from the Princess Amelia of Prussia, and was probably painted by Geber.

There are also some successful old copper-plate engravings and some lithographs. The oldest in copper, a good copy of Hausmann's picture (before mentioned), dates as far back as the year 1774. It is by J. C. Kuettnner. The same picture has been again engraved by Bollinger. Both prints are very rare.

Several lithograph portraits have appeared in modern times. We may particularly notice one by Schlick after the picture in the S. Thomas' School, reproduced in 1840 by Hartung of Leipsic.

A finely modelled bust, eighteen inches high, has been produced by the statuary, Krauer. It is considered a good work of art. There is also a small bust, four and a half inches high, in biscuit porcelain, published by Klemm of Leipsic.

CHAPTER XI.

II MONUMENT TO BACH.

IT occurs but seldom that a memorial is dedicated to an artist a hundred years after his death. A kindred spirit, one of the greatest musicians of modern times (now, alas! gone from amongst us), Felix Mendelssohn-Bartholdy, a devout admirer of Bach, first gave the impulse to erect a monument to his memory. His efforts were crowned by brilliant success, and on the 23rd of April, 1843, a noble memorial was uncovered in the space opposite the S. Thomas' School, Leipsic, where the great master had passed so many happy years in the patient exercise of his calling.* / The uncovering of the monument was preceded by a concert arranged from Bach's works, by Mendelssohn, in which all the eminent musicians of Leipsic took part.

At this commemoration was present the last grandson of Bach, Wilhelm Bach, since dead, son of the so-called "Bückeberg Bach;" with his wife and two daughters. He was an old man, eighty-one years of age, who had long lived in retirement at Berlin, and who came over to assist at the celebration of the memorial to his great ancestor.

* The memorial, a richly ornamented canopy supported by elegant pillars, and surmounted by a bust of the great composer, was designed by Bendemann, of Dresden, and executed by the statuary, Krauer, of Leipsic.

CHAPTER XII.

OPINIONS OF BACH'S CONTEMPORARIES.

IN the eyes of those who believe that they must seek for the acknowledgment of an artist among his contemporaries, in the grant of splendid honours and enormous rewards, and in loud and general applause, Bach would appear to be every way neglected. Of all these distinctions very little fell to his share. But the question arises—Was the style of his works such as would demand such acknowledgment and praise? By no means, not even in its outward aspect. The scene of his functions was the church and the school, both (in his time, more than in the present) inaccessible to such rewards. But his mind, his wonderful and universal genius, it will be said, did not receive the ovation it merited. This, however, was not the case. If that which he created was not immediately accepted by the greater masses, it is only in the common nature of things—and to complain is foolish. Superior genius, in every range of the human mind, has only received in a later age perfect acknowledgment, and there is no reason why the age of Bach should have made an exception.

It has been said that this great musical genius had to

be satisfied with a miserable organist's situation scarcely bringing him seventy thalers (ten guineas) a year!—that he suffered poverty and died poor!—that he was buried at Leipsic nobody knows where: these are assertions not proved. He who made them first must have been a perfect stranger to the period, circumstances, and condition in which Bach lived. The statements are not only untrue in themselves, but the conclusions drawn from them are erroneous.

Modest, contented, wanting little—in spite of the enormous superiority of his genius—Bach lived solely for his art, which, nevertheless, without his efforts, helped him to distinction, fortune, and honour. Already in his eighteenth year he was "Concert Master" at the Court of Weimar, and a year later organist at Arnstadt, where the emoluments were by no means insignificant. It is true his salary was small, but then he had the advantages of free residence, garden, land, tithes, and accessories of all kinds. Bach's fame spread, and he received favours of fortune without seeking them. When he took up his residence at Leipsic he was esteemed and honoured in all circles. Artists and laymen paid court to him, and princes and dukes bowed to his reputation. Even Frederick the Great honoured him with his attention when Bach visited him at Potsdam.

→ I Bach was at no period of his life, after his eighteenth year, poor. His appointments supported him in ease and comfort, and enabled him to bring up an unusually large family. At his death, the universal esteem in which he had been held in during life shone in an unusually splendid light. The whole of Leipsic mourned him. His memory was celebrated, not only by public musical performances,

but individual offerings were made in commemoration of his mighty genius. Far beyond Leipsic was his death mourned. The centre, the great head of German music, was gone. Many a mourning cantata, and many a poetical elegy, expressed the feeling which seized the musical world at his departure. |

It would carry us too far to record all the expressions of Bach's eminent contemporaries concerning his wonderful abilities. One need only compare what Adelong, Telemann, Mattheson, Marpourg, Mitzler, Burney, and others say, to see the estimation in which his genius was held in by artists of every class. So much to refute the unjust reproach thrown upon the contemporaries of Bach.

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