



# MUSIC 301W/761

Bach in the Concert Hall

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Office hours by appointment via Zoom

## Course Description

In this course, we will explore the music of Johann Sebastian Bach within the contexts of the public concert and concert hall, especially during the nineteenth century “Bach Revival.”

By examining the impact of different performance settings, audiences, responses, and interpretations on Bach’s compositions, students will better understand the historical forces that shaped our current musical environment and be able to apply similar inquiries to music of other genres and periods. Furthermore, students will improve their research and academic writing skills: drafting, peer review, revision, articulating an argument, using primary and secondary sources, supporting points with evidence, etc. This is a Writing Intensive course and allows students to fulfill the “W” course requirement.

## Course Requirements, Attendance, Late Work

Each class will center around class discussion of assigned materials (provided via **Blackboard**) with periodic instruction in research and writing. Students are required to prepare each day’s reading and/or listening in advance and actively contribute to discussion.

Because this is a small, seminar-style course, attendance at all classes is expected. If a student misses more than two classes, their grade may be negatively impacted by a full letter (*e.g.* A → B). If personal circumstances develop that affect your ability to attend class, reach out to me as soon as possible.

Each student starts the semester with three “late passes,” each of which allows you to extend any assignment deadline by 48 hours. To use a late pass, fill out the Google Form linked on Blackboard. If you need an extension beyond 48 hours, you should email me 24 hours in advance with a projected timeline of completion and your current progress.

## Accessibility Statement

Students with disabilities or other conditions requiring academic accommodation should: register with and provide documentation to the Special Service Office (<https://www.qc.cuny.edu/sp/>) and bring a letter to the instructor during the first week of classes indicating the need for accommodation, and of what type. For more information about services available to Queens College students, contact Dr. Mirian Detres-Hickey, Special Services Office: [mdetres@yahoo.com](mailto:mdetres@yahoo.com).



Your success in this class is important to me. If there are circumstances that may affect your performance in this class, please let me know as soon as possible so that we can work together to adapt assignments that meet both your needs and the requirements of the course.

## Assignments and Grading

***Unless otherwise advised, all assignments will be due on Blackboard as PDFs or Word files before the start of class (10:45am)***

### *Participation – 25 points*

- Everyone begins the semester with all 20 points; your ending grade is determined by attendance, sharing your thoughts in class, and participating in group activities.

### *Reading Accountability – 60 points*

- For each class meeting with an assigned reading, you will be asked to complete a written activity either before class or at the beginning of class. These will be turned in physically, graded credit/no credit, and may include summaries, questions for discussion, important definitions, etc.

### *Research Paper – 115 points*

- A 10 page research paper (15 pages for graduate students) related to the topic of this course
- Broken into stages due throughout the semester
  - o Research topic (Due Tuesday 2/21) – 5 points
  - o Short bibliography with research questions (Due Monday 3/13) – 5 points
  - o Thesis statement with expanded bibliography (Due Wednesday 3/29) – 10 points
  - o Detailed outline and draft (Due Monday 4/24) – 25 points
  - o Peer review letter (Due Monday 5/1) – 15 points
  - o In-class presentation (Due Monday 5/15) – 15 points
  - o Final paper (Due Monday 5/22) – 40 points

### *Edition Comparison Assignment – 15 points*

- Pick any Bach composition and in 2-3 pages, provide some background information on the piece and its transmission, and compare three editions—*BGA*, *NBA*, and your choice. (Due Monday 2/27)

### *Concert Review Assignment – 15 points*

- Using Music Periodicals Database or a similar resource, find two concert reviews of the same piece from different periods or areas, and in 2-3 pages compare the performance contexts, reviewer opinions, audience response, etc. (Due Monday 4/10)



## Academic Integrity

Original work is a crucial component of a university education; plagiarism will not be tolerated in any form. Plagiarism is defined as any attempt to pass off the work of someone else as your own. All sources must be properly cited, including online resources. Ignorance is not an adequate excuse for mistakes that concern the appropriation of the intellectual work of others.

The full university statement on Academic Dishonesty, including the penalties for such behavior, can be found here, pp. 61-63: <http://www.qc.cuny.edu/academics/documents/115980.pdf>

## Reading Schedule

*This is a tentative schedule subject to revision throughout the semester; when readings are added or removed, you will be notified at least a week in advance.*

### Unit 1: Introduction

*Wednesday January 25*

No assigned reading

### Unit 2: Bach Basics

*Monday January 30*

Excerpts of Chapter 19, "German Composers of the Late Baroque," in J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, Ninth edition (New York: W. W. Norton & Company, 2014), pp. 432-439.

Raymond Erickson, "The Legacies of J.S. Bach," in *The Worlds of Johann Sebastian Bach*, ed. Raymond Erickson (New York: Amadeus Press, 2009).

*Wednesday February 1 – Visit to the Music Library*

Daniel R. Melamed and Michael Marissen, "Repertory and Editions," in *An Introduction to Bach Studies*, ed. Daniel R. Melamed and Michael Marissen (Oxford University Press, 2006).

*Monday February 6*

Ludwig Finscher, "Bach's Posthumous Role in Music History," in *Creative Responses to Bach from Mozart to Hindemith*, ed. Michael Marissen, vol. 3, *Bach Perspectives* (Lincoln: University of Nebraska Press, 1998), 1–21.

Bettina Varwig, "Introduction: (Still) Talking about Bach," in *Rethinking Bach*, ed. Bettina Varwig (Oxford University Press, 2021).

### Unit 3: Concerts

*Wednesday February 8*



William Weber, "Concert (ii)," Grove Music Online, Oxford Music Online, accessed January 19, 2023,  
<https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006240>.

*No Class Monday February 13*

*Wednesday February 15*

Excerpts of Michael Forsyth, "Patrons, Pleasure Gardens, and the Early Musick Room," in *Buildings for Music: The Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day* (Cambridge, Mass: MIT Press, 1985).

Herbert R. Pankratz, "J. S. Bach and His Leipzig Collegium Musicum," *The Musical Quarterly* 69, no. 3 (1983): 323–53.

Unit 4: Historicism

*No Class Monday February 20*

*Tuesday February 21*

J. Peter Burkholder, "Museum Pieces: The Historicist Mainstream in Music of the Last Hundred Years," *The Journal of Musicology* (St. Joseph, Mich.) 2, no. 2 (1983): 115–34.

William Weber, "Mass Culture and the Reshaping of European Musical Taste, 1770-1870," *International Review of the Aesthetics and Sociology of Music* 25, no. 1 (1994): 175–90.

*Wednesday February 22*

James Garratt, "Mendelssohn and the Rise of Musical Historicism," in *The Cambridge Companion to Mendelssohn*, ed. Peter Mercer-Taylor (Cambridge University Press, 2004), 53–70.

Unit 5: The Bach Revival 1 - Berlin

*Monday February 27*

Excerpts of Celia Applegate, "Great Expectations: Mendelssohn and the St. Matthew Passion," in *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the "St. Matthew Passion"* (Cornell University Press, 2005), 10–44.

Excerpts of Gerhard Herz, "Johann Sebastian Bach in the Early Romantic Period," in *Essays on J.S. Bach* (Ann Arbor, Mich: UMI Research Press, 1985), 67–110.

*Wednesday March 1*

Ellen Exner, "Rethinking 1829," in *Rethinking Bach*, ed. Bettina Varwig (Oxford University Press, 2021), 37–58.

Christoph Wolff, "The Bach Tradition among the Mendelssohn Ancestry," in *Mendelssohn, the Organ, and the Music of the Past*, ed. Jürgen Thym (Boydell & Brewer, 2014), 213–23.



## Unit 6: The Bach Revival 2 - Berlin

### Monday March 6

Excerpts of Michael Forsyth, “Music on the Grand Scale,” in *Buildings for Music: The Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day* (Cambridge, Mass: MIT Press, 1985).

George B. Stauffer, “The B-Minor Mass After Bach’s Death: Survival, Revival, and Reinterpretation,” in *Bach, the Mass in B Minor: The Great Catholic Mass, Monuments of Western Music* (New York: Schirmer, 1997), 175-198.

### Wednesday March 8

Eftychia Papanikolaou, “Spontini and the City: Bach and Musical Politics in Berlin,” *The German Quarterly* 91, no. 4 (2018): 389–99.

Chapters 3 and 5 of Wayne C. Booth et al., *The Craft of Research*, 4<sup>th</sup> ed. (Chicago, IL: University of Chicago Press, 2016).

## Unit 7: The Bach Revival 3 – England

### Monday March 13

Matthew Dirst, “The Virtuous Fugue: English Reception to 1850,” in *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn*, Musical Performance and Reception (Cambridge: University Press, 2012), 119-142.

### Wednesday March 15

Isabel Parrott, “William Sterndale Bennett and the Bach Revival in Nineteenth-Century England,” in *Europe, Empire, and Spectacle in Nineteenth-Century British Music*, ed. Rachel Cowgill and Julian Rushton, Music in 19th-Century Britain (Aldershot, UK: Ashgate, 2006), 29–43.

Nicholas Thistlethwaite, “Bach, Mendelssohn, and the English Organist, 1810–1845,” *BIOS: Journal of the British Institute of Organ Studies* 7 (1983): 34–49.

## Unit 8: The Bach Revival 4 – America

### Monday March 20

Karl Kroeger, “Johann Sebastian Bach in Nineteenth-Century America,” *Bach* 22, no. 1 (1991): 33–42.

Robin A. Leaver, “History Past and Present: Celebrating Two Milestones of the Bach Choir of Bethlehem,” *Bach* 51, no. 1 (2020): 122-138,172.

### Wednesday March 22

Mary J. Greer, “‘The Public ... Would Probably Prefer Something That Appeals Less to the Brain and More to the Senses’: The Reception of Bach’s Music in New York City, 1855–1900,” in *Bach*



*Perspectives*, ed. Stephen A. Crist, Vol. 5: Bach in America (University of Illinois Press, 2003), 57–114.

## Unit 9: Bach Rearranged

### *Monday March 27*

Hannah French, “Orchestral Arrangements,” in *Sir Henry Wood: Champion of J.S. Bach*, NED-New edition (Boydell & Brewer, 2019), 151–82

### *Wednesday March 29*

Erinn E. Knyt, “The Bach-Busoni Goldberg Variations,” in *Bach Perspectives, Volume 13*, ed. Laura Buch, *Bach Reworked* (University of Illinois Press, 2020), 74–100.

## Unit 10: Writing and Research Workshop

### *Monday April 3*

Samuel Teeple, “Bach By Way of Brass: Contemporary Transcriptions of J.S. Bach,” unpublished term paper, 2016.

*No class Wednesday April 5, Monday April 10, Wednesday April 12*

## Unit 11: Historically-Informed Bach

### *Monday April 17*

Chapter 6, “The Modern Early-music Revival,” in Thomas Forrest Kelly, *Early Music: A Very Short Introduction*, (Oxford ; Oxford University Press, 2011).

George B. Stauffer, “Changing Issues of Performance Practice,” in *The Cambridge Companion to Bach*, ed. John Butt, *Cambridge Companions to Music* (Cambridge: Cambridge University Press, 1997), 203–17.

### *Wednesday April 19*

Johann Sebastian Bach, “Short But Most Necessary Draft for a Well-Appointed Church Music, with Certain Modest Reflections on the Decline of the Same”: memorandum to the Leipzig town council (BD 1, no. 22),” in *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, ed. Hans T. David and Arthur Mendel, revised and enlarged by Cristoph Wolff (New York: WW Norton, 1999), pp. 145-151.

Joshua Rifkin, “Bach’s Chorus: A Preliminary Report,” *The Musical Times* 123, no. 1677 (1982): 747–54.

Robert L. Marshall, “Bach’s Chorus. A Preliminary Reply to Joshua Rifkin,” *The Musical Times* 124, no. 1679 (1983): 19–22.

Joshua Rifkin, “Bach’s Chorus. A Response to Robert Marshall,” *The Musical Times* 124, no. 1681 (1983): 161–62.



## Unit 12: Bach on Record

### *Monday April 24*

Alex Ross, “Infernal Machines: How Recordings Changed Music,” in *Listen to This* (New York: Farrar, Straus and Giroux, 2010), 55–68.

Gaëtan Naulleau, “Gustav Leonhardt’s Bach Cantata Recordings: Project, Reception and Style,” *Early Music* 42, no. 1 (2014): 37–54,

### *Wednesday April 26*

Excerpt of Edward Jones-Imhotep, “Malleability and Machines: Glenn Gould and the Technological Self,” *Technology and Culture* 57, no. 2 (2016): 287–321.

Glenn Gould, “The Prospects of Recording,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage Books, 1990), 331–52.

## Unit 13: Peer Review

### *Monday May 1*

Your classmates’ partial drafts and outlines

## Unit 14: Bach to the Future

### *Wednesday May 3*

Michael Markham, “Bach Anxiety: A Meditation on the Future of the Past,” in *Rethinking Bach*, ed. Bettina Varwig (Oxford University Press, 2021), 337–59.

## Unit 15: Writing Workshop and Research Presentations

### *Monday May 8; Wednesday May 10; Monday May 15*

No assigned readings; instead, we will share updates on our writing progress, offer advice, and workshop sections of our drafts as a group; the last day will be dedicated to formal research presentations.