

THE BALDWIN-WALLACE COLLEGE BACH LEGACY AT 75 YEARS

Tom Riemenschneider and Laura Kennelly

This year Baldwin-Wallace College celebrated the seventy-fifth annual Bach Festival. For three quarters of a century, spring-time in Berea, Ohio, has meant a weekend devoted to the music of Bach and his contemporaries.

On Friday, April 20, the Festival opened in Berea on the Baldwin-Wallace College campus with an important announcement from the world-renowned Riemenschneider Bach Institute (see below) followed by an open house at the Institute.

The musical component of the Festival began that afternoon with the Festival Brass Choir, John Brndiar and Sean Smith conducting, playing period pieces by Bach, Gabrieli, and others from the Marting Hall Tower. This was followed by a concert of music by Bach and Handel in Gamble Auditorium in the Kulas Musical Arts Building. The program included Bach's Cantatas 32 and 154, the motet, *Der Geist hilft unsrer Schwachheit auf*, Handel's Concerto Grosso, Op. 6, No. 1, and his Coronation Anthem, "Zadok the Priest." That evening Ullrich Böhme, organist at the St. Thomas Church in Leipzig, performed a recital of music by Bach and other cantors and/or organists of St. Thomas (Elias Nicolaus Ammerbach, Andreas Düben, and Johann Kuhnau) at the Berea United Methodist Church.

Events on Saturday, April 21, included a Critics' Panel with representatives from the *New York Times*, the *Cleveland Plain Dealer*, the *Washington Post*, the *Los Angeles Times*, and the *Dallas Morning News* discussing the role of critics and readers in the classical music world.

That afternoon the Bach Festival Orchestra, the Baldwin-Wallace College Choir, and the Bethlehem Bach choir performed the centerpiece of the Festival, Bach's Mass in B Minor, at Severance Hall (home of The Cleveland Orchestra) in Cleveland's University Circle. Dwight Oltman conducted. The choirs had been prepared by Stuart Raleigh of Baldwin-Wallace and Greg Funfgeld of Bethlehem. Inviting the Bach Choir of Bethlehem seemed especially appropriate because the Bethlehem Festival inspired the original Baldwin-Wallace Bach Festival and because the Bethlehem Festival marks its one hundredth anniversary this year.

A Bach Service took place Sunday, April 22, at the United Methodist Church of Berea, where conductor Melvin Unger led the B-W Singers and faculty soloists in a program of music typical of Leipzig church services during Bach's time. Works performed included Bach's "Kyrie, 'Christe, du Lamm Gottes'" (BWV 233a), "Gloria" (Christmas interpolation from Magnificat in E♭), and Cantata 112 (one of three cantatas Bach wrote for the second Sunday after Easter).

On that Sunday afternoon, the Festival drew to a close with a performance at Baldwin-Wallace by American jazz legend Dave Brubeck and the other members of the Dave Brubeck Quartet. Mr. Brubeck, like many contemporary composers, acknowledges his musical debt to the music of J. S. Bach.

CLARA SCHUMANN'S BACH BOOK:
A NEGLECTED DOCUMENT OF THE BACH REVIVAL

The scholarly highlight of the Bach Festival was a presentation by Russell Stinson, Bach specialist and author of *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford University Press, 2006). He outlined the results of his recent examination of a particularly valuable item from the archives of the Riemenschneider Bach Institute—a volume containing eleven nineteenth-century prints of keyboard works by Johann Sebastian Bach that was once owned by the pianist Clara Wieck Schumann. Only recently has this material been identified as music originally owned by Clara's husband,

composer Robert Schumann. Significantly, Robert Schumann's hand appears in at least ten of these prints, and his annotations include analytical markings, organ registrations, and pronouncements on the authenticity of the music. Furthermore, many of Schumann's markings correspond exactly to an article that he published as editor of the *Neue Zeitschrift für Musik*.¹

The source also sheds considerable light on the Bach reception of Clara Schumann. In three organ works she made numerous markings aimed at piano performance. Not coincidentally, two of these compositions—the Toccata in F Major, BWV 540, and the Fantasy in G Major, BWV 572—are the same two Bach organ works that Clara's dear friend Johannes Brahms most often played as a concert pianist. It would appear that Brahms advised Clara about how to perform these pieces at the piano, and the possibility certainly exists that Brahms's hand also appears in these two works.

Table. An Inventory of Clara Schumann's Bach Book
(Kenney Nos. 550, 1501, 2091, 2106, 2107, 1516, 1678, 1682, 2373, 2104, 2098)

Contents of Print	Title of Print	Date of Print
Goldberg Variations, BWV 988 (<i>Clavierübung</i> , Part 4)	Exercices pour le clavecin par J. S. Bach. Oeuv. II.	1820 ◇
<i>Clavierübung</i> , Part 3 (BWV 552/1, 669-89, 552/2)	Exercices pour le clavecin par J. S. Bach. Oeuv. III.	ca. 1815 ◇ §
Prelude in A Minor, BWV 551	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. I.	ca. 1832 ◇
Prelude and Fugue in G Major, BWV 541	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. II.	ca. 1832 ◇
Prelude and Fugue in G Minor, BWV 535	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. III.	ca. 1832 ◇
		ca. 1819

¹*Neue Zeitschrift für Musik*, 15:38 (9 November 1841): 149–55.

Chromatic Fantasy and Fugue, BWV 903	Chromatische Fantasie für das Piano-forte von Johann Sebastian Bach.	ca. 1815 ◇
Fantasy in C Minor, BWV 906	Fantaisie pour le clavecin composée par J. S. Bach No. I.	1832–33 ◇ §
Fantasy in G Major, BWV 572	Fantaisie pour l'orgue ou le pianoforte composée par J. S. Bach. No. II.	ca. 1815 ◇
Toccatà in D Minor, BWV 913	Toccatà per clavicembalo composta dal Signore Giov. Sebast. Bach. No. [I].	ca. 1832 ◇ §
Toccatà and Fugue in F Major, BWV 540	Toccatà et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. II.	ca. 1832 ◇
Toccatà and Fugue in D Minor, ("Dorian"), BWV 538	Toccatà et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. III.	

◇ contains handwritten notes by Robert Schuman

§ contains handwritten notes by Clara Schuman

HISTORY OF THE FESTIVAL

A casual remark set off the fortunate chain of events that led Baldwin-Wallace College to establish an annual Bach Festival. It also turned small-town Berea, Ohio, into a destination for devotees of J. S. Bach. Albert and Selma Riemenschneider were driving back from the Bethlehem Bach Festival in 1931 when Al wondered, "Why don't we have our own festival in Berea?" For the rest of that momentous trip, remembers Paul Riemenschneider (who, along with siblings Ed and Wilma, listened from the back seat), the Riemenschneiders dreamed up strategies to turn that idea into reality. Two years later the first Baldwin-Wallace College Bach Festival was held; a tradition was born.

Selma told Albert, "You take care of the music: I'll take care of the money." Accordingly, Albert, head of the Baldwin-Wallace Conservatory of Music, began to arrange for the Festival concerts while Selma began fundraising. For that first festival she collected \$300 contributed equally by Mr. and Mrs. William Gelvin of

Batesville, Indiana; Dr. and Mrs. J. C. Marting of Berea, Ohio, and Mr. C. F. Strecker of Marietta, Ohio.

In subsequent years guarantors paid at least \$50 each in exchange for series tickets. Patrons—anyone who bought series tickets—were also listed in the program as a testimony to a wide base of community support. Springtime became Bach Festival time in Berea. Concerts and parties flourished.

Festival founders insisted on a professional event with the highest standards. Modeled on the Bethlehem Bach Festival, as developed by Albert's friend, Dr. Frederick Wolle, the B-W Bach Festival invited internationally acclaimed soloists, furnishing education and inspiration for B-W students as they worked alongside guest artists. Generations of students now look back with pride at their role in the B-W Bach Festival.

To provide students with the opportunity to encounter all four of Bach's major works for choir and orchestra (the B-minor Mass, the St. John Passion, the St. Matthew Passion, and the Christmas Oratorio) during the course of a four-year degree, a rotating cycle, presenting one each year, was instituted.

A world-wide array of great artists have appeared at the Berea festival, including (from Austria) Kurt Equiluz; (from Canada) Benjamin Butterfield, Lois Marshall, Catherine Robbin, Henriette Schellenberg; (from England) Peter Hurford, Monica Huggett, Elizabeth Wallfisch; (from Germany) Helmuth Rilling, Ingeborg Danz, Karl Markus, Ullrich Böhme; (from Italy) Roberto Micconi; (from the Netherlands) Anner Bylsma, Frans Brüggen, Ton Koopman, the Netherlands Chamber Orchestra, Marion Verbruggen, Ruud van der Meer; (from Rumania) Emilia Petrescu.

Other artists include (from the United States) Bruce Abel, Arlene Auger, Phyllis Bryn-Julson, Jan DeGaetani, John Gibbons, Jon Humphrey, Sergiu Luca, Seth McCoy, Thomas Paul, Paula Robison, Sanford Sylvan, Jeannette Sorrell, and the New York Baroque Dance Company. Visiting Bach scholars or commentators of international renown have included Hans David, Alfred Dürr, Karl Geiringer,

Julius Herford, Gerhard Herz, Paul Hume, Paul Henry Lang, Alfred Mann, Robert Marshall, Arthur Mendel, Häns-Joachim Schulze, and Christoph Wolff.

Music directors, in addition to founder and initial director, Albert Riemenschneider, have included Harold Balz, Cecil Munk, George Poinar, and the present director, Dwight Oltman.

For generations the Bach Festival has kept a great music tradition alive and offered a musical gift to the greater community as well as Baldwin-Wallace College students.

ALBERT AND SELMA MARTING RIEMENSCHNEIDER
AND THEIR BACH LEGACY

Albert Riemenschneider was born in 1898 into a musical family, and showed his own musical talent early. In 1898, while a student at German Wallace College (later to become Baldwin-Wallace College), Albert was asked by the Board of Trustees (at the suggestion of John C. Marting, Treasurer of the College) to accept the vacant position of Director of the Music Department; a recommendation that was accepted by his father, Karl H. Riemenschneider, the President of the College.

Over his lifetime Albert developed a national and international reputation, teaching and performing Bach's music in more than three hundred recitals and concert appearances with major symphony orchestras in the United States and throughout Europe. He was granted an honorary Doctor of Music degree by the Sherwood Music School (1944), served as president of both the Ohio Music Teachers Association and the Music Teachers' National Association, and was appointed to the Commission to create a new Methodist Hymnal (1928–32). His best-known scholarly efforts include *Bach's Organ Choräle von Verschiedener Art, BWV 651–668*; *Clavierübung, Part III*; *The Liturgical Year. Bach's "Little Organ Book"* and, above all, his edition of three hundred and seventy-one Bach chorales and sixty-nine chorale melodies. He also published numerous papers on Bach, Widor, pipe organs, and other musical subjects.

Albert retired as Director of the Conservatory in 1947, but later returned for one year to serve as Acting President of the College. In 1950, he was invited to present a lecture on Bach and his music at the Library of Congress, but his death on July 20, 1950 (only days away from the date of Bach's death, 200 years previously), resulted in the lecture being presented posthumously. Selma Riemenschneider continued to manage the Bach Festival from 1950 to 1954. She completed and published his final textbook, and in 1951 donated Albert's collection of rare Bach manuscripts and papers to the College, founding a library that was eventually to become the Riemenschneider Bach Institute.

THE RIEMENSCHNEIDER BACH INSTITUTE

Formally established in 1969, the Riemenschneider Bach Institute [RBI] serves as the guardian of the Riemenschneider Bach Library, a 30,000-plus collection of Bach-oriented archival materials, manuscripts, first editions, and scores housed at Baldwin-Wallace College. The collection is the result of years of painstaking collecting in Europe and elsewhere by Albert Riemenschneider. The RBI includes many rare items in its Emmy Martin Collection of first-edition scores; the Riemenschneider Graduate Library Collection; the Hans T. David Collection of books, manuscripts, archival items, and scores (including a number of first-edition scores); and the opera-oriented Tom Vilella collection of phono discs, books, archival materials, and memorabilia. Thanks to the recently-established Martha Goldsworthy Arnold Visiting Fellows program, scholars have come to work in this non-circulating library from Austria, Italy, Ireland, and other countries. More information about the collection is available at www.bw.edu/libraries/bach.