

THE AMERICAN IMAGE OF BACH
FROM A GERMAN EMIGRÉ'S PERSPECTIVE:
GERHARD HERZ AND THE
MODERN AMERICAN BACH MOVEMENT

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Gerhard Herz may be numbered among the many German musicologists who came to the United States in the 1930s and made significant contributions to American musicology in general and to Bach scholarship in particular. His published work, spanning almost sixty years, focuses on issues of historiography and reception, source materials, chronology, and performance practice. In addition to these published works he also left a legacy of detailed lecture notes and handouts prepared in connection with his teaching over many years in the music history department of the University of Louisville in Kentucky. These notes and drafts of papers and lectures, now housed (mainly uncatalogued) in the library of the School of

¹The late Anne Leahy, formerly a musicologist on the faculty of the Dublin Institute of Technology Conservatory of Music and Drama, Dublin, Ireland, first gave this paper at the School of Music, Louisville University, in the Fall 2003 semester when she was the first Gerhard Herz Visiting Professor in Bach Studies at Louisville University. The following spring, a revised version was presented at the biennial meeting of The American Bach Society at Rutgers University, New Brunswick, on 17 April 2004. Further work was done towards the end of 2006 and Dr. Leahy planned a visit to the University of Louisville in January 2007 to review the source materials and prepare the text for publication. Regrettably the planned visit had to be cancelled due to the diagnosis of a serious illness, that progressed in subsequent months, and ultimately led to her death at the beginning of October 2007. The paper, found in her computer, has been edited for publication by Professors Robin A. Leaver and Yo Tomita, with assistance from Professor Jean M. Christensen. It is much as Dr. Leahy left it. Only minor changes relating to style and bibliography have been made. The paper is a tribute to an important American Bach scholar, but at the same time it also reminds us of how the author, Anne Leahy, would wish to be remembered: as another Bach scholar.