

BACH: JOURNAL OF THE RIEMENSCHNEIDER BACH INSTITUTE

Volume 51, No. 1

Edited by Christina Fuhrmann

Web images for Robert L. Marshall and Traute M. Marshall, “Bach Family Sites”

Contents

[Image 1. Arnstadt, Heinrich Bach Residence](#)

[Image 2. Berlin, Charlottenburg Palace](#)

[Image 3. Berlin, Marienkirche, Organ](#)

[Image 4. Berlin, Portrait of Wilhelm Friedrich Ernst Bach \(1759–1845\)](#)

[Image 5. Berlin-Mitte, Wilhelm Friedrich Ernst Bach Gravesite](#)

[Image 6. Erfurt, Kaufmannskirche, Baptismal Font](#)

[Image 7. Erfurt, Bach Family Residences](#)

[Image 8. Halle, Wilhelm Friedemann Bach House and Museum](#)

[Image 9. Braunschweig, Katharinenkirche](#)

[Image 10. Braunschweig, Dom St. Blasii](#)

[Image 11. Wolfenbüttel, Hauptkirche Beatae Mariae Virginis Interior, with Organ](#)

[Image 12. Bückeberg, Schloss, Trumpeters' Gallery](#)

[Image 13. Bückeberg, Schlosskapelle](#)

[Image 14. Frankfurt an der Oder, Unterkirche, Konzerthalle Carl Philipp Emanuel Bach](#)

[Image 15. Frankfurt an der Oder, Bust of Carl Philipp Emanuel Bach](#)

[Image 16. Frankfurt an der Oder, Rathaus](#)

[Image 17. Jena, Collegium Musicum](#)

[Image 18. Jena, Stadtkirche St. Michaelis](#)

[Image 19. Mannheim, Schloss, Ehrenhof](#)

[Image 20. Meiningen, Portrait of Johann Ludwig Bach](#)

[Image 21. Meiningen, Portrait of Carl Philipp Emanuel Bach](#)

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Contents

[Image 22. Meiningen, Elisabethenburg Palace, Courtyard](#)

[Image 23. Rheinsberg, Palace](#)

[Image 24. Schweinfurt, *Johanneskirche* and Adjacent Buildings](#)

[Image 25. Schweinfurt, Lyceum and Alumneum](#)

[Image 26. Schweinfurt, Bach Family Plaque](#)

[Image 27. Andisleben, Church St. Peter and Paul](#)

[Image 28. Bayreuth, Opera House Exterior](#)

[Image 29. Bayreuth, Opera House Interior, with Prince's Box](#)

[Image 30. Blankenhain, *Schloss*](#)

[Image 31. Gandersheim, *Stiftskirche St. Anastasius und St. Innocentius*](#)

[Image 32. Gandersheim, Portrait of Abbess Elisabeth Ernestine Antonie von Sachsen-Meiningen](#)

[Image 33. Lahm, *Schlosskirche Heilige Dreieinigkeit* Exterior](#)

[Image 34. Lahm, *Schlosskirche, Kanzelaltar*](#)

[Image 35. Schmalkalden, Altmarkt and *Stadtkirche St. Georg*](#)

[Image 36. Sondershausen, *Schloss*](#)

[Image 37. Stuttgart, Portrait of Duke Ludwig the Pious of Württemberg](#)

[Image 38. Stuttgart, *Altes Schloss*](#)

[Image 39. Suhl, *Marienkirche* Organ](#)

[Image 40. Themar, *Bartholomäuskirche*, Interior with Organ and "Bartmannsköpfen"](#)

[Image 41. Udestedt, *Kirche St. Kilian*](#)

Image 1. Arnstadt, Heinrich Bach Residence: The residence at Kirchgasse 6 is the light-yellow house (at left). Visible in the background is the *Oberkirche*. Originally a Franciscan church, it became the main church of Arnstadt after a fire in 1581 destroyed the predecessor of today's "Bachkirche." (Photo by the authors)



Image 2. Berlin, Charlottenburg Palace: Named for Sophie Charlotte (r. 1701–1705), wife of Friedrich III, elector of Brandenburg, later King Friedrich I in Prussia (r. 1701–1713). The baroque-rococo-style palace, the largest in Berlin, was built as a small summer residence in 1699. The court architect, Johann Friedrich Eosander (1669–1728), substantially expanded the structure from 1709 to 1712. In 1740 Frederick II made it his first royal residence and initiated further expansions in the "Friderician rococo" style. (Wikimedia Commons, I, Times [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)].)



Image 3. Berlin, *Marienkirche*, Organ: The *Marienkirche*, built ca. 1270, is the oldest church in Berlin in continuous service as a house of worship. In Wilhelm Friedemann Bach's time, the church was still surrounded by Berlin's medieval historical center. Today it stands isolated in an open space dominated by the television tower located in the middle of Alexanderplatz. The organ, by Joachim Wagner (a pupil of Gottfried Silbermann), dates from 1722. In 2002 it was entirely reconstructed, based on the original specifications. (Wikimedia Commons. Reinhold Möller [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)])



Image 4. Berlin, Portrait of Wilhelm Friedrich Ernst Bach (1759–1845): In 1843, two years before his death, Johann Sebastian Bach's grandson and last direct male descendant accepted an invitation from Felix Mendelssohn to come to Leipzig and attend the dedication of the first Bach monument, a stele located near the *Thomaskirche*. At that time, presumably, Mendelssohn's friend, the Leipzig painter Eduard Magnus (1799–1872), executed this portrait. (Wikimedia Commons. Probably Eduard Magnus [Public domain].)

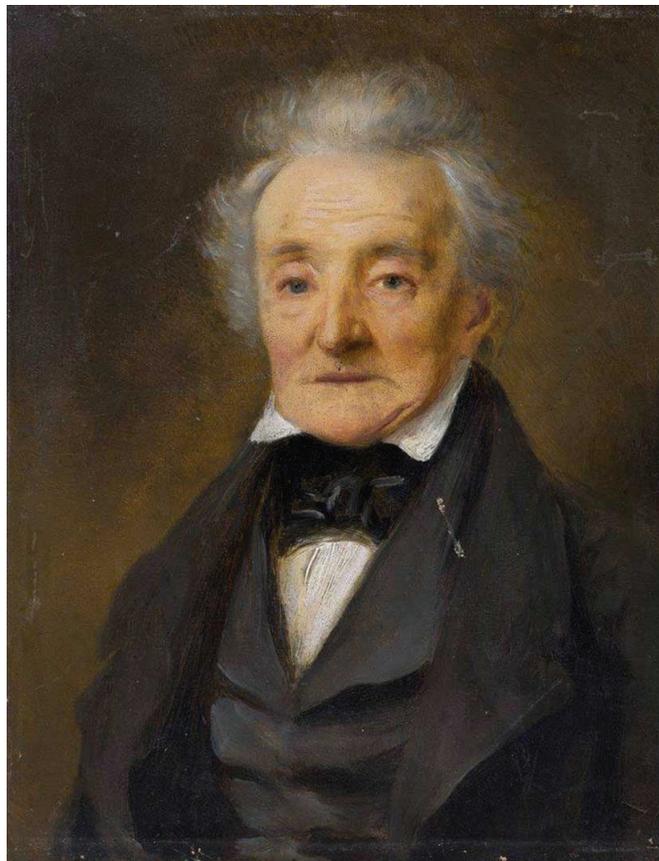


Image 5. Berlin-Mitte, Wilhelm Friedrich Ernst Bach Gravesite: The inscription on the cross marking Bach's grave in the Sophien-Friedhof reads: "Here rests in God the last grandson of Johann Sebastian Bach, Wilhelm Bach, Kapellmeister of Queen Luise and music teacher of her children." Visible to the right: the gravesite of the composer Alfred Lortzing (1801–1851). (Wikimedia Commons. de:Benutzer:Katanga [CC BY-SA 3.0 de (<https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>).])



Image 6. Erfurt, Kaufmannskirche, Baptismal Font: The sculptures at the base of the early seventeenth-century sandstone baptismal font represent Old Testament prophets; the cherubs above them symbolize the coming of Christ. (Wikimedia Commons. Kaufmannskirche [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>).])



Image 7. Erfurt, Bach Family Residences: The street addresses Junkersand 1 and Junkersand 3 belong to two houses once inhabited by early members of the Bach family, as well as by Johann Pachelbel. Junkersand 1 was the residence of Bach's father, Ambrosius, then of his cousin Johann Christian (1640–1682), and, thereafter, of Johann Pachelbel (1653–1706). Junkersand 3 was the home of the brothers Johann Jacob (1668–1692; G16) and Johann Christoph Bach (1673–1727; G17). Commemorative plaques are attached to the exterior of both houses. (Photo by the authors)



Image 8. Halle, Wilhelm Friedemann Bach House and Museum: From 1764 to 1770 Wilhelm Friedemann lived in the building located at Grosse Klausstrasse 12. It now houses a small museum devoted to Wilhelm Friedemann and other Halle musicians, specifically: Samuel Scheidt (1587–1654), one-time organist and music director at the *Marktkirche*; the young George Frideric Handel (1685–1759); Johann Friedrich Reichardt (1752–1814); Carl Loewe (1796–1869); and Robert Franz (1815–1892), an important figure in the nineteenth-century Handel and Bach revivals. (Photo by the authors)



Image 9. Braunschweig, *Katharinenkirche*: Based on a Romanesque structure dating from the time of Heinrich der Löwe of Saxony and Bavaria (1129–1195). The striking salmon-colored stucco of the church's exterior is historically authentic. The fountain statue depicts Heinrich holding in his hand a model of the *Braunschweiger Dom*. (Wikimedia Commons. Daniel Heißelmann [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)].)



Image 10. Braunschweig, *Dom St. Blasii*: Begun in 1173 as a three-aisled Romanesque basilica, the cathedral has been extensively expanded and transformed over the following centuries. A bronze sculpture of a lion, the symbol of Heinrich der Löwe, stands at the center of the plaza. It has occupied that space since ca. 1166. (Wikimedia Commons. Kassandro [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)].)



[Return to Table of Contents](#)

Image 11. Wolfenbüttel, *Hauptkirche Beatae Mariae Virginis Interior, with Organ:* The church was begun in 1608 and dedicated in 1643. The organ was built 1619–1623 by Gottfried Fritzsche according to the plans of Michael Praetorius. Its case is still extant, the modern organ retaining some registers of the original. (Photo by the authors)

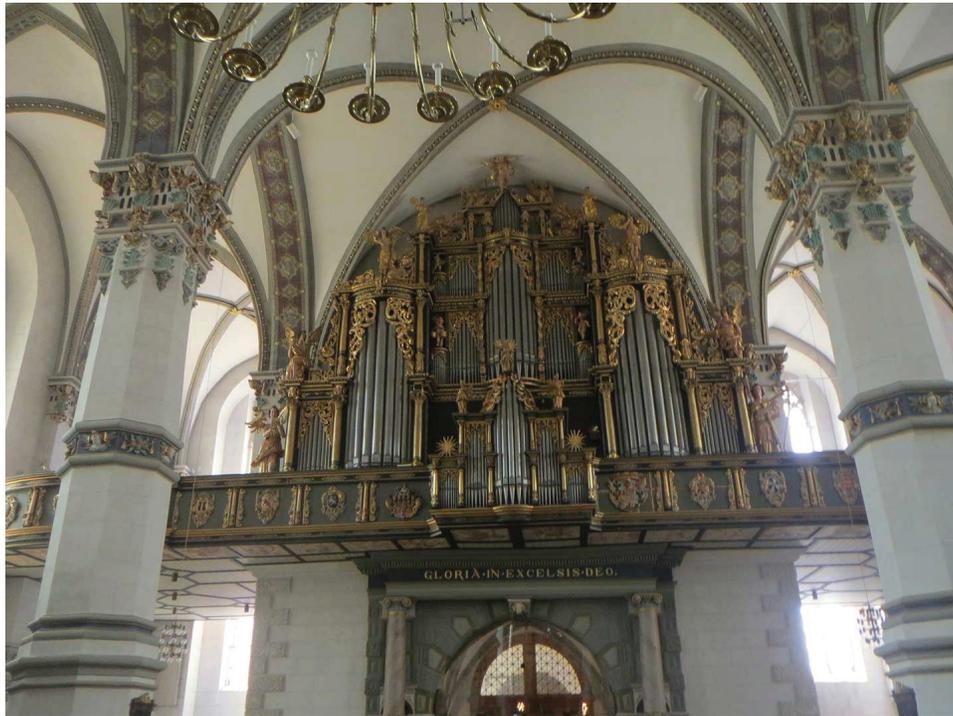


Image 12. Bückeburg, *Schloss, Trumpeters' Gallery:* During his reign, Prince Ernst transformed the former moated castle into a palatial residence. The Renaissance wing, still visible from the interior courtyard, contains an unusual “trumpeters’ gallery” (*Trompetergang*). (Photo by the authors)



Image 13. Bückeburg, *Schlosskapelle*: With its frescoed ceilings and gilt woodcarving, the palace chapel (1604) constitutes an extravagant example of early seventeenth-century mannerism. The altar is supported by two angels; the pulpit is situated directly above. (Photo courtesy Schloss Bückeburg, Kulturverein)



Image 14. Frankfurt an der Oder, *Unterkirche, Konzerthalle Carl Philipp Emanuel Bach*: The Franciscan Church/Lower Church, originally built in the late thirteenth century, remodeled 1516–1525 as a three-aisled hall church, and thoroughly renovated in 1735–1736, is now the city's main concert venue. (Wikimedia Commons. Sebastian Wallroth/Attribution)



[Return to Table of Contents](#)

Image 15. Frankfurt an der Oder, Bust of Carl Philipp Emanuel Bach: The bronze bust, executed in 1991 by the Dresden sculptor Nanette Ghantus (dates unavailable), is located in front of the concert hall on the Oder River. (Photo by the authors)



Image 16. Frankfurt an der Oder, Rathaus: The town hall, a secular example of the North German red-brick Gothic style, was begun in 1253. The elaborately decorated south gable dates from the second half of the fourteenth century. (Wikimedia Commons. Willi Wallroth [Public domain])



Image 17. Jena, Collegium Musicum: This representation, ca. 1744, of a street serenade by the Jena Collegium Musicum, preserved in a private family album, depicts a generous complement of performing forces. (Courtesy Museum für Kunst und Gewerbe, Hamburg)



Image 18. Jena, Stadtkirche St. Michaelis: The present Gothic hall church, named for the town's patron saint, was built in two main phases: 1380–1450 and 1474–1557. It was extensively restored after WWII according to its original form. (Photo by the authors)



Image 19. Mannheim, *Schloss, Ehrenhof*: The Mannheim *Schloss* was, after Versailles, the second-largest palace in Europe. Measuring over 1,450 feet in length, it proudly boasts one more window than the Versailles palace. The opera house was inaugurated at the wedding of Elector Carl Theodor in 1742. (Wikimedia Commons. Immanuel Giel [Public domain])



Image 20. Meiningen, Portrait of Johann Ludwig Bach: A pastel portrait of the Meiningen court *Kapellmeister*, Johann Ludwig Bach (1677–1731), executed by his son, the musician and Meiningen court painter Gottlieb Friedrich Bach (1714–1785). (Courtesy Deutsche Staatsbibliothek, Berlin)



Image 21. Meiningen, Portrait of Carl Philipp Emanuel Bach: A pastel portrait of Carl Philipp Emanuel Bach executed 1773 or 1774 by Johann Philipp Bach (1752–1846), the son of Gottlieb Friedrich Bach (1714–1785). (Courtesy Bachhaus Eisenach. Photo by Ulrich Kneise)



Image 22. Meiningen, Elisabethenburg Palace, Courtyard: The ducal palace, known as “Elisabeth’s Castle” (in honor of the wife of Duke Bernhard I, r. 1675–1706), dominates the town. In order to cut costs, the three-wing baroque structure, built 1682–1692, incorporated as its right wing an existing Renaissance building (center). A semicircular fourth wing closes off a large “honor court” (*Ehrenhof*). (Photo by the authors)



Image 23. Rheinsberg, Palace: Residence of the Prussian crown prince, Frederick (later Frederick the Great), from 1736 to 1740. The extensive renovation of the palace, whose origins dated back to the mid-sixteenth century, was the first major project undertaken for Frederick by his principal architect, Georg Wenzeslaus Knobelsdorff (1699–1753). Considered one of the earliest thoroughly realized examples of “Friderician Rococo,” it can be regarded as well as a “dress rehearsal” for Sanssouci in Potsdam. (Photo by the authors)



Image 24. Schweinfurt, *Johanneskirche* and Adjacent Buildings: Built and rebuilt over the course of eight centuries, the church bears stylistic traces extending from the thirteenth-century Romanesque through the nineteenth-century neo-Gothic. (Photo by the authors)



Image 25. Schweinfurt, Lyceum and Alumneum: The Lyceum (Latin school), a stately Renaissance building. The modest yellow baroque building to its right, the Alumneum (student residence), also served as the scribe's residence. (Photo by the authors)



Image 26. Schweinfurt, Bach Family Plaque: Located above the door of the Alumneum, the plaque lists the various members of the Schweinfurt Bach dynasty. (Photo by the authors)



Image 27. Andisleben, Church St. Peter and Paul: A typical village church in Thuringia, the sturdy church St. Peter and Paul—a *Wehrkirche* (fortress church), that is, with small windows placed high up in thick walls—functioned as both a church and, in times of war, a refuge. (Wikimedia Commons. Dguendel [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)])



Image 28. Bayreuth, Opera House Exterior: Built between 1744 and 1750, the neglect of the building after the death of the Margravine Wilhelmine in 1758 may explain its having escaped the fiery doom common for such mostly wooden structures. It is UNESCO-listed and still in use. (Wikimedia Commons. User: 4077 at wikipoyage shared [CC BY-SA 1.0 (<https://creativecommons.org/licenses/by-sa/1.0/>)])



Image 29. Bayreuth, Opera House Interior, with Prince's Box: The exuberant late baroque interior was designed by Giuseppe Galli da Bibiena (1696–1757) and his son, Carlo (1728–1787), members of the same architect family responsible for the Mannheim opera house. (Wikimedia Commons. Lothar Spurzem [CC BY-SA 2.0 de (<https://creativecommons.org/licenses/by-sa/2.0/de/deed.en>)])



Image 30. Blankenhain, Schloss: The small castle occupies an elevated point of the town, situated at the crossroads of many trade routes. King Friedrich Wilhelm III and Queen Luise of Prussia sojourned in the castle in October 1806, just prior to the battle of Jena, a major victory for Napoleon. (Wikimedia Commons. NoRud [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0>)])



Image 31. Gandersheim, *Stiftskirche St. Anastasius und St. Innocentius*: Built upon the remains of a Carolingian predecessor, the current Romanesque edifice was consecrated in 1168. More a court than a nunnery, the convent functioned principally as a home for unmarried noblewomen and for the education of young women. Conventuals did not make religious vows; they cultivated a flourishing intellectual life and were free to leave. (Wikimedia Commons. Tilman2007 [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)])



Image 32. Gandersheim, *Portrait of Abbess Elisabeth Ernestine Antonie von Sachsen-Meiningen*: The painting, executed ca. 1743 by one Johann Peter Haburg (dates unknown), shows the abbess in royal splendor, surrounded by items attesting to her interests in music, art, history, books, and science. (Courtesy Portal zur Geschichte. Sammlung Frauenstift Gandersheim)



Image 33. Lahm, *Schlosskirche Heilige Dreieinigkeit Exterior*: Lahm's ruler, Count Adam Heinrich von Lichtenstein (1693–1747), who studied architecture in France, may have designed the present structure himself. (Wikimedia Commons. Foto: Störfix, Lizenz: Creative Commons by-sa 3.0 de [CC BY-SA 3.0 de (<https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>)])



Image 34. Lahm, *Schlosskirche, Kanzelaltar*: The chancel displays the vertical arrangement of altar, pulpit, and organ frequently found in Protestant churches. The organ is crowned by the coat of arms of the builder, Count Adam Heinrich von Lichtenstein. (Wikimedia Commons. Foto: Störfix, Lizenz: Creative Commons by-sa 3.0 de [CC BY-SA 3.0 de (<https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>)])



Image 35. Schmalkalden, Altmarkt and *Stadtkirche St. Georg*: The well-preserved old town clusters around the Gothic *Stadtkirche St. Georg* (consecrated 1500). In 1537 Luther preached here before the members of the Schmalkaldic league. The town piper's apartment (note the balcony from which he would have watched and played) was occupied until 1935. (Wikimedia Commons. Mtrienke [CC BY-SA 3.0 de (https://creativecommons.org/licenses/by-sa/3.0/de/deed.en)])



Image 36. Sondershausen, *Schloss*: An aerial view reveals the irregular shape of the palace. It evolved over the course of almost 800 years from a medieval castle to a Renaissance palace. It was then enlarged further by the addition of a late baroque wing, which was itself modified in accordance with classicistic style principles. Now a museum with changing exhibits, it features numerous historic rooms and items, among them a gilded coach from 1710. (Wikimedia Commons. HieRo GlyPhe [CC0])



Image 37. Stuttgart, Portrait of Duke Ludwig the Pious of Württemberg: Hans Bach's patron was a staunch defender of Protestantism against both Calvinism and Catholicism. He died childless in 1593 at age 39. (Wikimedia Commons. Andreas Faessler [CC BY-SA 4.0] (<https://creativecommons.org/licenses/by-sa/4.0/>))



Image 38. Stuttgart, Altes Schloss: Beginning in 1553 a medieval castle was expanded and gradually replaced by the present rectangular Renaissance palace, with Italianate arcades embellishing on three sides the large interior courtyard. The palace also contains one of the earliest palace churches built according to Protestant principles. It was consecrated in 1562. (Wikimedia Commons. Julian Herzog [CC BY 4.0] (<https://creativecommons.org/licenses/by/4.0/>))



Image 39. Suhl, *Marienkirche* Organ: The organ, still extant, was built between 1757 and 1762 by Michael Wagner (dates unknown). (Wikimedia Commons. ErwinMeier [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)])



Image 40. Themar, *Bartholomäuskirche*, Interior with Organ and “Bartmannsköpfen”: The church was effectively completed by 1502; the balconies (and barrel vault) were added in 1541 in conformity with Protestant practice. The unusual wooden carved head at the end of each loadbearing beam is known to art historians as a “Bartmannskopf.” (Wikimedia Commons. ErwinMeier [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)])

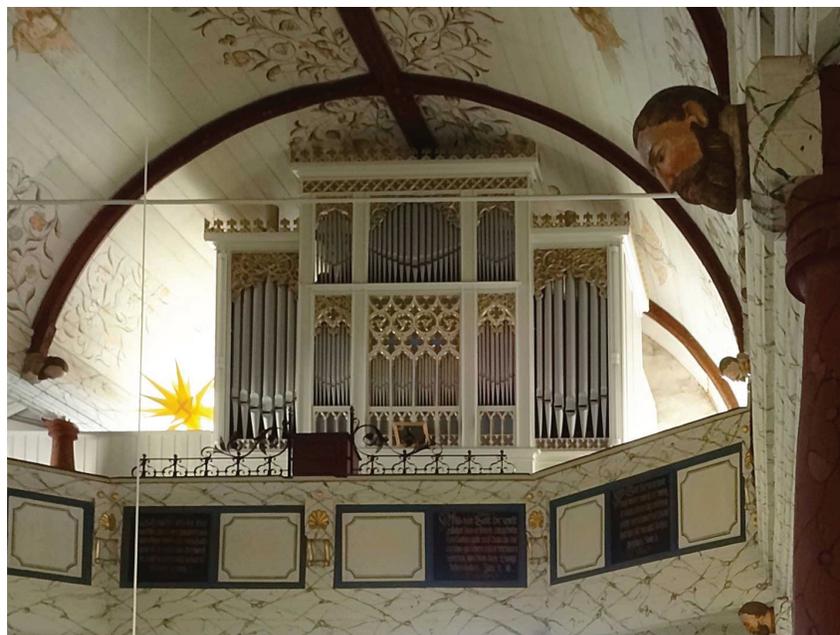


Image 41. Udestedt, *Kirche St. Kilian*: The tower of the sixteenth-century church may have been part of a medieval fortification that stood isolated until the church was attached to it. (Wikimedia Commons. CTHOE [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)])

