

Bach's Wedding Music

Frederick Hudson

Within the corpus of some 200 sacred cantatas which Bach composed, those which graced marriage services are probably the least known. The reasons are not far to seek. A mere handful survives of a much greater output, public and broadcast performances are extremely rare, and, as far as the writer is aware, no commercial recordings exist. Only six *Trauungskantaten* are known to us by name; the music of five survives in whole or in part, but the source material of two of them is fragmentary. In order of composition the complete list consists of:

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| <i>Der Herr denkt an uns</i> | (complete) | BWV 196 |
| <i>Sein Segen fließt daher wie ein Strom</i> | (libretto only) | „ Anh. 14 |
| <i>O ewiges Feuer, o Ursprung der Liebe</i> | (incomplete) | „ 34a |
| <i>Herr Gott, Beherrscher aller Dinge</i> | (incomplete) | „ 120a |
| <i>Gott ist unsere Zuversicht</i> | (complete) | „ 197 |
| <i>Dem Gerechten muss das Licht</i> | (complete) | „ 195 |

The list is extended slightly by three chorales which Bach composed for use in lieu of a wedding cantata:

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|---|--------------------|---------|
| <i>Was Gott tut, das ist wohlgetan</i> | (Vor der Trauung) | BWV 250 |
| <i>Sei Lob und Ehr dem höchsten Gut</i> | (Nach der Trauung) | „ 251 |
| <i>Nun danket alle Gott</i> | (Nach dem Segen) | „ 252 |

Outside the scope of the marriage service are three surviving *Hochzeitskantaten*, that is, cantatas composed to entertain the bridal party and guests at the wedding breakfast which followed the service:

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|---------------------------------------|--------------------|---------|
| <i>Weichet nur, betrübte Schatten</i> | (Cöthen) | BWV 202 |
| <i>Vergnügte Pleißen-Stadt</i> | (February 5, 1728) | „ 216 |
| <i>O holder Tag, erwünschte Zeit</i> | (1734 or 1735) | „ 210 |

Terry,¹ Scherring² and Hans Brandts Buys³ have suggested, without documentation however, that the three chorales were composed for the wedding of Bach's daughter Elizabeth ("Lieschen") and Johann C. Altnikol on Sunday, January 20, 1749. Schweitzer⁴ suggests that BWV 97, *In allen meinen Taten*, and BWV 100, *Was Gott tut, das ist wohlgetan*, were used as wedding cantatas, while Schering⁵ adds as possibilities BWV 9, *Es ist das Heil uns kommen her*, BWV 93, *Wer nur den lieben Gott lässt walten*, BWV 99 or 100, *Was Gott tut, das ist wohlgetan*, and BWV 111, *Was mein Gott will, das g'scheh allzeit*.

At the writer's request the Bach Archives, Leipzig, under the direction of Professor Werner Neumann, graciously carried out a thorough investigation

of the registers of St. Thomas' and St. Nicholas', the two main Leipzig churches for which Bach was required to provide figural music, from 1723 to 1750. At St. Thomas' the verger or registrar had been meticulous in entering "*gantze Brautmesse*" (literally, "complete bridal mass") for each wedding graced by a cantata. Due to his attention to detail we know that cantatas were performed in St. Thomas' at 31 weddings during Bach's Leipzig period, the first on Tuesday, July 13, 1723, and the last on Sunday, February 18, 1748.⁶ The next *gantze Brautmesse* was held on September 20, 1751. The search in St. Nicholas' marriage registers did not prove so fruitful, since the registrar there had not thought it necessary to add this important detail. During Bach's period of office there is only one entry of *gantze Brautmesse*—Sunday February 17, 1749—and it is here that the handwriting changes, showing that a new registrar had taken over this duty. As St. Thomas' and St. Nicholas' were used equally, sharing the cantata choir and orchestra on alternate Sundays, we may speculate that as many wedding cantatas were performed in the latter as in the former. If this is true, then Bach was responsible for performing cantatas at some 60 marriage services in the main Leipzig churches. It is possible that BWV 195 was performed at weddings in at least three versions and the double text in BWV 34a suggests performances at two different weddings. We may suppose with Schweitzer and Schering that BWV 9, 93, 97, 99, 100 and 111 could have been used for marriage services, and there is the further possibility that Bach may have used cantatas by other composers. Of the six known wedding cantatas, BWV 196 is pre-Leipzig, so this leaves a mere five out of a large corpus of such music irretrievably lost to us—proportionately the greatest loss in any single genre.

When Bach died in 1750 his cantata autograph scores were divided between his oldest sons, Wilhelm Friedemann and Carl Philipp Emanuel. His widow, Anna Magdalena, retained many of the performing parts, and these she sold to the Leipzig Town Council in 1752 to alleviate her poverty: 44 sets of parts were thus preserved. Wilhelm Friedemann's inheritance included BWV 196, 34a and 120a, and of these there survives solely the second half of BWV 120a. C. P. E. Bach took much better care of his inheritance: in 1790, two years after his death, a long catalogue of his music library was published in Hamburg—*Verzeichniss des musikalischen Nachlasses . . .*⁷—and almost everything from this treasury exists today. This catalogue includes the two wedding cantatas which survive complete in autograph score at the present time, BWV 197 and 195.

The earliest of the surviving wedding cantatas is *Der Herr denkt an uns*. Though the autograph is lost, a copy of the score which belonged to Kirnberger, Bach's pupil 1739–41, is preserved in the Princess Amalie collection. This is probably one of the earliest cantatas composed by Bach in any category. There are no recitatives, there is no division into the usual *Vor . . .* and *Nach der Trauung*, and the thematic material and its use are similar to those of other early works which can be dated with some assurance, quite apart from the immaturity of its style and scoring. After a 21-measure

Sinfonia in dotted rhythm, the four following movements are a setting of Psalm 115, vv. 12-15:

2. Chorus: *Derr Herr denket an uns und segnet uns.* v. 12
Er segnet das Haus Israel, er segnet das Haus Aaron.
3. Aria: *Er segnet, die den Herrn fürchten, beyde Kleine und Grosse.* v. 13
4. Duet: *Der Herr segne euch je mehr und mehr, euch und eure Kinder.* v. 14
5. Chorus: *Ihr seyd die Gesegneten des Herrn, der Himmel und Erden* v. 15
gemacht hat. (Amen.)

It was Bach's custom to make copious references in his wedding cantata texts to the occupation or circumstances of the bridal couple, often by the use of happy metaphor and simile. Beginning with Spitta, writers have read significance in the references to "He will bless . . . the house of Aaron" and "The Lord shall increase you more and more, you and your children." They have suggested that the first reference could apply only to a pastor of a Church, and the second to the re-marriage of a widower with many children by his first wife. They have pointed to the wedding of Bach's aunt, Regina Wedemann, to Pastor Johann Lorenz Stauber on Tuesday, June 5, 1708, as fitting these circumstances. Stauber was Pastor at Dornheim, a widower with many children, and his wedding took place at nearby Arnstadt. The previous autumn Bach had left Arnstadt to take up his appointment at St. Blasius, Mühlhausen, and had himself been married to his cousin Barbara by Pastor Stauber at Dornheim. The evidence for BWV 196 being performed at this wedding is circumstantial, but the musical evidence points to the year 1708, towards the end of Bach's office at Mühlhausen, as the date of composition. The only dissentient is Alfred Heuss,⁸ who would place this cantata in the Weimar period.

A piece of "modern" development, which some of us would call vandalism, was entirely responsible for the little we know about *Sein Segen fliesst*. In 1902 the authorities ordered a new road made at the side of St. Thomas', Leipzig, which involved the demolition of the old St. Thomas' School. During the demolition a wall-cupboard was revealed in the Cantor's quarters, containing an exercise book with Greek homework in the handwriting of C. P. E. Bach and a printed libretto of this wedding cantata. This is now in the Bach Museum, Eisenach, and consists of a four-page folio, folded down the middle in octavo size, slightly damaged in the top right-hand corner. The first page gives us the names of and information about the bride, bridegroom, and bride's father, and states Bach's titles and appointments in full, together with the date of the wedding: February 12, 1725. The bridegroom was Christoph Friedrich Lösner, who is described as *Floss-Verwalter*. An investigation of the Royal and Electoral Archives of the *Sächsischen Landeshauptarchiv*, Dresden,⁹ showed that Lösner held an important and responsible appointment under August the Strong, 1670-1733, Elector of Saxony and King of Poland. His duties included the care and maintenance of all rivers, streams, and watercourses in Saxony, and responsibility for the transportation, by means of rafts, of logs

and other timber needed throughout Saxony for military as well as domestic use. In the wedding libretto delightful use has been made of the bridegroom's association with watercourses and rafts. The cantata is in the usual *Vor . . .* and *Nach der Trauung* sections, each of three movements. There is no chorale movement and the cantata could be for chorus and soloists, or soloists alone. The text of the first movement comes from Ecclesiastes 39, v. 22: *His blessing covered the dry land as a river and watered it as a flood.* Then follows a recitative in which Lösner is compared to Hiram, King of Lebanon, who supplied King Solomon with cedar and fir trees by means of rafts for the building of the Temple at Jerusalem. The third movement is an aria based on Ezekiel 47, in which God's blessing is invoked for the bridal pair like the holy, unfathomable waters which proceeded from the altar and through the threshold of the several doors. In the *Nach der Trauung* section there are references to the bitter waters of Mara being made as sweet as honey by the blessing of Moses, and to the Garden of Eden from which flowed four rivers.

The entry for this wedding of February 12, 1725 was found in St. Nicholas registers. It was not held in the church, however, but in "D. Phillips Gasthof in a room on the first floor at 6 o'clock in the evening." We may exercise a little imagination and visualize four of Bach's prefects struggling up the staircase earlier in the day with a chamber organ for the cantata. The annual inventory of musical instruments in St. Thomas' School, *An Musikalischen Instrumenten*, has an entry in 1720 for such an organ made *um bey denen Hauss-Trauungen zu gebrauchen* ("for use at House-Weddings"), and special mention is made that this little organ had four handholds. The following day Bach performed yet another wedding cantata, this time in St. Thomas', for the wedding of Christian Heinrich Hennig, *Bürger und Krämer*, and Amelia Rosina Küttner, daughter of a *Pergamentmacher*.

In historical order the next surviving wedding cantata is *O ewiges Feuer*. To say that it survives is half the truth, for the musical evidence consists merely of an incomplete set of seven original parts.¹⁰ These are for soprano, alto, tenor, bass, first violin, viola, and continuo, in the hands of five different writers, one of whom may possibly be Bach himself helping out his hard-pressed family and pupils in their copying. In the seventh and last movement the alto and tenor parts are missing and the continuo part stops at bar 34 at the end of a loose folio. The reverse side of this folio contains 13 staves without notation, so one may conclude that the remaining 62 bars were written on a further loose folio, now lost. The surviving material is sufficient to show that this was a full-scale cantata with many unique features, among them the incorporation in the final chorus of the three-fold Aaronic blessing set to the traditional plainchant. The Aaronic blessing was normally pronounced from the altar steps at the conclusion of the main Sunday morning service as well as at the marriage service. Our impressions would necessarily rest on the incomplete parts, except that Bach made use of three movements in a later Whitsunday version, BWV 34, with the same title, which can be dated between 1740 and 1742. He re-arranged these movements in the order of

1, 5, and 4, interposed two new recitatives, adapted the libretto for Whitsunday, and reworked the music in part. The autograph score of the Whitsunday version (with some later additions in the hand of Wilhelm Friedemann)¹¹ employs Bach's full festival orchestra of three trumpets and timpani, two oboes and strings in the choruses (Nos. 1 and 4), and two transverse flutes with muted strings in the lovely alto aria (No. 5) which begins the *Nach der Trauung* section of the original wedding version. A study of the original wedding parts and the score of the Whitsunday version over a period of years convinced the writer that a reconstruction of this wedding cantata would be possible, and this task was begun with the hope that something of the original spirit would emerge, even if the exact letter of Bach's text should be impossible to achieve.¹² No insurmountable difficulties were presented in Nos. 1, 4, and 5 in spite of Bach's reworking for the later version, and the wedding recitatives, Nos. 2 and 6, were of the *secco* type and complete in the surviving parts. Nos. 3 and 7 gave the greatest trouble and heart-searching, for the fragmentary parts were the sole foundation on which to build. No. 3 is a tenor aria in four sections, each section followed by an alto recitative which expounds and comments on the previous aria section. The text of the aria sections is from Psalm 128, vv. 4-6, the Psalm appointed to be read in the marriage service. The last section, *Yea, that thou shalt see thy children's children*, is followed by the chorus, No. 4, which begins with a massive statement of . . . and *peace upon Israel* which completes this Psalm verse. The beginning of No. 4 is thus a continuation of No. 3 and appears in a new light, restored to its original position from that of final chorus in the Whitsunday version.

The dating for *O ewiges Feuer* is still uncertain, but the evidence suggests a marriage service celebrated either on March 6, 1726 or on November 8, 1728. The weight of evidence points rather to 1728, if indeed the wedding was held in one of the Leipzig churches, and not in a church in some other city. To summarize this evidence: 1) there are three direct and unmistakable references in the libretto which make it certain that the bridegroom was a Pastor of the Church; 2) the abundance of biblical references in the text and the aptness and good taste displayed suggest an author who had an extensive and intimate knowledge of the scriptures. Wustmann (*Bachs Kantatentexte*, 1913) was the first to suggest Christian Weiss senior, Pastor of St. Thomas' 1714-36, as the author of 11 cantata texts of this character belonging to Bach's early Leipzig period; 3) the watermarks in the original parts point to a date during Bach's early years in Leipzig, and the scoring and thematic figuration of the alto aria, No. 5, *Wohl euch, ihr auserwählten Schafe*, are similar to those used in movements of this period (in BWV 249 and 249a, and in *O Mensch, bewein'* which was originally in the *St. John Passion* before being transferred to the *St. Matthew Passion*); 4) a search of St. Thomas' and St. Nicholas' marriage registers for weddings of pastors which had been graced by a cantata pointed to Monday, November 8, 1728, as the marriage celebration best fitting the evidence. On this day a cantata was performed in St.

Thomas' at the wedding of Friedrich Schultze, Bachelor of Theology and Deacon of St. Wenceslas' in Naumburg, and Johanna Elisabeth, daughter of Dr. Christian Weiss, senior Pastor of St. Thomas'. Dr. Alfred Dürr (Bach Institute, Göttingen) thought this dating possible, but believed that the watermarks and copyists suggested early 1726 rather than 1728. The registers of St. Nicholas' record a wedding held there on March 6, 1726, but the bridegroom was a barrister and not a pastor. The evidence is, then, that in the first half of 1726 no weddings of pastors were celebrated in St. Nicholas', and no weddings of pastors in St. Thomas' were graced by a cantata. If BWV 34a was not composed for St. Thomas' on November 8, 1728, then the alternative is that it would have been composed for and performed at a wedding in a church outside Leipzig. In the final chorus there is an earlier text, partly crossed out, both texts being equally suitable for the wedding of a pastor, and this suggests the possibility of BWV 34a having been performed at two different weddings.

Herr Gott, Beherrscher aller Dinge, on the other hand, is not an original composition, for five of the eight movements are reworkings from earlier cantatas. Eight of the original parts are extant,¹³ together with the fragmentary autograph score which provides the second half of the cantata.¹⁴ The parts are for soprano, alto, tenor, bass, viola, with three continuo parts, one of which is transposed down a whole tone because of the *Chorton* pitch of the Leipzig organs. The first five movements of this organ part are in the handwriting of Johann Ludwig Krebs which, since Krebs was Bach's pupil from 1725 to about 1737, sets terminal dates for the composition and first performance of this cantata. The fragmentary autograph score was in the possession of Johann Ludwig Erk until his death in 1883, after which it passed to the Royal Library, Berlin. Erk had noted at the beginning of the fragment that it was from BWV 137, *Lobe den Herren*, because of the final chorale which both cantatas share, and it was not until some 50 years later that Georg Schünemann identified the fragment with BWV 120a and published an article on his discovery in the *Bach-Jahrbuch* for 1936. The first surviving page of score begins 11 measures from the end of No. 4, a Sinfonia with organ obbligato. The oldest form of this movement is the *Preludio* of Partita III in E flat for solo violin, BWV 1006, of about 1720, and there exists an autograph of a reworking of the whole Partita for an unnamed instrument (clavier? harp?), BWV 1006a, of 1737. Apart from a few small differences the surviving wedding source material is identical with the Sinfonia in BWV 29, *Wir danken dir, Gott*, first performed in the Council Election service on August 27, 1731.

Nos. 1, 3, and 6 of *Herr Gott, Beherrscher* are reworkings of Nos. 2, 4, and 1 respectively of BWV 120, *Gott, man lobet dich in der Stille*. The opening ritornello of BWV 120, No. 2 was used also in *Et expecto resurrectionem*, Credo, B minor Mass. The material of BWV 120, No. 4 goes back to BWV 1019a, No. 3, the Sonata in G for Violin and Cembalo, but Smend¹⁵ suggests that the original was a vocal version of the Cöthen period, now lost. Though

BWV 120a, No. 1 is three measures longer than BWV 120, No. 2, other differences are slight and arise mainly from the new verbal text. No. 2 of BWV 120a is an original composition and the surviving material is adequate for a reconstruction. No. 3 can be recovered easily from No. 4 of BWV 120, and No. 4 similarly from the Sinfonia in *Wir danken dir, Gott*. From the last 11 measures of the Sinfonia the wedding autograph score is complete. The reconstruction of BWV 120a¹⁶ proved less difficult than that of BWV 34a, largely because of a comparative wealth of surviving source material. Unfortunately, sources and records give no clue to the identity of the bridal party or to the date of the wedding. Only the period 1728–36 can be put forward for its composition. The libretto shows a strong affinity with the music set to it: Bach may have adapted and written the libretto as well as the music and, if so, both together evidence his deep religious feeling for the spiritual significance of the marriage service.

The autograph score of BWV 197, *Gott ist unsre Zuversicht*, is extant¹⁷ but the original parts are not. It is a magnificent full-scale cantata scored for Bach's high festival forces of three trumpets and drums, oboes, string and continuo, four-part choir, and soprano, alto, and bass soloists. There are ten movements divided equally *Vor . . .* and *Nach der Trauung*, the wedding service proper, up to the point where the pastor pronounces them man and wife and blesses them, taking place in between. The second part begins when the bridal couple and the Pastor have proceeded to the altar steps. The first five movements in the autograph score give evidence that Bach carried out his normal compositional processes on these folios: they show second thoughts and improvements as he went along, crossing out notes and groups, entering his second thoughts in the space available, and occasionally writing the letter-names of notes above the stave where the corrections were unclear. In Nos. 6 to 10 there is not the same evidence of erasure and correction, and the score gives the impression that it is a fair copy and not an original composition. This is especially true of the main movements, the arias Nos. 6 and 8, the other movements being recitatives with a simple chorale to finish. These two arias are reworkings of arias which appear in the fragmentary Christmas cantata, BWV 197a, *Ehre sei Gott in der Höhe*. The last two folios survive (four written pages), at present in the possession of the Heinemann Foundation, New York. In the first aria the original is for alto solo, two flutes, cello obbligato, and continuo, which Bach has rescored for bass solo, oboe, bassoon obbligato, strings, and continuo, both versions being in the same key. The original of the second aria is for bass solo, oboe d'amore obbligato, and continuo, and he has reworked this for soprano solo, violin obbligato, two oboi d'amore, and continuo, this time transposing it up a fourth from D to G major. The reworking in each case is an improvement and extension of the original. The libretto of the Christmas cantata comes from the third part of Picander's *Gedichte*, 1732. The libretto structure of the wedding cantata has a striking resemblance to that of BWV 120a, and there is a strong probability that Bach himself was responsible for adapting the original texts,

changing them into wedding similes and metaphors, and adding new texts for the newly composed movements. From the paper and watermarks of the full score, BWV 197 may be dated 1737–38 with some assurance.

Both the original parts¹⁸ and the original score¹⁹ of BWV 195, *Dem Gerechten muss das Licht*, are available today. The unraveling of the history of this source material and the weddings at which it was used presents greater problems than that of any other wedding cantata. The first half begins with a chorus for maximum forces—four-part choir, four solo voices, three trumpets and drums, two transverse flutes, two oboes, strings, and continuo. Four movements follow—a bass recitative, a bass aria for strings and oboi d'amore, a dramatic soprano recitative, and a chorus comparable to the opening movement. The *Nach der Trauung* section consists merely of a chorale, scored for two horns instead of trumpets, the other instruments doubling the voices. Between the first and second folios of the original score a libretto has been inserted setting out the words as in Part I, but in Part II giving the words of an aria, recitative, and chorus. On the last page of the four Bach has entered in stiff, crabbed handwriting the score of the final chorale. This chorale is not part of the original libretto, but was intended as a substitute for the three movements of Part II at the last performance of the cantata towards the end of Bach's life.

There are 23 performing parts extant (first violin in duplicate) in the hands of 19 different writers, one of whom is Bach, who wrote out the first 30 or 40 measures of the 1st, 3rd, and 5th movements in 11 parts, and added the final chorale in 22 parts. The greater part of the original score has been written by four different copyists, one of whom has written the whole of the first and fifth movements. Bach has written the recitatives, second and fourth movements, only measures 1–12 in the third movement, and for the fifth movement merely the title, *Chorus*, the clefs and key-signatures, and possibly the notes of the first measure. These autograph entries were sufficient to show his copyists how he wished them to proceed, and the obvious conclusion is that they were in part copying and in part rescoring from movements already in existence. Bach's crabbed, difficult writing in parts and score is similar to the handwriting in the revised and added sections of the *St. John Passion* parts used for the last performance of his life. The SATB ripieno parts of the wedding cantata are older than all other parts, and give evidence that they were used for a performance previous to that which substituted the final chorale for the three movements of Part II of the libretto. The parts for these movements have been cut off with a sharp knife or pair of scissors, the paper format is smaller, and for the second to fourth movements of Part I they refer to *Basso tacet*, *Tenor tacet*, and *Alto tacet*, pointing to the original movements from which the bass recitative and aria and the soprano aria were reworked.

Thus, at least three performances of this cantata were given at different times. Space allows merely a summary of conclusions:

First Performance: Autograph score and original parts, now lost; a setting of

all eight movements as in the full libretto; the chorus parts only for four and not eight voices.

Second performance: Autograph score, now lost; all original parts lost except for the SATB ripieno parts; the vocal parts now for eight voices; the second to fourth movements for bass, tenor, and alto respectively; all eight movements present as in the full libretto.

Third performance: A new draft of the full score (that which survives today); new parts written for voices and instruments except for the old SATB ripieno parts (again those which survive today); the second movement recitative newly composed by Bach; the third movement tenor aria reworked for bass; the fourth movement recitative newly composed or reworked for soprano; the substitution of the final chorale in place of the three movements of Part II of the libretto.

An attempt to identify this splendidly proportioned cantata with the wedding for which it was originally composed brought a promising result. The text of the opening chorus is from Psalm 97, vv. 11–12, *Light is sprung up for the righteous . . .*, and in the following recitative the bass sings, *Hochedles Paar an dem man so Gerechtigkeit als Tugend ehrt*, (“Right noble pair, whom one honours for righteousness as well as virtue”). Then in the recitative of Part II of the libretto there is another reference to *Hoch Edles Paar*—a further indication that the bridal couple were highly respected and certainly of some rank. *Gerechtigkeit* (“righteousness”) and *Tugend* (“virtue”) appear to be the outstanding qualities of the bridal pair and, with these clues to help, a search of the registers of St. Thomas’ and St. Nicholas’ pointed to the following rather than to any other wedding graced by a cantata. In St. Thomas’ on September 11, 1741, Dr. Gottlob Heinrich Pipping, . . . *berühmter Rechtsconsulent und Bürgermeister in Naumburg*, married Johanna Eleonore Schütze, daughter of Dr. Friedrich Wilhelm Schütze, senior Pastor of St. Thomas’. From the marginal note, *gantze Brautmesse*, it is certain that a cantata was performed at this wedding, and what better combination of attributes could one have than “righteousness” for a famous lawyer who is also Mayor of an important city, and “virtue” for the daughter of Leipzig’s leading clergyman? No ordinary wedding lasting the usual half-hour or so would be a fitting tribute to such a marriage; it must have taken over an hour to perform the eight movements of the original setting of BWV 195.²⁰

NOTES

¹ *J. S. Bach—a Biography*, London 1928, p. 258, Leipzig 1929, p. 312.

² *J. S. Bach und das Musikleben Leipzigs im 18. Jahrhundert*, Leipzig 1941 (= *Musikgeschichte Leipzigs*, Vol. 3), p. 97.

³ *J. S. Bach—48 Praeludia*, Haarlem & Antwerp, 1950, p. 214.

⁴ *J. S. Bach*, Leipzig, 1908, p. 619, London, 1911, Vol. 2, p. 242.

⁵ *Op. cit.*, p. 54.

⁶ The complete and detailed list is printed in the *Neue Bach-Ausgabe*, Series I, Vol. 33, (*Traugungskantaten*), *Kritischer Bericht*, Kassel-Basel-London-New York-Leipzig, 1958, pp. 12–15.

⁷ Reprinted in the *Bach Jahrbuch*, 1938, p. 106 ff.; 1939, p. 81 ff.; and 1940–48, p. 161 ff. (BWV 197=BJ 1939, p. 88; BWV 195=BJ 1939, p. 89.)

⁸ *Zeitschrift für Musik*, 1934, p. 191.

⁹ The writer is greatly indebted to the Director, Prof. H. Kretzschmar, for his laborious search of these and other documents in his care.

¹⁰ *Mus. ms. Bach St 73*, Deutsche Staatsbibliothek, Berlin.

¹¹ *Am. B. 39*, Deutsche Staatsbibliothek, Berlin.

¹² The fullscore, piano/vocal score, and performing parts of this reconstruction are currently in the press, and will be published by Breitkopf und Härtel, Leipzig.

¹³ *Mus. ms. Bach St 43*, Deutsche Staatsbibliothek, Berlin.

¹⁴ *Mus. ms. Bach P 670*, Dahlem, Berlin.

¹⁵ Friedrich Smend, *Bach in Köthen*, Berlin, 1951, p. 64.

¹⁶ Reconstruction of BWV 120a published by Curwen (London) and Schirmer (New York) 1955.

¹⁷ *Mus. ms. Bach P 91*, Deutsche Staatsbibliothek, Berlin.

¹⁸ *Mus. ms. Bach St 12*, Dahlem, Berlin.

¹⁹ *Mus. ms. Bach P 65*, Deutsche Staatsbibliothek, Berlin.

²⁰ Full information concerning Bach's Wedding Music, sources and history, is contained in the critical report to NBA I/33, Bärenreiter, Kassel, 1958, Deutscher Verlag für Musik, Leipzig, 1958.

Musical Research in Israel: Its History, Resources, and Institutions

Don Harran

The history of musicology and ethnomusicology in Israel is closely interwoven with developments on the national educational and artistic scene.¹ Seeds of an indigenous musical culture were planted around 1910 with the opening of the country's first music school and, in 1911, of the Israel School of Music, the latter headed by Abraham J. Idelsohn. Growth accelerated with the founding of the Hebrew Opera by Mordechai Golinkin (1923), the formation of a Society for New Music (1929), and the launching of the Palestine Orchestra, today the Israel Philharmonic Orchestra, by Bronislaw Huberman (1936) and, in the same year, of the radio station Voice of Jerusalem with its own chorus and orchestra. The year 1933 marked the inauguration of the first Conservatory of Music (now the Rubin Academy of Music, Jerusalem), and the year 1945, the first Teachers' Training School for Music (Tel-Aviv). The educator Leo Kestenberg (1882–1967),² to whose initiative the latter is due, drew up a blueprint for an educational system predicated on the specificity of the Jewish cultural heritage. It was no easy matter to find a "didactic" norm among the different ethnic strata of Israeli society, each with its own language, folkways, and artistic traditions. Nor was it easy to reconcile the correspondingly different opinions that raged then—and now—about what music education in this country should be like.