



THE GLOBAL BACH COMMUNITY

Volume 2, Issue 1

Fall 2002

Message from the President

Samuel T. Swansen

The Global Bach Community

We are pleased to report that the Internal Revenue Service of the United States Government has recognized The Global Bach Community (GBC) as a public charity, gifts to which are eligible as a charitable contribution by those GBC members (most of us, so far) who are US taxpayers. The IRS recognition dates back to the incorporation date of the GBC, June 8, 2001, following a year of our informal operation as an unincorporated association following the founding of the GBC in 2000.

The Bach Archiv in Germany has asked for our assistance in raising funds here in the US. We are pleased to be involved with this prestigious organization, and hope to be of service to it, and to cooperate with other Bach organizations abroad. Accordingly, we invite you to make an extra contribution, large or small, with your annual dues to the GBC, to be forwarded on to Christoph Wolff, a member of our Advisory Board, who heads the Archiv.

This brings me to the subject of your **membership renewal**, due at the start of the new year, **2003**. We have kept yearly dues to the low original cost of **\$25**, for both individuals and organizational members. However, any amount over and above that which you are able to contribute to the GBC and/or the Bach Archiv, would be greatly appreciated and put to good use. You will find the **renewal form enclosed with this newsletter**. **Please return it with your check or credit card number**. Many thanks in advance for your support as the GBC continues to grow and establish itself in the Bach world.

The Global Bach Community

has its web site at

www.bach-net.org

Merchandising Bach

By Daniel Terrell

As background, I was asked by the Washington Bach Consort (WBC) nine years ago to join them as head of their volunteer organization. This I did. I coordinated their volunteer efforts, wrote and published a multi-page newsletter, quite good (I think), and did the other things that previous volunteer chiefs had done. I also noticed there was a near total lack of anything to sell at concerts, other than the WBC's CD(s). This looked like an opening. So, I decided to create the Bach Boutique and eventually faded out of the volunteer management effort.

I see three reasons for a sales program: to raise extra funds, get the organization's name out and provide participation by our audience. To gain operating freedom, I decided I'd sidestep what I saw as the single greatest obstacle: seed money from the WBC. If the WBC didn't have to find money to pay for what was sold, and the items were of good quality and reflected well on the WBC, what's not for the Board to like?

What to sell: I have found there are 3 categories: items available to any organization, "found" items and created items (the most common being an organization T-shirt). The third: created items which take the most work and may initially be the most expensive, once established can sell the best. To this end I have created items for sale that are unique to the WBC and sell steadily: a \$135.00 handsome stained glass window of Bach's family crest, a stained glass jewelry box, a \$45.00 Bach crest yard flag, a \$16.00 T-shirt (which has sold over a 1,000 copies), a \$29.00 hand-painted silk Bach crest tie, a Christmas Oratorio Christmas card reproducing the opening of the Oratorio and, coming soon, a wonderful Bach bust like no other. These original items were created by artists and craftspeople after I saw their other work, figured out what might be created and proposed we do something a la Bach. I paid for their initial work in creating the piece, and in most cases this wasn't too expensive.

continued on page 2

Organist Michael Gailit in Michigan and Philadelphia

The Bach Festival of Philadelphia recently presented organist Michael Gailit, from the St. Augustin Church in Vienna, which boasts not only a fine Rieger instrument, but also an exceptional new (1985) Bach organ by Reil.

Before appearing in Philadelphia, Mr. Gailit made several appearances in Canada and the States, including the University of Michigan, at the invitation of Marilyn Mason, Chair of the organ department, and an officer on the GBC Board. Dr. Mason and Toni Carey, an officer of both the GBC and the Bach Festival of Philadelphia, met Mr Gailit on an organ tour led by Dr. Mason in 2001.

This is just one example of what can emerge from relationships among GBC members. We hope that our website can serve to spur new collaborations. Please let us know of any new inter-state and international cooperative Bach projects.

News

New and Distinguished GBC Advisory Board

Abram Abreu, Caracas, Venezuela

Ton Koopman, Amsterdam

Helmuth Rilling, Stuttgart & Oregon

Christoph Wolff, Harvard U. & Leipzig

Births

The Fort Wayne Bach Society, a period instrument group with concerts in January and May, 2003.

Metamorphoses

The Dayton Bach Society (Dayton, Ohio), age 27, gave its final concert in May, 2002. Problem: insufficient funding, and a dedicated founding director/conductor who could no longer serve. Now re-forming as the Bach Society of Dayton.

Kudos

a note enclosed with a recent membership contribution:

Dear GBC People –

I'm happy to renew membership. You have clearly made great strides since the summer of 2000. In these times we need Bach and world peace more than ever.

Best wishes for a new year,

Judy Klotz

Merchandising Bach

continued from page 1

Paying for it: Find a donor (s) who would be willing to fund your sales operation. Or would provide the items for you to sell, after they have been "personalized". If your sales effort does not directly tax your organization's funds, or very little, then there will be less stress on your budget and less Board resistance to mounting a sales program.

If you create no unique items, you should be able to get started initially for about \$3,000. Candy and water costs depend on audience size and the percentage that purchase these items. (I estimate 35% of the average audience will buy these two items, unless it's hot or the concert is long.)

My corporation, Languages Incorporated, provides somewhat over \$2,000 per season to the Washington Bach Consort for sales items and for this we are recognized in the WBC program. (We also donate cash.) There is an average per performance audience, I estimate, of 700-800 people and approximately 6 to 7 concerts per year. The average audience member spends approximately \$6.50 each at the sales table per season. Therefore, the Bach Boutique enhances our rather modest donation by 2 to 2.5 times and at no cost/no risk to the WBC. (The 35 to 55 year old audience members are the best for sales. The students buy the candy.)

I have let the WBC keep the records on the Bach Boutique's income but I believe \$43,000.00+/- has been earned over 9 seasons; against a donor contribution of \$20,000.00+/- . Note: the WBC funds their CDs with major help from other donors and CD sales are often, but not always, figured into Bach Boutique sales.

Our best sales weekend was several years ago for the B-Minor Mass. The American Bach Society was in Washington for their biennial meeting and they attended. We took in a total of \$1,700 for two concerts and our intervals (20 minutes long) were like riots. The ABS members loved the concert and said they had never seen such a selection of Bach stuff for sale, anywhere.

Then again when I spent ten days in Leipzig for Bach 2000, I was stopped repeatedly on the street and asked where did I get the stuff I was wearing. I could have sold Bach items off my person...but I didn't. I gave them a WBC business card, instead, and then sold them items by mail or over the internet.

I see no reason why what we are doing can't be repeated in other locations. And for more revenue with larger audiences.

For more information contact Daniel Terrell at languagesinc@msn.com.

Sympathetically Reinterpreting Bach

*From Keyboard Concertos to Violin Sonatas, Artists Keep
Honoring the Master*

by **Barrymore Laurence Scherer**

from The Wall Street Journal, Wednesday, May 22, 2002, page D7

From Johann Sebastian Bach's own day to the present, his music has been subjected to transcriptions and arrangements. The urge to arrange Bach started with the master himself. His seven keyboard concertos (BWV 1052-58), for instance, are all based on earlier works he had written for violin, oboe and recorders. Indeed, the keyboard concerto itself was Bach's invention, beginning with the Brandenburg No. 5. With the Baroque revival of the mid-20th century, however, the chief issue was often whether to perform Bach on the modern piano.

By now that burning question has long been quenched, thanks to pianists like Murray Perahia, whose Bach interpretations disarm all criticism in this regard. His first volume of "Bach: Keyboard Concertos" (on Sony Classics and including Nos. 1, 2 and 4), with the Academy of St. Martin in the Fields, was released last year to great acclaim. His new disc completes the survey with thoughtful, elegantly phrased and rhythmically incisive performances that are a joy to hear. Among

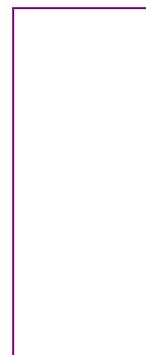
many wonderful passages, the opening movement of the sixth concerto in F-major, with the two flutes airily floating through Mr. Perahia's delicious keyboard arabesques, is possibly the most graceful account of this music on record...

Until now, I have not been a particular admirer of Baroque violin performance... Hence my surprise and pleasure upon listening to the Italian Baroque-violinist Giuliano Carmignola and harpsichordist Andrea Marcon playing the six sonatas for violin and harpsichord (BWV 1014-1019) on their new two-CD set (Sony Classical).

As in the keyboard concertos, the point of the violin sonatas was Bach's aim to liberate the keyboard from its heretofore subordinate position as a mere supplier of harmony and to treat both instruments as equals. He may well have been inspired by the plangent sound of the large two-manual (i.e., double-keyboard) harpsichords built by Michael Mietke and other central German makers. It was a Mietke instrument he procured for the court of Prince Leopold at Cöthen in 1719 that motivated him to write a good deal of harpsichord music, including the first volume of the "Well-Tempered Clavier."



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