



SOUTH COAST REPERTORY  
*presents*



*by* Itamar Moses  
*directed by* Art Manke

JULIANNE ARGYROS STAGE  
September 24 - October 15, 2006

## PLAYGOER'S GUIDE

Prepared by Linda Sullivan Baity Ph.D., Literary and Education Associate  
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# PART I: THE PLAY

## SETTING

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The narthex of the Thomaskirche (St. Thomas Lutheran Church) in Leipzig, Germany, 1722. Later, 1750.

## CHARACTERS

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**JOHANN FRIEDRICH FASCH**, organist and Kapellmeister at Zerbst, 50s  
**GEORG BALTHASAR SCHOTT**, organist at the Neuekirche in Leipzig, 50s  
**GEORG LENCK**, organist and Kantor at Laucha, late 30s  
**JOHANN MARTIN STEINDORFF**, organist and Kantor at Zwickau, 20s  
**GEORG FRIEDRICH KAUFMANN**, organist and Kantor at Merseburg, 50s  
**JOHANN CHRISTOPH GRAUPNER**, organist and Kapellmeister at Darmstadt, 50s  
**THE GREATEST ORGANIST IN GERMANY**, organist and Kantor at Hamburg

## PRODUCTION HISTORY

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*Bach at Leipzig* was originally produced at The Hangar Theatre in Ithaca, New York, in July 2002, and further developed in productions at Florida Stages in Manalapan, Florida, in December 2002, and at New York Stage and Film Company at Vassar College in Poughkeepsie, New York, in 2004. The play had its New York premiere on November 14, 2005, at the New York Theatre Workshop, under the direction of Pam MacKinnon.

## SYNOPSIS

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Johann Kuhnau, revered organist of the Thomaskirche, suddenly dies, leaving his post vacant. In an age where musicians depend on patronage from the nobility or the church to pursue their craft, the post at Thomaskirche in the cultured city of Leipzig is a near guarantee of fame and fortune. In order to fill the position, the city council invites a small number of musicians to audition for the seat, including Johann Sebastian Bach.

Based on actual persons and events — twisted into something wholly other — the play imagines with uncommon intelligence and insight how six little-known musicians resort to bribery, blackmail, and betrayal in an attempt to secure the most coveted musical post in all of Europe. Using a subtly crafted mix of high wit, low ribaldry, and rich characterizations, *Bach at Leipzig* explores the depths to which some will sink to pursue their calling and in so doing, raises profound questions about humanity, God and art.

## THE TRUTH ACCORDING TO MOSES

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“The Leipzig audition really took place.

In 1722, Johann Kuhnau, who really was organist at the Thomaskirche and master of the Thomasschule, really did die. The Leipzig Council did invite organists from across Germany to audition for the vacant post. The organists in the play in fact represent, or at any rate have the same names as, nearly all of the actual candidates. (The other two were Christian Friedrich Rolle and Andreas Christoph Duve. They have been excluded from the play for what should be an obvious reason.)

Telemann really was the first choice for the post, and really did use the offer as leverage to negotiate for better terms at Hamburg. Graupner, who, like Fasch, really had been a student at the Thomasschule, really was the second choice for the post, but found himself unable to secure his release from his employment at Darmstadt. And so, of course, the victory went to Bach, we really did remain in Leipzig until his death in 1750.

Just about everything else is made up.”

# **WILKOMMEN NACH LEIPZIG! WELCOME TO LEIPZIG!**

BY MEGAN MONAGHAN

If this article were one of the letters that begin and end many of the scenes in our play, one might expect it to begin: Leipzig, Germany, 1722.

But in fact, there was no such thing as “Germany” in 1722. The geographic area that modern Germany occupies was in 1722 a loosely confederated collection of small principalities, duchies and city-states, all under the banner of the Holy Roman Empire of the German Nation. The Holy Roman Empire consisted of a large collection of semi-independent states that were diverse in terms of geography, population and wealth, while being unified by a common language and political agreements. At the time the play begins, the Empire was still recovering from the Thirty Years’ War (1618-1648), a series of very bloody and costly conflicts that had arisen over religious disagreements.

## **WHERE IT ALL CAME FROM**

Very early, pre-Common-Era Germanic history is mostly shrouded in mystery, except where the Germanic tribes (grouped by their common use of the Germanic languages) interacted with the Roman Empire. Those early German tribes included the Angles, Burgundians, Cibidi, Danes, Goths, Lombards, Saxons and Valagoths, among others.

Since the Imperial Romans were excellent record-keepers and had a knack for durable materials, enough information has survived to teach us that shortly after the beginning of the Common Era the Romans began teaching their methods of warfare to the German tribes, by means of a series of invasions and counter-invasions that took the Germans and the Romans as far as the Rhine and the Danube. In addition to periods of outright war, the proto-Germans and the Romans also engaged in complex trade negotiations, military alliances and cultural exchanges. The German tribes picked up the Romans’ military tips, but maintained their perception of their own national identity (or identities) rather than subsuming it to their temporary status as Roman subjects.

## **THE MAKING OF THE HOLY ROMAN EMPIRE**

After the fall of the Roman Empire near the end of the fifth century, some regions in present-day Germany saw a reversal, with the resident Romans now under the jurisdiction of the local Germanic tribal kings. Each tribe identified itself as distinct from all the others, with loyalty to its own tribal leadership, even though other tribes might share a common language and apparent ethnicity with it. As the Germanic tribes converted to Roman Catholicism, in a very slow and often bloody process, more and more power concentrated in the hands of the leading Frankish tribe. Ultimately near the end of the tenth century, the Franks formed a new Germanic empire under the dynasties descended from the Merovingian dynasty, followed by the line of Charlemagne (the Carolingians).

The empire they founded, the Holy Roman Empire of the German Nation, underwent several divisions and reorganizations. It was never one unified nation-state; many scholars have compared the Holy Roman Empire to a patchwork quilt, with each part easily distinguished from its neighbors. The constituent territories of the Empire were ruled by secular princes, ecclesiastical prince-bishops, imperial knights, and in the cases of the free cities, by the Emperor himself. The patchwork Empire was much less cohesive than the modern nation-states that began to emerge around it.

## **CONFLICT AND CORRUPTION**

That patchwork quilt once lay over a relatively peaceful bunch of states, but it was seriously tattered by the end of the 17th century. The Reformation, starting in the mid-16th century, had led to the eruption of violent wars over religion and great erosion of the bonds between the states in the Empire. Some of those were civil wars; others were wars between the various constituent domains of the Holy Roman Empire. Finally, at the end of the Thirty Years’ War, the Peace of Westphalia granted near-complete sovereignty to all the Empire’s territories, breaking the formerly significant power of the Empire into dozens of tiny, inconsequential kingdoms.

Many thousands of people died during those wars, and the survivors sought more stable conditions and more effective protection from further violence. The stronger the head of a state, the better he could protect his people — therefore, the German states finally started following the rest of Europe towards centralized monarchies and national governments. This progress was slowed somewhat by the unwillingness of the local dignitaries, nobles and churches to give

up the power they had held for so long. Over time, those power holders were folded into the growing state bureaucracies, and power was funneled through the layers of bureaucracy into the hands of monarchs.

## AT HOME IN LEIPZIG

By the 18th century, when the action in *Bach at Leipzig* takes place, Leipzig and its surrounding state of Saxony were still part of the nominal Empire, which also included most of modern Germany, the Czech Republic, Austria, Liechtenstein, Slovenia, Belgium and Luxembourg, as well as areas of Poland, the Netherlands and Croatia. Saxony was very powerful among the proto-German states, and was particularly noted for its cultural achievements. From its earliest days, Leipzig had been a highly regarded international market town. It became a center of German law and of the nascent publishing industry, and home to one of the oldest universities in Europe. Leipzig valued and supported arts and cultural work to a much greater degree than most other German cities.

## LUTHER AND LEIPZIG

The Leipzig of the year 1722 had inherited almost 200 years' worth of Protestant legacy, and specifically that of Lutheranism. Martin Luther had been dead for nearly all of those 200 years, but his influence was still palpable. He was the founder of the Lutheran faith in which the Thomaskirche participated, and a passionate advocate for music as a part of worship, a part of education and a part of life second only to theology.

But almost as soon as Lutheranism was established as a separate denomination from Roman Catholicism in the 16th century, it was besieged by other emergent Protestant sects. Those who disagreed with Luther's interpretations of Scripture founded the Calvinist (later Presbyterian), Baptist, Congregational and Methodist churches. There were also divisive movements within Lutheranism, most principally the Pietist subset which emphasized individual piety and a vigorous Christian life over habitual participation in the rites of a communal church. It's worth noting that "Pietist" was coined as a term of ridicule against those who held such beliefs.

## THE FUTURE OF GERMANY

Only a century after the action of our play, the modern German nation was created. In 1848, an effort to unify Germany (and principally its two major constituent powers, Austria and Prussia) by peaceful, constitutional means failed. Nearly twenty years later, after a brief but crushing war, Prussia triumphed over Austria. It took only a short time for Prussia to annex the remaining small, relatively weak Germanic territories, and in January 1871 the new German Empire crowned its first Kaiser, who suddenly headed the most powerful country in continental Europe.

## WORDS FROM THE WISE

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### ON MUSIC

The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them.... In summa, next to the Word of God, the noble art of music is the greatest treasure in the world. It controls our thoughts, minds, hearts, and spirits...

A person who gives this some thought and yet does not regard music as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs."

– *Martin Luther (1483-1546),  
in his foreword to  
Georg Rhau's Symphoniae iucundae*

"Music is a discipline, and a mistress of order and good

manners, she makes the people milder and gentler, more moral and more reasonable."

– *Martin Luther*

"My heart, which is so full to overflowing, has often been solaced and refreshed by music when sick and weary."

– *Martin Luther*

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music."

– *George Eliot, 1819-1880*

"Music is the only language in which you cannot say a mean or sarcastic thing."

– *John Erskine, 1879-1951*

“Among all men on the earth bards have a share of honor and reverence, because the muse has taught them songs and loves the race of bards.”

– *Homer, 800 BC - 700 BC* The Odyssey

“If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! It had a dying fall:  
O, it came o’er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odour!”

– *William Shakespeare, 1564-1616,*  
Twelfth Night

“Take a music bath once or twice a week for a few seasons, and you will find that it is to the soul what the water bath is to the body.”

– *Oliver Wendell Holmes, 1809-1894*

“Music has charms to soothe the savage breast  
To soften rocks, or bend a knotted oak.”

– *William Congreve, 1670-1729,*  
The Mourning Bride

“The whole problem can be stated quite simply by asking, ‘Is there a meaning to music?’ My answer would be, ‘Yes.’ And ‘Can you state in so many words what the meaning is?’ My answer to that would be, ‘No.’”

– *Aaron Copland, 1900-1990*

“Ring out, ye crystal spheres,  
Once bless our human ears  
(If ye have power to touch our senses so),  
And let your silver chime  
Move in melodious time,  
And let the bass of heaven’s deep organ blow;  
And with your ninefold harmony  
Make up full consort to the angelic symphony.”

– *John Milton, 1608-1674,*  
“On the Morning of Christ’s Nativity”

## FROM THE MAN HIMSELF

“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”

– *Johann Sebastian Bach*  
1685-1750

“There’s nothing remarkable about [playing the organ]. All one has to do is hit the right keys at the right time and the instrument plays itself.”

– *Johann Sebastian Bach*

“Music is an agreeable harmony for the honor of God and the permissible delights of the soul.”

– *Johann Sebastian Bach*

“I worked hard. Anyone who works as hard as I did can achieve the same results.”

– *Johann Sebastian Bach*

The continuo “should make a euphonious harmony for the glory of God and the permitted delectation of the mind; and like all music its *finis* and final cause should never be anything else but the glory of God and the recreation of the mind. When this is not heeded, there really is no music, but a hellish howl and clatter.”

– *Johann Sebastian Bach*

## ON BACH

“The most stupendous miracle in all music.”

– *Richard Wagner, 1813-1883, speaking of J.S. Bach*

“There is one God — Bach — and Mendelssohn is his prophet.”

– *Hector Berlioz, 1803-1869*

“Study Bach, there you will find everything.”

– *Johannes Brahms, 1833-1897*

“Johann Sebastian Bach has done everything completely, he was a man through and through.”

– *Franz Schubert, 1797-1828*

“Bach belongs not to the past, but to the future — perhaps the near future.”

– *George Bernard Shaw, 1856-1950*

“A benevolent god, to whom musicians should offer a prayer before setting to work so that they may be preserved from mediocrity.”

– *Claude Debussy, 1862-1918*

“Bach is like an astronomer who, with the help of ciphers, finds the most wonderful stars...”

– *Frédéric Chopin,*  
1810-1849

“Music owes as much to Bach as religion to its founder.”

– *Robert Schumann,*  
1810-1856

“Once I understood Bach’s music, I wanted to be a concert pianist. Bach made me dedicate my life to music.”

– *Nina Simone, 1933-1987*

“Ah, Bach!”

– *Corp. Radar O’Reilly, M\*A\*S\*H 4077*

“Why waste money on psychotherapy when you can listen to the [Bach] *B Minor Mass*?”

– *Michael Torke, b. 1961*

“If all the music written since Bach’s time should be lost, it could be reconstructed on the foundation which Bach laid.”

– *Charles Gounod, 1818-1893*

“In Bach the vital cells of music are united as the world is in God.”

– *Gustav Mahler, 1860-1911*

“I don’t think a greater genius has walked the earth. Of the three great composers Mozart tells us what it’s like to be human, Beethoven tells us what it’s like to be Beethoven and Bach tells us what it’s like to be the universe.”

– *Douglas Adams, 1952-2001*

## **VOX POPULI, VOX DEI: THE GREAT PIPE ORGAN**

BY MEGAN MONAGHAN

***ALL ONE HAS TO DO IS HIT THE RIGHT KEYS AT THE RIGHT TIME AND THE INSTRUMENT PLAYS ITSELF.***

– JOHANN SEBASTIAN BACH

Bach’s modesty aside, the pipe organ is arguably one of the most complex instruments to play. A well-built pipe organ offers hundreds of shades of sound, timbre and volume, and a well-trained organist can deliver some of the richest compositions in Western music, created with this magnificent instrument’s great variety in mind.

### **THE ANATOMY OF AN ORGAN**

The classic pipe organ is by far the largest ordinary musical instrument. The largest pipe organs include multiple consoles, entire rooms’ worth of air pumping mechanisms, and more than 25,000 individual sounding pipes.

Three major parts make up the pipe organ. The player sits at the console, which includes the manuals and the stop controls that determine which pipes will “speak” when the player presses the manuals’ keys. The manuals look like piano keyboards — every pipe organ has at least one manual, but many have two or more stacked one above the other. Most pipe organs also have a pedalboard set at the bottom of the console. The pedalboard looks like a straight or fan-shaped piano keyboard whose keys are much larger and farther apart than usual. The organist plays the pedals with his or her feet, while manipulating the manuals with both hands.

### **THE BREATH BEHIND THE VOICE**

Pipe organs are air-driven instruments, just as human voices are. The smallest early organs were fed air by hand-operated bellows, much like those used to pump oxygen into a fire. Some Renaissance organs required an additional person to handle the air pumping, while the organist played from the manuals. With the advent of electronics, organs’ wind systems became much more efficient, or at least less demanding of human elbow grease. In most pipe organs, the wind chest feeds air into holding chambers beneath the pipes. The stops determine which pipes have open channels through which that air can flow, and cause the pipes to speak.

The speaking pipes make up the third major part of the organ. Hundreds or thousands of pipes are organized into ranks and tuned to the Western chromatic scale. Most organ pipes are made of wood or metal, but manufacturers have also made pipes out of glass, ceramic, and plastic. The length of a pipe determines its pitch (how high or low a tone it sounds) and the width of the pipe and the material used to build it determine its timbre (what kind of voice the pipe has). Stop settings that permit more than one pipe to sound on a given keystroke create combination sounds that can get eerily close to imitating the sounds of other instruments.

### **A GRAND AND MIGHTY SOUND**

For Leipzigers of Bach’s time, the tremendous sound of an organ with all stops pulled out was probably the loudest

thing they ever heard outside of the field of battle. For comparative purposes, a twelve-inch cannon firing registers at 225 decibels when heard from a distance of twelve feet. The maximum volume of a large pipe organ has been measured at up to 130 decibels — that’s sufficient to cause hearing loss after short exposure. Fortunately, most organists and composers never approach the instrument’s maximum volume.

## THE THOMASKIRCHE ORGANS

St. Thomas Church (Thomaskirche) in Leipzig, the setting for our play, possesses two organs. Both were built more recently than 1722; the Thomaskirche organ Bach played does not exist anymore.

In the early 20th century, the Thomaskirche commissioned a new instrument for the church’s choir loft. Though that organ is well suited to playing works from the Romantic period (1820-1900), it was not friendly to the work of Thomaskirche’s most famous composer, Johann Sebastian Bach. So, in the 1980s, the church had a second organ built specifically for the audience to hear Bach’s 18th-century compositions the way he intended for them to be played. The new organ was made after a 300-year-old design by Johann Christoph Bach, uncle of Johann Sebastian.

## GREAT LOCAL INSTRUMENTS

Luckily for us all, a trip to Leipzig isn’t required to see or hear wonderfully made pipe organs. Los Angeles’ Walt Disney Hall matches its striking architectural design with an equally striking organ co-designed by Frank Gehry and master organ builder Manuel Rosales. First Congregational Church of Los Angeles houses one of the largest organs ever built, consisting of two consoles and three full sets of pipes. Hollywood High School’s pipe organ was built by E. M. Skinner, the premier organ builder of the 20th century. And the philanthropist John D. Spreckels set a magnificent pipe organ in a charming outdoor setting in San Diego’s Balboa Park. The voice of the pipe organ can be heard all over the Southland.

## IN THE BEGINNING

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BY MEGAN MONAGHAN

The facts concerning the invention of the pipe organ are lost to history. But where facts are incomplete, legend never hesitates to fill in the gaps. Roman Catholic legend associates the third-century C.E. martyr St. Cecilia with the invention of the organ.

Cecilia, a convert to then-illegal Christianity, was betrothed and married to a pagan man. The myth says that Cecilia prayed for God’s intervention to preserve the virginity she had vowed to maintain, and that she created a new musical instrument, the organ, to carry her prayer to God’s ear. This story has inspired dozens of composers to develop masses and hymns praising St. Cecilia, who became the Catholic patron saint of music.

The 20th-century British poet W. H. Auden provided a set of three poems as a text for composer Benjamin Britten to set to music as the now-famous “Hymn to St. Cecilia.” Auden begins the hymn with the following revision of the organ invention story:

*In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean’s margin this innocent virgin  
Constructed an organ to enlarge her prayer,  
And notes tremendous from her great engine  
Thundered out on the Roman air.*

Throughout the “Hymn to St. Cecilia,” Auden and Britten return again and again to a cadence that celebrates St. Cecilia as a Muse whose divine presence might be the most fervent desire of the characters you’ll meet in our play.

*Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

## PART II: THE PLAYWRIGHT

### BIOGRAPHY

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Itamar Moses' work for the stage includes the full-length plays *Outrage*, *Bach at Leipzig*, *Celebrity Row* and *The Four of Us*; the one-act plays *Authorial Intent* and *Idea*; and the book for the musical *The Hook*. His work has been produced and workshopped regionally by the Wilma Theater in Philadelphia, Milwaukee Repertory Theatre, the Hangar Theatre, Florida Stage, ACT Seattle, Portland Center Stage, the American Conservatory Theatre, and the McCarter Theatre, and developed in New York by the Manhattan Theatre Club, the Underwood Theatre, New York Theatre Workshop, New York Stage and Film, HERE Center for the Performing Arts, and La Mama Etc. His monologue *Good Apples* was published in *Take Ten II: More Ten-Minute Plays from Vintage*. Moses has received new play commissions from Playwrights Horizons, Berkeley Repertory Theatre, the Wilma Theater, and the Manhattan Theatre Club. He holds an M.F.A. in dramatic writing from New York University, has taught playwriting at Yale and NYU, and is a New York Theatre Workshop Usual Suspect. Born in 1971 in Berkeley, he now lives in Brooklyn.

### WELCOME BACH

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BY MEGAN MONAGHAN

**MEIN LEIPZIG LOB' ICH MIR! ES IST EIN KLEIN PARIS UND BILDET SEINE LEUTE.  
I PRAISE MY LEIPZIG! IT IS A SMALL PARIS AND EDUCATES ITS PEOPLE.**

**- JOHANN WOLFGANG VON GOETHE, FAUST**

Leipzig, Germany is 5,841 miles as the crow flies from Costa Mesa, almost a full quarter of the way around the globe.

The action of *Bach at Leipzig* starts 284 years ago, and its coda happens 256 years ago.

Yet over all that time and distance, the characters in *Bach at Leipzig* prove to be our close cousins, concerned with the same things that concern us now — getting the right job, sex and love, family matters, righting old wrongs, keeping at least one step ahead of the law. Some of them, like some of us, are also concerned with the larger workings of their society, arguing over whether it is better to preserve things as they are or to strive towards change and, perhaps, progress.

And who recognized these kinships and brought them to hilarious theatrical life? A young California-born playwright named Itamar Moses, whose *Bach at Leipzig* lights up the Argyros Stage.

Moses was an undergraduate student in a music history course when he came across the story of Johann Sebastian Bach, then the 37-year-old Kapellmeister (and father of five) employed by Prince Leopold of Anhalt-Cöthen, auditioning for the coveted post of Kantor at Leipzig's Church of St. Thomas. Bach was just one of a dozen or more competitors for this desirable job, and he was neither the most famous nor the most influential in the pack. Still, as Moses remarked to the *New York Times*, "I like the idea of an organist contest where one of the guys says: 'Hello. I'm Bach. Good luck.'"

Fans of Bach will certainly recognize some of the music featured in South Coast Repertory's production of *Bach at Leipzig*. But everyone, whether a Baroque aficionado or a classical music neophyte, will find fun and laughter in

their introduction to Bach's competitors for the Kantor job. Seven top composer/organists, including the one universally recognized as the Greatest Organist in Germany, travel to Leipzig prepared to give their all for a chance at this plum opportunity. In this case, "their all" might include their money, their political influence, their personal integrity... even their lives, or each other's! *The Milwaukee Journal Sentinel* described the play's humor aptly, suggesting, "Imagine the Marx Brothers and Tom Stoppard collaborating on a play."

Groucho, Zeppo, Harpo, Gummo and Chico may not have shared much time with Itamar Moses. However, Sir Tom met the younger playwright, read an early draft of *Bach at Leipzig*, and was so delighted by the rapier wit and farcical fun he found there that he agreed to write the preface (see below) to the published version of the play.

SCR's production is being directed by Art Manke, who helmed last spring's Pacific Playwrights Festival reading of *System Wonderland* and the world premiere of *The Wind in the Willows* and choreographed SCR's *Much Ado about Nothing* and *The Further Adventures of Hedda Gabler*. Designers Tom Buderwitz (*But Not For Me, A Christmas Carol*), Geoff Korf (*Lovers and Executioners, Two Gentlemen of Verona, The Dazzle, The Further Adventures of Hedda Gabler*), Tom Cavnar (*Leitmotif*) and Maggie Morgan (*Proof*) will create the scenery, lighting, sound and costumes respectively, with Megan Monaghan as dramaturg.

## A NOTE FROM TOM STOPPARD

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"My qualifications for occupying this space are meager. Thanks to the Wilma Theatre in Philadelphia, where we each were to have a play in the 2004/5 season, Itamar Moses and I shared a platform one evening and then a train back to New York. The experience easily overcame my resistance to reading casually encountered scripts. When we parted, I was carrying a copy of Itamar's Wilma play — not, as it happens, *Bach at Leipzig*, but *Outrage*.

Reading *Outrage* converted me. *Bach at Leipzig* is, as far as I remember, the only play-in-typescript I have ever solicited from an author, and I was not disappointed. The first and most pleasing thing about it was it was so different from *Outrage*, and both plays seemed equidistant from the main models of young American theater. Of course, the two plays exhibited the common characteristics of a wordsmith with a ludic streak, and of those, what was most striking to me, and what pleases me more than the innumerable sly witty lines, are the play's sly, witty structures. *Bach at Leipzig*, for example, mimics in form its own subject matter.

At the time of reading I was at my most amenable to writing a few encouraging lines for an "unknown" playwright. The balance has shifted since then: my acquaintance with Itamar's plays has remained where it was — two read, none seen. Since then, his reputation has rippled out from a handful of productions, and I suspect that I am already too late to "introduce" Itamar Moses; so let this stand merely as a thank-you note to the Wilma for introducing *me* to *him*, a new and original voice in the American theater."

# PART III: RESOURCES

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