Bach's Requiem Mass
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Dedicated to the memory of those killed at the World Trade Center, September 11, 2001 and especially to the rescue workers who stood their ground.

Bach's Secret

A Requiem? Johann Sebastian Bach didn't write a Requiem, did he?

Well, yes he did, if you know where to look. You see, Bach had a secret which helped make his music so interesting and original that it's never been equaled, a secret which he probably shared with no one except his sons and perhaps a few favored pupils. Simply put, Bach composed his finest works by basing them on sacred texts, which by their own form determined the accents, the phrasing, and even the length of the music.

His genius let him transform texts which were as often prose as poetry into music, music with familiar, rythmically repetitive phrases, while hiding it's true nature, the reflection of Psalms, Chants, and Scripture.

I discovered Bach's secret while working on the Goldberg Variations, which have been a mystery to scholars for almost three hundred years. They are actually thirty two settings from the old Tridentine Mass, and they are the Rosetta Stone to Bach's music. As it happens, Beethoven also solved their riddle, but instead of telling anyone, he simply used them as a model for his own Diabelli Variations, another mystery and another hidden Mass.

Who Wrote Bach's Music?

This sounds like a silly question, but there's a point to it. Some of Bach's acknowledged works are based on prayers from the Requiem Mass and some also incorporate the Gregorian Chant melodies which went with the prayers. I've found other pieces which although bearing Bach's name are not universally believed to be from his hand, but which are also based on the words or on both the words and the chants of sacred texts such as the Requiem, perhaps the dominant characteristic of Bach's music.

Summary

First, Bach made frequent use of liturgical texts upon which he based many of his instrumental works; Second, he also used the Gregorian melodies related to the texts, where they existed, and when doing so suited him; Third, although I'm not sure, I don't think that any other composer of his day did what Bach did; Fourth, for these reasons, and without strong evidence to the contrary, I would suspect Bach's hand in any piece which is already associated with him and which incorporates hidden sacred texts with or without chant melodies. This does not mean that he personally wrote every piece which meets these criteria, but it does suggest that he had a hand in writing them.

The Test

I'd like to propose a test for determining whether or not Bach wrote a given piece. It consists of three parts, repetition, language, and counterpoint, and if Bach's methods are unique, it should be a reliable indicator of his authorship. The first part, repetition, consists simply in playing the piece over and over again. If you soon grow tired of it, it's probably not by Bach. The second part, language, has been overlooked until now. Bach drew from the religious literature, and if appropriate words are found to fit an instrumental piece, that's the second indication of a match. The third part, counterpoint, is satisfied if standard melodies, traditionally associated with the words, form acceptable counterpoints to the written notes. The fact that Bach would use such counterpoints seems reasonable after the fact, but they certainly surprised me when I first found them.

The open question, of course, is whether other composers used the same techniques. Some, like Buxetehude, Kuhnau and Reinken might have come close, but Bach's use of the Latin texts, quietly and consistently, over many decades, seems unique to me. For now I'm suggesting that if it looks like Bach's music and it sounds like Bach's music and it feels like Bach's music, it probably is Bach's music. Someone will eventually answer the question, but in the meantime I think that if Bach's secret were actually a common practice, we would have known about it long before now.

That Old Time Religion

I, and my dear old dad before me, grew up with the Tridentine Mass, when funerals were still conducted in Latin. Besides the Funeral Mass for an Adult, the Missa Pro Defunctis or Mass for the Dead, there was a shortened version which left out a few prayers specific to the burial but kept the rest, and which was sung to commemorate the monthly or yearly anniversary of a death. You were only buried once, but you could be remembered as often as your family wanted to commission a Mass, and so the Gregorian settings, especially the Requiem Aeternam, the Kyrie, the Sanctus, and the Agnus Dei were often heard during the week.

The power and familiarity of these prayers inspired the concert pieces. Durufle, Faure, Verdi, Mozart, all could safely assume that their listeners would recognize the words and the music, and that they had absorbed the association with death and the grave. Bach too would have been drawn to the Requiem, but his audience in the Protestant north of Germany might not have been so appreciative.

Scaffolds

Bach's music has often been likened to the great Gothic cathedrals, and if we look carefully we can see how he put it together, note by note, stone by musical stone. Workmen have always used scaffolds, platforms they can stand on while the walls rise above the ground, and so did Bach. If we wanted to build a cathedral, we'd make our scaffolding fit the walls, but that wasn't Bach's way. He built his walls to fit the scaffolds, which he found ready-made in the Bible and in the prayers of the Roman Catholic Liturgy.

He wrote his music to fit the texts, which themselves had been refined and polished over the centuries, and as a result were not only beautiful but durable. His music took on these characteristics, and more importantly, kept them after the texts were removed, like construction scaffolds, and hidden from sight. Why has his technique gone unrecognized for so many years? One reason is that many of his texts were in Latin.

Latin

We owe an enormous debt to Latin. Although it's no longer a popular second language and a liturgical language, as it was in Bach's time, it lives on as the foundation of our own speech and in the words of our finest music. Latin is a natural language for song with its richness of vowels, its flexible word order, and its pleasant rhythms. Sung properly, it sounds beautiful. (The "classical" pronunciation, however, is an abomination. See my "Bach's Mass in Goldberg" for Winston Churchill's diatribe on the embarrassments to which a great language has been subjected.)

Bach studied Latin at Ohrdruf as a boy and developed a proficiency in it which served him for the rest of his life. This is well known. As far as I know, however, no one (except for me and Beethoven) has realized that he put this knowledge to good use in composing many of his instrumental masterpieces. All music lovers are familiar with the Mass in B Minor and the Magnificat, and they accept Bach's use of latin in these pieces as perfectly natural. Not so many, though, know the words to his organ works, or even suspect that they exist, let alone that they determine the musical structure. In fact, it's this textual foundation that gives Bach's music its surprising variety of rythmic patterns.

His liturgical sources not only provided him with an essentially endless supply of inspiration, but by their nature had the additional and surprising result that for the last three hundred years, throughout the world, unwitting worshippers have been offering up their daily prayers to Bach's God.

The Order of the Mass for the Dead

Bach chose individual sections from the Funeral Mass instead of grouping them together in an ordered set like the Goldbergs. Here are the prayers I've identified, in the order that they occurred during the Funeral Mass. I've presented my arrangements in a somewhat different order, because it makes it easier to describe their characteristics.

The Subvenite began the ceremony, followed by the Requiem Aeternam, the Kyrie, and so on to the Lux Aeterna, near the end of the Mass. Technically, the Mass was over when the Absolution of the Corpse (the Non Intres and the Libera Me) took place, but to the those in the pews, it seemed one continuous service. The In Paradisum was sung at the end, as the body was brought out of the church or, in procession to the grave. The Ego Sum Resurrectio was usually said at the grave.

I've associated with each Prayer from the Mass the organ music it inspired. Note that the Gloria and the Credo were not part of the Requiem.

Subvenite - Prelude in G Minor from the Eight Little Preludes and Fugues for the Organ (ELPFO)
Requiem Aeternam (Introit) - Great Fantasia in G Minor
Kyrie Eleison - Great Fantasia in G Minor
Dies Irae (Sequence) - The Little Fugue in G Minor (BVW 578)
Domine Jesu Christe (Offertory) - Prelude and Fugue in A Minor (ELPFO)
Lux Aeterna (Communion) - Prelude in E Minor (ELPFO)
Non Intres in Judicium - Great Fugue in G Minor
Libera Me Domine - Great Fugue in G Minor
Pater Noster and Incidental Prayers, Versicles, and Responses - Great Fugue in G Minor
Absolve Quaesumus - Fugue in G Minor (ELPFO)
In Paradisum - Fugue in G Minor (ELPFO) and the Fugue in E Minor (ELPFO)
Ego Sum Resurrectio - Fugue in E Minor (ELPFO)

The full text of each prayer with its translation can be found at the end of the associated organ piece.

The Little Fugue in G Minor (BWV 578)

The Little Fugue in G Minor (BWV 578) is one of Bach's most popular organ works, and I think it would be fascinating to hear Bach play it. When played at a brisk tempo it's a jaunty little piece, and unless you know the words, you won't suspect the misery and calamity it describes. Played a little slower, it's inner meaning starts to come out. It's based on the Dies Irae or Day of Wrath.

Looking back, it seems that it took me forever to be able to play it in public, and even after practicing it over and over I still liked it. I've also found its text and its counterpoint, so it's a good example for all three parts of the authorship test. I've put it first in this collection, even though the Dies Irae was sung towards the middle of the Mass, because it shows so well how Bach used existing texts, and in this case melodies, as scaffolds to compose an "instrumental" fugue. Although the words fit perfectly, which is how I initially identified it, there's more. Look a little closer and you'll see that Bach anticipated Elgar in writing his own Enigma piece.

Here's what Schonberg's has to say in his Lives of the Great Composers: "By 1900, Elgar was the most famous composer in England, especially after the tremendous success of the Enigma Variations in 1899. This orchestral work was a musical picture of his friends." Elgar also said

that "the main theme itself had for a counterpoint 'a theme that is not heard'. Nobody has identified that mysterious unheard theme, the enigma of the Enigma." Bach did the same thing almost two hundred years earlier, except he didn't tell anyone about it.

Bach's Little Fugue also has "a theme that is not heard" for its own unstated counterpoint, the old Gregorian melody for the Dies Irae. It's not the only piece in which Bach used a hidden theme to suggest his own notes, but it's the first one I found. I've shown the original chant on an upper staff, in rectangular notes. The Dies Irae is a First Mode chant, which means it uses a scale whose notes correspond to the re, mi, fa, sol, la, ti, do, re of the conventional major scale. I've shown it notated with one flat, to illustrate the re, mi, fa sequence as g, a, b-flat, the same notes as those of the descending D Minor Melodic Scale.

While I was looking for the match between the notes of the chant and Bach's lines, I ran into a few spots where the two sets of notes simply don't want to go together. A typical case occurs in Measure 12 where an f sharp in the fugue clashes with the f natural in the chant. I couldn't find a way to reconcile the two notes, until the thought crossed my mind that the problem might be with the fugue itself, and not with the chant. I'm only guessing, but it's just possible that the sharp was added by an overzealous editor. (Who, while he was at it, might have added a few other accidentals here and there.) [I'm not so sure about this any more, but I'm leaving it in for now. - EK 2011]

The cadence has more bite without the sharp. I've shown the sharp with a question mark not because I think it is an error but because it might be. I hope to get an answer someday, even if I have to wait until I can ask Bach about it.

Dies Irae

The Dies Irae, or "Day of Wrath", is one of the most powerful combinations of words and notes ever put together. If Bach had set just one prayer from the Requiem, my guess is that this would be it.

I hadn't heard the Dies Irae sung for many years and I decided to do my own translation. Most that I'd seen cater to the poetry and the general sense of the prayer rather than the literal meaning of the words, and I was surprised by how vividly the Latin describes earth's last day, the day of judgment.

Here's the famous trumpet "scattering" its sound like seed throughout the graveyard, waking the dead and calling them out of their graves. The soul is "snatched" from the gates of Hell. It's also a lesson in persistence. After painting an awful vision of the terrors of the Last Judgement, the prayer makes one last effort to persuade the Almighty to spare us from the fate that at least some of us deserve. Paraphrased loosely, it says "Look, Lord, we both know that maybe I really should be sent to the fires of Hell, but considering all the time, effort, and suffering you've already invested in me, you don't want to give up now, do you?" And when the goats are cast into the piercing flames, we want to be standing on God's right side, with the sheep.

I read somewhere that the Dies Irae, as old as it is, is probably based on the even older Libera Me Domine, which uses the slightly different word order Dies Illa, Dies Irae.

The Eight Little Preludes and Fugues for the Organ

I believe that a large percentage of Bach's instrumental music is based on sacred texts, and that at least some of it is also based on Gregorian Chant melodies. For this collection, I've selected several pieces which are directly based on the prayers of the classical Requiem Mass. Three of them, the Little Fugue and the Great Fantasia and Fugue in G Minor are, as far as I know, still attributed to Bach, and not to some musical Bacon.

The Eight Little Preludes and Fugues for the Organ, though, have always been looked at with at least suspicion, if not outright hostility. When I was playing, I got a lot of mileage out of them, so it grieves me to read that modern scholars dismiss them out of hand as the work of an unknown, just as it surprises me that they have put some of my other favorites in the same category.

Klaus Eidam makes the very interesting point that a good deal of Bach scholarship is based on repetition. I've had a little experience myself with this form of psittacism (I've also had to wait almost fifty years to use this word), and I'd like to share it with you. In my early days as an engineer, I found several references to a "major disaster in Prague shortly after World War One". All of the authors were presumably refering to the same incident, and I thought it strange that they all used the same words.

Our company librarian, a born researcher named Sam Sass, did some digging and found that according to the official archives of Prague, a small transformer had exploded, as these things do from time to time, making "a very pretty sight", but causing only minor damage.

What does this have to do with the Little Preludes and Fugues? Spitta cites an early manuscript which shows, after Bach's name, a big question mark (?) which is probably the source of all the doubt. I wonder if it's also another major disaster in Prague. Spitta sees no reason for the question mark, and Schweitzer feels that the pieces were written by Bach himself as practice pieces for his two older sons. I'd like to suggest another possibility.

They might represent exercises given to the sons, with suggestions from the father, with the goal of memorializing their mother, Maria Barbara, who had died in 1720. I suspect that they were intended to combine composition, organ, and libretto techniques, and just as important, the usefulness of Latin texts in suggesting music. When their mother died, Friedemann was ten and Emanuel was six, and within at the most a few years, both boys could probably have written pieces at this level, and certainly so with some help from their father.

The fact that the three preludes and fugues go well with prayers from the Requiem suggests that Bach's hand was not far from the manuscript. The fact that seven major prayers from the Requiem are included in them suggests that they are not independent pieces, collected at random. The fact that the three differ in their level of sophistication suggests they might not all be from the same composer. If Bach and his two older sons had been artists, they'd have left us Maria

Barbara's portrait. Instead, being musicians, they would have more naturally remembered her in music.

In any event, some of Bach’s lessons must have taken root, because I heard a CPE Bach organ piece not long ago which sounded very much like a Kyrie Eleison.

Subvenite

"Come to her (Maria's) aid, O Saints of God". This was the opening prayer of the old funeral service, sung while the coffin was brought from the rear of the church, up the aisle to the sanctuary, and it fits the music of the little Prelude in G Minor.

The Little G Minor Prelude (from the Eight)

The notes are set to the Subvenite. The chords at the beginning of the little G Minor Prelude always puzzled me, and it's only now, more than thirty years later, that I think I understand them: they represent the tolling of the church bell as the coffin is brought into the church. "Bong .... Come to her aid .... Bong .... O Saints of God .... Bong .... ".

The Fugue sets both the Absolve Quaesumus and the In Paradisum.

Absolve Quaesumus

The Absolve Quaesumus is not the "Absolve Domine", the better known Tract, which occurs early in the Mass. Instead, it is used when a body is not present, near the end, following the miscellaneous versicles and responses of the Libera Me (qqv see the Great Fugue in G Minor), and before the In Paradisum.

With its opening line "Free the soul of your servant, (Maria), we beg you O Lord", the celebrant personalizes the Mass by including the name of the deceased, in this case Bach's first wife Maria.

In Paradisum

I had given up my Church job and moved away several years before my own mother died, but our friends from St. Ann's came to her funeral and sang the In Paradisum, "May the angels take you into Paradise". It's a beautiful prayer set to an equally beautiful Gregorian melody, and was sung near the end of the funeral. Today it's place has been taken by more accessible music, and if the trend continues, by the time my own funeral comes around there won't be any singing at all. Instead, someone will simply beat on my coffin with sticks.

I always liked this fugue. It starts off stately enough, but then develops an exuberance and a sense of its own destiny, as if the young composer were being swept along by his emerging powers, without yet having developed the discipline to keep his creation under control.

Lux Aeterna

Lux Aeterna, May Eternal Light Shine Upon Them, O Lord, is another beautiful piece, similar in mood and music to the In Paradisum.

The Little E Minor Prelude (from the Eight)

The E minor Little Prelude is based on the Lux Aeterna.

The Little E Minor Fugue (from the Eight)

The matching Fugue, which was my favorite of the set, combines a second setting of the In Paradisum (see above) with the Ego Sum Resurrectio (see below). I always thought this fugue was the most mature of the eight.

The Little A Minor Prelude (from the Eight)

The A minor Little Prelude sets the first half of the Domine Jesu Christe, Lord Jesus Christ, King of Glory. This is the Offertory prayer, sung as the the Bread and Wine were being prepared to be offered up, before their consecration.

The Little A Minor Fugue (from the Eight)

The A minor Little Fugue sets the remaining lines of the Offertory, beginning with the Hostias et preces tibi, We bring you, O Lord, offerings and prayers of praise.

Domine Jesu Christe

The Offertory prayer was normally said shortly after the Credo, but because the Credo was not said in the Requiem Mass, the Offertory came a little earlier. We used to do the Offertory, "Lord Jesus Christ, King of Glory", on a Psalm Tone, because years earlier someone in the choir had done it like that, which by the way was perfectly acceptable, and no one had ever bothered to change. The Psalm Tones are simple melodic formulae, with most of the notes the same, so they are easy to learn, easy to play, and easy to sing.

The Great Fantasia and Fugue in G Minor

Bach derived the Fantasia from the Requiem Aeternam and from the Kyrie Eleison which immediately follows it. The melody uses the Gregorian chant notes as a hidden counterpoint for both prayers. I've placed the Gregorian notes on whichever staff they would fit, because I didn't know they should be there until after I had finished writing out the piece.

The Fugue sets the prayers which are said during the Absolution of the Corpse, of which the most famiar is the Libera Me. It begins with the Non Intres, continues with the Libera Me, then a few versicles and responses, next with the Pater Noster (the Our Father, or the Lord's Prayer), and finally with the Ego Sum Resurrectio.

The Fantasia in G Minor, like the actual Mass itself, begins with the Requiem Aeternam and continues with the Kyrie.

Requiem Aeternam
Kyrie Eleison

The Requiem Aeternam is sung at the beginning of Mass when the coffin has been brought to the front of the church. It asks that eternal rest be given to all those who have died, and leads into the Kyrie Eleison, Lord Have Mercy. Both prayers were usually sung to distinctive, beautiful, and somber Gregorian melodies.

Non Intres in Judicium
Libera Me Domine

One of my favorite organ pieces is the Great Fugue in G Minor, and it gave me special pleasure to find that Bach composed it based on the words of the old burial rite, for reasons I'll explain below. It sets the rites of Absolution, at the end of the Funeral Mass, where the priest, in black vestments, and with incense, holy water, and candles, prayed over the coffin.

The Fugue begins with the Non Intres in Judicium, Enter not into Judgement with Your Servant, O Lord, and continues with the Libera Me Domine, and then with the Pater Noster and a few versicles and responses. The Libera Me is probably familiar to most music lovers through the concert requiems. It's not a prayer for the fainthearted.

My wife Rosemary had chosen the Fantasia and Fugue, without, of course, knowing its significance, as a prelude for our wedding, and Andy Clarke was the organist. He was both my organ teacher and the director of his own concert choir, in which both Rosemary and I, and some of our choir, sang. On this day, with Andy at the organ, Bach sounded even better than usual, while Rosemary waited to march down the aisle.

Rosemary has had fond memories of the piece ever since, so you can imagine my surprise when she didn't like my putting words to it, especially the words which Bach himself had apparently chosen.

The "Libera Me, Domine" isn't ordinarily considered a wedding piece. "Deliver me, O Lord, from everlasting death on that awful day", "a day of wrath, of calamity and misery", "a day of exceeding bitterness". After finding the words, these years later, I thoroughly enjoyed this little joke at my wife's expense, naturally assuming that they described my plight. Until last night, that is, when it occurred to me that they applied equally well to Rosemary, and that maybe the joke was on me. Still, we have just celebrated our thirty-second anniversary, so there might be something to it, this getting the "day of wrath" stuff over with, right at the beginning. [Rosemary died from a pulmonary embolism on January 5, 2009 and I miss her greatly. EK]

It also rained like the dickens on our wedding day, but Father Hanrahan, our pastor and friend, now dead these many years, assured us that the rain was a good sign. It taught us right at the beginning, he said, that things were not always going to go the way we wanted.

Kyrie, Christe, Kyrie
Pater Noster

Following the Libera Me, the priest continued with a single Lord have mercy, a Christ have mercy, and a Lord have mercy. Then he began the Pater Noster (Our Father who art in Heaven, The Lords Prayer) speaking the first few words audibly, and continuing the prayer silently while presenting incense and sprinkling holy water on the casket. When he reached Et ne nos Inducas in Tentationem, And lead us not into Temptation, he again spoke those words and the words that followed, audibly.

Bach's music follows the loud, soft, loud pattern, and it's easy to tell where the audible recitation resumes, even without following the score.

Versicles and Responses

Several more short versicles and responses follow the Pater Noster. From the Gate of Hell, Rescue his (her) Soul O Lord. Even today, some of the Latin sounds familiar, so often did we hear it. Requiescat in pace. Amen. May he (she) rest in peace. Amen. Domine exaudi orationem meam. O Lord, hear my prayer. Et clamor meus ad te veniat. And let my cry come unto thee (come to you, these days). And the most familiar of them all, Dominus Vobiscum, and its response, Et cum spiritu tuo. Any man of my age who was an alter boy will remember this one, probably after he has forgotten everything else. The Lord be with you, And with your spirit.

The Ego Sum Resurrectio

"I am the Resurrection and the Life. He who believes in me, even though he has died, lives. And everyone who lives and believes in me shall never die." The Ego Sum Resurrectio was recited at the grave, and summarized the Christian belief in life after death. We can read about Bach's faith and we can talk about it, but I'm don't think we can truly understand it unless we've faced the same disasters which overtook Bach. He must often have thought of the trials of Job when he lost Maria Barbara and so many of his children.

When our own daughter was only a few months old, she woke us one night, wheezing with croup. I've never felt so helpless as when we held her and listened to her struggling to breathe. Our first instinct, though, was to call the doctor. It wasn't to get down on our knees to pray, and I wonder if Bach would have such a strong faith or be able to write such wonderful music today, in the age of penicillin.

Notes and References

A note on the translations. I've combined traditional translations with my own in several places to give a literal rendering of the Latin, even to the point of awkwardness. Perhaps, like me,

you've heard many of these prayers in standard English translations for so long that it will come as a shock to experience the vividness of the original Latin. The poetry and style are in the Latin.

I took the cover photo at the World Trade Center, on September 11, 2001 while waiting for rescue workers to clear a path through the rubble of the collapsed South Tower, minutes before the North Tower also came down. I was in the North Tower on the Seventy Fourth floor at the time the buildings were struck, and I was fortunate to escape. I've explained, in Bach's Mass in Goldberg, the surprising relationship between the terror attacks and my discovery of Bach's secret use of Latin texts.

Job - As I was writing this, it occured to me that Bach must have thought long and hard about Job. Then I thought about Archibald McLeish and his twentieth century Job, "JB", and I realized the irony of Bach's initials, JB or JoB. Bach and Job each lost ten children, but Bach also lost his wife. Mrs. Job apparently survived, although with her fishwife's tongue, she might have been one of her husbands lesser trials, perhaps an innoculation to prepare him for the big ones.

Psittacism - How often does a word get its own citation? This one should, if only in memory of Father Thomas Grogan, an erudite Jesuit with a dry sense of humor, who tried to teach us a little history. It must have been one of his own favorites, because he wanted us to learn it, and learn it we did. I've neither seen nor heard it since, but I just looked it up in my Unabridged, and sure enough, there it was, begging to be let out to stretch its wings. The word means the mechanical repetition of something without thought, or as Fr. Grogan put it, "mere parroting" (from the Latin psittacus, a parrot).

He himself was no parrot, although there was at least one time in his life that he probably wished he were. All his students were "Doctor". "Doctor Kotski" he might say, "explain escheat", and to my great surprise just now, after all these years, that was an exact quote and I could hear his voice. Father Grogan had come to our high school from a nearby Jesuit seminary, Shadowbrook, which had burned to the ground a year or so earlier, during a raging, middle of the night fire which killed several Jesuits and severly injured seveal others. Shadowbrook had been Andrew Carnegie's old summer home, and was a huge, sprawling, wooden structure which went up like kindling.

Some of our other teachers had been there during the fire, and I found out how Fr. Grogan had behaved, trapped on an upper floor with the flames closing in. Leaning out his window to breathe, he noticed a volunteer firemen on the ground below. "I say, Doctor", he called out. "When you get a minute, could you bring a ladder?"

Some of the following books are in the bookstores. Others can be found on-line or in a good library.

The Lives of the Great Composers by Harold Schonberg, W.W. Norton & Company, New York Third Edition, 1997. Schonberg, who died recently, was a great writer. His music biographies are well known, but I was surprised by his ability to write equally well about chess masters.

The True Life of Johann Sebastian Bach by Klaus Eidam, English Translation by Hoyt Rogers, published by Basic Books, New York, 2000. An interesting book with a different take on Bach.

Bach by Malcolm Boyd, Oxford University Press, New York, Third Edition, 2000.

Johann Sebastian Bach by Philipp Spitta, English Translation by Bell and Fuller-Maitland, Dover's re-publication of the original 1889 edition. Almost the first, and still the finest.

J. S. Bach by Albert Schweitzer, English Translation by Ernest Newman, Dover's re-publication of the original 1911 edition. I have a great respect for Schweitzer, and would like to be around when some of his insights are proven to be correct after all.

Landowska on Music, Collected, Edited, and Translated by Denise Restott, Assisted by Robert Hawkins, published by Stein and Day, New York, 1964. Contains Wanda Landowska's essays, insights, and speculations.

The Liber Usualis, With Introduction and Rubrics in English, Edited by the Benedictines of Solesmes, published by St. Bonaventure Publications, Great Falls, Montana, 1997. Originally published by Desclee and Co., Tournai, Belgium, 1953.

The St. Gregory Hymnal and Catholic Choir Book, Compiled, Edited, and Arranged by Montani, published by the St. Gregory Guild, Inc., Philadelphia, 1940.

The New Roman Missal, by Rev. F. X. Lasance and Rev. Francis Augustine Walsh, published by the Benziger Brothers, Inc., New York, 1937. My source for the traditional Latin texts of the Mass for the Dead.

Harvard Dictionary of Music, Second Edition, Willi Apel, published by the Belknap Press of Harvard University Press, Cambridge, Mass. in 1972.

Johann Sebastian Bach - Complete Preludes and Fugues for Organ, Dover's 1985 reproduction of the Bach-Gesellschaft Edition.

Johann Sebastian Bach - Toccatas, Fantasias, Passacaglia and Other Works for Organ, Dover's 1987 reproduction of the Bach-Gesellschaft Edition.

Oeuvres Completes pour Orgue de J. S. Bach annotees et doigtees par Marcel Dupre, published by S. Bronemann, Paris, in 1941.

Wheelock's Latin, Frederic M. Wheelock, Revised by Richard A. LaFleur, 6th Edition, published by Harper-Collins, New York, in 2000.

Dictionary of Ecclesiastical Latin, Leo F. Stelten, published by Hendrickson Publishers, Inc., Peabody, Mass., in 1995. An excellent dictionary.

Latin – Essentials of Grammar, W. Michael Wilson, published by Passport Books, Lincolnwood, Ill., in 1996. It's a good pocket reference, although it's not indexed as well as it could be.

Latin Resources on the Web - The University of Notre Dame has a very helpful site, named "Latin Dictionary and Grammar Aid". It contains several good links, one of which, "William Whitaker's Words", I found particularly useful. To find them both, use Google's advanced search, locating "all" of the words (Notre Dame Latin), and from Notre Dame go to Whitaker.

I have an additional reference, my wife Rosemary, who has a keener eye for a misspelled word than anyone I know. She pointed out that I had gotten JS Bach's name wrong (Johann has two, not one, n's) on the cover of my "Bach's Mass in Goldberg", but not, unfortunately, before it ended up in the Library of Congress. Not learning from my mistake, I've again made a few changes after she looked this manuscript over, and any strange looking words which remain are my doing, not hers.

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Photographs and Personal experience with the attack on the World Trade Center, September 11, 2011

Articles about J S Bach including:

1. How he wrote his music (disclosed for the first time ever)
2. The relationship between Bach's Music and the attacks
3. Examples of Bach's keyboard music, as he heard it
4. Sheet Music

Beethoven, too (What's he doing here?)

Literary and Historical Articles including:

1. How Joyce Kilmer came up with "Trees" (and you aren't going to guess)

Fire Fighting and Emergency Medical Services:

1. Calculating friction loss, flow, and nozzle reaction in the fire service
2. Solving Water Flow problems using Electric Circuit Theory
3. A simple way to predict the flow from a centrifugal pump
2. A graph of the Henderson - Hasselbalch Equation

Latin:

1. How to Read It and How to Write It using a unique "Color Coded" approach
2. How to Speak It

And More.

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