

Burn Vallotti!

Ton Koopman

In discussion with Claire Bracher (part III)

On Christoph Wolff:

I'm not a person who listens to a lot of CDs of current performers and ensembles, as I'm not seeking my niche, or specialist area to focus my energy. I feel as I feel, and I am as I am, and if I am wrong I apologise. Thereby, I don't know too much about what others (early music performers) are currently doing, but when it comes to musicology and whom I esteem, it is Christoph Wolff. I think Christoph Wolff and his whole team at the Bach Archive in Leipzig, Michael Maul and Peter Wollny to mention just two, do great and invaluable work and research. What they did for Bach, we have so much to thank them for. As well as seeking out and discovering 'new' sources, they also made it clear that the 'Neue Bach-Ausgabe', should not be the last, nor the definitive edition. They knew that it was inevitable that some of the Bach editions would need to be revised, and that new editions would at some point be needed. For example, there is now a new edition of the B minor mass, as well as many more pieces having to be reissued due to new findings and discoveries; some of the Weimar Cantatas, the St John Passion, the motets, violin sonatas and cello suites. There are constant developments in the knowledge that we have about Bach, and I think it is thanks to Christoph and his team, that those things happen.

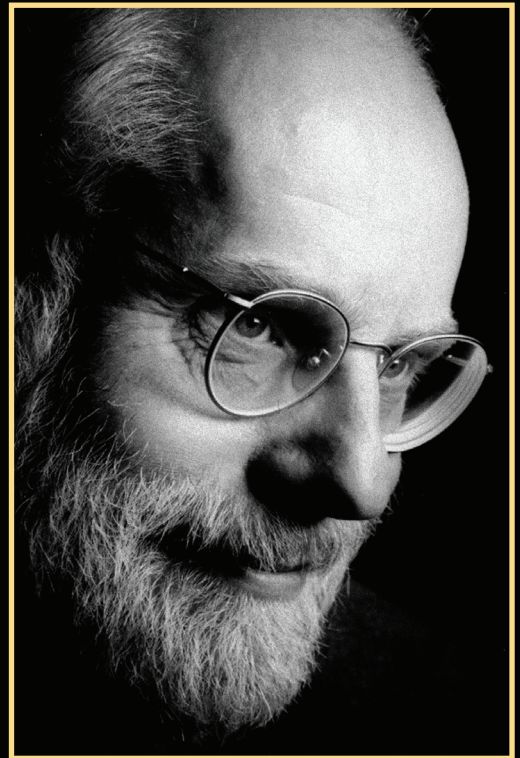


photo: Marco Borggreve

Christoph Wolff

Christoph Wolff has taught at the University of Erlangen, the University of Toronto, and Columbia University before joining the Harvard faculty from 1976 - 2000.

Christoph's primary research interests cover music from the 17th to the early 19th centuries, especially Bach and Mozart.

For more information:
www.bach-cantatas.com

