

Putin and Jiang signed a separate joint statement, on the importance of maintaining the 1972 Anti-Ballistic Missile Treaty, and calling on the international community to take "all necessary measures" to oppose U.S. unilateral development of the NMD and TMD systems.

"The American plan is a source of enormous concern. Russia and China believe the aim of this plan is to achieve unilateral superiority in military and security matters," the statement read. Violation of the ABM Treaty, "would lead to a new arms race, a 180-degree about turn from the general trend of international politics since the end of the Cold War." The U.S. plans are making people "deeply worried." China and Russia believe that the nature of NMD "is to seek unilateral military and security advantages," which will "pose the most grave adverse consequences not only to the national security of Russia, China, and other countries, but also to the security and international strategic stability of the United States itself."

The correct way to adapt to the new challenges in international security, safeguard peace, and protect legitimate national security interests, is not to undermine the ABM, but to push forward the establishment of a just and rational international new political order, and strengthen regional and global security, the Presidents said.

The Unrealized Potential of Novosibirsk

The critical problem between these two nations, is the lack of strategic economic cooperation. Although Chinese Foreign Ministry spokesman Zhu Bangzao said that Sino-Russian ties had "entered a new phase," the kind of economic cooperation which President Jiang had proposed to Russia, in his historic speech at Novosibirsk in November 1998, has not yet been realized. There, Jiang had outlined the potential to use Russia's unique advanced achievements in science and technology, for international economic development. Such cooperation could play a critical role in meeting Asian nations' great need for machine tools and other productive technologies.

Such discussion would appear to have been lacking at the current summit. The two countries did sign inter-government agreements on joint energy development and the construction and operation of a fast neutron experimental reactor. And they agreed to carry out a feasibility study for a natural gas pipeline from Siberia to China.

In addition, trade between the two nations remains very low. Mutual trade crashed in 1994, and has not recovered since. Trade had been worth \$10 billion before 1994, but fell so low that trade for the first six months of this year, which rose 31% over the same period last year, was still only worth \$3.56 billion. Chinese trade with Japan in the same period was worth \$25 billion, and with the United States, \$21 billion. In previous summits, both governments had committed themselves to increasing joint trade to \$20 billion by 2000. The great potential of the Novosibirsk meeting, has yet to be acted upon.

Missing Bach Scores Are Found in Kiev

by Steven P. Meyer

A treasure of Bach family music scores, some of which have never been published and others which have never been studied in more than a half-century, will soon be available to researchers from around the world. Last June, the musical estate of Carl Philipp Emanuel Bach (1714-88), called the "Old Bach Archive," which includes works of his father, J.S. Bach, and by many of his father's ancestors, was found in Kiev, Ukraine; it had disappeared during World War II. The manuscripts are a portion of the archives of the Berlin Singakademie, which, in 1943, were removed by the Nazis for safekeeping to a remote castle in Silesia to escape Allied bombing.

A year ago, Harvard Prof. Christoph Wolff, historian of music and Dean of the Graduate School of Arts and Sciences, located the Singakademie archives in the state museum in Kiev. Wolff's find culminated more than two decades of searching, which began when he was a music student in Berlin hoping to write his graduate thesis by constructing the first catalogue of J.S. Bach's entire works. To complete his thesis meant finding the Bach manuscripts which were known to be part of the Berlin Singakademie archives.

The Singakademie was founded in 1791 as a choral society by Karl Friedrich Christian Fasch, whose father had been a close associate of J.S. Bach. Fasch was sent by his father to C.P.E. Bach to study music, and became committed to Bach's musical outlook, as did his successor at the Singakademie, Karl Friederich Zelter, who was trained by another of J.S. Bach's students, Johann Philipp Kirnberger. Through Fasch and Zelter's relationship to the Bach sons and their associates, the Singakademie became one of the main repositories for the autograph holding of Bach family music manuscripts. In 1807, the Singakademie added an orchestral training school. Under the direction of Fasch and Zelter, which lasted until 1832, the Singakademie performed some of J.S. Bach's choral and instrumental works. It was the Berlin Singakademie which performed J.S. Bach's *St. Matthew Passion*, in 1829, under the baton of Felix Mendelssohn. That historic concert, performed on the centennial of its premiere, launched a major Bach revival.

Because it had never been documented that the Singakademie archives had been destroyed during the war, Wolff continued his search with the hope that they lay somewhere in the East. It was Wolff's passion for Bach and Classical music that kept the decades-long search for the Singakade-

mie archives alive, despite denials that they existed and lack of cooperation from Soviet authorities. After the breakup of the Soviet Union, Wolff renewed his efforts, but with little success. In June 1999, he and Prof. Patricia Kennedy Grimsted, project director of Harvard's Ukrainian Research Institute, who had joined the search, finally traced them to their current location. In 1945, special units of the Red Army captured the Singakademie archives from the Nazis and moved them from the Silesian castle into Russia. Ultimately, they were hidden in a Ukrainian music conservatory, and, in 1973, moved to their present location under the direction and safekeeping of the KGB.

On June 22, 2000, Professors Wolff and Grimsted gave a glimpse of their search and findings at a lecture in the Coolidge Auditorium of the Library of Congress in Washington, D.C. Wolff reported that he and a select handful of colleagues have spent only a total of six days with the original documents, but from the inventory that the Russians had prepared, the entire archives appear to be intact. An initial international agreement has determined that the documents will be microfilmed for research purposes and made available to the state museum in Kiev, the Singakademie in Berlin, and Harvard University. Professor Wolff expects to receive the first of the microfilm sometime in early August. He also noted that there are ongoing discussions between Germany and Ukraine to return the originals to Berlin.

The Archive's Contents

Their initial survey has found that the archives comprise 5,170 documents of which 85% are manuscripts and 15% music scores. These have never been catalogued as a group, nor have they been studied in the modern period. There appear to be 500 works composed by J.S. Bach, the largest number for any one composer.

The largest section of the musical archive contains J.S. Bach four-part chorales, which were acquired by Fasch beginning in his student days. The next-largest section is the music estate of C.P.E. Bach, which Zelter received from C.P.E. Bach's daughter. Noting that C.P.E. Bach was a most careful curator, Wolff described this holding's contents, which included the "Old Bach" archive, and over 200 autographs of J.S. Bach, including the original autograph of his *B Minor Mass* and *St. Matthew Passion*. This section also includes numerous works by C.P.E. Bach.

The next-largest section is the music estate of Sara Itzig Levy, which, among others, contains unique autograph copies of her teacher, Wilhelm Friedemann Bach, J.S. Bach's eldest son. Levy was a financial patron of both C.P.E. Bach and W.F. Bach, as well as a close collaborator. A virtuoso pianoforte performer, she established a weekly music salon in the early 1780s which lasted for decades, in which she exclusively performed the works of J.S. Bach and his sons. She was also a patron of the Berlin Singakademie, where she publicly performed works of J.S. Bach, and it was she



A statue of Johan Sebastian Bach, next to St. Thomas Church in Leipzig, Germany.

who arranged for Zelter to teach music to her great-nephew, Felix Mendelssohn.

The Singakademie archives also contain original autographs of Pachelbel, Telemann, Graun, and other contemporaries of J.S. Bach.

Wolff noted that in addition to the music, there are historical notes, correspondence, and other items in autograph form, including the correspondence between Mendelssohn and publisher Friedrich Nicolai on the art of composition (which had previously been published). But there are also many manuscripts which, heretofore, were unknown. One such item is an autograph copy of Beethoven's Opus 2, which was dedicated to Fasch. A note in Beethoven's hand says that he is willing to perform at the Singakademie. (Beethoven did visit the Singakademie on June 21 and June 28, 1796.) There are also original letters by Goethe. Wolff has previously stated that he expects that this unique archive will further reveal the musical history connecting J.S. Bach with Mozart.

At the conclusion of his presentation, Professor Wolff played a compact disc recording, made only one week before, of the motet "Dear Lord God Wake Us Up" by J.S. Bach. It is the first recording made from the material found in the Singakademie archives, and it was written in Bach's hand. It is a reworking of the same motet written by the elder Johann Christoph Bach, and Wolff believes that there is evidence that J.S. Bach chose this piece for his own funeral, and that it was performed by the St. Thomas Choir on July 30, 1750.

Listening to the music, we come to understand how important the return of these treasures will be for mankind. It is a proper tribute and celebration in this 250th anniversary of the death of J.S. Bach.