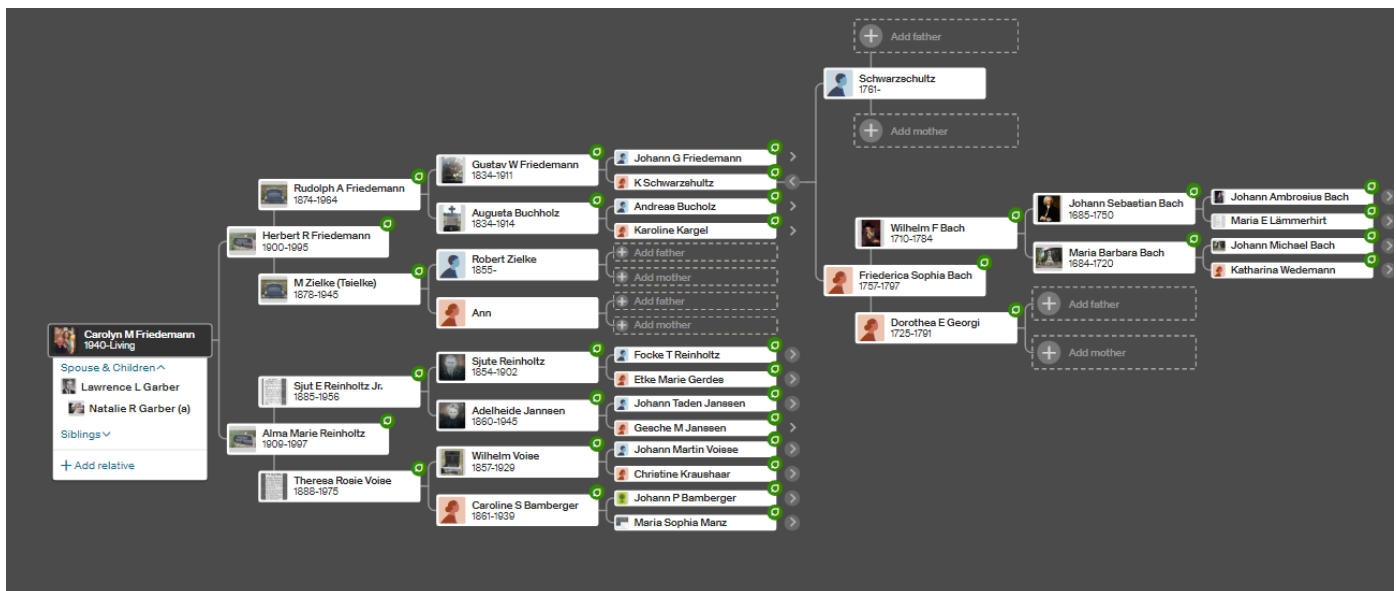


## Friedemann-Bach Resources:

Below are several resources with brief summaries and pointers for reviewing the Friedemann-Bach lineage including family trees, scholarly articles, and family genealogy. For more information, contact Natalie Noonan, nrgarber@gmail.com.

## Family Trees:

1. [Noonan/Garber/Sullivan](#) family tree that I manage on Ancestry.com and includes traceability of the J.S. Bach descendants. These following notes trace this connection, following my mother's line, [Carolyn Mae Friedemann](#) who is the 6th great-granddaughter of J.S. Bach via *Wilhelm Friedemann Bach*>>*Friederica Sophia (Bach) Schwarzschtulz* (variations in records include *Schwarztschtulz* (?))>>*Karoline (Schwarzshulz) & Johann Gustav Friedemann*>>*Gustav Wilhelm & Augusta (Buchholz) Friedemann*>>*Rudolph & Maria (Zielke) Friedemann*>>*Herbert & Alma (Reinholtz) Friedemann*. While this relationship was unknown by many (including by leading Bach scholars) until recent decades, there are dozens of living Bach descendants that can be traced via our family tree.



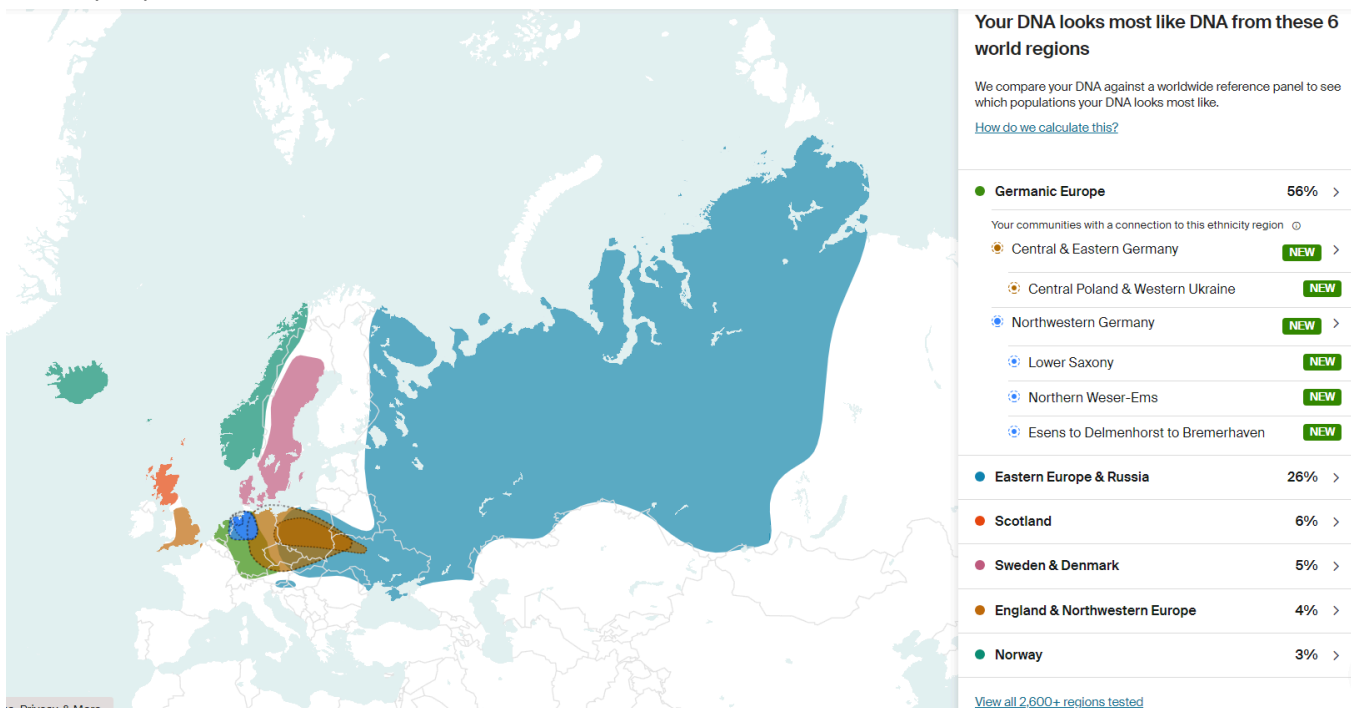
- Note the many descendants from the **Friederica Sophia Bach and the Schwarzshultz** union by following her daughter **Karoline (Schwarzshultz) and Johann Gustav Friedemann**.
  - i. Based on those captured in the above tree, you are able to view the [Bach Descendancy](#). Note that this a “living” tree and continues to evolve as I build out the tree.
  - ii. You can get more visibility into current day descendants by reviewing the Karoline and Johann Gustav Friedemann line at this link: [Schwarzshultz-Friedemann Descendancy \(PDF\)](#) (or [here if subscribed](#)) or the [Schwarzschulz-Friedemann Generation Register](#) (or [here if subscribed](#)).
  - iii. There are also limited tracings of the family via [WikiTree](#), [FindaGrave](#), and others.
- For those interested in musicians that are part of the descendancy, it is one mostly of appreciation and hobby although there were a few professional musicians.
  - i. **Lydia Emma August (Friedemann) du Chateau** (b. 1905- 1986) was noted as a musician by career. She appears to have provided the most detailed notes on the Bach connection, the hiding of the relationship, and the unfortunate loss of Bach memorabilia and scores (which were said to have passed from Wilhelm Friedemann Bach>> Friederica Sophia Bach>> Karoline Beata Schwartzschultz>>Gustav Wilhelm & August Friedemann>>Dr. Paul Wilhelm Friedemann & Emilie (Bergstrasser) to Lydia Friedemann du Chateau... where they were lost or stolen during a move.
    1. Refer to the “[Wandering Bergstrassers](#)” interview with Lydia (screen below).

2. Refer to the “Bach Perspectives” volumes 5 and 11 (screenshot below) and “[Johann Sebastian Bach, The Learned Musician](#)”.
  3. [Robert Greenberg podcast](#).
- ii. Within our immediate family, two aunts, **Henryette (Friedemann) Ogburn** and **Katherine (Friedemann) Hanson** enjoyed singing in choirs and played piano. Katherine also played the harpsichord (built by her husband Don) and organ. The family would all sing together during holidays. **Herbert Friedemann** (their father/my grandfather) was a farmer, but he also enjoyed music and singing in their church choir.
  - iii. My mother, **Carolyn Mae (Friedemann) Garber**, played french horn in high school, as part of the community symphonic band, and with the Malaysian Philharmonic Orchestra while overseas. She was deeply involved in the Fischhoff Chamber Music Association as a board member/board president for many years. The family has been patrons and/or subscribers of the arts for decades, supporting the South Bend Symphony, [Fischhoff Chamber Music Competition](#) (including sponsoring prizes), Chicago Symphony, Chicago Lyric Opera, and Grace Lutheran Church of River Forest (including the 50+ year [Bach Cantata Vespers](#) series), and attending the Bachfest in Leipzig with the choir in 2024.
  - iv. **Natalie Renee (Garber) Noonan** (myself) completed a music performance degree in cello performance and English at Lawrence University and was also a pianist. I had some success performing, teaching in performing arts schools, playing with various orchestras and chamber music groups, with bands, and as part of competitions among other accolades when younger (but do not hold the DNA relationship).
  - v. **[placeholder to add other family musician references here...]**; Marie Oltmanns family, Hinrichs family, ?

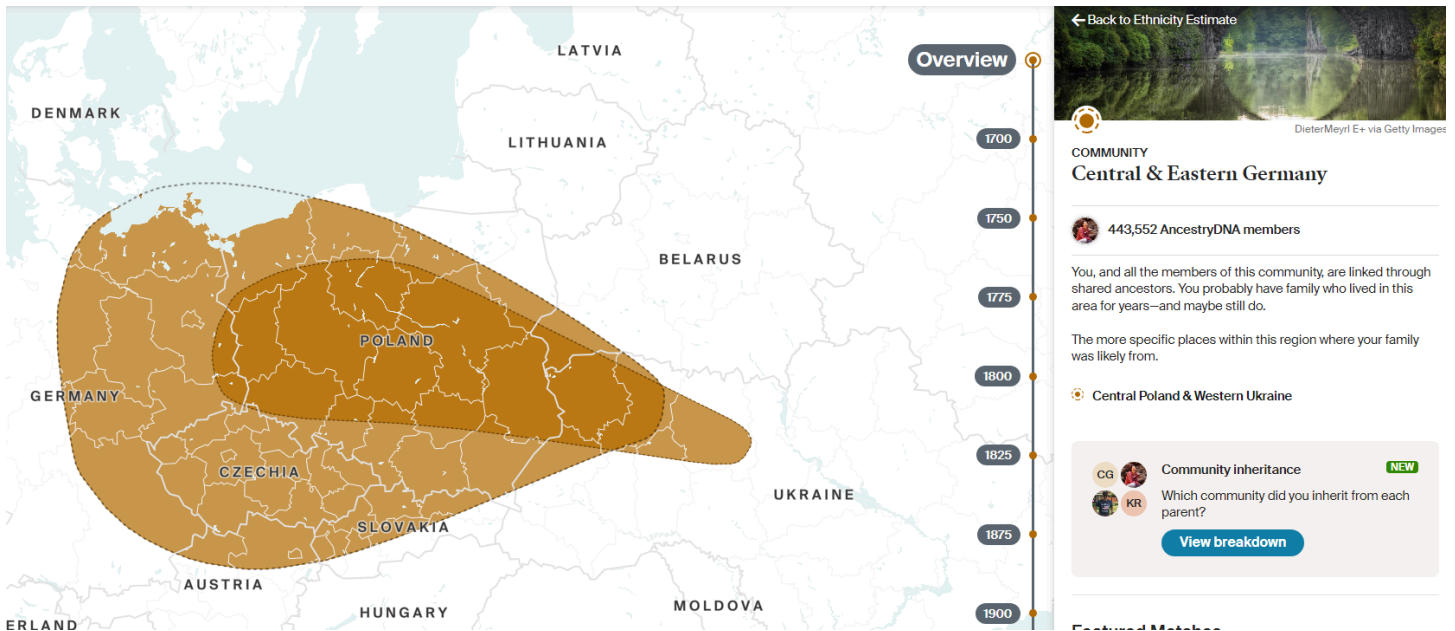
### DNA Matches and Ethnicity:

2. **DNA matches** can be reviewed from a few family members that have tested on various sites - Carolyn Mae (Friedemann) Garber on “23andme”, Ancestry, and FamilyTreeDNA; Malinda Allinson, Andrea Bustetter Henning, Jonathan Hinrichs on Ancestry, among others.

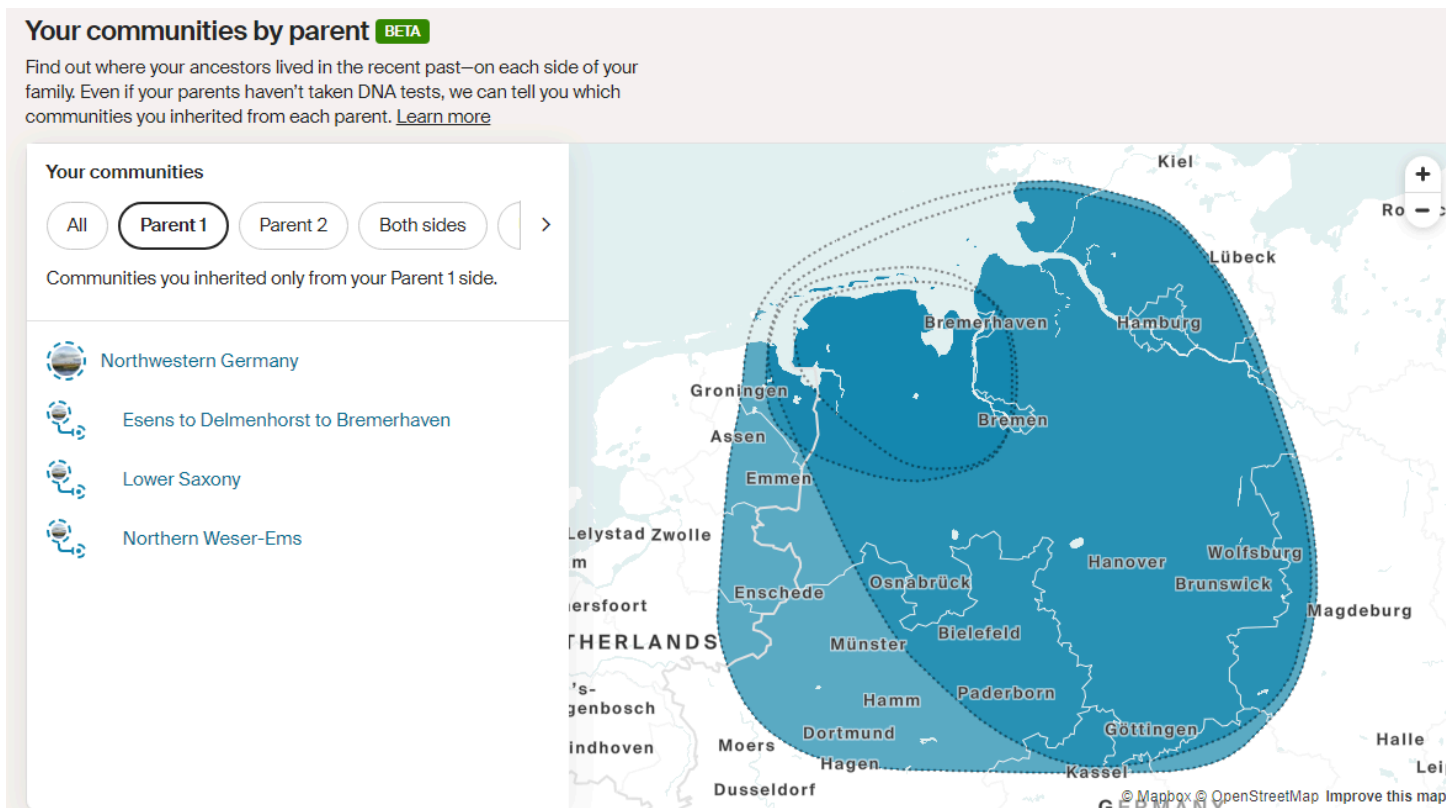
Ethnicity Reports are summarized as follows:



My mother’s Central & Eastern Germany originates from her *maternal side* (Reinholtz)



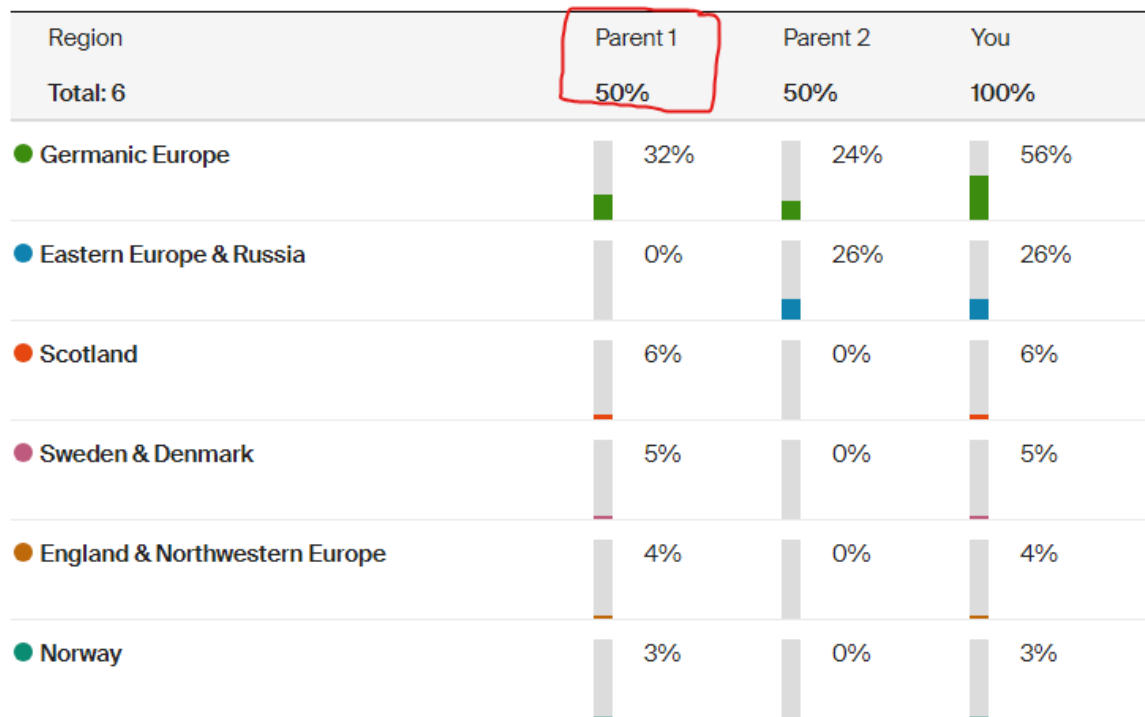
The Northwestern Germany originates from *paternal side* (Friedemann)



Parent 1 traces the Friedemann side

## Detailed comparison

Same data, more detail. This chart shows the percentages of each ethnicity you inherited from your parents. Added together, the percents from each parent for a region equals your percent for that region.



### Scholarly Articles and Books:

Below are a few books that reference the Wilhelm Friedemann Bach descendants and other family history including the migration to Ukraine then Oklahoma.

1. Crist, Stephen A., "[Bach Perspectives: Vol 5: Bach in America](#)"

## U.S. Descendants of Wilhelm Friedmann Bach

erated the Perekore Travelers House, Ranch, and Way Station (Perkoritsky) near Kamenez, Podolia. Six of their children were born there.<sup>19</sup> Two more were born at the German colony of Annette near Novograd, Volhynia, where in 1869 Wilhelm Friedemann had purchased two farms and also served as local magistrate (*Dorfschulze*). Primarily for economic reasons, he emigrated in 1892 with his extended family from Ukrainian Volhynia to the United States, where they rebuilt their lives in Oklahoma together with other settlers of German-Russian background. Their many descendants can all legitimately claim Wilhelm Friedemann Bach's daughter Friederica as their ancestress and, therefore, link up directly with the family of Johann Sebastian Bach (see table 1).

Table 1. The Bach-Friedemann Lineage

- 
- I. Wilhelm Friedemann Bach, 1710–84, m. Dorothea Elisabeth Georgi (1725–91).<sup>a</sup> Three children: Wilhelm Adolf, Gotthilf Wilhelm, and Friederica Sophia (only the daughter reached adulthood).
  - II. Friederica Sophia Bach, b. Halle, February 27, 1757, d. Züllichau/Sulechów (?), date unknown; m. (1) Johann Schmidt and later (2) a Schwarzschatz, whose first name is unknown. Three daughters: from her first marriage, Sophie Dorothea and Sophie Friederica; from her second, Karoline Beata. Also a son (name unknown), born out of wedlock in 1780, thirteen years before her first marriage (see note 14).
  - III. Karoline Beata Schwarzschatz, b. Züllichau/Sulechów (or Berlin), 1798, d. Supraśl (?), date unknown; m. Johann Gustav Friedemann, b. Lissa/Lesznó, April 16, 1799, d. Supraśl (?), date unknown. Three sons: Eduard,<sup>b</sup> Karl,<sup>c</sup> and Gustav Wilhelm; possibly also one or more daughters.
  - IV. Gustav Wilhelm Friedemann, b. Zgierz, Poland, January 29, 1834, d. Stillwater, Oklahoma, January 10, 1911; m. Augusta Buchholz, b. Alexandrov, December 29, 1834, d. Stillwater, Oklahoma, January 26, 1914. Children: Emma Hulda, Julia Ida, Paul Wilhelm, Robert Julius, Adolph Gustav, Lydia Karoline, Wilhelm Andreas, and Rudolf Alexander.<sup>d</sup>
  - V. Paul Wilhelm Friedemann, b. Perecorre, Podolia, Russia, February 10, 1861, d. Stillwater, Oklahoma, March 15, 1945. Children: several sons and one daughter, Lydia Emma Augusta, b. Kiel (renamed "Loyal" in World War I), Oklahoma, January 15, 1905, d. Tryon, North Carolina, August 28, 1986 (see notes 10 and 13).
- 

<sup>a</sup>For up-to-date biographical information, see Peter Wollny's article on Wilhelm Friedemann Bach, in *Die Musik in Geschichte und Gegenwart*, 2d ed. (Kassel: Bärenreiter, 1999), 1:1536–47.

<sup>b</sup>Eduard had a son Gustav, b. Supraśl, 1859; descendants are known to have lived in Wetzlar, Germany.

<sup>c</sup>No data available.

<sup>d</sup>Friedemann, *Bread for the Third Generation*, provides data for all of them.

19. Including their oldest son, Paul Wilhelm (William) Friedemann (1861–1945), who died in Stillwater, Oklahoma. He had been in the Russian army and received his medical training at the Russian Army Medical Institute in Kielce. After obtaining a medical degree in the United States, he practiced

3. [Music History Monday: The Wayward Bach, His Wayward Daughter, and the Bachs of Oklahoma | Robert Greenberg | Speaker, Composer, Author, Professor, Historian \(robertgreenbergmusic.com\)](#)

- Robert Greenberg podcast - notes the family history, including details from the Christoff Wolff and Lydia Friedemann duChateau interview that discuss the loss of Bach memorabilia and the contents of the lost or stolen trunk including musical scores

4. [Bach family - Wikipedia](#)

“...Of the next generation, [Wilhelm Friedrich Ernst Bach](#), also known as William Bach (24 May 1759 – 25 December 1845) was the eldest son of Johann Christoph Friedrich Bach and the only grandson of Johann Sebastian Bach to gain fame as a composer. He was music director to [Frederick William II](#) of Prussia. WFE's only son died in infancy. **The first born of his three daughters, Caroline Augusta Wilhelmine, lived the longest. She died in 1871 – the last of Bach's descendants to hold the Bach name.**<sup>[8]</sup>

Bach has living descendants via two granddaughters born to **(Wilhelm) Friedemann** and Johann Christoph Friedrich, respectively. Anna Philippine Friederike (1755–1804), sister of Wilhelm Friedrich Ernst, married Wilhelm Ernst Colson, a lieutenant in an artillery regiment. **They had five sons and a daughter. Whereas this bloodline was traditionally assumed to have died out with this generation, one of her sons, Johann Christoph Friedrich (1778–1831) married and had offspring with progeny to the modern day.**<sup>[9][10]</sup>

**Friedemann** married Dorothea Elisabeth Georgi and had two sons and a daughter. Both sons died in infancy. During the 20th-century scholarship has uncovered several children born to his daughter Friederica Sophia (b. 1757), which were hitherto unknown. **Friederica Sophia married Johann Schmidt**, a foot soldier, in 1793 shortly after the birth of an illegitimate daughter. Of this child and a sister little is known.<sup>[11][12]</sup> In 1780 she had given birth to an illegitimate son, of which nothing further is known.<sup>[13]</sup> **Friederica Sophia appears to have left her husband for a man by the name of Schwarzsulz, with whom she had an illegitimate daughter, Karoline Beata (b. 1798), whose descendants eventually emigrated to Oklahoma.**<sup>[14]”</sup>



Johann Sebastian Bach and his sons [Carl Philipp Emanuel](#), [Johann Christian](#), [Wilhelm Friedemann](#), and [Johann Christoph Friedrich](#)

5. [The Bach family; seven generations of creative genius : Geiringer, Karl, 1899-1989 : Free Download, Borrow, and Streaming : Internet Archive](#)

Friederica Sophia godparents

Nevertheless, their close friendship persisted, and in spite of his many new duties, Bach found time to visit Cöthen regularly for some fine music-making, especially that in celebration of Leopold's birthday on December 10. He had the joy of seeing his Prince united two years later to a music-loving wife; for her birthday he wrote the cantata *Steigt freudig in die Luft*, which he performed with his Leipzig singers, while Prince Leopold took over the important bass solo in the tradition of their former delightful days. When the Prince's son was born in 1726, Bach dedicated to the infant his first clavier partita, and even coaxed his Muse into writing a dedicatory poem for the baby. These pleasant ties were tragically severed by Leopold's sudden death in November 1728. Bach came to Cöthen for the last time to perform an imposing funeral music on the night of March 23, 1729, when the body was interred, and another cantata on the following day, when the funeral sermon was preached.<sup>1</sup> Under Leopold's successor the orchestra declined steadily, until even its last five members were dismissed. Clearly Bach had done the right thing when he decided not to tie his fate to the little principality.

On June 1, 1723, the new Cantor was formally installed at St. Thomas'. Various addresses were given, music was sung by the pupils, and the new official responded in a dignified speech promising to serve a 'Noble and Most Wise Council' to the best of his abilities. There was, however, a slightly discordant note in the ceremonies, typical of the state of affairs in Leipzig. The Consistorium had requested the pastor of St. Thomas' to welcome the new Cantor in the name of the church authorities. This act of courtesy did not please the town officials, who considered the installation of the Cantor their prerogative and claimed that never before had a church official been designated for such a ceremony. A discussion ensued that was subsequently continued in a lengthy correspondence. The new Cantor may have been somewhat perplexed by this incident; however, he could not learn too quickly that henceforth he would have to deal with a host of officials, all of whom, minor as well as major, insisted on the full recognition of their vested rights. To find a path through the maze of prerogatives and conventions determining the work of the various city and church employees, and to learn how to observe the countless unwritten rules, seemed almost a full-time occupation, and there was so much else for the new Cantor to do! He found the school in a shocking

<sup>1</sup> Cf. Smend, 'Bach in Köthen,' Berlin, 1951. The connection with the Cöthen court was not severed even after Sebastian's death. When Friedemann's daughter, Friederica Sophia, was christened on February 15, 1757, two members of the princely house of Anhalt-Cöthen were among the godparents.

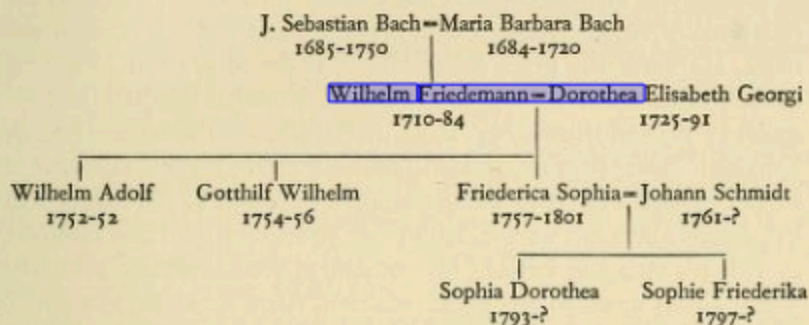
state of disorganization. Rector Johann Heinrich Ernesti, a weak and tired man of 71, had for years been unable to control either pupils or teachers, and the standard of the institute had steadily declined. The students consisted of a number of paying day scholars and some fifty-two foundation scholars, mostly sons of poor parents who on account of their musical talent were admitted as boarders for a nominal payment. Many of these boys had not received a good upbringing at home, and a firm hand was needed to keep them in decent discipline. This unfortunately the rector did not possess. Furthermore, it was almost impossible to obtain good order in a building that had hardly been altered since its erection in 1554, and was now completely outdated and overcrowded. There was not even a separate bed available for each boarder, and one classroom had to accommodate three classes at the same time, besides serving as a dining-room. The pupils' schedule was bound to fill Bach with even greater concern. The few capable musicians were sadly overworked and unable to keep their voices in good condition. The pupils had to accompany every funeral (except those of the very poor) singing hymns—rain, storm, or snow making no difference; and who could suggest a change in these conditions, when the fee for funerals meant so much to pupils and teachers? From New Year's Day to the middle of January all the Thomassians sang daily in the streets, naturally often in bad weather, in order to attract charitable contributions; and again nobody dared raise his voice against this lucrative old custom. Fatigued, poorly fed, and badly housed, these pupils easily succumbed to illness, and contagious diseases spread rapidly in the unsanitary, overcrowded school building.

Between the teachers relations were not too harmonious. Indeed it was a turbulent and rather frightening world for which Sebastian Bach had surrendered the idyllic seclusion of the Cöthen court.

He had to live in the very midst of it. His quarters, occupying the left wing of the school building,<sup>1</sup> had a separate entrance; yet his sanctum, the *Componierstube*, traditionally reserved for the Cantor's creative work, was separated from the classroom of the sixth form by only a plaster wall. How much concentration must it have required not to hear the loud voices of his young neighbours! Yet even such little privacy as this was not granted him continuously. Every fourth week, for the 7 full days, the Cantor had to serve as inspector, maintaining discipline from 4 or 5 a.m., according to the season, when the boarders rose, through prayers,

<sup>1</sup> It was inevitable that Sebastian should bring disease germs from the school into his own quarters, and this was probably the main cause of the death of so many of Anna Magdalena's babies.

THE HALLE BACH  
 (WILHELM FRIEDEMANN BACH)



THE adolescence of Friedemann<sup>1</sup> was described in the story of Sebastian's life. We left the consideration of the career of this eldest son of the master when, in 1733, he started independently in Dresden. The fond hopes that accompanied him seemed fully justified. At the age of 23 Friedemann was an outstanding and inspired organ virtuoso whose improvisations approached those of his father in grandeur and imaginative power, while in the field of composition he also showed definite promise. The position he held at Dresden's *Sophienkirche* was not an important one, but it had the advantage of taking up but little of the organist's time. He was required to play every Monday at 8 a.m., and every Sunday and feast-day for a morning and an afternoon service; this gave Friedemann an opportunity for continuing his studies. Although music naturally occupied the centre of his activities, he still continued the mathematical work which had captivated his mind while he attended Leipzig University. In this respect Friedemann was the true son of his father, on whom the world of numbers and their symbolic use in music exercised a real fascination. Moreover, Friedemann did a great deal of teaching, and one of his pupils brought him much satisfaction and prestige. This was young Johann Theophilus Goldberg, whose name has survived in the history of music as the pianist who played Sebastian Bach's 'Aria with 30 Variations' at night to his protector, Count Keyserlingk, in order to help the Count forget the pains and insomnia caused by a serious illness. At times Goldberg

<sup>1</sup> Cf. Martin Falck, *Wilhelm Friedemann Bach*, Leipzig, 1913.

for when in 1793, at the age of 36, she married a musketeer in an infantry regiment, the ceremony took place five days after the birth of a daughter to the couple. The church-register also reports the birth of another daughter in 1797, but as the father had the very common name of Johann Schmidt, it proved impossible for research scholars to follow up the fate of these two great-granddaughters of Sebastian Bach.

The story of Friedemann, this truly gifted but tragically failing artist, has always exercised a fascination on writers of fiction. He was the hero of a highly romantic best-selling novel in the 19th century, and again more recently of a German film. Friedemann is certainly the most enigmatic of Sebastian's sons, and for some of his decisive actions it has—in the absence of clear evidence—been impossible to find a real clue. Yet the little we know about him is sufficient to show us a man so utterly absorbed in his own self that he was unable to estimate and gauge the reactions of other people. It is significant that the only two positions he obtained were won during his father's lifetime; when Sebastian's counsel and help were no longer at the son's disposal, Friedemann was singularly unsuccessful in whatever he attempted. He did not learn from his failures; they threw him into a deep depression which was suddenly succeeded by a bout of unfounded optimism<sup>1</sup> leading him to highly irresponsible actions. Looking back over Friedemann's life as a whole, we cannot help seeing in the great love and support which Sebastian unstintingly offered to his eldest son, a fatal gift. It atrophied Friedemann's initiative and it also reduced his artistic independence.

#### THE MUSIC OF WILHELM FRIEDEMANN BACH

Twenty-five years separated Friedemann from his father. He belonged to a younger generation which passionately desired to overcome the past and speak its own artistic language. Loyalty to Sebastian struggled in his heart against loyalty to his own time. As a result his music displayed a mixture of conservative and progressive elements. In his vocal compositions he used with equal success strict and free polyphony as well as completely homophonic forms. Nevertheless his attempts to develop

<sup>1</sup> My friend, Dr. Leo Hess, Boston, kindly pointed out that Friedemann's extremely beautiful, sensitive hands, shown on the well-known portrait in the City Museum of Halle, classify him as a personality disposed to emotional depressions and periodic fits of ecstasy.

further the language of Sebastian's church cantatas show little originality. Friedemann was far greater in his instrumental music. Here he adopted a style that was basically homophonic, though adorned with frequent imitations. He rarely used more than one subject in a movement, but like his brothers he was fond of changes in expression and sudden surprises. The static rigidity of mood in Baroque compositions was replaced in Friedemann's works by the sudden contrasts peculiar to the age of sensibility.

Yet so much of Sebastian's influence remained that the son's compositions were regarded by his contemporaries as old-fashioned and complex. The artist did not meet with the success which he felt he deserved. Frustration reduced the volume of his creative output and made him indulge more and more in a musical language that went far beyond the fashionable sensibility. The optimistic compositions of his early manhood already show a subjective and strongly emotional character; and as the composer grew older, this tendency increased. His later works display passion and grief, and then again, in some slow movements, a fervour and depth of feeling which few composers expressed in his time.

The inability of the ageing Friedemann to fit into any established pattern of life, his lack of social graces, his opposition to composing or even improvising 'on order,' and, on the other hand, the comparatively small number of works he wrote, among which compositions for the clavier play so important a part: all this could be better understood in an artist living sixty or even a hundred years later. Friedemann is the disappointed Romanticist among the sons of Sebastian, a man who seemed old-fashioned to his contemporaries, whereas in many respects he was far ahead of his time.

In spite of the impossibility of establishing exact dates of composition for most of Friedemann's works, the main periods of his artistic development are easily traceable. Only a few works from Friedemann's youth (1710-33) have been preserved. They are either in a superficial Rococo style which sounds strangely unsatisfactory when handled by Friedemann, or they follow closely the model of the greatest music teacher of the century. The period of maturity embraced the two long stays in Dresden and Halle (1733-70). At first Friedemann devoted all his energies to instrumental composition (Dresden, 1733-46), and only while living in Halle (1746-70) did he concentrate on a vocal output, which consisted almost exclusively of church cantatas. There is also a significant contrast in mood between the works of the Dresden and the Halle period. The compositions Friedemann wrote in his earlier years show a powerful,

affirmative spirit and are predominantly in the major mode. For the organist in pietistic Halle and especially for the man who stayed afterwards in the same city without a job, life had lost much of this brightness and lustre. The compositions then created frequently display a passionate yearning and a tragic unrest, for which the minor mode is more often used than before. The last period (1771-84), which Friedemann spent in Braunschweig and Berlin without a permanent occupation, shows a marked decrease in the volume of his output, and not infrequently a decline in the quality of the works written. Both the retrospective and the romantic elements are now more strongly emphasized. The composer of 70 who so far had never had any connection with the stage, now worked on an opera,<sup>1</sup> but to the same period belong the fine little clavier fugues which he dedicated to Princess Amalia of Prussia.

The bonds linking Friedemann with the past are most evident in his *compositions for the organ*. Forkel writes in his biography of Johann Sebastian:<sup>2</sup> 'When I heard Wilhelm Friedemann . . . on the organ, I was seized with reverential awe . . . here all was great and solemn,' and Daniel Schubart<sup>3</sup> considered Friedemann's achievements as an organ virtuoso not only as equal but almost as superior to those of his father. Such enthusiastic reports are apt to arouse the highest anticipations for Friedemann's compositions for the king of instruments, but actually he seems to have improvised rather than written down. The number of his original compositions known to-day is pitifully small, even if we include the clavier fugues which might have been intended for the keyboard of the organ. There are seven *chorale preludes* (F 38/1) consisting mostly of a succession of brief fugatos on the individual chorale lines and ending with an extended pedal point, a form going back to Johann Christoph Bach and Pachelbel. Friedemann's arrangements to some extent combine the melodic material of the different hymn sections thus giving greater cohesion to the individual preludes. Nevertheless these little compositions are of minor significance and cannot stand comparison with the chorale preludes of Sebastian's maturity.

Of greater importance are two *fugues* with a pedal part, the solid yet old-fashioned Fugue in g (F 37), and the great triple Fugue in F (F 36). This latter work, which was written in Halle, is a well built and powerful composition; it cleverly manipulates its extended theme,

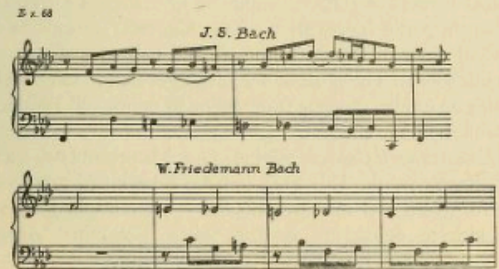
<sup>1</sup> Cf. C. M. Plümicke, 'Entwurf einer Theatergeschichte von Berlin,' Berlin, 1781, p. 338. Friedemann's music seems to be lost.

<sup>2</sup> *L.c.*, chapter IV.

<sup>3</sup> 'Ideen zu einer Aesthetik der Tonkunst,' Vienna, 1806, p. 89.

subdividing it and presenting the sections not only in succession but also simultaneously.<sup>1</sup>

The eight three-part fugues (F 31) which Friedemann composed in Berlin, and dedicated in February 1778 to the music-loving Princess Amalia of Prussia, may also be considered as works for organ, although they have no pedal part. These are short, pleasant and uncomplicated compositions of no great technical difficulty, but with numerous attractive features, such as the gay and rhythmically unconventional subject of No. 1 in C, or the merry gigue-like character of No. 5 in e. In this age of sensibility, which witnessed a general decline of contrapuntal forms, only a few composers were able to handle the fugue form with such complete ease. Friedemann's model for this little cycle was obviously a work of his father's. The prevalent systematic order of the fugues (No. 1 in C, No. 2 in c, No. 3 in D, No. 4 in d, etc.) is similar to that used in Sebastian's Three-part Inventions, and if any doubt should remain in this respect, it will be dissolved by a closer inspection of the subject in Friedemann's fugue in f (No. 8), which is obviously fashioned after the beginning of Sebastian's *sinfonia* in the same key (Ex. 68). Not only the



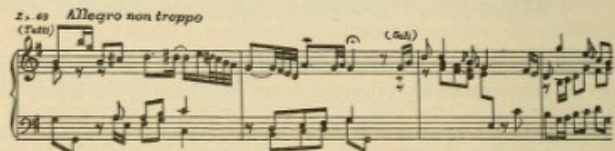
chromatically descending theme (a favourite with Baroque composers) but even the counterpoint accompanying it are those used by the father. The

<sup>1</sup> The Fugue in C (F 35) is an incomplete fragment, the Fugue in c with a pedal part (not contained in Falck, but printed in W. F. Bach's 'Complete Works for Organ,' edited by Power Biggs and George Weston, New York, 1947) of doubtful authenticity. It has also been attributed to Johann Christoph Friedrich, and even to Johann Christian Bach. It is interesting to note that this composition employs in rather thin disguise the same subject that Sebastian had borrowed from Corelli's Triosonata op. 3/4 for his own four-part organ Fugue in b. This Fugue in c may have been a study one of the Bach sons did under the watchful eye of the father (cf. Geiringer, 'Artistic Interrelations of the Bachs,' *MQ*, 1950).

separate Fugue in c (F 32) based on a theme resembling the *Fac ut portem* from Pergolesi's *Stabat Mater*, is not quite on the same level as these clever and inspired compositions. The Fugue in c is a vigorous work, but formalistic in its polyphonic treatment and clearly showing a leaning towards a more homophonic style.<sup>1</sup>

More than two dozen *compositions for clavier* (harpichord, clavichord, spinet or fortepiano) are known. To the composer's *First Period* of creative activity belongs a little characterpiece, in the style of Couperin, called *La Reveille* (F 27), a brief *Gigue* in G (F 28), and a *Bourleska* (F 26), which Friedemann's brother, Friedrich, named *L'Imitation de la Chasse*. The latter is a gay and rather superficial composition in the style of Gottlieb Muffat, making ample use of the then fashionable device of crossing hands. The most significant work from this period of preparation is the little *Suite in g* (F 24). The choice of the form and the rather heavy polyphony of the *Allemande* point back to the Baroque period. Friedemann also availed himself of features employed in his father's *Partitas*. The partly French, partly Italian style of the *Courante* as well as the unconventional order of dances (a *Bourrée* and two trios after the *Gigue*) point to this source. The spirit of a younger generation can be felt in the *Gigue* with its sudden changes from major to minor and back to major, and its droll rhythmic effects.

The *Concerto per il Cembalo solo* in G (F 40) is probably also a product of Friedemann's youth. This work imitates a keyboard arrangement of a concerto grosso and may possibly have been inspired by some of the preludes to Sebastian's English Suites. The initial 'Allegro non

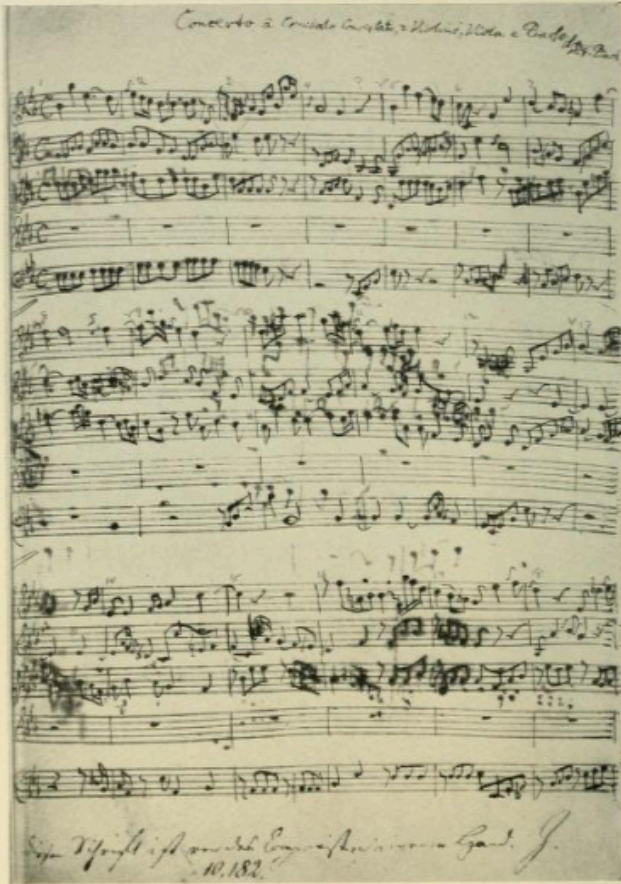


troppo' starts and also ends with a powerful tutti section, furnishing material for the rest of the movement. Friedemann implies the use of an

<sup>1</sup> The clavier Fugue in B flat (F 34) is, as George B. Weston pointed out to the present author, an arrangement of the fugue in Handel's overture to 'Esther.' The little clavier Fugue in F (F 33) is an insignificant work dating from Friedemann's early youth.



XIV. Wilhelm Friedemann Bach. Drawing by P. Gölle



xv. First page of autograph of [Wilhelm Friedemann](#) Bach's unfinished Clavier Concerto in E flat

imaginary *concertino* of two violins and a 'cello by moving the bass into closer proximity to the upper parts (*Ex. 69*). The middle movement is given exclusively to this trio. It is an *Andante* in e of great simplicity and haunting beauty. Apparently it was a favourite of Friedemann's, who used it twice afterwards in compositions of his last years.<sup>1</sup> The finale is crisp and gay with amusing rhythmic effects.

Friedemann's artistic personality appears fully developed in the clavier compositions from his *second period*. To the beginning of the Dresden years belongs the *Concerto a duoi Cembali Concertati* (F 10; in modern editions called 'Sonata' for two claviers), a work which pleased father Bach so well that he personally copied it in parts. The result was that in the 19th century doubts arose as to its real author. The first man to recognize the truth was Johannes Brahms, who edited the 'Concerto' in 1864 at Rieder-Biedermann's as a composition of Friedemann; nevertheless it slipped thirty years later into the monumental edition of the *Bach Gesellschaft* as a 'hitherto unprinted' composition of Johann Sebastian.<sup>2</sup> The style of the composition as well as the appearance of the two manuscripts establishes beyond any doubt that in this case the father actually copied a work of the son, and that this is not a second case of an 'Organ Concerto by Friedemann Bach' (cf. p. 246). The expression 'Concerto' used by Friedemann for his work is only justified by the last movement. This brilliant and gay finale has the character of a solo concerto with orchestral accompaniment, arranged in the traditional way for two claviers. It has, basically, the same rondo-like alternation between tutti and solo episodes that Sebastian used in his Concerto in the Italian Taste. Quite different are the two preceding movements. The first is in almost fully developed sonata form, starting with the syncopated main theme that was a favourite of Friedemann's (*Ex. 70*), following up with a clearly differen-



tiated second subject, and introducing a substantial development. The recapitulation is incomplete; nevertheless this composition by young Friedemann is, from a formal point of view, as progressive as anything he has written. Similar in character, though shorter and simpler, is the slow middle movement. The entire 'Concerto' is predominantly homophonic

<sup>1</sup> In his wedding song *Herz, mein Herz* and in one of his fantasias in c of 1784.  
<sup>2</sup> Vol. XLIII, pp. xv and 47.

6. [Bach and Mozart Essays on the Enigma of Genius](#), pp. 30 - 37; Publisher: Boydell & Brewer; this book explores some of the family history and the father-son legacies.

"Coping with that patrimony could not have been a picnic for the male offspring of Johann Sebastian Bach. The towering shadow cast by J. S. Bach on the lives, careers, and ambitions of all five of them was undoubtedly overwhelming. Kramer's comment invites us to ponder the various tactics and strategies these uniquely privi-leged—and uniquely challenged—offspring developed to come to terms with that intimidating legacy. He has also offered an intriguing way to assess and understand the meaning of the careers of the Bach sons: namely, by determining the degree to which—and the manner in which—they succeeded in emerging from their father's shadow. Much of what follows will be conjectural; but very little is not conjectural in historical or biographical writing concerned with comprehending the meaning of events centuries old. On the other hand, much of it will be a matter of reasonably "connecting dots"—that is, documented facts—which we may have become overly reluctant to connect or account for in rather obvious ways.

### Bach and His Sons

According to at least one eighteenth-century author, there was an abundance of mutual disdain between Johann Sebastian Bach and his musical sons. Carl Friedrich Cramer (1752–1807), the editor of the

important Magazin der Musik, personally knew both Philipp Emanuel and Friedemann. In his autobiography, written in 1792–93, Cramer mentions: “The old Sebastian had three sons. He was satisfied only with Friedemann, the great organist. Even about Carl Philipp Emanuel he said (unjustly!): ‘Tis Berlin blue! It fades!’—Regarding the London Chrétien, [Sebastian] Bach was wont to cite the verse by Gellert: ‘The boy is sure to thrive owing to his stupidity!’ In fact, among the three Bach sons this one had the greatest success.—I have these opinions from Friedemann himself.”

7. [Wilhelm Friedemann Bach | Bach-Archiv Leipzig \(bach-leipzig.de\)](#) - includes some details on Wilhelm’s history and subsequent documentation (and errors within them).
8. **Peter Bach**, “[Bach on Bach](#)” website: Peter Bach the author is a descendant of the Bach family, but not a direct descendant of J.S. Bach and has authored an enormous amount of information on the family and musical history: [Wilhelm Friedemann Bach: Lies, Truth, Hat and Fur \(bachonbach.com\)](#)
9. Terry, Charles Sanford (1 March 1932). "Bach's Descendants". The Musical Times. 73 (1069): 256. doi:10.2307/916949. JSTOR 916949; [Has Bach Surviving Descendants? on JSTOR](#)

*At this stage, the Schwarzschulz - Friedemann descendants were unknown...scholars were only familiar with Friederica’s marriage to Johann Schmidt. The descendants of these daughters and the fate of the firstborn still unknown, but there is some potential to now connect to other previously unknown descendants via distant DNA matches and historic records.*

Strobel, and Warschauer jointly discuss a number of Stravinsky records.

## JANACEK'S OPERAS

In the *Courier Musical* (April 15), E. and J. Peyrebère-Garry give interesting information on Janacek's operas, with extensive quotations from Dr. Karl Holl's essay on this composer. Janacek's manner and style are described as comparable with Moussorgsky's. His operatic music is chiefly epic and lyrical, but does not lack dramatic power.

## BERLIOZ

In the *March Monde Musical*, Julien Tiersot publishes letters from Berlioz to his sister and to others. They refer chiefly to his doings and plans during the years 1852-54.

## PAUL DUKAS

In *Le Ménestrel* (April 11), Tony Aubin writes on Paul Dukas, emphasising his deep science and lofty outlook, his introspectiveness, and his capacity for continuous renovation within the bounds of an unflinching discipline.

## ZARLINO

In the *Revista Musicale Italiana* (January-March), S. Chierugin devotes a very useful essay to Zarlino, his theoretical works and his compositions.

A number of Zarlino's principal compositions are lost, e.g., his 'Proteo, Pastor del Mare' of 1574, which must have been the first musical drama of modern times, and his 'Orfeo,' written approximately at the same period, which was so highly appreciated, that in 1654 Cardinal Mazarin had it produced in France.

## MILHAUD'S 'CHRISTOPHE COLOMBE'; AND A NEW FRENCH PERIODICAL

In the April *Joie Musicale*, Robert Tartacovsky gives information on Milhaud's 'Christophe Colomb,' with special reference to the forthcoming performance at Berlin. The music is to be broadcast, he tells us, soon after the first performance.

This new periodical, *La Joie Musicale*, is most original and delightful in its get-up, and contains many good illustrations, among which photographs of instruments, or parts of instruments, with the players' hands in action, are particularly attractive.

M.-D. CALVOCORESSI.

## HAS BACH SURVIVING DESCENDANTS ?

BY C. SANFORD TERRY

Among genealogies of musicians, that of the Bachs displays a unique continuity of genius, and reveals many surviving persons who bear the name and boast relationship, though indirect, with the greatest of their clan. In my 'Origin of the Family of Bach Musicians' I was able to bring down the table of these collateral branches to the present generation. But I could not do so in the case of Johann Sebastian himself. Lately, however, I have stumbled on evidence which seems decisively to determine whether Bach's blood flows in the veins of any persons now living. I propose here, and for the first time, to set out the facts in their completeness.

The board can be cleared, to the simplification of the problem, by the preliminary statement that

though Bach had twenty children, seventeen grandchildren, fourteen great-grandchildren, and one great-great-grandchild, his lineage survives, if at all, only in the issue of the one married son of his second marriage, Johann Christoph Friedrich. Every other possible line of descent is definitely and decisively closed; excluding Johann Christoph Friedrich and his issue, not a single person, male or female, directly descended from Johann Sebastian was living after July 8, 1818.

Johann Christoph Friedrich, his father's youngest-but-one son, was born at Leipzig, June 21, 1732, died at Bückeberg, January 26, 1795, and was buried in the Ictenburg churchyard there on New Year's Eve. He was survived by his widow, Lucia Elisabetha Münchhausen, whom he had married on January 8, 1755, being barely twenty-three years old, and she a few months older—their common gravestone records her birth on January 26, 1732.\* She was the daughter of Ludolf Andreas Münchhausen (d. June 6, 1778), and, like her husband, was a member of the Bückeberg Capelle; she was a pupil of Pietro Paolo Serini, of Cremona, whom Graf Wilhelm of Schaumburg-Lippe had taken into his service at Bückeberg in 1750. She died at Bückeberg, October 1, 1803, and was laid beside her husband in the Ictenburg churchyard.

To Johann Christoph Friedrich and his wife, Lucia Elisabetha, eight children were born—three sons and five daughters. All but two were without issue, and the last survivor of them, Christina Luise, the third child, died on October 1, 1852, at Bückeberg, an event of particular bearing on the problem of the survival or extinction of Sebastian's direct lineage. Her eldest sister, Anna Philippina Friederica (b. October 7, 1755) and her eldest brother, Wilhelm Friedrich Ernest (b. May 24, 1759), alone had issue.

Anna Philippina Friederica married at Bückeberg, October 29, 1776, Wilhelm Ernst Colson, of Bückeberg, lieutenant in an artillery regiment. She died at Bückeberg, August 23, 1804, after bearing six children (five sons and one daughter). The deaths of two are definitely established by the Bückeberg Church register, but evidence, to which reference will be made, indicates that all six were deceased, and without surviving issue, by October 1, 1852, the date of their aunt Christina Luise's death.

Anna Philippina's brother, Wilhelm Friedrich Ernst, was born at Bückeberg, May 24, 1759. The pupil of his uncle Johann Christian in London, he was invited to Berlin at the age of thirty to hold in succession the post of Capellmeister or Concertmeister to the queens of Friedrich Wilhelm II. and Friedrich Wilhelm III. The localities of his residence are evident in the Berlin Church registers. On January 21, 1798, in the new Dorotheenstadt-kirche, he married Charlotte Philippina Elerdt, a girl of seventeen, the eldest daughter of a Berlin 'Friseur' (hairdresser). Ill-assorted in their ages—the bridegroom was in his thirty-ninth year—their married life was brief. On November 29, 1801, the young wife died of scarlet fever, and was buried from the Jerusalemerkirche (December 2, 1801), leaving to her husband's charge two infant daughters—Carolina Augusta Wilhelmine (b. December 14, 1800, and baptised in the

\* Baptised January 25, according to the Church register.

Is this sort of thing to be discouraged in favour of a supposed demand for nothing but 'congregational singing'? Is the demand for that sort of service so great as it is the fashion to suppose nowadays? If so, how is it that the response of congregations is so apathetic to the ample opportunities that are rightly afforded almost everywhere? Who are the wicked people who wish to silence the congregation? Not the organist, or the choir, in the vast majority of places. It is the congregations themselves that so often refuse to emerge from silence, or at least will not make any serious effort to take a responsible part. I need hardly say that the S.E.C.M. and I myself are warm advocates of real congregational singing, such as is often found in a school chapel or at a church like St. Martin-in-the-Fields, and we feel that to confine the music to that which the choir only can sing would be absolutely wrong. The congregation should certainly have their part, and should be encouraged by every means to lift up their voices, but I dare to say that in most churches, were it not for the choir the music would collapse altogether.

Where, in the whole category of church workers, is such keenness and devotion to duty shown, week in and week out, as in our church choirs and especially among the juniors? Is it right that leaders in the church should belittle their efforts, and in effect discourage these children by speaking of choirs as if they were no more than a necessary evil?

The Church is beset by many difficulties, and not the least of them is its common failure to attract the young. If it cannot succeed in this, where are the congregations to come from in twenty years' time? Surely it behoves the leaders to encourage to the full such of its activities amongst the youngsters as show real signs of life: and amongst these there is little doubt that the choir-boy is one of its most efficient products. It would no doubt be an exaggeration to say that the choir-boys are the hope of the Church of England, but it is certain that if all other classes of children were as keen on serving their church there would be little fear for the future.—Yours, &c., SYDNEY H. NICHOLSON,  
College of St. Nicolas, Chislehurst.

SIR,—Your contributor, Prof. Rogers, in his article on 'Church Music' in the February issue of the *Musical Times*, makes reference in paragraph (1) to Chislehurst, and no one need be in any doubt that he means the School of English Church Music and the College of St. Nicolas. In paragraphs (2) and (3), after paying deserved tribute to the excellent 'practical and propagandist work' done there and at Westminster, he goes on to point out that both are beginning at the wrong end, dealing with 'final and finished products' instead of doing educational work in the country districts.

Prof. Rogers can know but little of the methods of the School of English Church Music if this is really what he means; for although as yet it is in its early days it is connected by affiliation to no fewer than seven hundred choirs, spread all over the country and embracing choirs both large and small, helping and encouraging them, and ever striving to find new ways of extending its usefulness and influence wherever church choirs are to be found.

I can myself testify to the great benefits derived from affiliation to the S.E.C.M. It has made *all* the difference in the world to my choir and that of many another village church in the same county. Of course, we try to work up to a better standard under the guidance afforded us; and it can no longer be said with truth that the country churches, scattered, as your contributor rightly says, 'up and down the whole land,' are being neglected in favour of the cathedrals and big parish churches where music is concerned.

It is up to the village churches to help themselves—first of all by becoming affiliated to the S.E.C.M., and then by taking the good advice it so freely places at their disposal.

This apart, I agree with Prof. Rogers in many things he says in his article.—Yours, &c., C. S. LAKE.

#### THE TEXT OF THE B MINOR MASS

SIR,—May I be allowed to amplify one point in connection with Mr. Steuart Wilson's admirable article on the subject of various readings of the Bach B minor Mass in the February *Musical Times*?

Ex. 14, on p. 121, gives four instances of omitted grace-notes in No. 18. The autograph shows seven more:

Bach-Gesellschaft 54 and 55; Novello, p. 137, bars 4 and 5.

Bach-Gesellschaft 86 but not 87; Novello, p. 138, bar 11, but not bar 12.

In the second Oboe part:

Bach-Gesellschaft 117 and 118; Novello, p. 139, first two bars on the bottom line.

Bach-Gesellschaft 137 and 138; Novello, p. 140, last two bars of the last line but one.

Each of these last two examples refers, of course, to the second oboe an octave lower. Thus there only remain:

Bach-Gesellschaft 37 and 38; Novello, p. 136, bars 8 and 9, without the grace-note, and this, I think, should certainly be added.

The grace-note is, I think, clearly not an *acciaccatura*, as quoted by Mr. Wilson, but a semitone *appoggiatura*, and should therefore, I presume, be interpreted as the first of two even semiquavers.

One more point: the figure to be found in the tenth and twelfth bars of the Aria with a trill on the first note occurs at its last appearance but one, that is: Bach-Gesellschaft 126 and 128; Novello, p. 140, bars 6 and 8, again with a semitone *appoggiatura* on E in both bars, instead of the usual trill. It is for conductors to decide whether to interpret it as two semiquavers or to substitute the trill as it occurs in all the other places in the Aria.—Yours, &c.,

ADRIAN C. BOULT.

#### BACH'S DESCENDANTS

SIR,—Some time ago you permitted me to demonstrate the proposition that no direct descendant of Bach survives. I have just received from Dr. Heinrich Miesner, of Berlin-Charlottenburg, information which opens a door I had regarded as closed. It is to the effect that Wilhelm Friedemann's youngest child and only daughter, Friederica Sophie (born February 7, 1757), whom I recorded as unmarried on July 1, 1784, did, in fact, after her mother's death in 1791, marry Johann Schmidt, a private in Von Arnim's foot regiment. The marriage took place at Berlin, where her mother lay in a pauper's grave. The bridegroom was a miller's son from Homburg (Oberhessen). There were two children of the marriage, both of them daughters—Sophie Dorothea, born February 5, 1793, and Sophie Friederica, born March 30, 1797. Whether these infants survived, and, if so, whether they were married and had issue, is so far unknown. Only through them can Bach's direct lineage survive.—Yours, &c., C. SANFORD TERRY.

#### 'CLASSICAL' AND 'ROMANTIC'

SIR,—The article on the above subject, by Mr. T. L. Martin, in the *Musical Times* of February, 1932, was, if I may say so without offence, a great advance on others that have preceded it, especially those of Mr. Edwin Evans and Mr. A. J. B. Hutchings, in 1930. It was particularly refreshing to read his view 'that in any music of value, the "classical" and "romantic" impulses are both indispensable, and that "the complementary impulses of "classical" and "romantic" thought and feeling are invariably present.'

This is a step towards my own view that neither of these terms is expressive of any contrasted *realities* in art.

It is noteworthy that the 'classical' always lies behind, and the 'romantic' around us. We cannot bring ourselves to describe any contemporary work as

## 10. Sibli, Eric, "The Cello Suites: J.S. Bach, Pablo Casals and the Search for a Baroque Masterpiece"

- Refers to Frederica Sophia Bach and this line of the family here:

end textures. But if Friedemann did inherit his father's manuscript of the Cello Suites, they — along with most everything else he inherited — had been scattered to the winds.

There is an intriguing footnote to Friedemann's life story. His two sons did not survive adulthood, but his daughter, **Frederica Sophia Bach**, led an unconventional life. After the deaths of both her parents, at thirty-five she married a professional soldier in the Prussian army by the name of Johann

- .....
- \* Friedemann took on a very small number of pupils in Berlin, among them Sara Levy, great-aunt of Felix Mendelssohn. And he initially enjoyed the good graces of the music-loving sister of Frederick the Great, Princess Amalia, to whom he dedicated a set of fugues. In return he received a silver coffee service and some cash, but quickly managed to fall into disrepute at her palace for trying to displace her court composer.

Schmidt. She had two daughters with Schmidt, one of whom was born shortly before they were wed. But from 1802 onwards **Frederica** disappears from the records, which led historians to assume that she had died. In the 1980s, however, **Bach** scholars discovered that **Frederica** had not died in her early forties; instead she had left her musketeer husband for a textile designer from Silesia by the name of Schwartzschulz. **Frederica** gave birth to a daughter named Karoline sometime around 1798; no further details about her life are known.

Karoline Schwartzschulz married a cloth-maker with the coincidental name of Johann Gustav Friedemann and had three sons with him. One of those sons, Gustav Wilhelm Friedemann, moved to a German part of Ukraine, then part of the Russian empire, before emigrating with his extended family to the United States in 1892. This American branch of Friedemann **Bach**'s descendants was based in Oklahoma.

**Bach**'s eldest son had apparently entrusted a number of heirlooms and keepsakes to his unconventional daughter, which in turn were passed along through his descendants to the American Midwest. Lydia Paul du Château, a sixth-generation descendant of Johann Sebastian **Bach**, had inherited a small old wooden trunk containing Friedemann **Bach** memorabilia. Unfortunately we'll never know if the Cello Suites were among its contents. When Christoph Wolff was put in touch with Lydia in the late 1970s, she regretfully informed the Harvard scholar that the trunk had been lost in 1950 or thereabouts, during a family move to Highland Park, Illinois.

## Genealogy

### 11. Friedemann, Jene Cook ([obituary](#)), "[Bread for the Third Generation](#)"

- Jene married my great-uncle William Gustav (Bill) Friedemann and documented the history of the Salem Lutheran Church, and within it references the migration of the Friedemann-Bach family members to Stillwater, OK.
- Many of the family beginning with Gustav and Augusta Friedemann and their descendants are all buried in a small lot where the original church resided, in the Oklahoma prairie land.
- Refer here to some photos of the Friedemann-Bach descendants and many families that immigrated from the same region here: [link to cemetery photos](#).

### 12. Less, Virginia and Gerhardt, "[The Wandering Bergstrasser Clan: family histories of Johann and Julianna \(Vogel\) Bergstrasser, their ancestors and descendants](#)"

- Additional scanned pages from this book and from interviews input to the book are in this shared photo album, "[Friedemann and Family Relations](#)". Only a few of the pages discuss the Friedemann-Bach connection as the relationship is through marriage into the Friedemann family. There are varying accounts of those that knew (and those that mostly did not know) of their Bach lineage. The Karoline Schwarzschoelz interview states "...parents unknown", whereas Lydia Friedemann duChateau (the youngest of the siblings) did seem to know and at one time held some important and now lost Bach memorabilia.
- Our immediate family did not know of this relationship until the early 2000's. Unfortunately, my grandfather Herbert Friedemann and his father Rudolph Alexander Friedemann may not have known of their relationship to Bach either. As they were devout Lutheran and strong music lovers, they would most likely have shared this family history had they known.
- Some interesting references are captured that the Bach and Friedemann families knew each other. This feeds curiosity around the naming of Bach's first son as Wilhelm Friedemann Bach, and then his granddaughter coincidentally marries Gustav Johann Friedemann.
- There were several marriages between these families that migrated from the towns of Annette and Josephine and Volhynia regions before moving to Stillwater, Oklahoma. So, you see some of the Friedemann and Bach family history accounted for in some of the individual bios, e.g.:

Gustav Wilhelm Friedemann  
(Father of Emma Hulda Friedemann)

born on 29 Jan 1834 in Sgierz, Lodz, Poland and married Auguste Buchholz (both age 22) on 29 Sep 1856 in Dunajewicz, Ukraine. After their marriage they moved to Perekorre, Podlia, Ukraine, where he was to own and manage the Perekorre Wayside Inn. It was a large establishment with food and accommodations for travelers, a yard for wagons and carriages, barns and feed for horses, corrals and stables for cows and calves, and a large number of cows. Servants were plentiful and wages were low. The Inn was on an ancient, well-traveled highway coming from the Black Sea into Austria-Hungary and going beyond.

The Inn dropped with the coming of the railroad in the late 1860's. The Inn was sold and Gustav moved to a farm near Makowicz and another farm near the Ukrainian village of Annette where they settled in 1871. Annette was one of the oldest German colonies in the Ukraine. Gustav became the local magistrate. He and Auguste operated a flour mill in Annette. The local Germans enjoyed their own village governments, churches and cultural life. Between 1871 and 1890 the Russian government, initially under Czar Alexander II (1855-1881) took away these privileges and intensified a policy of Russification that created local prejudice against all Germans. Finally Gustav decided that he must immigrate or lose the family, and he chose to come to America for more freedom.

In 1893 they moved to near Stillwater, OK. They had eight children: Emma Hulda (m. Theodor Kargel); Julia Ida (m. Julius Rode); Paul Wilhelm (m. Emilie Bergstrasser); Robert Julius (m. Lydia Kargel); Adolph Gustav (m. Matilda Jurak); Lydia Karoline (m. Edmund Buttner); Wilhelm Andreas (m. Emma Kargel); and Rudolph Alexander (m. (1) Marie Florentine Zielke, (2) Amanda Klein). They all immigrated to America except Lydia and Edmund Buttner. Gustav died at his home at Marena, ten miles west of Stillwater, OK at the age of seventy on 10 Jan 1911. He is buried at the Salem Lutheran Cemetery near Stillwater, OK.

Auguste Buchholz  
(Mother of Emma Hulda Friedemann)

Auguste was born on 29 Dec 1834 in Dunajewicz, Alexandrov, Ukraine. She married Gustav Wilhelm Friedemann on 30 Sep 1856 in Dunajewicz. She raised her children in the Ukraine and they were very musical. They sang in the Annette church where they sang songs arranged beautifully from Beethoven, Mozart and Bach. The church house walls were painted once a year before Easter with white lime, even though the floors were of a dark wood. Auguste was a statuesque woman with raven black hair and dark brown eyes. They immigrated to America in 1893. She and Gustav Wilhelm had eight children. She was blind when she died on 26 Jan 1914 and is buried in Salem Lutheran Cemetery west of Stillwater.

Andreas Buchholz  
(Grandfather of Emma Hulda Friedemann)

He married Karoline Kargel and they lived in

Gustav Johann Friedemann  
(Grandfather of Emma Hulda Friedemann)

... was born on 16 Apr 1799 in Lissa (Leszno) near Fraustadt, Posen, Prussia (Poland). The name Friedemann essentially means a "person at peace." Gustav married Karoline Beate Schwarzschatz in 1798. Friedemann ancestors had worked with Martin Luther and played an active role in the Reformation in Pomerania. In Gustav's home and those of his children there were many stories about Luther and how he had changed the Catholic religion into Lutheran beliefs. It is believed that originally they came from German Pomerania. Gustav's parents came to Lissa from Halle, Germany in 1797. Gustav and Karoline had three children, Edward, Karl and Gustav Wilhelm, in Suprase, near Sgierz, Ukraine. Johann set up and repaired printing machinery. Then they moved to Bialystok in the Ukraine where their children grew up.

Karoline Beate Schwarzschatz  
(Grandmother of Emma Hulda Friedemann)

... in 1798 in Zulchau, Posen, Pomerania, Poland, Karoline married Gustav Johann Friedemann and they had three children in Suprase. They moved to Bialystok where the children grew to maturity. When and where she died is unknown. Her parents are also unknown.

608. Emil Ferdinand<sup>3</sup> Friedemann <See pg. 343> (582.Emilie<sup>2</sup>, 1.Johann<sup>1</sup>) was born 16 Apr 1901 in Kiel, Oklahoma. He was the son of Paul William Friedemann and Emilie Bergsträsser. Emil died 6 Jun 1902 in Oklahoma.

609. Lydia Emma Augusta<sup>3</sup> Friedemann <See pg. 343> (582.Emilie<sup>2</sup>, 1.Johann<sup>1</sup>) was born 15 Jan 1905 in Kiel, Oklahoma. She was the daughter of Paul William Friedemann and Emilie Bergsträsser. Lydia died Aug 1986 in Tryon, NC, at the age of 81. She married Roy Oliver DuChateau.

They had 2 children:

- |        |                                 |                       |
|--------|---------------------------------|-----------------------|
| 610. m | i. Andre Paul DuChateau         | b. 1936 <See pg. 354> |
| 614. m | ii. Philippe Immanuel DuChateau | b. 1945 <See pg. 354> |

#### NOTES for Lydia:

Lydia was a Christian Science Practitioner. She and her husband loved to garden and were noted for a grand display of flowers each year along the roadway in front of their home in North Carolina. Her career was in music. It may be said that she may have had a special fondness for the music of Johann Sebastian Bach for it had always been said in the Friedemann family that the Friedemanns were descendants of the famous composer.

Lydia had attended a Bach concert in 1979 given in North Carolina by the Bach Aria Group, founded and sponsored by Bill Scheide. Lydia introduced herself to Mr. Scheide following the concert as a descendant of Wilhelm Friedemann Bach, the first-born son of Johann Sebastian Bach. At first Scheide was skeptical as previous histories of the Bach family had indicated there were no surviving descendants today of Wilhelm Friedemann Bach. Scheide advised Lydia to write to the Bach-Archive, Leipzig, Germany and to Dr. Christoph Wolff at Harvard University who had just written the Bach Family entry for the soon to be published "New Grove Dictionary of Music and Musicians. Dr. Wolff made telephone contact with Lydia early in the 1980's to discuss her fascinating and previously unknown story.

Lydia began her discussion with Dr. Wolff on an apologetic note about why the Bach connection was kept as a family secret. Lydia related the following information about the Bach/Friedemann relationship: The Bach connection was unfortunately kept under a veil of secrecy for many generations by her devout Lutheran family because of an embarrassing incident, objectionable by traditional religious and moral standards: a child born out of wedlock. Lydia herself learned about it only as a mature woman from her father, Dr. Paul Friedemann. She was told that her great-grandmother, Karoline Beata Schwarzschnitz was an illegitimate child born in 1798 of Friederica Sophia (Bach), the daughter of Wilhelm Friedemann Bach. Friederica was the only surviving child of Wilhelm and his wife, Dorothea Elisabeth (Georgi) Bach. Friederica's story involved a case of flagrant adultery and that she had run away from her first husband, Johann Schmidt, a Prussian army serviceman. Lydia's family knew nothing of the first marriage of Wilhelm Friedemann Bach's adventuresome daughter.

Friederica's divorce from Johann Schmidt has not been found in German records (although a second marriage of Johann was found). Also, no details are known under what circumstances Friederica linked up with Schwarzschnitz (first name unknown) eventually settling with him in Zulichau, Poland. Also a birth record for Karoline Beata has not been found in Zulichau but oral tradition in Lydia's family states that an illegitimate child with this name was born there in 1798.

Friederica's daughter, Karoline Beata married Johann Gustav Friedemann, a cloth-maker of Lutheran faith sometime between 1822 and 1826 in Zulichau. Their third and youngest son, Gustav Wilhelm, born 29 Jan 1834, married Auguste Buchholz in 1856. Six of Gustav and Auguste's children were born near Kamenetz, Podolia and two were born in the German colony of Annette in Volhynia. The Bergsträsser connection is through Emma (Friedemann) Bergsträsser, wife of Theodor Bergsträsser and Emilie (Bergsträsser) Friedemann, wife of Dr. Paul Friedemann. Dr. Wolff indicates that the descendants, of whom there are many, can all legitimately claim Wilhelm Friedemann Bach's daughter Friederica as their ancestress and, therefore, can claim descendancy from the family of Johann Sebastian Bach.

Now if all of the above seems complicated, it is. For the record, one must report that there are no marriage records for Schwarzschnitz/Bach in Zulichau since the Zulichau parish registers were lost in World War II. Among the possessions of Friederica Sophia Bach/Schmidt/Schwarzschnitz that she apparently kept and treasured were a number of items that originally belonged to her father, Wilhelm Friedemann Bach. It is these items that Lydia DuChateau once had in her possession and reported on what they were to Wolff. Dr. Wolff feels very strongly that this family "story" from the Friedemanns is authentic and verifiable because of the artifacts once held in their possession. He will be writing up the complete details in a forthcoming article to be published in "Bach Perspectives, Vol. 5", Stephen Crist, Editor, University of Nebraska Press, spring 2001. Dr. Wolff provided the Bach information in 2000 for our book.

Christoph Wolff is a William Powell Mason Professor of Music at Harvard University, born in Germany and studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg. He taught at Erlangen, Toronto, Princeton, and Columbia Universities before coming in 1976 to Harvard. He is now Dean of the Graduate School of Arts and Sciences at Harvard. He is the author of his most recent book, "Johann Sebastian Bach: The Learned Musician".

# 6. Bach Lineage

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Noonan/Garber/Sulliva...

Share Print Tree Search

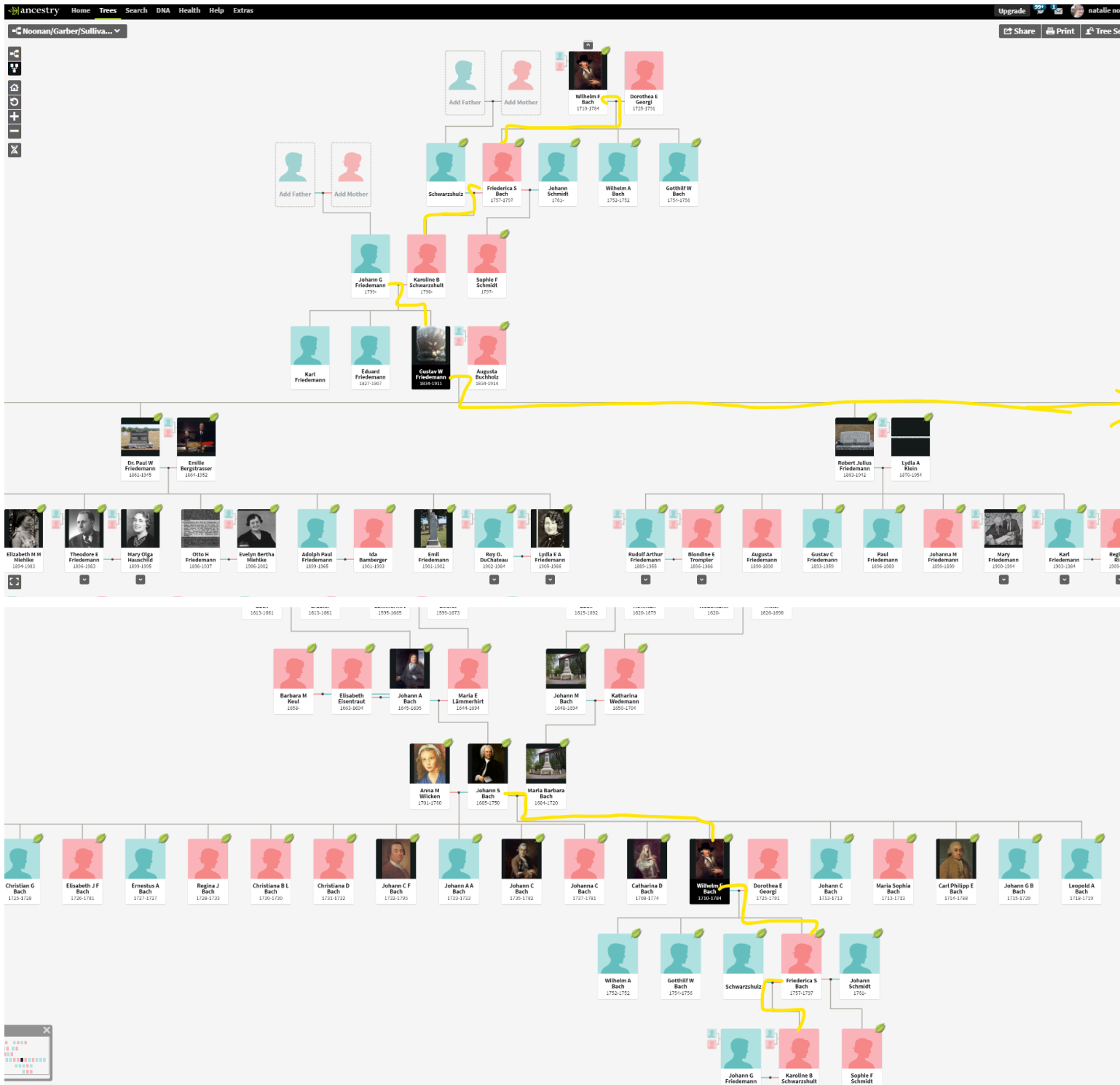
**Generation 1:**  
Gustav W. Friedemann (1834-1921) & Augusta Buchholz (1844-1914)  
Sjate Reinholz (1854-1932) & Adalshide Jansson (1860-1945)  
William Voise (1877-1929) & Caroline S. Bamberger (1861-1939)

**Generation 2:**  
Emma Hulda Friedemann (1859-1932), Julia Ida Friedemann (1860-1931), Dr. Paul W. Friedemann (1864-1935), Robert Julius Friedemann (1869-1934), Adolph G. Friedemann (1866-1933), Lydia K. Friedemann (1866), Wilhelm A. Friedemann (1871-1942), Mathilde Friedemann (1873-1899), Rudolph A. Friedemann (1876-1964), Marie F. Zieke (1878-1945)  
Frederich Reinholz (1862), Johann T. Reinholz (1867), Senia Reinholz (1867), Mary Reinholz (1868), Theda Reinholz (1870), Reka Reinholz (1870), Lizzie Reinholz (1870)

**Generation 3:**  
Oscar Adolf Friedemann (1867-1939) & Eleanor A. Severson (1910-2010)  
William G. Friedemann (1900-1969) & Jane Emma De Cook (1920-2000)  
Herbert R. Friedemann (1900-1958) & Alma Marie Reinholz (1909-1997)  
Bertha K. Reinholz (1914-1991)  
William Sjut Reinholz (1917-1999) & Olga W. Sink (1921-2013)

**Generation 4:**  
Julie Friedemann (Living), Marie Friedemann (Living)  
Daniel Friedemann (Living), Siri (Living), Rudolph Friedemann (Living), Margaret E. (Living)  
Norma V. Friedemann (1920-1991), Elli Earl Allison (1924-Living), Alane Bertha Friedemann (1924-2022), Donald Olaf Hanson (1929-2011), Katherine H. Friedemann (1937-2020), Lawrence Lee Garber (1942-Living), Carolyn Mae Friedemann (1940-Living)  
Burdly Ogburn (1949-Living), Henryetta R. Friedemann (1940-Living)  
Daniel Reinholz (Living), Detores Reinholz (Living), Gerald Reinholz (Living)

**Generation 5:**  
Natalie Kaye Allison (1959-Living), Deborah G. Allison (1960-Living)  
Andrew M. Noonan (1974-Living), Natalie Renee Garber (a) (1977-Living)  
Jeanine Marie Ogburn (1972-Living)



Marriage of Eduard Friedemann to Amalie Forwerk

34 g		Angeborene im Jahre 1858		35	
N <sup>o</sup>	<p>Herrn und Familienname, Name, Rang oder Stand, Geburtsort, Geburtszeit, im Jahr geboren, von wem geboren, von wem getauft und ob in der Kirche getauft.</p>	<p>Wo die Taufe: Kirchort, Tag, Monat, Jahr.</p>	<p>Zeit der Taufe: Tag, Monat, Jahr.</p>	<p>Wo, von wem und von wem getauft.</p>	<p>Lebenszeit: Tag, Monat, Jahr.</p>
33	<p><b>Carl Friedemann</b>, lediger Mann, - in Pölow geboren, - gebürtig aus Pölow in Pölow, - für die Taufe alt 29 Jahre, - Sohn des in Pölow wohnenden <b>Johann Gustav Friedemann</b> und dessen Gattin <b>Caroline</b> geb. <b>Schwarzschilde</b>, beide ledig, mit der jüngeren <b>Amalie Körner</b> aus Pölow, - Sohn des in Pölow wohnenden <b>Samuel Körner</b> und dessen Frau <b>Caroline</b> geb. <b>Wick</b>, - gebürtig aus Pölow in Pölow, - für die Taufe alt 20 Jahre.</p>	<p>Leitung der Taufe: alt 29 Jahre, ledig, Sohn alt 20 Jahre.</p>	<p>12. 19. 20. October.</p>	<p>Bischhof in der Pölow, - Sohn alt 26. October 1858, von Prop. Schütz.</p>	



Germany, Lutheran Baptisms, Marriages, and Burials, 1500-1971 for Sophia Friederica Bach

Brandenburg > Berlin > Heiraten 1743-1809

424  
Reg.  
Monat

Jan. 1793.

Jan. 1793.

13<sup>ten</sup> Jan.

Friedrich Andreas Grawert von H. G. G. mit 2 Töchtern  
mit 2 Töchtern von Grawert von H. G. G. mit 2 Töchtern  
17<sup>ten</sup> Jan. 1793. 17<sup>ten</sup> Jan. 1793. 17<sup>ten</sup> Jan. 1793.

16<sup>ten</sup> Jan.

16<sup>ten</sup> Jan. 1793. 16<sup>ten</sup> Jan. 1793. 16<sup>ten</sup> Jan. 1793.

27<sup>ten</sup> Jan.

27<sup>ten</sup> Jan. 1793. 27<sup>ten</sup> Jan. 1793. 27<sup>ten</sup> Jan. 1793.

30<sup>ten</sup> Jan.

30<sup>ten</sup> Jan. 1793. 30<sup>ten</sup> Jan. 1793. 30<sup>ten</sup> Jan. 1793.

1<sup>ten</sup> Feb.

1<sup>ten</sup> Feb. 1793. 1<sup>ten</sup> Feb. 1793. 1<sup>ten</sup> Feb. 1793.

10<sup>ten</sup> Feb.

10<sup>ten</sup> Feb. 1793. 10<sup>ten</sup> Feb. 1793. 10<sup>ten</sup> Feb. 1793.

Reg.  
Monat

Jan. 1793.

425

24<sup>ten</sup> Sept.

24<sup>ten</sup> Sept. 1793. 24<sup>ten</sup> Sept. 1793. 24<sup>ten</sup> Sept. 1793.

17<sup>ten</sup> März

17<sup>ten</sup> März 1793. 17<sup>ten</sup> März 1793. 17<sup>ten</sup> März 1793.

17<sup>ten</sup> März

17<sup>ten</sup> März 1793. 17<sup>ten</sup> März 1793. 17<sup>ten</sup> März 1793.

18<sup>ten</sup> März

18<sup>ten</sup> März 1793. 18<sup>ten</sup> März 1793. 18<sup>ten</sup> März 1793.

22<sup>ten</sup> März

22<sup>ten</sup> März 1793. 22<sup>ten</sup> März 1793. 22<sup>ten</sup> März 1793.

24<sup>ten</sup> März

24<sup>ten</sup> März 1793. 24<sup>ten</sup> März 1793. 24<sup>ten</sup> März 1793.

21<sup>ten</sup> April

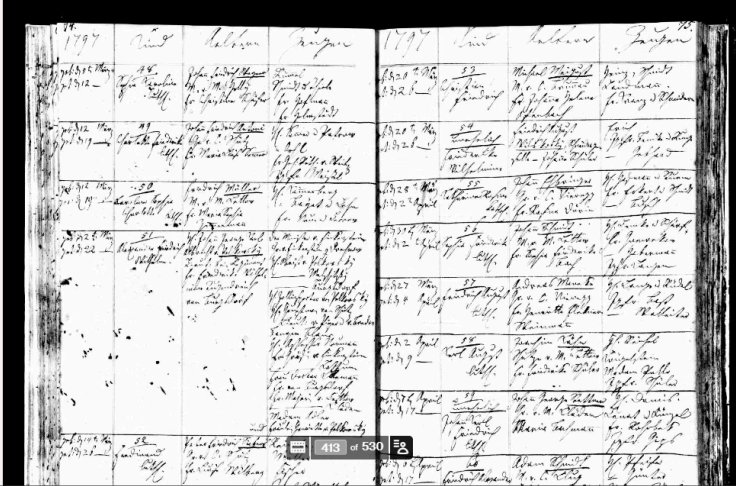
21<sup>ten</sup> April 1793. 21<sup>ten</sup> April 1793. 21<sup>ten</sup> April 1793.

???

### Germany, Lutheran Baptisms, Marriages, and Burials, 1500-1971 for Sophia Friederike Schmidt

Brandenburg > Berlin > Taufen 1744-1809

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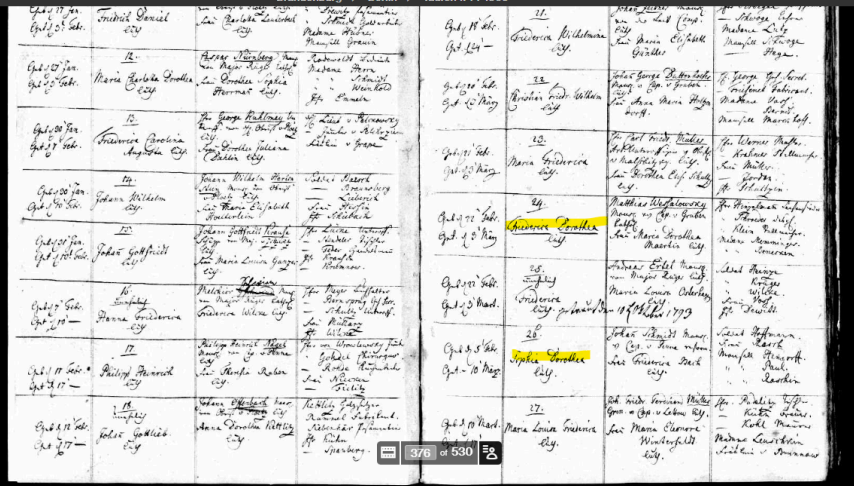
Name	Maiden Name	Gender	Marriage Age	Death Age	Birth Date	Birth Place	Baptism Date	Baptism Place	Marriage Date	Marriage Place	Death Date	Death Place	Burial Date	Burial Place
Sophia Friederike Schmidt	Bach	weiblich (Female)												
Friedrich August Mannke		männlich (Male)			27 Mär 1797 (27 Mar 1797)	Berlin, Brandenburg, Preußen	04 Apr 1797 (4 Apr 1797)	Berlin, Brandenburg, Preußen						
Andreas Mannke		männlich (Male)												
Henriette Eleonore Mannke	Weinmann	weiblich (Female)												

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### Germany, Lutheran Baptisms, Marriages, and Burials, 1500-1971 for Friederica Schmidt

Brandenburg > Berlin > Taufen 1744-1809

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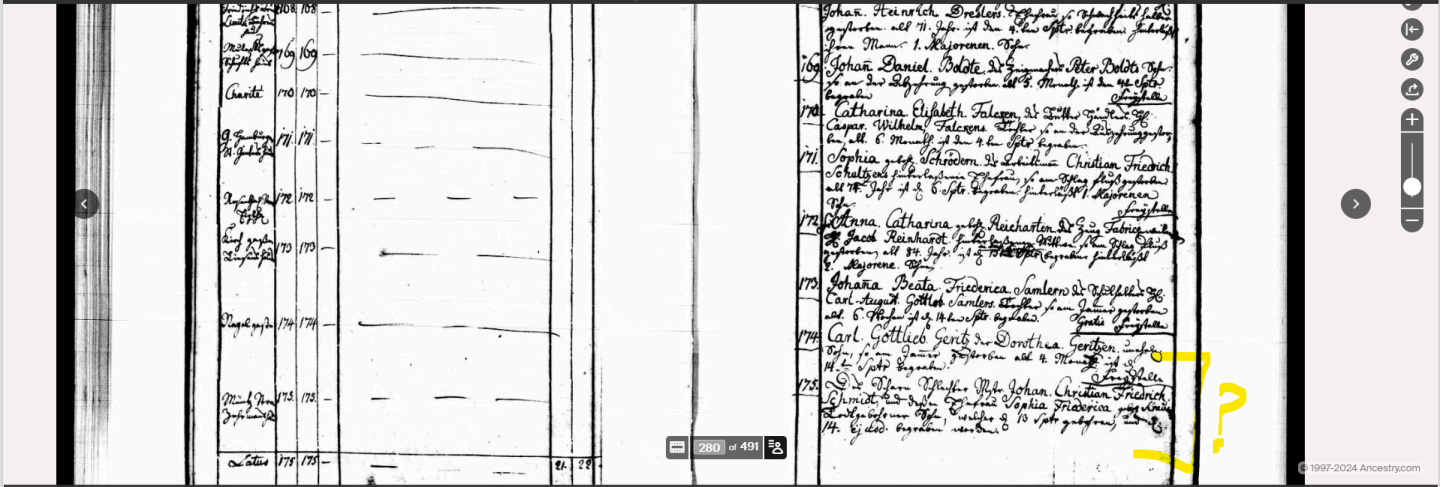


Name	Maiden Name	Gender	Marriage Age	Death Age	Birth Date	Birth Place	Baptism Date	Baptism Place	Marriage Date	Marriage Place	Death Date	Death Place	Burial Date	Burial Place	Father
Johann Schmidt		männlich (Male)													
Friederica Schmidt	Bach	weiblich (Female)													
Maria Louisa Friederica Müller					10 Mär 1793 (10 Mar 1793)	Berlin, Brandenburg, Preußen	17 Mär 1793 (17 Mar 1793)	Berlin, Brandenburg, Preußen							Joh Fried
Joh Friedr Ferdinand Müller		männlich (Male)													

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Germany, Lutheran Baptisms, Marriages, and Burials, 1500-1971 for Sophia Friederica Schmidt

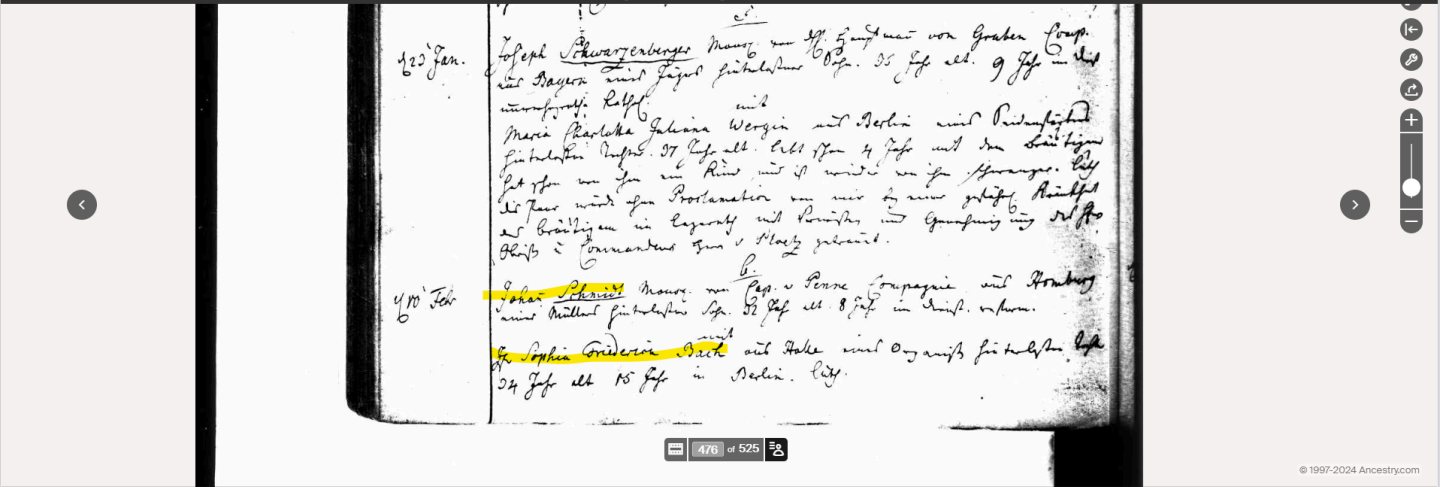
Brandenburg > Berlin > Tote 1776-1791



Name	Maiden Name	Gender	Marriage Age	Death Age	Birth Date	Birth Place	Baptism Date	Baptism Place	Marriage Date	Marriage Place	Death Date	Death Place	Burial Date	Burial Place	Father
Dorothea Geritzen		weiblich (Female)													
Schmidt				totgeboren							13 Sept 1784		14 Sept 1785	Berlin, Brandenburg, Preußen	Johan Christian Friedr
Johan Christian Friedrich Schmidt		männlich (Male)													
Sophia Friederica Schmidt	Krausen	weiblich (Female)													

Germany, Lutheran Baptisms, Marriages, and Burials, 1567-1945 for Sophia Friederica Bach

Deutschland > Brandenburg > Infanterie Regiment 13 > Heiraten 1743-1801



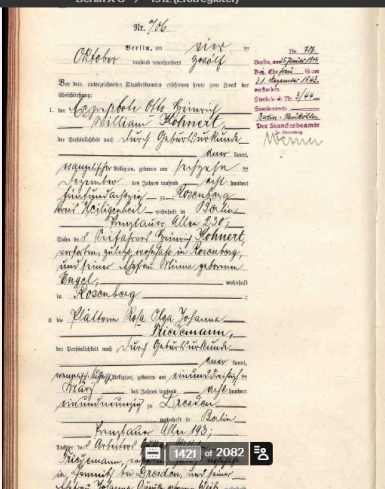
Name	Maiden Name	Gender	Marriage Age	Death Age	Event Type	Birth Date	Birth Place	Baptism Date	Baptism Place	Marriage Date	Marriage Place	Death Date	Death Place	Burial Date
Joseph Schwarzenberger		männlich (Male)	35		Heirat (Marriage)	1758				23 Jan 1793	Preußische Armee, Brandenburg, Deutschland (Germany)			
Maria Charlotta Juliana Wergin		weiblich (Female)	37		Heirat (Marriage)	1756				23 Jan 1793	Preußische Armee, Brandenburg, Deutschland (Germany)			
Johann Schmidt		männlich (Male)	32		Heirat (Marriage)	1761				10 Feb 1793	Preußische Armee, Brandenburg, Deutschland (Germany)			
Sophia Friederica Bach		weiblich (Female)	34		Heirat (Marriage)	1759				10 Feb 1793	Preußische Armee, Brandenburg, Deutschland (Germany)			



Berlin, Germany, Marriages, 1874-1936 for Gustav Wilhelm Friedemann

Berlin X C > 1912 (Erstregister)

Saved



Landesarchiv (Provincial Archive) Berlin

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Name	Maiden Name	Gender	Marriage Age	Register Type	Birth Date	Marriage Date	Marriage Place	Civil Registration Office	Father	Mother	Spouse
Heinrich Kohnert		männlich (Male)		Erstregister							Minna Kohnert
Minna Kohnert		weiblich (Female)		Erstregister							Heinrich Kohnert
Gustav Wilhelm Friedemann		männlich (Male)		Erstregister							Johanna Auguste F
Johanna Auguste Friedemann		weiblich (Female)		Erstregister							Gustav Wilhelm Fri

New York, U.S., Arriving Passenger and Crew Lists (including Castle Garden and Ellis Island), 1820-1957 for Gustav Friedmann

Date > 1893 > October > 30 > Saale

No.	Ticket No.	NAME IN FULL	Age	Sex	Married or Single	Calling or Occupation	Country of which they are Citizens	Native Country	Intended Destination or Location, State or Territory	Size of Passenger Case, or other chest or trunk	Transient, in Transit or intending prolonged sojourn	Location of compartment or space occupied forward amidships or aft	Number of pieces of baggage	Port of Embarkation	Date and Cause of Death
226	2481	Charles Wenzel	17	f	single	servant	Germany	Germany	Brooklyn, N.Y.	1	no	2nd Comp	1	Bremen	
21	1444	H. G. Janssen	16	m	single	none				1	no	1st	1	"	
2	2482	Anna Gunders	14	f	single	none				1	no	2nd	1	"	
3	1441	Anna Gunders	16	m	single	none				1	no	1st	1	"	
6	2483	Pauline Gunders	22	f	single	none				1	no	2nd	2	"	
7	2487	Aug. Wenzel	16	m	single	none		Germany		1	no	1st	1	"	
8	2488	Aug. Wenzel	38	m	married	farmer				yes	no	2nd	4	"	
9	2489	Chadorn	35	f	wife					no	no	2nd	1	"	
10	2490	Child	5	m	child					no	no	2nd	1	"	
11	2484	Frederic Gunders	16	f	single	none				no	no	2nd	1	"	
12	2485	Frederic Gunders	15	m	single	none				no	no	2nd	1	"	
13	1442	Alb. Wenzel	14	m	single	none				no	no	1st	1	"	
14	1445	Alb. Wenzel	13	m	single	none				no	no	1st	1	"	
15	1444	Anna Gunders	35	f	wife					no	no	1st	1	"	
16	1447	Aug. Wenzel	14	m	single	none				no	no	1st	1	"	
17	852	Louis Gunders	52	f	married	none				no	no	2nd	3	"	
18	1446	Anna Gunders	21	m	single	none				no	no	1st	1	"	
19	1447	Anna Gunders	17	f	single	none				no	no	1st	1	"	
20	1448	Anna Gunders	14	f	single	none				no	no	1st	1	"	
21	1449	Anna Gunders	11	f	single	none				no	no	1st	1	"	
22	1450	Anna Gunders	7	f	single	none				no	no	1st	1	"	
23	1446	Aug. Wenzel	16	m	single	none				no	no	1st	1	"	
24	1443	Aug. Wenzel	31	m	married	farmer				no	no	1st	1	"	
25	7440	Aug. Wenzel	17	m	single	none		Prussia	Prussia	no	no	1st	1	"	
26	815	Anna Gunders	39	f	married	farmer				no	no	2nd	2	"	
27	1447	Anna Gunders	58	f	wife					no	no	1st	1	"	
28	1448	Anna Gunders	26	m	single	farmer				no	no	1st	1	"	
29	1449	Anna Gunders	14	f	single	none				no	no	1st	1	"	
30	1448	Anna Gunders	14	m	single	farmer				no	no	1st	1	"	

to Administration

13 of 20