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**Canon and Identity: Leo Schrade's Bach Studies During his Years at Yale**

German-American musicologist Leo Schrade (1903-1964) built his primary legacy on his research on Ludwig van Beethoven as well as the music by Machaut and Francesco Landino. However, he also published several important articles and a short book on Johann Sebastian Bach. His book on the relationship between sacred and secular works in Bach's oeuvre, published shortly after World War II, raises the question of the relationship between ideologies and music. In some way, it continues a thought Schrade had already addressed in an article on Bach and German identity, published in 1937, shortly before he had to leave Germany for the US.

Schrade found a new home in New Haven, where he taught at the Yale Music Department. What makes his time at Yale particularly interesting is that he had to collaborate (not always in an amicable way) with another German expatriate, Paul Hindemith. The composer had published on Bach as well and it is interesting to compare the different ways in which the two scholars viewed Bach who was not only one of the cornerstones of the western canon but also part of both Schrade's and Hindemith's German cultural identity.

The Yale Music Library houses Schrade's papers from his time at Yale. Since the material has never been explored, this paper will provide that opportunity to explore the material.