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*D*iscussing *BACH*

Issue 4 (February 2022)

Bach and the Corporeality of Emotions

Editorial Introduction

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Bach and the Corporeality of Emotions

A discussion with Bettina Varwig, Ruth Tatlow, and John Butt

Moderated by David Irving. Recorded on Thursday 15 July 2021

The logo for Bach Network features the word 'Bach' in a large, black, serif font, followed by 'Network' in a smaller, red, cursive script font.

JOHN BUTT | RUTH TATLOW | BETTINA VARWIG

discuss

Bach and the Corporeality of Emotions

CHAIR: DAVID IRVING

Welcome to this fourth issue of *Discussing Bach*, featuring an edited, live conversation on 'Bach and the Corporeality of Emotions'.

Late in 2019 Bach Network submitted several proposals to the programme committee of the 19th Biennial International Conference on Baroque Music, for their meeting in Britain due to be held in Birmingham in July 2020. Our proposals included a round table presentation on the topic 'J. S. Bach and the History of Emotions'. Early in 2020 we learned that the conference would be postponed to 2021. As a gesture of solidarity and friendship with the 2020 Leipzig Bachfest, which was to be held online, we recorded our first discussion of the topic, published as *Discussing Bach* 1 (October 2020). By spring 2021 it was clear that the postponed Birmingham meeting would be held virtually. Our options were to withdraw our session, or to go ahead and allow the round table discussion to showcase the progress of our research over the preceding twelve months. We were all glad to have chosen the latter.

The beauty of the concept of the conversations published in *Discussing Bach* is that they are all recorded live and are unedited. The video recording for this issue is different. The roundtable was part of an online conference which allocated a full hour for three presentations, questions, and discussion – too long for *Discussing Bach*. We therefore cut the recording to forty minutes to include the salient elements: research statements by the panellists, Bettina Varwig, Ruth Tatlow, and John Butt; opening and closing statements by the moderator, David Irving; and for the first time our speakers' responses to questions posed by a conference participant, Wendy Heller.

How has this research developed since the recording in July 2021? Bettina Varwig will be publishing the monograph, *An Early Modern Musical Physiology*, in 2023. Ruth Tatlow is pursuing a project titled 'Resonating Musical Proportions in Theory and Musical Practice, ca. 1645–1850', while John Butt continues to apply the insights to his recordings and writing. As always, we will keep the *Discussing Bach* and the YouTube pages updated with new publications on this topic as they appear.

We are grateful to everyone who has played a part in bringing this issue of *Discussing Bach* to fruition. We hope that these materials will become a catalyst for you, whether viewer, reader, or listener, to engage in deeper discussion with your colleagues, friends, and family, and that they help us all gain a richer understanding of the music of Bach's time.

Ruth Tatlow (Danderyd, Sweden)
Barbara M. Reul (Regina, Canada)

2 February 2022

Contributors



Bettina Varwig is a Lecturer in Music at the University of Cambridge and Fellow of Emmanuel College. She has published widely on music and cultural history in the early modern period.



Ruth Tatlow is a Visiting Research Fellow at Uppsala University. Her numerous publications on compositional process and practice in J. S. Bach's music include two monographs.



John Butt is Professor of Music at the University of Glasgow, working on Bach and in other fields. He is also active as a performer and as a director, particularly of the Scottish-based Dunedin Consort.



David R. M. Irving is an ICREA Professor at a centre of CSIC in Barcelona. As a musicologist and cultural historian, he researches the role of music in intercultural exchange during the early modern period.

Further reading and listening

[Discussing Bach 1](#) (October 2020), “Bach and Emotion: ‘Zur Recreation des Gemüths’”.

John Butt, ‘Bach and the Dance of Humankind’, in Davinia Caddy and Maribeth Clark (eds.), *Musicology and Dance* (Cambridge University Press, 2020), 19–48.

Ruth Tatlow, *Bach’s Numbers: Compositional Proportion and Significance* (Cambridge University Press, 2015).

Bettina Varwig, ‘Heartfelt Musicking: the Physiology of a Bach Cantata’, *Representations* 143, no. 1 (2018), 36–82.

Bettina Varwig, *An Early Modern Musical Physiology* (Chicago University Press, 2023), forthcoming.

Dagmar Glüxam, “*Aus der Seele muß man spielen...*”: Über die Affekttheorie in der Music des 17. und 18. Jahrhunderts und ihre Auswirkung auf die Interpretation [“One has to play from the soul...”: On the theory of affects in 17th- and 18th-century music and its impact on interpretation] (Vienna: Hollitzer Verlag, 2020).

Performances referred to in the discussion

J. S. Bach, *St Matthew Passion*, [Netherlands Bach Society](#), “All of Bach Project” recording project, dir. Jos van Veldhoven, April 2014.

J. S. Bach, *St Matthew Passion*, [Rundfunkchor Leipzig](#), Staatskapelle Dresden, dir. Peter Schreier, Philips CD 4208482, 1985.

G. F. Handel, *Messiah*, [Dunedin Consort](#), dir. John Butt, Linn Records CKD 285, 2006.

J. P. Rameau, *Pigmalion*, [Dunedin Consort](#), dir. John Butt, online premiere 6 July 2021.

J. S. Bach, *Ich habe genug*, Cantatas 32, 82 & 106, [Dunedin Consort](#), dir. John Butt, Linn Records CKD 672, October 2021.

Editorial and Production Team

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(Conference assistant)

About Bach Network and *Discussing Bach*

[Bach Network](#) was founded in 2004 to create a forum to talk about Bach's music. Early conversations evolved into [Dialogue Meetings](#), which became Bach Network's primary physical means of discussion. From these meetings came our online journal *Understanding Bach*, where the fruit of new research discussions could be studied and enjoyed. What was missing from the written journal articles was the immediacy of the dialogue conversation and questions. This is where *Discussing Bach* enters the picture.

Discussing Bach is a new multimedia, web-based publication superseding Bach Network's open access journal [Understanding Bach](#) (2006–17). Featuring scholars engaged in ground-breaking research, each issue of [Discussing Bach](#) comprises:

- Editorial Introduction;
- Link to the live video discussion with optional subtitles;
- Authorised Transcript of the live discussion;
- Further reading and listening;
- Topic-specific articles may also be published as part of the issue.

Citation style: Each of the above components will require a different citation style. Please follow carefully the instructions given in your preferred style guide.

Copyright: Bach Network holds the copyright to the discussion to protect the intellectual copyright of the researchers' ideas, some of which will be unpublished at the time of recording. An Authorised Transcript is provided to facilitate accurate citation.

Future issues: The aim of *Discussing Bach* is to stimulate discussion of new research insights. Scholars are selected to contribute because of the impact of their latest research discoveries, as well as their peer-reviewed publications, whether already in press or under contract, and/or because they are sponsored by a competitive research programme.

BachNetwork

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Upcoming meetings

Tenth Dialogue Meeting, Maddingley Hall, Cambridge. 18–22 July 2022

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The following individuals are members of the Bach Network Council; some are also trustees of the Bach Network Charitable Trust:

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Andrew Frampton

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Peter Smaill (Treasurer since 2010)

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