

Editorial

Readers of *Understanding Bach* may know that the number ‘ten’ often means something quite specific in Bach studies. More than 100 years ago Albert Schweitzer pointed out that Bach referred to the Ten Commandments in his music by using canon (= law), and implicating the number ‘ten’ in the number of entries in a prominent voice (e.g. BWV 77/1, 635 and 679). Bach’s use of the number ten becomes more interesting when he plays with our expectations. For example, why did Bach not write the *Canone alla Decima* for Variation 30 in the Goldberg Variations where one naturally expects the tenth canon to be? Instead he breaks the pattern and writes the shocking ‘Quodlibet’. A reasonable interpretation of this was put forward by Robin Leaver, who posited in a lecture given to students at Queen’s University Belfast that, in view of Scheibe’s criticism of Bach’s compositional style, this lack of tenth canon might be Bach’s way of signifying the tenth commandment, ‘Thou shalt not covet’. There are many complex issues behind Bach’s compositional choices, and we are reminded, particularly in the Current Concerns review, just how careful we must remain not to jump to conclusions based on one observation.

The ten pieces in the present volume broadly reflect the current trends in Bach scholarship with their wide-ranging and cross-disciplinary approaches. The first six are peer-reviewed articles, for which we sincerely thank the reviewers who provided us with invaluable critical comments and suggestions.

The opening piece is a special-feature article by Christine Blanken ‘A Cantata-Text Cycle of 1728 from Nuremberg: a Preliminary Report on a Discovery relating to J. S. Bach’s so-called “Third Annual Cantata Cycle”’. Her careful examination of a long-neglected libretto textbook, compiled by one of Bach’s students, reveals major new details in the sequences of church cantatas that Bach may have performed from the middle of 1725 to the beginning of 1727. Equally exciting is the inclusion of many cantata texts from the known annual text-cycles (Franck, Lehms, Meiningen), especially the text-cycle by Picander (1728), which was recently rediscovered by Tatiana Shabalina in St Petersburg. This, together with Shabalina’s recent discoveries of text booklets of Bach’s cantatas, shows that the long-held desire to fill in the gaps of our knowledge about Bach activities as Thomascantor is gradually becoming a reality.

The second article, Wendy Heller’s ‘*Aus eigener Erfahrung redet’*: Bach, Luther, and Mary’s Voice in the *Magnificat*, BWV 243’ also warrants the title special feature. It originates from a paper presented at the Fifth Dialogue Meeting held in Edinburgh, 12–14 August 2011. Using Luther’s commentary and at the same time

paying close attention to a female voice – a welcome development in recent Bach studies – Heller sensitively explores the possible multiple meanings of Bach's setting.

The next three articles are developed from papers presented at the 16th Biennial International Conference on Baroque Music held in Salzburg, 9–13 July 2014, to which Bach Network UK contributed four sessions.

Zoltán Szabó's 'Remaining Silhouettes of Lost Bach Manuscripts? Re-evaluating J. P. Kellner's Copy of J. S. Bach's Solo String Compositions' evaluates the states of Bach's lost autographs of both Violin Solos and Cello Suites. The processes of Bach's composition and revision are supposedly recorded through a careful textual examination of the surviving copies in the hand of Johann Peter Kellner. This task is long overdue and very welcome.

Matthew Hall's 'Keyboard Technique as Contrapuntal Structure in J. S. Bach's Clavier Works' explores the concept of *dispositio* in recent writings on *inventio*, showing that the implications of *inventio* do not pre-empt the art of *dispositio*. For too long Bach's counterpoint has been considered in the abstract. This article makes an important new contribution as it is grounded in practice, reflecting the current growing interest in the application of improvisation.

Complementing Matthew Hall's article, Gergely Fazekas's 'J. S. Bach and the Two Cultures of Musical Form' also fills an important field of discussion, namely the perceptions of Bach's approach to form in the nineteenth and early twentieth century, as opposed to those of his time and of the late twentieth and twenty-first centuries. Fazekas argues that *dispositio* and two types of formal thinking (which he calls 'culture of music') were as important for Bach as *inventio*.

Szymon Paczkowski's 'Bach and Poland in the Eighteenth Century' is a revised version of the keynote address he gave at the Sixth Dialogue Meeting in Warsaw in July 2013. It outlines what we have learned from recent source studies in the archives in Central and Eastern Europe, including the professional activities of two important students from Bach's final decade, Johann Philipp Kirnberger and Lorenz Christoph Mizler. It is eagerly hoped that further research into Bach's teacher-pupil connections will continue to uncover more evidence relating to the early reception of Bach's works in Poland.

In the Current Concerns section, 'An Opportunity Missed: Reflections on *Written by Mrs Bach*', Ruth Tatlow explores the controversial ideas that hit the international media in 2006, offending mainstream scholars and lovers of Bach's music by claiming that Anna Magdalena was the composer of some of Bach's best-known music. By supplying sources and background information this review aims to correct the misinformed claims that the new film (*Written by Mrs Bach*, 2015, directed by Alex McCall) has revived.

The volume concludes with three reports. Bernd Koska's 'Cantors, Schoolmasters, and Directors of Music: New Research on Bach's Students' comes from one strand of research currently undertaken by the Bach-Archiv Leipzig. Tracing how many of the Thomaner whom Bach taught became professional musicians, and what they did, it is an essential step in a longer-term exploration of discovering Bach's legacy as teacher.

In total contrast, the second report, Piers Hellawell's 'Bach to the Future: Recontextualising the Solo Violin Canon in 2014', documents Bach's influence from today's perspective, asking how modern composers and a violinist proactively interact with Bach's Violin Solos today. As many musicologists are presently engaged with the study of the reception of Bach's works, for example on influential musicians such as Eugène Ysaÿe 100 years ago, this report will likewise be a valuable resource for future scholars.

The last report, 'Ten Years of Bach Network UK' by Ruth Tatlow needs no introduction. It tells of the vision and leadership by which Bach Network UK has been steered over the past decade.

It has been a great privilege and pleasure to work with Ruth Tatlow in the production of this volume. We would like to thank the professional support of Helen Gough, and the financial assistance of the Trustees of BNUK. We would also like to thank all the contributors whose patient revisions have made this a volume worthy of our tenth year. We hope that the articles will enrich your understanding of Bach.

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21 March 2015

Abbreviations

- BDok I* Werner Neumann and Hans-Joachim Schulze (eds.), *Schriftstücke von der Hand Johann Sebastian Bachs*. Bach-Dokumente, I (Leipzig: VEB Deutscher Verlag für Musik; Kassel: Bärenreiter, 1963)
- BDok II* Werner Neumann and Hans-Joachim Schulze (eds.), *Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs 1685–1750*. Bach-Dokumente, II (Leipzig: VEB Deutscher Verlag für Musik; Kassel: Bärenreiter, 1969)
- BDok III* Hans-Joachim Schulze (ed.), *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*. Bach-Dokumente, III (Leipzig: VEB Deutscher Verlag für Musik; Kassel: Bärenreiter, 1972)
- BDok V* Hans-Joachim Schulze (ed.), *Dokumente zu Leben, Werk und Nachwirken Johann Sebastian Bachs 1685–1800. Neue Dokumente Nachträge und Berichtigungen zu Band I-III*. Bach-Dokumente, V (Kassel: Bärenreiter, 2007)
- BDok VI* Andreas Glöckner, Anselm Hartinger and Karen Lehmann (eds.), *Ausgewählte Dokumente zum Nachwirken Johann Sebastian Bachs 1801–1850*. Bach-Dokumente, VI (Kassel: Bärenreiter, 2007)
- BDok VII* Johann Nicolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke (Leipzig 1802). Edition - Quellen - Materialien*. Vorgelegt und erl. von Christoph Wolff. Unter Mitarb. von Michael Maul. Bach-Dokumente, VII (Kassel: Bärenreiter, 2008)
- BGA* [*Bach-Gesamtausgabe*] *Johann Sebastian Bach's Werke* (Leipzig: Breitkopf & Härtel, 1851–99)

- BWV Alfred Dürr, Yoshitake Kobayashi and Kirsten Beißwenger (eds.), *Bach-Werke-Verzeichnis: Kleine Ausgabe (BWV 2a). Nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe* (Wiesbaden: Breitkopf & Härtel, 1998)
- NBA [Neue Bach-Ausgabe] Johann Sebastian Bach. *Neue Ausgabe Sämtlicher Werke* (Kassel: Bärenreiter, 1954–2008)
- VI/1 Günter Haußwald and Rudolf Gerber (eds.), *Werke für Violine* (1958)
- VI/2 Hans Eppstein (ed.), *Sechs Suiten für Violoncello Solo* (1988)
- IX/2 Yoshitake Kobayashi, *Die Notenschrift Johann Sebastian Bachs: Dokumentation ihrer Entwicklung* (1989)
- IX/3 Yoshitake Kobayashi and Kirsten Beißwenger, *Die Kopisten Johann Sebastian Bachs: Katalog und Dokumentation* (2007)
- NBA KB *Kritischer Bericht (Critical Report) of NBA*
- I/34 Ryuichi Higuchi, *Kirchenkantaten verschiedener, Teils unbekannter Bestimmung* (1990)
- I/36 Werner Neumann, *Festmusiken für das Kurfürstlich-Sächsische Haus I* (1963)
- I/37 Werner Neumann, *Festmusiken für das Kurfürstlich-Sächsische Haus II* (1962)
- V/3 Georg von Dadelsen, Klaus Hofmann, Karen Lehmann and Peter Wollny, *Inventionen und Sinfonien* (2007)
- V/5 Wolfgang Plath, *Klavierbüchlein für Wilhelm Friedemann Bach* (1963)
- V/6.2 Alfred Dürr and Bettina Faulstich, *Das Wohltemperierte Klavier II, BWV 870–893, und Fünf Praeludien und Fughetten, BWV 870a, 899–902* (1996)
- VI/1 Günter Haußwald and Rudolf Gerber, *Werke für Violine* (1958)
- VI/2 Hans Eppstein, *Sechs Suiten für Violoncello Solo* (1990)
- NBR Hans T. David and Arthur Mendel (eds.), Christoph Wolff (rev. and enl.), *The New Bach Reader. A Life of Johann Sebastian Bach in Letters and Documents* (New York: W. W. Norton, 1998)
- Wq Alfred Wotquenne (ed.), *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach; 1714-1788* (Leipzig: Breitkopf & Härtel, 1905)

Library Sigla

- A-Wgm Gesellschaft der Musikfreunde in Wien, Bibliothek, Vienna, Austria
- A-Wn Österreichische Nationalbibliothek, Vienna, Austria
- D-B Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Berlin, Germany
- D-LEsa Stadtarchiv Leipzig, Germany
- D-LEsta Sächsisches Staatsarchiv Leipzig, Germany
- D-Nst Staatsbibliothek, Nuremberg, Germany
- PL-Wu Biblioteka Uniwersytecka, Warsaw, Poland
- PL-Wagad Archiwum Głównie Akt Dawnych [Central Archives of Historical Records], Warsaw, Poland