

Editorial

It is a great pleasure to be writing this editorial for the eleventh volume of our journal *Understanding Bach*, which once more has been produced jointly with my indefatigable colleague Yo Tomita. Last year our anniversary tenth volume drew a great deal of international attention because of its engagement with questions concerning the documentary about Anna Magdalena Bach. Such exposure is a reminder of the important role the journal can play in the music world, and of our responsibility to contribute dependable and well-informed articles to the many opinion pieces available online. As an open access journal *Understanding Bach* can meet the needs of the public accustomed to receiving instant access to information. We are enormously grateful to our reviewers who, together with the editors, spend many hours assessing articles and advising contributors in order to attain a high standard of scholarship and legibility.

Material for the essays in this volume originates largely from our unforgettable J. S. Bach Dialogue meeting held at Maddingley Hall, outside Cambridge, in July 2015. You can read in detail about the atmosphere, the programme and discussions in the report 'A Glorious Summer Meeting: the 2015 Dialogue Report'. Despite the wide-ranging topics discussed at the Dialogue meeting, the areas covered in this volume are weighted towards aspects of Bach's sacred church music, compositional form and technique, and the reception of his music. In 'Activities around the Composer's Desk: the Roles of Bach and his Copyists in Parody Production', Tatiana Shabalina sheds new light on the collaboration between Bach and his copyists through her detailed examination of evidence in the manuscripts. Samantha Owens' article 'Music via Correspondence: A List of the Music Collection of Dresden Kreuzorganist Emanuel Benisch' discusses the works collected by Benisch (1649–1727) as catalogued in the Benisch/Cousser inventory. The article includes four tables that give exact details of the works, the majority of which are seventeenth-century Latin liturgical settings. In 'The Music of Leipzig's Royal Catholic Chapel during the Reign of August II' Janice Stockigt explores the activities of the Catholic chapel in Leipzig when Bach was working just around the corner at Thomaskirche. Stockigt's research contributes depth and insight into this little-known corner of Bach's Leipzig. In our Young Scholars' Forum, Andrew Frampton reports on his work of identifying the unknown scribe of Zelenka's *Missa Paschalis* held at the Bodleian library, presenting evidence that points to Agricola as the copyist.

The subject of numbers as part of Bach's compositional process has featured in at least three articles in earlier volumes of *Understanding Bach*. In this volume we complement these with two articles by scholars whose research results are better known in non-English language publications. 'The Conflict of Symmetrical Form

and Text Settings by J. S. Bach' by Gergely Fazekas originated in his doctoral thesis, written and published in Hungary in 2012. The article was updated and discussed at the Dialogue meeting and appears now for the first time in English. Ulrich Siegele has contributed 'On J. S. Bach's Compositional Technique', which is taken from a much larger essay to appear in *The Routledge Research Companion to Bach* (forthcoming 2016). With a few exceptions, Ulrich Siegele has published almost exclusively in German, and so we feel the honour of including this taster in English of his life-long experience on compositional techniques in Bach's works. He is currently engaged with a new monograph series, *Johann Sebastian Bach komponiert Zeit: Tempo und Dauer in seiner Musik* (Hamburg: tredition) the first volume *Grundlegung und Goldberg-Variationen* published in 2014, while the second, on Bach's Passions, is in progress.

Articles on Bach reception have also made a significant contribution to *Understanding Bach*, and this year we include two more. In 'Edwin Fischer's Bach-Pianism in Context' Bradley Brookshire explores the cultural, philosophical and musical influences upon Edwin Fischer and how they transfer across to his performance style. Translating influence to practice is a complex process and Brookshire's thesis contributes something very important to the growing field of performance analysis. Our second item is 'The Case of Bach and Japan: Some Concepts and their Possible Significance' by Thomas Cressy, who is currently living and researching in Tokyo. Answers to the many questions raised in this article will form the basis of his Master's thesis.

On a more personal note, this volume marks the end, due to increased professional commitments, of a long and fruitful collaboration with our magical copy editor, Helen Gough. Helen has been working behind the scenes on *Understanding Bach* since the very first volume. Her eagle eye for the *non sequitur* and her carefully tracked ingenious solutions to syntactical and linguistic blemishes in supposedly polished texts have been appreciated enormously by our authors, and the editorial team. We will greatly miss her friendly collaboration and her insights. Thank you, Helen.

It has been another good year for BNUK. Much unseen work continues to be undertaken by the council and trustees as we work towards keeping our vision sharp and our activities relevant and practical. Please continue to visit and contribute to our Facebook page, and to send suggestions through info@bachnetwork.co.uk. By registering your email address on the website you will receive twice yearly updates on our activities. There is the possibility of making a donation to our work, including for the maintenance of the website, and to enable students and the unwaged to attend our meetings. We are grateful for your participation in the network.

It has been a privilege to work alongside Yo Tomita once more to produce these valuable articles. We hope that they inspire and stimulate your thinking about Bach the composer, his compositions and his world, so that you may better understand his music.

Ruth Tatlow (Danderyd, Sweden)

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21 March 2016

Abbreviations

- 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 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)
- MGG* Friedrich Blume (ed.), *Die Musik in Geschichte und Gegenwart*. Allgemeine Enzyklopädie der Musik (Kassel: Bärenreiter, 1949–1986)
- MGG²* Ludwig Finscher (ed.), *Die Musik in Geschichte und Gegenwart*. Allgemeine Enzyklopädie der Musik, 2nd edn (Kassel: Bärenreiter, 1994–2008)
- NBA* [*Neue Bach-Ausgabe*] *Johann Sebastian Bach. Neue Ausgabe Sämtlicher Werke* (Kassel: Bärenreiter, 1954–2008)
- I/11.2 Reinmar Emans (ed.), *Kantaten zum Sonntag Jubilate* (1989)
- II/1a Uwe Wolf (ed.), *Frühfassungen zur h-Moll-Messe* (2005)
- VII/3 Dietrich Kilian (ed.), *Konzerte für Violine, für zwei Violinen, für Cembalo, Flöte und Violine* (1986)
- 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). Textband unless otherwise indicated.
- NBA KB* *Kritischer Bericht* (Critical Report) of *NBA*
- I/4 Werner Neumann, *Kantaten zu Neujahr und zum Sonntag nach Neujahr* (1964)
- I/10 Alfred Dürr, *Kantaten 2. und 3. Ostertag* (1956)
- I/14 Alfred Dürr and Arthur Mendel, *Kantaten zum 2. und 3. Pfingsttag* (1963)
- I/32.1 Christine Fröde, *Ratswahlkantaten I* (1992)
- I/33 Frederick Hudson, *Trauungskantaten* (1958)
- I/37 Werner Neumann, *Festmusiken für das Kurfürstlich-Sächsisches Haus II* (1962)
- I/38 Werner Neumann, *Festmusiken zu Leipziger Universitätsfeiern* (1960)
- I/39 Werner Neumann, *Festmusiken für Leipziger Rats- und Schulfeiern Huldigungsmusiken für Adlige und Bürger* (1977)
- VII/6 Rudolf Eller and Karl Heller, *Konzerte für drei und vier Cembali* (1976)

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)

Library Sigla

D-B Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Berlin, Germany

D-BAUd Zentralabteilung Archiv-Bibliothek-Kunst, Bischöfliches Ordinariat, Diözese Dresden-Meißen, Bautzen, Germany

D-DI Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden, Germany

D-DS Universitäts- und Landesbibliothek, Darmstadt, Germany

D-LEb Bach-Archiv Leipzig, Germany

GB-Ob Bodleian Library, Oxford, UK

J-Tk Kunitachi College of Music, Tokyo, Japan

US-NYpm Pierpont-Morgan Library, New York, USA