

## Editorial

It is scarcely eight months since I wrote the Editorial for Volume Five of *Understanding Bach*, and much has happened since then within the life of Bach Network UK (BNUK). The articles and reports in this sixth volume are taken from sessions presented at our fifth Dialogue Meeting, held in Musselburgh and Edinburgh from 11 to 14 August 2011. Detailed coverage of the proceedings can be found in the Dialogue report.

The Dialogue Meeting was held for the first time outside Oxford, where BNUK was conceived, born and spent its early years. In Edinburgh we sponsored our first secular cantata performance, *Durchlauchtster Leopold* BWV 173a (Dunedin Consort and Singers), and our first play, *Handling Bach* (Nonsense Room Productions), which was included in the Fringe Festival programme. In 2013 the meeting will be held in Warsaw, for which we have similarly exciting plans. A steady increase in membership numbers and in younger readers of our Facebook page together with the surge in visitors consulting and downloading articles from *Understanding Bach* are indicative of our growth. Bach Network UK is coming of age.

The progress of time tends to bring not only joy but sorrow, and 2011 was no exception for BNUK. In November we received the sad news of the passing of one of the earliest BNUK members, Andrew Hill, after a short and intensive illness. Andrew was a cellist and doctoral student at the Open University. A few weeks later brought the bitter-sweet news of the publication of Anne Leahy's thesis as *J.S. Bach's 'Leipzig' Chorale Preludes: Music, Text and Theology* (Scarecrow Press, 2011), edited by Robin A. Leaver. It marks the fulfilment of a project Anne was unable to complete due to her untimely death in October 2007, and is a reminder of how much she is still missed. The passing in April 2011 of one of the most influential twentieth-century scholars, Alfred Dürr, at the age of 93 after a full lifetime of dedicated work, closed a chapter in Bach scholarship. His pioneering research on the chronology of Bach's vocal works, and his commitment to the *Neue Bach-Ausgabe* stand as a monumental legacy, for which Bach scholars will continue to owe a debt of gratitude for many decades.

The articles presented in this volume were all first heard and discussed in sessions at the Edinburgh Dialogue Meeting. Those by David Ledbetter and Yo Tomita were presented in the session 'Music Ancient and Modern Represented in Bach's Later Leipzig Years', the paper by Manuel Bärwald in the session entitled 'Visions for Recovering Lost Documents in the Twenty-first Century', and the

reports by Donald Burrows and Reinhard Strohm were originally illustrated lectures describing specific exhibits from the National Library of Scotland.

Early in 2012 we will be issuing a call for Dialogue Session Groups for the 2013 Warsaw meeting. This is a new initiative designed to facilitate thematically unified dialogue sessions based on new research. We are excited to see how the new paradigm evolves. In April 2012 we plan to publish Volume Seven of *Understanding Bach*, with more papers from the Edinburgh Dialogue Meeting. As usual BNUK is sponsoring sessions at the Biennial International Conference on Baroque Music, 11–15 July 2012 in Southampton.

It has been a good year for Bach Network UK. Much unseen work continues to be undertaken by trustees and members of the Advisory Council to maintain our activities and keep them attractive and relevant. Our twice-yearly committee meetings as well as frequent electronic discussions regularly produce vibrant initiatives and visions. But your participation and comments remain essential to our development. Please continue to visit the website and Facebook page, and inform us through [info@bachnetwork.co.uk](mailto:info@bachnetwork.co.uk) of your observations and ideas. At this stage in our growth, we aspire for maturity in presenting the very best scholarly achievements while retaining the freshness, humour and the cool factor of youth.

Together with my editorial team, Tanja Kovačević and Yo Tomita, I wish you every joy as you read this volume of *Understanding Bach*, hoping, as always, that the articles and reports will enrich and stimulate your thinking about the composer, his world and his music.

Ruth Tatlow (Volume Editor)  
Stockholm, 1 December 2011