

Editorial

As the year edges to a close, it is a great pleasure to see yet another volume of *Understanding Bach* come to fruition. Continuing in the tradition of past volumes, the peer-reviewed contributions in this volume are drawn from presentations at events organised or sponsored by Bach Network UK.

The volume opens with a study by Isabella van Elferen on the use of Bach's music in film, TV, and the Goth subculture, illustrated with musical examples including Bach's Toccata and Fugue in D minor (BWV 565), a work that has become the cliché of horror films and television soundtracks. Van Elferen's studious and articulate approach to the subject makes 'The Gothic Bach' an enthralling read. The article is adapted from a paper read at the Fifth J. S. Bach Dialogue Meeting held in Edinburgh in August 2011, which has in the intervening period been integrated into van Elferen's book *The Gothic Music: The Sounds of the Uncanny. Gothic Literary Studies* (Cardiff: University of Wales Press, 2012).

In 'The Organist Encounters the Hymnologist: J. S. Bach and J. C. Olearius in Arnstadt', Robin Leaver focuses on the printed sources of the Lutheran chorale tradition in circulation at the beginning of the eighteenth century in Arnstadt, where Bach served as organist at the beginning of his career. This tradition, and particularly Johann Christoph Olearius, the leading hymnologist of the Lutheran church, probably influenced Bach in his formative years and is manifest in the so-called Neumeister chorales and *Orgelbüchlein*. With the sources hitherto unexplored in this context, the study is a major contribution to our understanding of Bach's time in this Thuringian town.

Yo Tomita has spent more than twenty years patiently and painstakingly collecting the data which today forms his legacy, the Bach Bibliography, an invaluable resource generously offered for public perusal, on which the entire community of Bach scholars has come to rely. Tomita's closing article 'Veiled Aspects of Bach Reception in the Long Nineteenth Century Exposed through a Macro-examination of Printed Music: with Particular Focus on *The Well-Tempered Clavier*' presents questions that have arisen as a result of this research. Taking editions of *The Well-Tempered Clavier* as an example and using figures and graphs extracted from the Bach Bibliography, he explores the various facets of the work's reception, including its market appeal, the ambitions that steered its editors and publishers, and trends in its interpretation. Readers are certain to appreciate the

uniqueness of his approach and its hitherto unparalleled propinquity to objectivity in musicological research.

The contributions by Leaver and Tomita were first heard in July 2012 at the 15th Biennial International Conference on Baroque Music in Southampton, where Bach Network UK sponsored four well-attended and well-received sessions. Leaver's paper was part of the session entitled 'Chorales, the Neumeister Collection and Bach', while Tomita's was featured under 'Nineteenth-Century Bach Reception'. The remaining two sessions were 'Bach and the Magnificat' and 'New Bach Sources'. The latter concluded with a round-table discussion on Bach Network UK's next venture, the Sixth Dialogue Meeting, which will be held on 3-7 July 2013 in Warsaw. I am pleased to announce that more papers from the baroque conference will appear in the next volume of *Understanding Bach*, scheduled for April 2013.

In a separate section of our journal, 'Current Concerns', we have included a short article 'Challenging Virtuality: A Personal Reflection', originally published in *Bach Notes*, 16 (Spring 2012), pp. 5-6. It raises concerns about the challenges to scholarly discourse of the internet, social networking and open access. Ruth Tatlow expresses alarm at the 'uninformed, opinionated, and sometimes vitriolic exchanges' that permeate Bach chat rooms, and calls on Bach scholars to embrace the new technology and 'challenge virtuality, rather than be challenged by it'. We have reprinted the article (supplied with footnotes that are absent from the originally published version) as it reflects concerns raised at the sixth Dialogue meeting in Edinburgh. We hope that the bite-sized comments will stimulate further discussion and dialogue about this important and all-pervasive aspect of scholarship.

Finally, it has been a pleasure and a privilege, as well as an enlightening and satisfying experience, to serve as a first-time volume editor of *Understanding Bach*. I cannot help but utter my amazement at how smooth (if demanding) the whole process has been, undoubtedly owing to the solid foundations put in place by Ruth Tatlow, my predecessor. I am profoundly indebted to her for the tremendous support and for the trust she has placed in me. I am equally indebted to the members of the editorial board, in particular Yo Tomita, on whose sound advice and encouragement I have depended. I wish to thank the authors, who tailored their drafts to meet the standards of our journal, and also the reviewers, who took time from their busy schedules and offered their expertise, constructive suggestions and comments on manuscripts, in order to ensure that we maintain the highest quality of publication. I also greatly appreciate the professional assistance of Helen Gough, our copy-editor, for the thoroughness and efficiency with which she returned revisions and responded to my queries.

I hope that you will find the contents of the latest volume of *Understanding Bach* interesting, informative, enjoyable and inspiring!

Tanja Kovačević (Volume Editor)
Belfast, 1 December 2012