

## Editorial

It is three years since I last wrote an editorial for *Understanding Bach*, and it is my pleasure to be writing now to introduce this volume, edited jointly by Yo Tomita and myself. Much has happened in the life of Bach Network UK (BNUK) since last year's publication of volume 8 of *Understanding Bach*. Although our journal remains fully open access, it can also now be found with full text on the RILM database. You may have noticed that we have a new website, more suitable to modern hand-held devices, and with content that reflects our current focus more accurately. In July 2013 we held an outstandingly successful Dialogue Meeting in Warsaw, organised by our colleague Szymon Paczkowski on behalf of Bach Network and in association with the Institute of Musicology, University of Warsaw, and The Fryderyk Chopin Institute Warsaw. It was in Warsaw that the majority of the articles and reports in this ninth volume of *Understanding Bach* were first presented.

The Warsaw meeting, our sixth J. S. Bach Dialogue Meeting, took the theme of 'Bach Looking East', which formed the topic of the welcome lecture, Dialogue Session 1 and the final 'Burning Issues' session. The article by Tatiana Shabalina 'Discoveries in St Petersburg: New Perspectives on Bach and Poland' gives a taster of the subject areas covered and discussed in the 'Bach Looking East' sessions. The 'Burning Issues' papers featured a wide variety of new and ground-breaking research. Renowned for her work in Fasch studies, Barbara M. Reul turned her attention to a comparison between Fasch and Bach, developed here as 'Dream Job: Next Exit?': A Comparative Examination of Selected Career Choices by J. S. Bach and J. F. Fasch'. Janice B. Stockigt presented hot-off-the press results of new sources in Bautzen, reported here as 'The Visit of Members of the Dresden Hofkapelle to Bautzen: May 1733', and Raymond Erickson summarised his current research, details of which can be read in the report 'The Early Enlightenment, Jews, and Bach: Further Considerations'. Dialogue Session 3 focused on the transmission of the St Matthew Passion in Australasia, an aspect of which can be read in "'The Greatest Choral Work that has ever been written": Wellington Performances of J. S. Bach's St Matthew Passion, 1899–1941' by Samantha Owens. Our Young Scholars' Forum featured the research of six doctoral students. Reports by Nadya Markovska in 'J. S. Bach and the Concept of Variety' and Vasiliki Papdopoulou in 'Instructive Editions of J. S. Bach's Sonatas and Partitas for Solo Violin: History and Significance' describe their ongoing research projects. Chiara Bertoglio, who completed her doctorate in 2012, has written a full-length article 'Italian Instructive Editions of *The Well-Tempered Clavier*: A Useful

Resource for Performance Practice Studies', providing an overview of her doctoral thesis.

During the Dialogue Meeting, we had the privilege of hosting a celebrity recital at the Royal Palace featuring pianist Nelson Goerner, funded jointly by an anonymous donor and the Chopin Institute. We were also guests at a festival concert with Collegium 1704, funded by the University of Warsaw. We are extremely grateful to our sponsors for enabling us to participate in these rich cultural events, and we look forward to collaborating with new sponsors and institutions to create similarly memorable events in the future.

The progress of time tends to bring not only joys but sorrows, and 2013 was no exception for BNUK. At the heart of our Belfast support base we lost two very important personalities. The Reverend Niall Bayley, a supporter of BNUK from its early days, passed away in October. His calm and gentlemanly presence at Dialogue Meetings was always such an encouragement. And without any warning, Alison Jayne Dunlop died in July, just after her 28th birthday, on the threshold of a brilliant career. Ali's book *The Life and Works of Gottlieb Muffat 1690–1770* (Hollitzer, 2013) will stand as her legacy, but nothing will replace her ebullience, smile and humour. She is sorely missed by many of us who had imagined decades of collaborative research, and conference fun.

Alternating with our own Dialogue Meetings, BNUK will continue the customary pattern of contributing several sessions to the 2014 biennial International Conference on Baroque Music, this time held in Salzburg. We encourage you to attend the meeting, and engage in the formal and informal discussions that such a conference facilitates. A selection of papers from these sessions will form the basis of *Understanding Bach* volume 10, to be published in March 2015.

It has been a good year for BNUK. Much unseen work continues to be undertaken by members of the board of trustees and of the Bach Network Council to maintain and keep our activities attractive and relevant. We meet twice a year in person and countless times electronically to discuss policies, aiming to keep our vision sharp, and solutions practicable. But as part of our network your participation and comments remain essential to our development. Please continue to visit the website and our Facebook page, and to inform us through [info@bachnetwork.co.uk](mailto:info@bachnetwork.co.uk) of your observations and ideas. We continue to aspire to maturity in presenting the very best scholarly achievements while retaining the freshness, liveliness and the cool factor of youth.

For the first time this year a volume of *Understanding Bach* has been edited jointly. Yo Tomita and I wish you every joy as you read this volume, hoping, as always, that the articles and reports will enrich and stimulate your thinking about Bach the composer, his world and his music.

Ruth Tatlow (Danderyd, Sweden)

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21 March 2014

## 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)
- NBA* [*Neue Bach-Ausgabe*] *Johann Sebastian Bach: Neue Ausgabe Sämtlicher Werke* (Kassel: Bärenreiter, 1954–2008)
- NBA KB* *Kritischer Bericht* (Critical Report) of *NBA*
- BWV* A. Dürr, Y. Kobayashi and K. Beißwenger (eds.), *Bach-Werke-Verzeichnis: Kleine Ausgabe (BWV 2a)*, Nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe (Wiesbaden: Breitkopf & Härtel, 1998)
- CPEBCW* *Carl Philipp Emanuel Bach, The complete works* (Los Altos, CA: Packard Humanities Institute, 2007f.)
- 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)
- 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)