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This volume brings together essays on J. S. Bach and members of his family by a distinguished group of scholars. The essays address Bach's compositions, his knowledge of the musical past, his study of contemporaries, and the cultivation of his own music by later generations. The studies draw on source criticism, musical analysis, religious and social context, performance practice, and reception history – a broad range of techniques and issues in modern Bach scholarship. The international contributors include both established scholars and newer voices in Bach studies.

This volume will be indispensable for any future work on the *Musical Offering*, *St. Matthew Passion*, *Italian Concerto*, on Bach's musical connections with his sons Carl Philipp Emanuel and Wilhelm Friedemann, and on many other topics in Bach research.

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Preface

We are often told that this is the age of “the new musicology,” but old musicology, with its focus on long-standing questions and methods, still has a lot to offer. The essays on J. S. Bach and members of his family collected here demonstrate the continuing contribution that traditional approaches can offer to the state of knowledge and to the appreciation of music from the increasingly distant past.

Many different kinds of research are represented, and the essays here show the value of combining them in the investigation of a particular problem. For example, Joshua Rifkin’s essay on the *Trauerode* starts with issues of performance practice, but to understand the performance problems of the work, one must ask not only the obvious organological questions (what instruments?) but also about the organization of musical life in Leipzig in Bach’s time (who played and sang?). Jeanne Swack’s investigation of a familiar and vexing problem, the mutilated autograph score of one of Bach’s chamber compositions, leads from immediate source-critical matters to questions of genre (the sonata in the manner of a concerto), of analysis (Bach’s musical strategy), of organology (for what or whose instrument?), and of the context of the work’s original performance. Throughout the collection, authors turn to a variety of sources in answering interesting musical questions – the essence of scholarship as an intellectual act.

Those dreading facts presented for their own sake – surely a pitfall of certain kinds of research – will be pleasantly surprised, because so many of the studies here focus ultimately on context and significance. The essays by Gregory Butler and John Butt consider Bach’s works in light of the music of earlier and contemporary composers who influenced him. Paul Walker and Christoph Wolff

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address, in different ways, Bach's relation to music and musical thought of earlier centuries. Michael Marissen and Ulrich Leisinger look within and outside the musical text of two major works for clues to why Bach assembled these pieces as he did and what meanings they might have carried.

Finally, some of the essays here present things about Bach and his music that we simply did not know before: the existence of an early version of an important composition, analytical insights into another, a composition of interest to the Bach family. If these discoveries are there to be made, then certainly others are as well. I hope that scholars will continue to consider such things worth knowing and to ask the questions that will lead us to them.

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- Biblioteka Jagiellońska, Cracow (Fig. 12.1)
- Houghton Library, Harvard University, Cambridge, Mass. (Fig. 12.3)
- Johann-Sebastian-Bach-Institut, Göttingen (Fig. 1.1)
- Staatsbibliothek zu Berlin–Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (Figs. 7.1, 7.2, 12.2 and 12.4)

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Abbreviations

- BC Hans-Joachim Schulze and Christoph Wolff, *Bach-Compendium. Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs* (Leipzig and Frankfurt, 1985–)
- BG *Johann Sebastian Bachs Werke. Gesamtausgabe der Bachgesellschaft* (Leipzig, 1851–99)
- BJ *Bach-Jahrbuch*
- BR *The Bach Reader. A life of Johann Sebastian Bach in letters and documents*, ed. Hans T. David and Arthur Mendel, rev. edn. (New York, 1966)
- BuxWV Georg Karstädt, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude* (Wiesbaden, 1974; 2nd edn. 1985)
- BWV Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950; rev. edn. Wiesbaden, 1990)
- Dok I–III *Bach-Dokumente*, ed. Bach-Archiv Leipzig, 3 vols. (Leipzig and Cassel, 1963–72)
- Fk “Thematisches Verzeichnis der Kompositionen Wilhelm Friedemann Bachs,” in Martin Falck, *Wilhelm Friedemann Bach. Sein Leben und seine Werke* (Leipzig, 1913)
- H E. Eugene Helm, *Thematic catalogue of the works of Carl Philipp Emanuel Bach* (New Haven, 1989)
- MGG *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, 17 vols. (Cassel and Basel, 1948–79)
- NBA . . . KB Johann Sebastian Bach, *Neue Ausgabe sämtlicher Werke . . . Kritischer Bericht*, ed. Johann-Sebastian-Bach-Institut Göttingen and Bach-Archiv Leipzig (Leipzig and Cassel, 1954–)
- New Grove* *The New Grove dictionary of music and musicians*, ed. Stanley Sadie, 20 vols. (London, 1980)

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- QV Horst Augsbach, *Johann Joachim Quantz. Thematisches Verzeichnis der musikalischen Werke* (Dresden, 1984)
- SBB . . . P/St Staatsbibliothek zu Berlin/Preußischer Kulturbesitz, Musikabteilung . . . Mus. ms. Bach P [score]/St [parts]
- SWV Werner Bittinger, *Schütz-Werke-Verzeichnis (SWV). Kleine Ausgabe* (Cassel, 1960)
- TVWV Werner Menke, *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*, 2 vols. (Frankfurt/Main, 1982–3)
- Wq Alfred Wotquenne, *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach* (Leipzig, 1905)