

## **The Cambridge Companion to Bach**

# Cambridge Companions to Music

## Composers

### **The Cambridge Companion to Bach**

Edited by John Butt

### **The Cambridge Companion to Bartók**

Edited by Amanda Bayley

### **The Cambridge Companion to Berg**

Edited by Anthony Pople

### **The Cambridge Companion to Beethoven**

Edited by Glenn Stanley

### **The Cambridge Companion to Berlioz**

Edited by Peter Bloom

### **The Cambridge Companion to Benjamin Britten**

Edited by Mervyn Cooke

### **The Cambridge Companion to Brahms**

Edited by Michael Musgrave

### **The Cambridge Companion to John Cage**

Edited by David Nicholls

### **The Cambridge Companion to Chopin**

Edited by Jim Samson

### **The Cambridge Companion to Handel**

Edited by Donald Burrows

### **The Cambridge Companion to Schubert**

Edited by Christopher Gibbs

### **The Cambridge Companion to Ravel**

Edited by Deborah Mawer

## Instruments

### **The Cambridge Companion to Brass Instruments**

Edited by Trevor Herbert and John Wallace

### **The Cambridge Companion to the Cello**

Edited by Robin Stowell

### **The Cambridge Companion to the Clarinet**

Edited by Colin Lawson

### **The Cambridge Companion to the Organ**

Edited by Nicholas Thistlethwaite and Geoffrey Webber

### **The Cambridge Companion to the Piano**

Edited by David Rowland

### **The Cambridge Companion to the Recorder**

Edited by John Mansfield Thomson

### **The Cambridge Companion to the Saxophone**

Edited by Richard Ingham

### **The Cambridge Companion to the Violin**

Edited by Robin Stowell

## Topics

### **The Cambridge Companion to Pop and Rock**

Edited by Simon Frith, Will Straw, and John Street

The Cambridge Companion to

# BACH

Edited by John Butt



CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Tokyo, Mexico City

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9780521587808](http://www.cambridge.org/9780521587808)

© Cambridge University Press 1997

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 1997  
11th printing 2010

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

The Cambridge Companion to Bach / edited by John Butt.

p. cm.

ISBN 0 521 45350 x (hardback). – ISBN 0 521 58780 8 (paperback)

1. Bach, Johann Sebastian, 1685–1750. 2. I. Butt, John.

ML410.B13C36 1997

780'.92–dc20 96–22581 CIP

[B]

ISBN 978-0-521-45350-9 Hardback

ISBN 978-0-521-58780-8 Paperback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to in  
this publication, and does not guarantee that any content on such websites is,  
or will remain, accurate or appropriate. Information regarding prices, travel  
timetables, and other factual information given in this work is correct at  
the time of first printing but Cambridge University Press does not guarantee  
the accuracy of such information thereafter.

# Contents

*List of plates* [page vi]

*Notes on contributors* [vii]

*List of abbreviations* [ix]

*Chronology of Bach's life* [xi]

Introduction *John Butt* [1]

## **Part I: The historical context: society, beliefs and world-view** [7]

1 The Bach family *Malcolm Boyd* [9]

2 Bach and the domestic politics of Electoral Saxony *Ulrich Siegele* [17]

3 Music and Lutheranism *Robin A. Leaver* [35]

4 Bach's metaphysics of music *John Butt* [46]

5 'A mind unconscious that it is calculating'? Bach and the rationalist philosophy of Wolff, Leibniz and Spinoza *John Butt* [60]

## **Part II: Profiles of the music** [73]

6 The early works and the heritage of the seventeenth century  
*Stephen A. Crist* [75]

7 The mature vocal works and their theological and liturgical context  
*Robin A. Leaver* [86]

8 The instrumental music *Werner Breig* [123]

9 The keyboard works: Bach as teacher and virtuoso *Richard D. P. Jones* [136]

10 Composition as arrangement and adaptation *Werner Breig* [154]

11 Bachian invention and its mechanisms *Laurence Dreyfus* [171]

## **Part III: Influence and reception** [193]

12 Bach as teacher and model *Stephen Daw* [195]

13 Changing issues of performance practice *George B. Stauffer* [203]

14 Bach reception: some concepts and parameters *Martin Zenck* [218]

15 Reinterpreting Bach in the nineteenth and twentieth centuries  
*Martin Zenck* [226]

*Notes* [251]     *Select bibliography* [294]

*General Index* [306]     *Index of works by J. S. Bach* [318]

## *Plates*

- 1 Bachhaus Wechmar; home of Veit Bach and his son, Hans Bach, c. 1590–1626 (reproduced with kind permission of the Bachhaus, Wechmar) [*page 11*]
- 2 Ricercar a 3, from the *The Musical Offering* BWV 1079: first page of the original print (reproduced with the kind permission of the Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv) [*151*]
- 3 Ricercar a 6, from the *The Musical Offering* BWV 1079: first page of the original print (reproduced with the kind permission of the Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv) [*152*]
- 4 Franz Anton Hoffmeister's edition of *The Well-tempered Clavier*, issued between 1801 and 1803, first page of Book II [*208*]
- 5 Czerny's edition of *The Well-tempered Clavier*, 1837, first page of Book II [*209*]
- 6 Ferruccio Busoni, *Fantasia contrappuntistica* (1910), analytical and architectural plan [*238*]

## *Contributors*

**Malcolm Boyd** has recently retired as senior lecturer at the University of Wales, Cardiff. His major study of Bach (Dent, 1983) has become perhaps the most important general book on the composer's life and works in the English language. He has also written a seminal study of D. Scarlatti (1986) and contributed to the *New Grove* dictionaries. His latest study – of the Bach Brandenburg concertos – has recently been published by Cambridge University Press.

**Werner Breig** is professor of musicology at the Ruhr-Universität Bochum. He has been responsible for much of the new edition of Heinrich Schütz and his Bach research has centred mainly on the organ music and concertos. His articles (largely in German publications) present some of the most important research on the chronology of Bach's concertos in recent years.

**John Butt** has held positions at Aberdeen University and Magdalene College, Cambridge, and is now associate professor of music at the University of California, Berkeley. His career centres on both performance and musicological research; three books on Bach have already been published by Cambridge University Press, the latest being a survey of the educational background to practical music during the German Baroque. He has made seven solo recordings on organ and harpsichord for Harmonia Mundi.

**Stephen A. Crist** is associate professor at Emory University. His articles have appeared in *Early Music*, *Bach Studies* (Cambridge University Press), *Bach Perspectives*, *College Music Symposium* and other publications. He has also published a facsimile edition of a rare Low German hymnal dating from Luther's lifetime and is working on a book on the Bach arias.

**Stephen Daw** is a principal lecturer at the Birmingham Conservatoire, the music faculty of the University of Central England. He has pursued a research career in the field of Bach for nearly thirty years. His publications include a book on the vocal works and a seminal article on the Walther/Krebs manuscripts of organ music. He has also written articles on Bach reception in England and an introduction to a facsimile edition of Bach's autograph of the *Well-tempered Clavier* Book II.

**Laurence Dreyfus**, Thurston Dart professor of performance studies in music and head of department at King's College London, began his career in Bach studies with a ground-breaking examination of Bach's continuo practice (Harvard University Press); his latest book, for the same publisher, surveys the entire field of Bachian invention. He has also written extensively on the

aesthetics of performance practice, new directions in musical analysis and on linguistic and hermeneutic approaches to music history. He concurrently pursues an international career as a gambist.

**Richard D. P. Jones** is a graduate of Oxford University and has subsequently taught at University College, Cardiff; in 1982 he was awarded the D. F. Tovey Memorial Prize for research. His publications include a volume for the *Neue Bach-Ausgabe*, a new edition of the complete works for violin and obligato harpsichord and numerous editions for the Associated Board. His writings have been published in *Music and Letters*, *The Musical Times* and in a book on the work of Howard Ferguson. His edition of *The Well-tempered Clavier* was published in 1994 as a replacement to Tovey's edition for the Associated Board.

**Robin Leaver** is well known in both musicological and theological circles; his particular interests have been J. S. Bach and the areas of liturgy and hymnology. Having held appointments at Latimer House and Wycliffe Hall, Oxford, he is currently professor of sacred music at Westminster Choir College of Rider University, Princeton, New Jersey and Visiting Professor of Liturgy, Drew University, Madison, New Jersey. Of his 25 published books and over 200 other publications, his Bach research includes a book on Bach's Passions from the perspective of music as preaching, another on Bach's theological library and a major book on Bach's faith and theology.

**Ulrich Siegele** studied musicology, classical philology and history at the University of Tübingen, where, from 1965 until his retirement in 1995, he has been lecturer and subsequently professor of musicology. His contributions to Bach scholarship began with a seminal study of Bach's activity as transcriber and revisor of his own music and have continued with a remarkably wide range of books and articles presenting detailed and provocative musical analyses and penetrating political and social studies of Bach's age and career.

**George B. Stauffer** is professor of music history at Hunter College, the Graduate Center of the City University of New York, and Organist and Director of Chapel Music at Columbia University. He has written a chronological survey of the organ preludes of Bach, is editor of *The Forkel–Hoffmeister & Kühnel correspondence* and *Bach Perspectives II*, and contributor to numerous American and European journals. He has recently completed a volume on Bach's B minor Mass for the *Monuments of Western Music* series of Macmillan.

**Martin Zenck** has established himself as the major authority on Bach reception. His main work has been on the reception of Bach by Beethoven (one book and several articles) but he has also written essays on the position of Bach within the Second Viennese school (*Bach Studies*, Cambridge University Press).



## Abbreviations

- AfMw* *Archiv für Musikwissenschaft*
- BACH* *BACH – The Journal of the Riemenschneider Bach Institute*
- BC* *Bach Compendium: Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs*, ed. H.-J. Schulze and C. Wolff (Leipzig, 1985–)
- BG* *J. S. Bach: Werke*, ed. Bach-Gesellschaft, vols. 1–47 (Leipzig 1851–99)
- BJb* *Bach-Jahrbuch*
- BR* *The Bach reader* (revised edition), ed. H. T. David and A. Mendel (New York and London, 1966)
- BWV* W. Schmieder, ed., *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis (BWV)*, 2nd edn (Wiesbaden, 1990)
- BzAfMw* *Beihefte zum Archiv für Musikwissenschaft*
- BzBF* *Beiträge zur Bach-Forschung*
- CM* *Current Musicology*
- CMS* *College Music Symposium*
- Dok* *Bach-Dokumente*, ed. W. Neumann and H.-J. Schulze, 3 vols. (Leipzig and Kassel, 1963, 1969, 1972)
- EM* *Early Music*
- JAMS* *Journal of the American Musicological Society*
- JM* *Journal of Musicology*
- LW* *Luther's works: American edition*, ed. J. Pelikan and H. T. Lehmann (St Louis and Philadelphia, 1955–86)
- Mf* *Die Musikforschung*
- MGG* *Die Musik in Geschichte und Gegenwart*
- ML* *Music and Letters*
- MMg* *Monatshefte für Musikgeschichte*
- MQ* *The Musical Quarterly*
- MT* *The Musical Times*
- MuK* *Musik und Kirche*

x *List of abbreviations*

- NBA *Neue Bach-Ausgabe*, ed. Johann-Sebastian-Bach-Institut, Göttingen,  
and Bach-Archiv, Leipzig (Kassel and Basle, 1954–)  
KB *Kritischer Bericht*
- NG *The new Grove dictionary of music and musicians*, 20 vols.,  
ed. S. Sadie (London, 1980)
- Notes *Notes: Quarterly Journal of the Music Library Association*
- NZM *Neue Zeitschrift für Musik*
- OY *The Organ Yearbook*
- PRMA *Proceedings of the Royal Musical Association*
- WA *D. Martin Luthers Werke: kritische Gesamtausgabe* [*Weimarer  
Ausgabe*] (Weimar, 1883–1983)  
Br *Weimarer Ausgabe: Briefe*  
Tr *Weimarer Ausgabe: Tischreden*

## *Chronology of Bach's life and career*

- 1685 21 March – Johann Sebastian Bach born in Eisenach.
- 1693 Registered at the Lateinschule, Eisenach (fifth class).
- 1695 After the recent death of both parents, Sebastian moves to Ohrdruf under guardianship of his brother, Johann Christoph. Enters the Ohrdruf Lyceum.
- 1700 Leaves Lyceum owing to lack of free place ('ob defectum hospitiorum'), transferred to the Michaelisschule, Lüneburg.
- 1703 March–September – Court musician at Weimar (*Laquey*).  
9 August – Appointed organist at the Neue Kirche, Arnstadt. Möller Manuscript begun (finished c. 1707).
- 1705 August – Bach's brawl with the bassoonist Geysersbach; departure for Lübeck and encounter with Buxtehude (returning early 1706).
- 1706 February – Consistory's complaints about Bach's prolonged absence, various other complaints concerning accompaniment and refusal to undertake concerted music.
- 1707 14–15 June – appointed organist at the Blasiuskirche, Mühlhausen (released from Arnstadt post, 29 June).  
17 October – marries Maria Barbara Bach at Dornheim (near Arnstadt). Begins Mühlhausen cantatas, e.g. BWV 4, 106, 131.
- 1708 4 February – Cantata 71 performed for changing of town council, Bach's first published work.  
25 June – Bach requests dismissal from Mühlhausen (dismissal granted following day), on his appointment as organist and chamber musician at Weimar (to Duke Wilhelm Ernst).  
29 December – baptism of Catharina Dorothea Bach (first child of Johann Sebastian and Maria Barbara Bach). Andreas Bach Book begun (finished c. 1713). *Orgelbüchlein* may have been begun as early as 1708 (most of it finished by 1717).
- 1709 7 February – payment for a further printed Mühlhausen cantata for changing of town council, with expenses for Bach's travel from Weimar (work lost).
- 1710 22 November – Wilhelm Friedemann Bach born (composer, first son of Johann Sebastian and Maria Barbara; baptised 24 November).
- 1712 27 September – Bach is godfather for baptism of son of Weimar town organist, J. G. Walther.

- 1713 c. 23 February – visit to Weissenfels on occasion of Duke Christian of Saxe-Weissenfels' birthday – probable first performance of 'Hunt' Cantata, BWV 208.  
July – Prince Johann Ernst of Saxe-Weimar returns from his study-trip to the Netherlands, bringing with him many modern Italian concertos, including Vivaldi's Op. 3.  
December – Bach is a candidate for the post of organist at the Marktkirche in Halle.
- 1714 Halle position declined.  
2 March – Bach promoted to *Konzertmeister* at Weimar, with increased salary and commission to compose monthly cantatas.  
8 March – birth of Carl Philipp Emanuel Bach (baptised 10 March with Georg Philipp Telemann as godfather).  
25 March (Palm Sunday) – performance of first Weimar church cantata, BWV 182.
- 1717 Earliest printed reference to Bach, in Mattheson's *Das beschützte Orchestre*.  
5 August – appointed *Kapellmeister* for Prince Leopold of Anhalt-Köthen. Visit to Dresden for competition with Marchand (from which the latter fled).  
6 November – 2 December – Bach under arrest for too forcibly demanding dismissal. Set free with unfavourable discharge.
- 1719 1 March – Bach receives payment for travel and purchase of harpsichord in Berlin.
- 1720 22 January – begins *Clavier-Büchlein* for Wilhelm Friedemann Bach.  
May–July – Bach travels with Leopold to Karlsbad.  
Maria Barbara dies, buried 28 September.  
November – Bach applies for post of organist at the Jacobikirche, Hamburg.  
December – Bach declines post, owing to simony associated with appointment (incident recorded in Mattheson's *Der musicalische Patriot*, 1728).
- 1721 24 March – Brandenburg Concertos dedicated to Margrave Christian Ludwig.  
3 December – Bach marries Anna Magdalena Wilcke (daughter of court trumpeter at Weissenfels), in Köthen.  
Begins first *Clavier-Büchlein* for Anna Magdalena.  
Writes title page for first book of *The Well-tempered Clavier*.
- 1722 21 December – Bach becomes a candidate for the post of Cantor and *Director Musices* at the Thomasschule, Leipzig.
- 1723 February – Bach auditions in Leipzig.  
April – Bach appointed at Leipzig, receiving dismissal from Köthen.  
5 May – Bach signs contract for cantorship.

- 22 May – Bach and family arrive in Leipzig.  
30 May – first performance at Leipzig (Cantata 75), received ‘mit guten *applausu*’ – opens first Leipzig cycle of cantatas.  
14 June – Wilhelm Friedemann and Carl Philipp Emanuel Bach accepted into Thomasschule.  
25 December – first (?) performance of Magnificat, BWV 243a.
- 1724 7 April – first performance of St John Passion, Nikolaikirche.  
11 June – opening of second Leipzig cycle of cantatas (Cantata 20).
- 1725 September – Bach gives an organ recital in the Sophienkirche, Dresden.  
September–December – Bach petitions Friedrich August I, Elector of Saxony and King of Poland, for the restitution of his right to the ‘old service’ and salary, at the university church (King grants Bach’s right to ‘old service’ and salary, 21 January 1726).  
Third Leipzig cycle of cantatas begins (lasting into 1727).  
Mattheson complains of Bach’s text underlay (in Cantata 21) in his *Critica Musica*, 8.
- 1726 Publication of Partita 1, of Bach’s *Clavier-Übung* (remaining five partitas published over subsequent years).
- 1727 11 April – probable first performance of St Matthew Passion.  
17 Oct – *Trauer-Ode*, Cantata 198, performed at memorial service for Electress Christiane Eberhardine (commissioned by a university student, with words by J. C. Gottsched).
- 1728 September – dispute with sub-deacon of Nikolaikirche over who should choose hymns for Vespers (customarily the prerogative of the cantor).  
19 November – Prince Leopold of Anhalt-Köthen dies.
- 1729 23–4 March – Bach visits Köthen for performance of funeral cantata for Leopold (BWV 244a).  
April – Bach becomes sales agent for Heinichen’s *Generalbaßlehre* and Walther’s *Lexicon*.  
Bach takes over direction of the *Collegium musicum*.
- 1730 August – dispute with the town council, over Bach’s disinclination to teach Latin.  
23 August – Bach’s ‘Short but most necessary draft for a well-appointed church music’ sent to town council, outlining severe problems in maintaining the musical establishment at the Thomasschule.  
28 October – Bach sends letter to school friend, Georg Erdmann, expressing dissatisfaction with Leipzig and seeking employment in Danzig (Gdansk).
- 1731 All six Partitas published together as *Clavier-Übung* I.  
14 September – Bach gives an organ recital in Sophienkirche, Dresden, and other performances at court during following week.

- 1732 21 June – Johann Christoph Friedrich Bach born.  
Short biography of Bach appears in Walther's *Lexicon* – here Bach has title of 'Sachsen-Weißenfelsischer Capell-Meister', which he presumably received some time after death of Leopold of Anhalt-Köthen.
- 1733 Bach composes and performs several cantatas in honour of the new Elector, Friedrich August II, and his family (BWV 213, 214, Anh. 12).  
23 June – Wilhelm Friedemann Bach appointed organist of Sophienkirche, Dresden.  
July – Bach presents *Missa* (Kyrie and Gloria, of what later became Mass in B Minor) to Friedrich August II, with request for a court title.
- 1734 Bach composes and performs more cantatas in honour of Friedrich August II, including BWV 215, performed in his presence for the Michaelmas Fair, 5 October.  
25–7 December – Christmas Oratorio, parts I-III performed.
- 1735 1–6 January – Christmas Oratorio, parts IV-VI performed.  
Bach is sales agent for harpsichord works by C. F. Hurlbusch.  
*Clavier-Übung* II published.  
June – Johann Gottfried Bernhard Bach appointed organist at the Marienkirche, Mühlhausen.  
5 September – Johann Christian Bach born.
- 1736 Easter – Publication of G. C. Schemelli's *Musicalisches Gesangbuch*, advertised as containing some new melodies and bass-lines by Bach.  
July – dispute begins with Rector Ernesti over the right to appoint prefects in the school (continues until early 1738).  
7 October – Bach performs birthday cantata in honour of Friedrich August II.  
19 November – Bach given title of *Hofcompositeur* to the Elector of Saxony, Friedrich August II.  
1 December – Bach gives an organ recital in the Dresden Frauenkirche, in the presence of the Russian ambassador.
- 1737 April – Johann Gottfried Bernhard Bach appointed organist of the Jakobikirche, Sangerhausen (he is soon to fall into debt and abscond).  
14 May – J. A. Scheibe criticises Bach and his music in *Der critische Musicus*, sparking pamphlet war over Bach's merits as a composer.  
17 December – Friedrich August II intervenes in prefects' dispute, on Bach's behalf.
- 1738 27 April – Bach performs cantata in presence of Friedrich August II at Leipzig Easter Fair.  
Carl Philipp Emanuel appointed harpsichordist to Frederick of Prussia (later Frederick II ('the Great')).
- 1739 March – Bach cancels Passion performance owing to dispute with town council.  
27 May – Johann Gottfried Bernhard Bach dies.

- October – Bach takes over *Collegium musicum* after a two-year break.  
7 October – Bach performs birthday cantata for Friedrich August II  
*Clavier-Übung* III published.  
Bach gives organ recital in the Schlosskirche, Altenburg. Bach probably began work on compiling/copying *The Well-tempered Clavier* Book II (finished c. 1742).
- 1740 3 August – Bach performs cantata for name-day of Friedrich August II.
- 1741 Anna Magdalena very ill during Bach's visit to Carl Philipp Emanuel in Berlin.  
*Clavier-Übung* IV ('Goldberg Variations') published.
- 1742 Bach drafted early version of *The Art of Fugue* around this time.
- 1745 Bach is sales agent for Wilhelm Friedemann's harpsichord sonata in D.
- 1746 April – Wilhelm Friedemann Bach becomes organist of the Marktkirche (Liebfrauenkirche), Halle.  
After 1746 (1748?) – 'Schübler' chorales published.
- 1747 May – Bach visits Potsdam court of Frederick II of Prussia; plays at court and the Heiligegeistkirche; probably also visits Berlin and its new opera house at this time.  
June – Bach joins Mizler's Corresponding Society of the Musical Sciences.  
Canonic Variations on 'Vom Himmel hoch' presented to society and published.  
September – *Musical Offering* published.
- 1748 Bach is sales agent for Wilhelm Friedemann Bach's harpsichord sonata in Eb.
- 1749 20 January – Bach's daughter Elisabeth Juliana Friederica marries Johann Christoph Altnikol.  
8 June – Gottlob Harrer auditions for Bach's post in Leipzig.  
Bach's work on the Mass in B Minor probably completed.
- 1750 Bach directing work on *Art of Fugue* engraving.  
March – Bach has eye operation.  
28 July – Bach dies.
- 1751 *Art of Fugue* published.
- 1754 Bach's Obituary (by Carl Philipp Emanuel Bach and Johann Friedrich Agricola) published by Mizler.

