

## Bach's Text and Music Business Connections

Some references detailing Bach's business with books and texts as extracted from the Bach-Dokumente II (Bärenreiter, 1969) [henceforth referred to simply as BD II]

[I ask the reader's indulgence in not cleaning up the formatting of these items and proofreading everything carefully. I have tried to adhere to a chronological order wherever possible. There are some rather obvious omissions because the type of documentary evidence (actual invoices/receipts are missing). I have been unable to decipher many of the printer's abbreviations and have simply listed them for anyone who might be able to figure them out. Using the monetary system in effect at that time, I have included the actual prices charged at the time. In one of the appendices to Wolff's 2000 Bach biography there is a page which attempts to convert these sums into modern-day equivalents.]

It would appear that Bach, for having texts printed (non-regular Sunday and Feast Day cantata text booklets, dedicatory title pages, etc.) was primarily involved with only one printer during his tenure in Leipzig: Bernhard Christoph Breitkopf (1695-1777). For having his music printed while in Leipzig, Bach also occasionally turned to printers elsewhere such as Nürnberg and Zella. Frequently printers in Leipzig were too busy to print libretti on short notice; and as far as printing music using copper plate engravings, we do not even know today which printer was involved printing/publishing the *Kunst der Fuge*. Most important of all, there is no confirmation at all for the name of a printer who was responsible for printing the liturgical cantata text booklets which were made available to congregation members or visitors to any of the main services at either the Thomas- or Nikolai Churches in Leipzig. This leads to the speculation that they were provided [for free?] with the printer's fees assumed by the Leipzig City Council or were divided somehow between both churches. However no records pointing in these directions have ever come to light. If Breitkopf did print these liturgical cantata text booklets, why did he not keep rather meticulous records of the invoices as he seems to have for all the other cantatas listed below? Perhaps as a standing order, it was treated differently. It is clear that the Rathswahl cantatas every August were treated separately and Bach was billed for these. It is also apparent that Mühlhausen did not charge Bach for printing not only the text booklets but also the music that he had composed for the same type of event. I cannot find a single reference to document that Bach was responsible for paying for the liturgical cantata booklets in Leipzig out of his own pocket. Unless someone can produce evidence to the contrary, this may be an unverifiable, unsubstantiated story. Bach simply had to make certain that he provided the necessary texts in time so that they could be scrutinized by the unnamed censors. [As you will see below, we never find out who any of these censors were and whom they represented, but we do know the full name and 'profession' of the individual who completely cleaned the Bach family's toilet and on which specific date this took place.] Also check out what happened when the 'city fathers' discovered an error in the printed Passion booklet.

Some other printers who printed text or music for Bach are:

Immanuel Tietze (1662-1727) Leipzig printer whom Bach used a few times during the early part of his tenure in Leipzig until he [Tietze] died in 1727.

Johann Christian Langenheim (1691-1766) Official Printer for the University of Leipzig.

Johann Georg Schübler (c. 1720 - ?? {latest date known alive 1753}) was said to have studied music under Bach (1740?) was an engraver and organist in Zella who prepared for publication (rather obviously) the 'Schübler Chorales' BWV 645-BWV 650. He was also the copper engraver for the music portion of the Musical Offering (Breitkopf printed the title page).

Balthasar Schmid (1705-1749) 168, 169, 172 Clavier Übungen II and III Title pages Clavier Übung IV (entirely) Schmid may have assisted Bach since the notation resembles closely Bach's style of notation. Canonic Variations (BWV 769)

Christoph Weigel, Sr. (1654-1725) and his son Christoph Weigel, Jr. (died c. 1746) were established copper engravers in Nürnberg. Clavier Übung II

BD II, 30,31 Mühlhausen, February 1708 Tobias David Brückner (began printing books 1700- buried 1742) printed the title page and music for BWV 71 Rathswchselkantate "Gott ist mein König" Performed February 2, 1708 Bill from Feb 1708 [1 Taler=32 Groschen, 1 Gulden=21 Groschen 3 Taler = 4 Gulden, 12 Groschen or 3 Reichsthaler = 4 Florin, 12 Groschen, 0 Schilling] Payment from the City Treasury to Bach for Preparation [*Verfertigung*] of the City Council Cantata: 3 Reichsthaler Payment from the City Treasury to Brückner on Feb. 11 for printing the cantata 4 Reichsthaler = 6 Florin, 2 Groschen; March 3 6 Reichsthaler = 9 Florin, 3 Groschen; For cutting the pages Feb 25 8 Groschen.

BD II,120 Köthen printed with Löffler type [Printer's name not indicated] the title page and libretto for a congratulatory cantata for New Year's Day, BWV Anh. 8 Jan. 1. 1723 Payment on April 3, 1723 to Bach for getting the libretto with title page printed and bound for 2 Taler.

BD II, 164 Störmtal Organ Dedication Cantata BWV 194 (November 2, 1723) The libretto and title page printed by Immanuel Tietze. On November 11, 1723, in Leipzig Tietze, a Leipzig printer also issued the Thomaner Schulordnung (Rules and regulations for the St. Thomas School students) as established and revised by the Leipzig City Council.

BD II, 179 Bach receives directive from the City Council on April 3, 1724. In essence, the council in its minutes had just become aware that Bach had already been disseminating the libretti for his performance of the St. John Passion BWV 245 to take place on April 7, 1724 in the *Thomaskirche*. This would have been the second time in a row that a Passion performance would have been in the *Thomaskirche*, while the tradition had always been to switch back and forth between the *Nikolaikirche* and the *Thomaskirche*. Bach should respect the council's wishes and quickly change the venue to the *Nikolaikirche* [only 4 days before the actual performance!]. Bach's response to the council was as follows: he would do as they had requested but the council should be reminded that all the libretti had already been printed and the title page to this booklet did not have enough room for the *Nikolaikirche* to be added and "BTW I would need money to repair the harpsichord in the *Nikolaikirche* as well as to construct an expansion of the choir loft because there will not be enough room to accommodate all the necessary performers."

BD II,186 February 12, 1725 Wedding Cantata BWV Anh. 14 Title page and libretto printed by Immanuel Tietze.

BD II,214 Leipzig, November 1, 1726. Newspaper advertisement that Bach will issue Partita I, BWV 825 and continue to add more to this series. The composer [Bach] will be his own publisher and pay for the printing himself. [No printer is mentioned by name.]

BD II, 219 Leipzig, May 12, 1727. Birthday Cantata BWV Anh.9 Title page and libretto printed by Immanuel Tietze (this is the year that Tietze will die).

BD II, 221 Congratulatory Cantata BWV 193a Leipzig, August 3, 1727. Title page and libretto [No printer indicated!]

BD II, 224 Leipzig, September 19, 1727 Partitas II and III (BWV 826/827) Newspaper announcement. They can be purchased directly from the composer or from Mr. Petzold in Dresden, Mr. Ziegler in Halle, Mr. Böhm in Lüneburg, Mr. Schwanenberg in Wolfenbüttel, Mr. Fischer in Nürnberg and Mr. Roth in Augsburg. The series will continue at all fairs in Leipzig. [No printer for these works has been indicated. These works were obviously printed at Bach's expense.]

BD II, 229 Leipzig, October 17, 1727. Trauerode BWV 198 Title page and libretto printed by Bernhard Christoph Breitkopf. The libretti were distributed by the *Pedelle* [glorified name for doormen] as the audience entered. No indication that these were being purchased as admission tickets. The audience consisted primarily of dignitaries who were attending the Leipzig Fair as well as professors and students from the Leipzig University.

BD II, 258 Köthen, March 24, 1729 Trauermusik BWV 244a. Title page and libretto printed by Johann Christoph Schondorff in Köthen.

BD 260 Leipzig, April 18, 1729 Newspaper report: News for all music lovers: Mr. Heinichen's treatise on figured bass was recently published [in a revised and expanded edition of the book that first appeared in 1711 and he had to personally underwrite the publishing of this book] and is available from the following: 1. Mr. Mattheson in Hamburg, 2. Mr. Graupner in Hessen-Darmstadt, 3. Mr. Simonetti in Wolfenbüttel, 4. Mr. Glösch in Berlin, 5. Mr. Bach in Leipzig, 6 Mr. Lindner in Freiberg, 7. Mr. Heinichen (the author) in Dresden (Heinichen would die on July 16, 1729). Because there is an extra expense involved in transporting these books to these locations, an extra shipping/postage fee will be charged. The book is otherwise relatively cheap: 2 Reichsthaler and depending upon the distance involved the extra shipping charge would be 2, 4 or 6 Groschen. BTW, you can also purchase directly from Mr. Bach the first fascicle (the letter A) of Johann Gottfried Walther's *Musical Lexicon* for 2 Groschen.

BD II, 287 Leipzig, March, 1731. Sacred cantata libretto booklet with title page covering the Easter Feast Days and the two Sundays following Easter. At the bottom of the title page under the double line where the printer's credits are usually listed, there is simply Anno 1731. Only repeat performances are involved.

BD II, 292 Leipzig, May 1731. Same as above but covering Pentecost to Trinity Sunday. Again no printer is indicated. Only repeat performances are involved.

BD II, 299 Leipzig, November 17, 1731. To be paid to the executioner, Hartmann Hieronymus Heinzen, for cleaning out the septic [feces] tank in the toilet the amount of 29 Taler and 6 Schilling is billed for removing the contents of the toilet tank in the cantor's apartment in the *Thomasschule* on November 17, 1731; licensed by the city government under # 323. [This was repeated during the time of school's

reconstruction] [I included this item because everyone wishes that more information about Bach's cantata booklets were available, but instead we are confronted with quite useless detailed information of this sort, unless, of course, you are wondering what executioners do when their public office does not receive a sufficient number of criminals from the court system. In a strange way this ties into Bach's complaint about not having enough *Akzidentien* from funerals because fewer people died in Leipzig during a particular year. Unfortunately, however, Bach could not as easily recover from his losses as the executioner would have.]

BD II, 310, 311 Leipzig, June 4, 1732. School Inauguration/Dedication Cantata BWV Anh 18. The printer Bernhard Christoph Breitkopf submits his bill for printing the title page and libretto which will ultimately be paid for by the City Council.

For the cantata 1 large sheet

100 RPr.	1 Taler	8 Groschen
300 white printing paper	1 Taler	12 Groschen
100 small folio 2 sheets	1 Taler	8 Groschen
100 single sheets		16 Groschen
Fee for censorship		6 Groschen

BD II, 313 Leipzig, July 30, 1732. Name Day Cantata BWV Anh. 11. The printing bill is issued by Breitkopf to Bach for a *Drama*: 1 sheet divided into 4, 300 printed, 12 on medium paper including the fee for censorship : 2 Taler 10 Groschen. [The footnote indicates that this is the first completely independent order that Bach placed with Breitkopf.]

BD II, 333,334 Leipzig, August 2, 1733. Libretto for a Name Day cantata BWV Anh. 12. Breitkopf: 1 large sheet, 50 RPr. 150 DrPr including the censorship fee: 2 Taler Bach finally paid this bill on October 3, 1733.

BD II, 336 Leipzig, September 3, 1733. Birthday Cantata BWV 213. Libretto printed by Breitkopf: 1 large sheet 50 RPr. 150 Dr. Pr including censorship fee: 2 Taler Received payment of 4 Reichsthaler from Bach to cover the former bill as well.

BD II, 343/344 Leipzig, December 4, 1733. Birthday Cantata BWV 214. Libretto and title page printed by Breitkopf and charged to Bach as a *Drama* in Folio 1 large sheet 150 RPr. 3 [*groß*] significant/severe censorships. 2 Taler [Footnote: according the autograph date of the score, the composition was completed only on the day before the performance date.]

BD II, 345, 347, 348 Leipzig, January 16, 1734. Printing of libretto and title page of a dedicatory coronation cantata BWV 205a *Drama per Musica*. Bach's bill from Breitkopf: printed in quarter-page format, 100 copies, 50 RPr. Censorship fee included. 1 Taler 20 Groschen. Because the exact date could not be determined in advance, the title page simply left a space for the day and stated as follows: Leipzig, January 1734.

BD II,351 Leipzig, October 5, 1734. Dedicatory [Homage] Cantata BWV 215. Libretto and title page printed by Johann Christian Langenheim (1691-1766) the official printer for the University of Leipzig.

This was a performance on behalf of all students studying at the University of Leipzig. 700 copies were printed. [Gottfried Reiche died shortly after his performance at this event.]

BD II, 357,358 Leipzig, November 20, 1734. A Greeting Cantata [for Rector Ernesti] BWV Anh. 19. Libretto and title page printed by Breitkopf and billed to Johann August Landvoigt (1715-1766) who is possibly the librettist. Bill for 200 R Pr including censorship 2 Reichsthaler 8 Groschen. Performance date is given as November 21, 1734.

BD II, 360 Leipzig, December 1734. Christmas Oratorio. Title page and libretto The name of the printer is unknown. The date on the title page appears as Anno 1734.

BD II, 362 Leipzig, February 7, 1735. Libretto for an unknown composition possibly a wedding cantata. Breitkopf's bill reads: Charged to Bach for a 'Carmen' to be sent to Merseburg. 100 Cavalier-paper including censorship fee 1 Taler 12 Groschen Very possibly for the wedding on February 8, 1735 of the bass singer who had performed under Bach's direction, now a court musician in Merseburg, Johann Christoph Samuel Lipsius (1695-??) .

BD II, 363, 373 Leipzig, May 5, 1735. Newspaper report: "For 3 and a half Taler you can obtain from Mr. Bach at his place/home an accurate and clean printing of music from a copper plate on French Regal-paper music compositions for harpsichord by Conrad Friedrich Hurlebusch." You can buy this collection from Mr. Bach at the Thomasschule for 3 Taler 12 Groschen.

BD II, 366, 370 Nürnberg, July 1, 1735. Advertisement: You can purchase from Christoph Weigel, Jr. [Christoph Weigel, Sr. (1654-1725) and his son Christoph Weigel, Jr. ( died c. 1746) were established copper engravers in Nürnberg.] Johann Sebastian Bach's *Clavier Übung II*. During the Leipzig Fair Weigel will be residing in the Hohmann house on Peter's Street where you can purchase a copy for 18 Groschen. At any other time when there is no fair, you can purchase it from Johann Meindeln at the same location.

BD 367, 368 Leipzig, August 2, 1735. Libretti for a Name Day cantata performed on August 3, 1735 and a Rathswahlkantate (both undetermined). Breitkopf demands from Bach for a cantata using 150 printing pages divided into 4 parts including censorship fee (1 Taler 16 Groschen) and for the Rathswahlcantata text 1/4 printed sheet (8 Groschen)

BD 378 Leipzig, Easter, 1736. Breitkopf has for sale a hymnal with music notation with unfamiliar melodies set by Mr. Bach and printed from copper plates. Georg Christian Schemelli (c. 1676-1762) court cantor in Zeitz since 1727) is the editor of the *Schemelli Gesangbuch*, printed by Breitkopf.

BD II, 385, 386 Leipzig, beginning of October 1736. Libretto for a birthday cantata. Breitkopf bills Bach for a *Drama 50 Med.* Schrpr. 150 R Pr. including censorship 3 Taler. Performance takes place on October 7, 1736.

BD II, 402 Leipzig, September 28, 1737. Homage Cantata for Johann Christian von Hennicke BWV 30a. Libretto and title page printed by Johann Christian Langenheim in Leipzig performed at the Castle Wiederau near Leipzig.

BD II, 416 Leipzig, March 29, 1738. Libretto for a Passion printed for Mr. Bach. 300 R Pr. 3 Taler One sheet Passion for Mr. Bach 2 Taler. It is unknown which Passion is referred to here.

BD II, 424 Leipzig, April 27, 1738. Homage Cantata BWV Anh 13. Libretto and title page printed by Breitkopf and paid for by the University of Leipzig 300 Kirchberger Median 6 Taler 12 Groschen, 300 fein Register 3 Taler ; 3 sheets of Atlas (Silkpaper) 1 Taler 12; For censorship 8 Groschen and for wasted paper and labor 6 Taler Total 17 Taler 8 Groschen.

BD II, 428 Leipzig August 23, 1738. Rathswahlkantate [nothing is known about this cantata] Breitkopf wanted 12 Groschen for 1/4 sheet format.

BD II, 451 Leipzig, August 26, 1739. Rathswahlkantate BWV 29. Libretto printed by Breitkopf. Bill made out to Bach for 1/4 sheet 100 for the Rathswahl 1739: 12 Groschen.

BD II, 456 Leipzig, September 30, 1739. Newspaper Announcement: We are happy to bring news for the connoisseurs of Bach's *Clavier-Übung* that the Part III has been completed and is currently available for purchase from the composer at his place/home for 3 Talers for each copy.

BD II, 480 Leipzig, August 3, 1740. Name Day Cantata BWV 208a. A handwritten title page intended for the printer. No printed copy, if there ever was one, has survived nor is there a printer's record of a bill. However, the newspaper does report an outdoor concert of such a cantata by Bach's Collegium Musicum in Zimmermann's Garden on that date.

BD II, 487 Leipzig, April 29, 1741. Breitkopf's account books report invoices for two cantatas that still have not been identified: 1. a cantata for His Royal Majesty for which 4 copies were printed on very special Atlas (silk) paper for 1 Taler, for 200, 300 and an additional 100 copies for 7.5 Taler; 2. a cantata for the university (several years later – BD editors conjecture here 1744).

BD II, 492 Dresden, September 1741 (?) but also in a Leipzig newspaper September 23, 1741. The printed music for Johann Ludwig Krebs' *Klavierübung Part III* is [from among various others listed] also available from Mr. Sebastian Bach in Leipzig.

BD II, 527-529 Leipzig January 6, 1745; March 16, 1745; March 25, 1745. Harpsichord Sonata in D major by Wilhelm Friedemann Bach for sale [among others listed] from his father, court composer Bach in Leipzig at the Thomasschule for 21 Groschen a piece.

BD II, 556 Leipzig, July 10, 1747. Breitkopf's invoice to Bach for printing the title page to the *Musical Offering* 200 copies Ex Roysl. 2 Taler 12 Groschen [Johann Georg Schübler from Zella/Thuringia did all the engraving of the musical portion.]

BD II, 569 Leipzig, May 2, 1748. Harpsichord Sonata in Eb major composed in a lighter style than the first one by Wilhelm Friedemann Bach for sale [among others listed] from his father, court composer Bach in Leipzig at the Thomasschule [no price indicated].

BD II, 585 Leipzig, August 24, 1749. Repeat Performance of BWV 29. There is no indication or record for the printing of the libretto and title page.