

Preface

The first Colloquium of the Royal Netherlands Academy of Arts and Sciences dedicated to Johann Sebastian Bach took place in the Trippenhuis in Amsterdam on 14-17 September 1993. Probably no other composer is the subject of so many scholarly publications internationally. Bach is increasingly receiving the attention not only of musicologists, but also of theologians. The focus of interest in this regard is the relation between text and music in his works. From among the themes which one encounters in the texts set to music by Bach, one particular subject which has always attracted special attention in the arts and in theology has been chosen to demarcate this *Academy-Colloquium*: the Passion of Christ and the Doctrine of Reconciliation.

It is a pleasure to introduce this volume containing the proceedings of the colloquium. Its subject, 'The Blood of Jesus and the Doctrine of Reconciliation in the Works of Johann Sebastian Bach', which I initiated in 1991, called for an interdisciplinary approach. This is expressed in the contributions which can be found in the present book. The specialisations of the nineteen speakers cover such subject-areas as musicology, theology, germanistics, history of art and music performance. The more than thirty participants at the colloquium came from Denmark, France, Germany, the Netherlands, Switzerland and the United States

of America. The organizing committee consisted of Dr. Renate Steiger, Prof. Dr. Lothar Steiger (the presidents of the 'Internationale Arbeitsgemeinschaft für theologische Bachforschung') and the editor of this volume.

The realization that one does not get to know Bach through the notes alone was amply demonstrated by the wide number of subjects which came up for attention during the colloquium, and this diversity is reflected in the present book. All statements which appear in the contributions are the authors' own responsibility. The things which this collection cannot contain are the visit to the Rijksmuseum on the Wednesday afternoon under the direction of Prof. Dr. Christian Tümpel – with special attention being given to the art of painting in relation to the colloquium –, the boat tour on the Wednesday evening and the organ concert on the Müller organ in the Walloon Church with works of Bach performed by Margreeth C. de Jong (BWV 545/529,2, 618, 685, 688, 593) and myself (BWV 646, 648, 546) on the Thursday evening.

I would like to express my gratitude to the board of the Royal Netherlands Academy of Arts and Sciences for granting my request to support this colloquium and for providing the opportunity at the same time for the colloquium to act as the fourteenth 'Tagung' of the 'Internationale Arbeitsgemeinschaft für theologische Bachforschung'. That the colloquium could be officially opened by the president of the Academy, Prof. Dr. P.J.D. Drenth, was highly appreciated. Secretarial support was given by Ms. M.M.M. Kooy of the Academy, and Mr. H. Ketelaar, also of the Academy, assisted in the preparation of this volume of the proceedings.

In grateful remembrance I recall Prof. Dr. Casper Honders, who led one of the three sessions at which the organizers did not pre-

side. Unfortunately, he did not live long enough to see the publication of this book.

I am much obliged to all who helped in the organization and running of the colloquium, especially to Dr. Renate Steiger, who continually maintained contact with approximately half of the participants and who collaborated with me in the preparation of a large part of the colloquium. Furthermore, I would like to thank Prof. Dr. Otto J. de Jong and Prof. Dr. Robert L. Tusler for leading

two of the sessions, Prof. Dr. Christian Tümpel for his instructive and humoristic expositions in the Rijksmuseum, all speakers and all those officially invited to the discussion sessions for their contributions and finally my wife, Margreeth, for her organ playing at the concert and for all her support behind the scenes.

Albert Clement
Utrecht University