P

ıann (bap. 1 Sept. 1653; bur. 9 ·ganist and composer, born in Bavarian city to which he . He lived for a short while in deputy organist of St Stephen's ıs closely associated with J. C. ganist at the Predigerkirche in during which time he taught ıer Johann Christoph (ii). viving vocal and instrumental to have been fully conversant d of German music. His system- ıf virtually every chorale genre comparatively large number of ·st that he may also have been massing a body of pedagogic /hich could be a model for his ·raries. Bach's chorale preludes rmats established by Pachelbel, doubt have been impressed by ıs, yet lyrical, development of in his splendid variation sets. s Obituary, Pachelbel was one ry masters represented in the :retly copied at his brother's :h also referred to Bach's study : in a letter to J. N. Forkel.

JAB

ınni Pierluigi da (b. 1525/6; n composer, born probably in ıe. He is remembered chiefly ic, which included over 100 otets, and many other works. ositions by other composers involved with, Palestrina's :cupies a special place, since t exemplifies a process which espread in Germany. For :r, Bach's successor as Tho- ;, had already furnished the for two oboes, three violins, continuo (harpsichord and Harrer had travelled to Italy protector, Count Heinrich brought to Dresden a con- acred works by Italian mas- particular; the *Missa sine* least six Palestrina masses

with the work, which first appeared in the *Missarum liber quintus* published in Rome by Francesco Coattino in 1590, is datable to about 1742–5. He provided *colla parte* instrumentation for two cornetts, four trombones, organ, harpsichord, and violone. Only the last three parts are autograph in the Berlin source, the others being in the hand of the so-called *Hauptkopist* I. It is particularly significant that Bach provided instrumental accompaniment only for the Kyrie and Gloria, the two sections constituting the MISSA in the Lutheran liturgy of the time, and it is reasonable to assume that only these sections were performed under Bach's direction. It is nevertheless logical to conclude that the other sections of Palestrina's mass were copied with the precise intention of showing the musicians active in the Bach circle the importance of the *stile antico*.

AB

A. Basso, 'Bach e Palestrina', in L. Bianchi and G. Rostirolla, eds., *Atti del II Convegno Internazionale di Studi Palestriniani* (Palestrina, 1991), 409–19; G. Fellerer, 'J. S. Bachs Bearbeitung der "Missa sine nomine" von Palestrina', *BJb* 24 (1927), 123–32; A. Schering, 'Der Thomaskantor Joh. Gottlob Harrer (1703–1755)', *BJb* 28 (1931), 112–46; C. Wolff, *Der stile antico in der Musik Johann Sebastian Bachs* (Wiesbaden, 1968).

Palmarum. Palm Sunday. *See* CHURCH CALENDAR.

parody. A term with at least three possible meanings when applied to music. In Renaissance polyphony it is used to denote the incorporation of existing music (usually from a motet or madrigal) into another work (usually a mass). More generally, the term can denote the imitation or adoption of a musical style for humorous or satirical effect; elements of parody in this sense can be observed in Bach's Peasant Cantata. However, in the 18th century 'parody' was understood primarily as the fashioning of a new poem on the model of an extant one. It is now taken to mean the retexting of a vocal composition, and more generally the production of a new vocal work based on the music of another piece. The concept is important in Bach studies because so much of the composer's vocal music appears in more than one guise.

Bach's parodies fall into two broad categories. The first is the reworking of most or all of a vocal composition into a piece for a new occasion.

These parodies clearly began with the production of a parody text based on the structure, diction, rhyme, and metre of the original. Musically, this kind of parody most often involved revisions to choruses and arias, and the composition of new simple recitatives. Most of the compositions Bach treated this way had been performed only once, including many of the secular cantatas for royalty, nobility, and the university. The parody version was sometimes a work that could be used every year, such as a weekly church cantata or oratorio (e.g. BWV30 and 36) and sometimes a work for another special occasion (BWV205*a*, 207*a*, and 210*a*). The most important example of this type of parody is the CHRISTMAS ORATORIO, fashioned largely from three secular cantatas (nos. 213–15).

The second broad category of Bach's parodies consists of works assembled movement by movement from various sources. Almost all are Latin liturgical works, including the four short masses, the Dresden *missa*, and most of the music added to it to form the Mass in B minor. These parodies are largely musical creations, in the sense that existing music is adapted to an existing text, rather than a new text being fitted to existing music. Bach evidently searched out movements from his cantatas whose text and music lent themselves to adaptation for particular sections of the fixed Mass text. He also occasionally parodied works by other composers, for example partly retexting a work of J. C. Kerll for the Sanctus BWV241.

Parodies must often have been executed in close collaboration with a librettist, and parody was apparently a particular skill of the Leipzig poet C. F. Henrici (Picander). Picander wrote the text for the lost memorial service music for Prince Leopold of Anhalt-Cöthen derived from his own *St Matthew Passion* and from the *Trauer Ode*; he and Bach clearly constructed the new work around the existing music. They may have planned the lost *St Mark Passion*, thought to have consisted largely of parodies, in the same way. Picander was possibly also the librettist of the *Christmas Oratorio*, whose text was assembled with specific parody models in mind.

It is often noted that many of Bach's parodies remain in the realm either of the sacred or of the secular; those that cross over are transformations from secular works to church compositions, never the other way round. It is unclear, though, whether the direction of these transformations reflects Bach's ideas about sacred versus secular music, or whether it is merely the consequence of his tendency to parody pieces usable only once (most of the secular works fall into this category) as works for recurring occasions (such as liturgical pieces).

The detection of likely parodies by the close comparison of texts has proved to be one of the most useful tools in the reconstruction of lost works, especially where sources of extant pieces suggest that their surviving text was not the original. There are also some texts that correspond so closely to others with extant music by Bach that they suggest a parody relationship. The search for textual parallels has risks—it can only suggest parody, not prove it—and the method of identifying poetic correspondences has led to occasionally far-fetched claims that Bach set certain texts to music now lost.

Over the years the extent and technique of Bach's parody procedure have come to be well understood, but this understanding has not resolved long-standing questions of why Bach made parodies, and what it means that he did. On one side of this controversial issue is a sense of discomfort with parodies, stemming largely from Romantic and modern aesthetics that place a premium on originality and novelty. (The continued agonizing over Handel's 'borrowings' presents a parallel case.) On the other side is the pragmatic view that parody represents Bach's efficient use of hard-won musical material, and that we should focus on the musical and textual significance of Bach's particular parody choices rather than on their morality. For the moment, the pendulum has swung towards the latter view, but this is the sort of aesthetic question that will never be fully resolved.

DRM

A. Mann, 'Bach's Parody Technique and its Frontiers', in D. O. Franklin, ed., *Bach Studies* (Cambridge, 1989), 115–24; W. Neumann, 'Über Ausmaß und Wesen des Bachschen Parodieverfahrens', *BJb* 51 (1965), 63–85; A. Schering, 'Über Bachs Parodieverfahren', *BJb* 18 (1921), 49–95; F. Smend, *Bach in Köthen* (Berlin, 1950; Eng. trans., St Louis, Miss., 1985); H.-J. Schulze, 'The Parody Problem in Bach's Music: An Old Problem Reconsidered', *Bach*, 20/1 (1989), 7–21.

partita (Partie). A term used to refer to either a suite of dances or a set of variations. *See* CHORALE VARIATIONS, FLUTE SONATAS AND PARTITA, PARTITAS, SONATAS AND PARTITAS FOR SOLO VIOLIN, and SUITE.

Partitas. Six keyboard suites, BWV825–30, published by Bach himself under the collective title 'Clavier Übung'. They appeared first in separate editions between 1726 and 1730, and then in a collected edition as 'Opus 1' in 1731. Early versions of nos. 3 and 6 were dedicated to Bach's second wife Anna Magdalena, forming the opening items in her *Clavierbüchlein* of 1725. Still earlier versions of the Corrente and Tempo di Gavotta from no. 6 are found as keyboard and violin solos in the Sonata in G major for violin and obbligato cembalo