



*Eighth Johann Sebastian Bach
Dialogue Meeting*

Programme and Abstracts

10–15 July 2017

Madingley Hall, Cambridge

Sponsors

Bach Network UK

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Programme at a Glance

MONDAY 10 JULY

12 noon	Room check-in at Madingley reception desk Free time for discussion in Saloon Room, Prince Consort Room, bar, gardens, etc
15.00–15.30	BNUK Dialogue registration in Saloon Room foyer
15.30–16.30	Afternoon tea
16.30–17.30	Guided tour of house and garden by Madingley Hall head gardener Richard Grant
17.30–	Evening meal at own expense Inexpensive meals can be purchased at the Madingley Hall bar, where there is plenty of space to sit with friends inside or on the terrace

TUESDAY 11 JULY

7.00–9.00	Breakfast
9.30–10.30	Free time for research meetings, reading, preparations, check-in for new arrivals at Madingley reception desk
10.30–11.00	Coffee break
11.00–12.30	Ad hoc choral singing in Saloon Room led by Suzi Digby
12.30–13.30	Lunch
13.30–15.30	BNUK Dialogue registration in Saloon Room foyer
15.00–15.30	Afternoon tea
15.30–16.00	Welcome and opening of Dialogue Meeting
16.00–17.30	Session 1: Round Table 'Bach and God' Michael Marissen in discussion with Bettina Varwig and Jeremy Begbie on the musicological and theological import of Bach and God
17.45–18.30	Session 2: Lecture Recital Chiara Bertoglio on Busoni's <i>Ten Chorale Preludes</i> , composed interpretations of J. S. Bach
18.45–	Barbecue in the grounds of Madingley Hall

WEDNESDAY 12 JULY

7.00–9.00	Breakfast
9.30–11.00	Session 3: Round Table ‘Principles and potential for the development of the performance-academic discourse’ Discussion with Andrew Parrott, Fred Fehleisen and Daniel R. Melamed. Chair: Ruth Tatlow
11.00–11.30	Coffee break
11.30–11.45	Session 4: Bach Digital Updates by Christiane Hausmann
11.45–12.45	Session 5: Young Scholars’ Forum – Part 1 Moderator: Stephen Rose <ul style="list-style-type: none"> • Lydia Vroegindeweij (Utrecht) • Noelle Heber (Utrecht) • Sjur Haga Bringeland (Bergen/Leipzig) • Thomas Cressy (Glasgow/Tokyo/Oxford)
13.00–14.15	Lunch
14.15–15.00	Session 6: Young Scholars’ Forum – Part 2 <ul style="list-style-type: none"> • Tom Wilkinson (Glasgow/St Andrews) • Kayo Murata (Tokyo) • Owen Belcher (New York)
15.00–15.45	Session 7: Digital publishing Victoria Cooper discusses innovative digital publishing
15.45–16.15	Tea break
16.15–17.00	Session 8: World launch of the Calov Bible facsimile Albert Clement and Dingeman van Wijnen discuss editorial issues, problems and possibilities
17.00–18.00	Session 9: Flash Announcement research news session
18.00–19.00	Informal visit to the Madingley parish church www.madingleychurch.org
19.00–	Evening meal at own expense

THURSDAY 13 JULY

7.00–9.00	Breakfast
9.00–9.30	Room checkout for those not staying over Thursday night
9.30–11.00	Session 10: Round Table ‘The Fleckeisen document and its implications’ Discussion led by Michael Maul, Robin A. Leaver and Barbara M. Reul
11.00–11.30	Coffee break
11.30–12.00	Session 11: New research on J. C. Bach sources Stephen Roe presents new discoveries
12.00–12.45	Session 12: New research on Lorenz Mizler Stephen A. Crist reconsiders Mizler’s Odes Chair: Szymon Paczkowski
12.45–14.00	Lunch
14.00–15.30	Session 13: Bach’s quaver notation and performance implications An illustrated discussion led by Yo Tomita, David Schulenberg and Daniel Martyn Lewis (piano)
15.30–16.00	Tea break
16.00–17.00	Session 14: Dialogue Roundup – Visions for Bach Network Bach Network council members and BNUK trustees in open discussion about activities and future directions
17.00–	Evening meal at own expense Delegates may wish to travel into Cambridge for the evening (cambridgesummermusic.co.uk/festival-opening-mozart-requiem)

FRIDAY 14 JULY

7.00–9.00	Breakfast
	Room check out for those not staying Friday night
9.30–10.00	Flash Announcement research news session – Part 2
10.00–	Informal research discussions, further reading, networking
10.00–12.00	Meeting of Bach Network trustees and council (closed)
12.30–14.00	Lunch
14.00–	Afternoon and evening free for continued discussions, trips to Cambridge, CUP bookshop, punting, exploring etc

SATURDAY 15 JULY

7.30–9.30	Breakfast
	Room check out by 9am
	Departures during the morning for all remaining delegates

Dialogue Topics and Abstracts



Welcome

RUTH TATLOW (CHAIR, BACH NETWORK UK COUNCIL)
PETER SMAILL (CHAIR, BACH NETWORK UK TRUSTEES)
CHARLOTTE BENTLEY (DIALOGUE ADMINISTRATOR)



Session 1

BACH AND GOD

MICHAEL MARISSSEN (SWARTHMORE COLLEGE)
BETTINA VARWIG (KING'S COLLEGE LONDON)
JEREMY BEGBIE (DUKE UNIVERSITY)

This session focuses on Michael Marissen's thought-provoking recent publication *Bach & God* (Oxford, 2016). We will discuss some of the broader issues raised in his book and surrounding literature, including the problem of scholarly responsibility when dealing with religious polemics, the challenges of musical hermeneutics, the role of the aesthetic in Bach's sacred works, Bach's relationship to modernity, and the scope and limitations of theological Bach scholarship. Attendees are encouraged to consult the recommended readings in advance of the session and actively contribute to the dialogue.

Preliminary reading for the session:

- Michael Marissen, *Bach & God* (Oxford, 2016), Preface, Introduction, Chapter 1, Chapter 3
- Review of Michael Marissen's book by Alex Ross: (www.newyorker.com/magazine/2017/01/02/bachs-holy-dread)
- Jeremy Begbie, *Music, Modernity and God: Essays in Listening* (Oxford, 2013), Chapter 3
- Bettina Varwig, 'Metaphors of Time and Modernity in Bach', *Journal of Musicology*, 29/2 (2012), 153–89



Session 2

LECTURE RECITAL: BUSONI ON HOW TO TRANSCRIBE FROM THE ORGAN TO THE PIANO: AN EASY COURSE IN TEN PRELUDES

CHIARA BERTOGLIO (TURIN)

Busoni's Bach transcriptions constitute one of the most memorable aspects of his compositional output and one of the best-known features of his manifold musical activity. Most of them are arrangements or paraphrases from the organ to the piano; the organ looms large in some of his other transcriptions, such as that of the Violin Chaconne. The *Ten Chorale Preludes* are a unique example of Busoni's 'composed interpretations' of Bach. A few of them number among the most performed of Busoni's arrangements, while others – possibly due to their technical complexity – are very seldom performed. Some are piano renditions of Chorale Preludes which are also among the best known in the organists' repertoire, while others represent less usual choices. Even though Busoni considered the *Ten Preludes* as a cycle, they are infrequently performed in their entirety, not least because of some problematic aspects in the juxtaposition of the Preludes, which make the series, as a whole, not always perfectly suited for public performance. In fact, Busoni himself labelled the cycle as 'transcribed for the piano in the chamber style', a definition which probably has more to do with the intended listeners (i.e. refined connoisseurs) than with purely pianistic features.

This lecture-recital, in which the *Ten Preludes* will be performed in their entirety, aims to raise the following questions for debate: How do these transcriptions relate to the principles for transcribing from the organ to the piano, as stated by Busoni himself? Which concept of organ interpretation and registration do they reveal or imply? Can we identify reasons for Busoni's selection and organisation of Bach's Preludes? How does the 'chamber style' mentioned in the subtitle relate with the 'concert-style' of other Busoni transcriptions?



Session 3

PRINCIPLES AND POTENTIAL FOR THE DEVELOPMENT OF THE PERFORMANCE-ACADEMIC DISCOURSE

ANDREW PARROTT (OXFORD)

FRED FEHLEISEN (NEW YORK)

DANIEL R. MELAMED (INDIANA UNIVERSITY)

This session was created in response to popular requests for more discussion about performance-related questions. The panellists bring vast experience of academic, teaching and performance to the discussion. Pre-reading materials include Andrew Parrott, *Composers' Intentions* (Woodbridge, 2015), Chapter 1.



Session 4

PRESENTATION 'BACH DIGITAL'

CHRISTIANE HAUSMANN (BACH-ARCHIV LEIPZIG)

This session will be a presentation about the nature, functionality, and new projects in the Bach-research platform, Bach digital (www.bach-digital.de). A short explanation for those who know nothing about Bach digital will be followed by a description of the newest projects; i) the digitisation of autograph sources and original performance parts of the musical works composed by Johann Sebastian Bach's composer sons – Wilhelm Friedemann (1710–84), Carl Philipp Emanuel (1714–88), Johann Christoph Friedrich (1732–95) and Johann Christian Bach (1735–82) – and ii) new cataloguing features of the watermarks (including identifying, describing, and classifying) resulting from the use of thermal imaging or thermography in all of the Bach family manuscripts. Both projects are expected to give additional stimulus to many aspects of Bach research.



Session 5

YOUNG SCHOLARS' FORUM – PART 1

MODERATOR – STEPHEN ROSE (ROYAL HOLLOWAY)

Consolation by Luther and Bach

LYDIA VROEGINDEWEIJ (UTRECHT)

The focus of my research is the Lutheran theme of comfort as expressed in Bach's cantatas. Luther designed a completely new concept of consolation ('faith alone') and elaborated on it in countless letters, writings, and songs. From this concept, some specific consolatory strategies emerged. For example, he recommended how to comfort people with a weak faith using arguments other than those for people with a strong belief, weakened only by temporary temptations ('Anfechtungen'). A semantic analysis of linguistic expressions used by Luther for the purpose for consolation serves as a starting point of my research questions:

1. Does one still find the same words and images in text and music of the choral cantatas based on hymns by Luther in the times of Bach, or have they changed over the course of ca. 200 years?
2. If they have changed (as a result of a new language in the baroque era), did the arguments for consolation also change?
3. Are Luther's original insights still recognizable in Bach's works in an unchanged manner, or were they adjusted, based on the teachings of later theologians?

In my presentation, I will discuss aspects from Bach's cantatas *Aus tiefer Not schrei ich zu dir* (BWV 38) and *Ein feste Burg ist unser Gott* (BWV 80) in order to illustrate two strategies for consolation.

Treasures in heaven and on earth: poverty and abundance in the life and sacred cantatas of Johann Sebastian Bach

NOELLE HEBER (UTRECHT)

My PhD dissertation explores of the topics of poverty and abundance in the life and sacred cantatas of Johann Sebastian Bach. It seeks to answer the research questions, 'How did Bach handle money in his personal life and how did the texts of his sacred cantatas address the themes of poverty and

abundance, on both a material and a spiritual level?’ This systematic study will shed new light on issues of money in Bach’s life through an analysis of his vocational journey, sources of salary in Leipzig and freelance activity. It will also look at how ‘material wealth’, the ‘poverty of Christ’ and the Parable of the Rich Man and Lazarus (Luke 16:19-31) were expressed and defined in the texts of Bach’s sacred cantatas.

Drawing upon insights from the Calov Bible Commentary and writings of Lutheran theologians from the 16th to 18th centuries, my presentation will introduce the consequential relationship of ‘treasures’ on earth and in heaven as communicated in the cantata, *Die Elenden sollen essen*, BWV 75, written for the first Sunday after Trinity (1723).

Bach and the recorder

SJUR HAGA BRINGELAND (BERGEN/LEIPZIG)

The new kind of woodwind instruments we today call ‘baroque’ were developed in France in the second half of the 17th century. These featured a new kind of sound and had a more practical (in most cases) three-piece form. German woodwind makers, especially those of Nuremberg, soon imitated these instruments. Here the French recorders in particular experienced a further development towards the typical ‘German recorder’ which was specially built for technically demanding solo playing in the high registers of Italianate solo concertos and opera and cantata arias. For German composers of the 1680s this opened new instrumental possibilities.

In my presentation I will try to describe the impact of the ‘French instrument revolution’ and the succeeding ‘German instrument evolution’ in a German context, with special focus on how J. S. Bach treated the recorder in his early church cantatas. For example: Are there indications that Bach must have had other and older kinds of treble recorders available for his first two church cantatas with recorder (Mühlhausen: *Gott ist mein König*, BWV 71 and *Gottes Zeit ist die allerbeste Zeit*, BWV 106) than for the third and much more virtuosic cantata with recorder (Weimar: *Himmelskönig, sei willkommen*, BWV 182)?

Bach and the samurai aesthetic framework: the implications of the writings of Utagawa Yōan and Kume Kunitake

THOMAS CRESSY (GLASGOW/TOKYO/OXFORD)

I have been exploring the reception of Bach's music in Japan for several years now, recently making the discovery that Bach's music was first performed in Japan in the 'window of modernity': the Yokohama Foreign Settlement, around the start of the modernisation process in the late 1860s. Within this modernisation process, Western instruments, concert etiquette, and concepts of 'the individual composer', 'the work', 'the creative genius', 'harmony', 'linear temporality', and so on were integrated into Japanese society, music education, and music criticism. However, before this aggressive modernisation process began, how would Bach have been interpreted? I will discuss the implications of my recent discovery of a 'Bach' entry in the Dutch dictionaries held by the Edo-period samurai-scholar, Utagawa Yōan; alongside this, I will discuss my recent findings on music related comments by Kume Kunitake of the Iwakura Embassy—a mission of samurai sent around the world to identify models for Japan's modernisation. From these examples, it may become clearer how Bach was viewed through the pre-modern Japanese neo-Confucian aesthetic framework; which in turn has implications for debates on Bach and modernity, transnational cultural transmission, Western art music and pre-modern societies, reception studies, and hermeneutics.



Session 6

YOUNG SCHOLARS' FORUM – PART 2

MODERATOR – STEPHEN ROSE (ROYAL HOLLOWAY)

To what extent is J. S. Bach a compositional theorist?

TOM WILKINSON (GLASGOW/ST ANDREWS)

The inspiration for my PhD research is the irony that, despite being commonly regarded as the father of Western music for around two hundred years, Bach did not write a composition thesis as such. I am attempting to analyse Bach's musical and pedagogical outputs in the context of broad trends in music theory in the period 1550–1830. One aspect of this research is Bach's approach to musical form; this area of significant recent scholarship is the focus of my presentation. My starting point is Laurence Dreyfus's

analysis of *Brandenburg Concerto no. 2/i* (*Bach and the Patterns of Invention*, 78–83). Dreyfus's overall contention is that focussing on *dispositio* (the ordering of material) in Bach is anachronistic: *inventio* (generating ideas) is of greater importance. Dreyfus is right to point out that later approaches to musical form privilege a linear conception of time; however, to ignore *dispositio* entirely may to throw the baby out with the bathwater. My analysis of *Brandenburg 2/i* suggests that Bach actively exploits the potential of internal referentiality from the perspective of linear time.

Redefining the 'permutation fugues' of J. S. Bach: focusing on the differences with the invertible counterpoint developed in North Germany

KAYO MURATA (TOKYO)

Many of Bach's cantatas include a part where some (mostly four) themes are imitatively treated, called 'permutation fugue' (hereafter PF). According to a prevailing view, in PF 'the themes function properly in invertible counterpoint' and therefore 'appear in myriad vertical permutations' (*New Grove Dictionary*). In the 1670s, some musicians in Hamburg pursued esoteric learned counterpoint and one of its fruits was Theile's *Musicalisches Kunstbuch* ('the first true permutation fugue'). It is generally accepted that regarding invertible counterpoint, the young Bach was influenced by North German music.

However, by paying attention to the basso continuo part, it becomes clear that the themes of Bach's early PFs are not strictly invertible. My talk focuses on the differences between Bach's early PFs and Theile's PFs. Several compositions which have strong tendency to the learnedness could be understood as exceptional practice in North Germany, because it sacrifices rich harmony for strict treatment of materials. I would like to reconsider the definition of Bach's PFs with some examples, in which inversion is used in diverse ways, including BWV 182 (a classic example of a PF).

My dissertation uses the above results to investigate Bach's style development up to his time in Cöthen in the light of invertible counterpoint.

Analytical studies of selected cantatas by J. S. Bach

OWEN BELCHER (NEW YORK)

Johann Sebastian Bach is considered by music historians, music theorists, performers, and audiences among the most significant composers of the Western world. Yet the genre which occupied him for much of his life—the church cantata—has received little attention from the American music-theoretical community beyond corpus studies of aria forms, listener’s guides, and listings of madrigalisms. Crucially, there is very little detailed musical analysis of cantatas, other than chorale harmonisations abstracted from cantatas and passions. The situation is even more surprising considering the wealth of detailed studies by musicologists and performers. After speculating about some reasons for the discrepancy between Bach’s privileged position in the Western canon and the lack of analyses of arguably his most important works on the part of American music theorists, my dissertation will develop a framework for analysing Bach’s cantatas, drawing primarily on the analytical philosophy of David Lewin, enriched by the literary theories of Northrop Frye and Frederic Jameson. After introducing this model, the dissertation analyses BWV 10 and 82 in their entirety, as well as selected movements from BWV 54, 150, 244, and 248.



Session 7

DIGITAL PUBLISHING

VICTORIA COOPER (CAMBRIDGE)

Cooper Digital Publishing Ltd (www.cooperdigital.org) offers a wide range of services to the performing arts, business, health care, and commercial communities, with interactive and digital products—including apps, interactive eBooks, and virtual reality—to enhance their own brand and vision. The presentation will explore the new ways that content and material—both written and performance-based—can be reinterpreted in new digital formats to create an innovative, and almost three-dimensional, experience. We will also discuss how the skills of the book trade can now be employed and reinvigorated for the digital age, while the techniques of traditional publishing remain necessary to ensure the accurate delivery of content.



Session 8

WORLD LAUNCH OF THE CALOV BIBLE FACSIMILE

ALBERT CLEMENT (UTRECHT UNIVERSITY / UNIVERSITY COLLEGE
ROOSEVELT)

DINGEMAN VAN WIJNEN (UITGEVERIJ VAN WIJNEN)

The rediscovery in 1934 of Johann Sebastian Bach's personal copy of the three-volume Bible Commentary by Abraham Calovius can be seen as the beginning of a history in its own right. Interest in the volumes has continued and at last a longed for complete facsimile edition has been published to facilitate Bach research. Questions to be addressed in this world launch of the 'Calov Bible' facsimile include: What has been learned since 1934, which questions can the facsimile help answer today, and how might the edition serve future research?



Session 9

FLASH ANNOUNCEMENT

CHAIR – DANIEL R. MELAMED (INDIANA UNIVERSITY)

- Barbara M. Reul, 'Fasch, funeral music and Anhalt-Zerbst'
- Szymon Paczkowski, 'Musical patronage of Saxon prime ministers in Bach's time'
- Stephen Rose, 'Musical authorship from Schütz to Bach'
- Peter Smaill, 'Lampe's *Kirchenmusik*, Lutheran chapel of the Savoy, 1746'
- Joyce Irwin, 'The joy theme in Bach'
- Daniel Martyn Lewis, 'Rethinking *The Well-Tempered Clavier*'
- Ruth Tatlow, 'Transmission of proportional parallelism 1735–1850'
- Ellen Exner, 'Burney's complaint and Mendelssohn's Great Passion: Bach in Berlin before 1829'
- Alan Shepherd, 'Computer analysis showing ambiguity of number alphabets'
- Bettina Varwig, 'An early modern musical physiology'
- Graham Lieschke, 'Bach cantata reception in Melbourne'
- Kinuyo Hashimoto, 'Equal method of *The Well-Tempered Clavier*'
- Dan Tidhar, 'Stylometry, attribution and chronology'

- Hisako Kawana, 'Trial of Exploring Bach's Theology through the Orgelchoräle'
- Maria Borghesi, 'Twentieth century Bach reception in Italy'
- Andrew Frampton, 'The manuscript sources of J. F. Agricola'.
- Chiara Bertoglio, 'Interpreting musical holy texts: Bach and biblical reception.'



Session 10

THE FLECKEISEN DOCUMENT AND ITS IMPLICATIONS

MICHAEL MAUL (BACH-ARCHIV LEIPZIG)

BARBARA M. REUL (LUTHER COLLEGE)

ROBIN A. LEAVER (WESTMINSTER CHOIR COLLEGE AND QUEEN'S
UNIVERSITY BELFAST)

An astonishing document on Johann Sebastian Bach's work as the Cantor of the Thomaskirche was discovered in Döbeln by Michael Maul while finishing the research project, 'A systematic investigation of the lives and careers of Bach's Thomaner'. Gottfried Benjamin Fleckeisen (born in 1719 in Döbeln) was a pupil boarding at the Thomasschule from 1732 to 1746. According to an application letter from 1751 for the position of Cantor at Döbeln, Fleckeisen had been 'required to perform and direct' the music at the churches of St. Thomas and St. Nikolai in Leipzig 'for two whole years' in place of 'Capellmeister' Bach, and 'passed with honours'. Fleckeisen's 'musical directorship' claims probably refer to activities in the early to mid-1740s, when he still lived at the boarding school, while studying theology at Leipzig University. But as little is known about the last part of Bach's life, we can only speculate about the reasons for his withdrawal from service. Was this a self-imposed retirement caused by Bach's longstanding disagreements with his employers concerning the status of and financial provision for his church music? Was it because he wanted to concentrate on other projects? Or was Bach seriously ill? In this session, these and other questions will be discussed.

Preliminary reading for the session:

- Michael Maul, "'zwey ganzer Jahr die Music an Statt des Capellmeisters aufführen, und dirigiren müssen": Überlegungen zu Bachs Amtsverständnis in den 1740er Jahren', *Bach-Jahrbuch*, 101 (2015), 75–97

- Michael Maul, “‘Having to perform and direct the music in the Capellmeister’s stead for two whole years’: Observations on How Bach Understood His Post during the 1740s’, *Understanding Bach*, 12 (2017), 37–58 (translated by Barbara M. Reul)
- Robin A. Leaver, ‘Churches’, in Leaver (ed.), *The Routledge Research Companion to Johann Sebastian Bach* (New York, 2017), esp. 185–190



Session 11

NEW RESEARCH ON J. C. BACH SOURCES

STEPHEN ROE (LONDON)

In this session Stephen Roe will report on some new discoveries of J. C. Bach’s music manuscripts in Russia and reflect on the present state of research on this youngest son of Johann Sebastian Bach, asking what can be learnt from a forensic study of his autograph manuscripts.



Session 12

NEW RESEARCH ON LORENZ MIZLER

STEPHEN A. CRIST (EMORY UNIVERSITY)

Lorenz Mizler (1711–78), who founded the Corresponding Society of the Musical Sciences which J. S. Bach joined in 1747 and who published the *Musicalische Bibliothek*, also dabbled in composition. Three collections of odes that were published in Leipzig in 1740–42 are Mizler’s only extant compositions, and the sole surviving copy has recently resurfaced at the Yale Music Library. This paper presents new information about the volume’s provenance, points out a few of its peculiarities, and articulates a judicious view of its contents, with the overarching objective of stimulating new interest in this fascinating but somewhat neglected set of pieces.

A serviceable version of the original printing (1740–1742), reproduced from Dragan Plamenac’s 1972 facsimile edition, is available at

archive.org/details/SammlungAuserlesenerMoralischerOden

Recordings of twenty of the 72 songs are available on iTunes:

itunes.apple.com/us/album/lorenz-christoph-mizler-lieder-oden/id686253912



Session 13

BACH'S QUAVER NOTATION AND PERFORMANCE IMPLICATIONS

YO TOMITA (QUEEN'S UNIVERSITY BELFAST)

DAVID SCHULENBERG (WAGNER COLLEGE)

DANIEL MARTYN LEWIS (ROYAL WELSH COLLEGE OF MUSIC & DRAMA)

Bach's quaver-beam notation is a new approach to Bach source studies. It concerns the theory that from the notational anomalies found in his quaver beaming one can sometimes learn what the composer may have been feeling as he was writing down the music on paper. This information is potentially significant for both performers and the editors of his music. The session discusses various issues from research methodologies to how one can interpret the information in today's world climate of HIP.

Preliminary reading for the session:

- Yo Tomita, 'Reading Soul from Manuscripts: Some Observations on Performance Issues in J. S. Bach's Habits of Writing His Music', in Thomas Donahue (ed.), *Essays in Honor of Christopher Hogwood: The Maestro's Direction* (Lanham, 2011), 13–40
- Yo Tomita, 'Deciphering the performance hints hidden in J. S. Bach's quaver beams', *Early Music*, 44/1 (Feb 2016), 89–104



Session 14

BNUK ROUNDUP

PRESENTATION: RUTH TATLOW WITH TRUSTEES AND COUNCILS

Information, questions and discussion concerning the activities and vision of Bach Network UK.

List of Participants

Jeremy Begbie (Cambridge)	Andrew Parrott (Oxford)
Owen Belcher (Rochester, NY)	Barbara M. Reul (Regina, SK)
Lauren Belfer (New York City)	Mary Roe (London)
Charlotte Bentley (Cambridge)	Stephen Roe (London)
Chiara Bertoglio (Turin)	Stephen Rose (London)
Kate Brett (Cambridge)	Suzanne Ryan (New York City)
Sjur Haga Bringeland (Bergen/Leipzig)	David Schulenberg (New York City)
Donald Burrows (Milton Keynes)	Alan Shepherd (Dierdorf)
Albert Clement (Middelburg)	Peter Smaill (Edinburgh)
Victoria Cooper (Cambridge)	Margaret Steinitz (London)
Thomas Cressy (Tokyo/Glasgow/ Oxford)	Ruth Tatlow (Stockholm)
Stephen A. Crist (Atlanta)	Dan Tidhar (Cambridge)
Susan Crist (Atlanta)	Yo Tomita (Belfast)
Suzi Digby (Cambridge)	Bettina Varwig (Cambridge)
Ellen Exner (Boston)	Lydia Vroegindeweij (Utrecht)
Fred Fehleisen (New York City)	Dingeman van Wijnen (Franeker)
Andrew Frampton (Oxford)	Tom Wilkinson (St Andrews)
Christiana Hausmann (Leipzig)	Max Wong (London)
Kinuyo Hashimoto (Yamaguchi)	
Noelle Heber (Utrecht)	
Joyce Irwin (Princeton, NJ)	
Richard D. P. Jones (Abingdon)	
Anne Paul Jones (Abingdon)	
Hisako Kawana (Takasaki)	
Olga Krayterman (Rochester, NY)	
Peter Lagersted (Vienna/Copenhagen)	
Robin A. Leaver (Dover, NH)	
Sherry Leaver (Dover, NH)	
Daniel Lewis (Cardiff)	
Graham Lieschke (Melbourne)	
Michael Marissen (New York City)	
Michael Maul (Leipzig)	
Susan McCormick (Dublin)	
Daniel R. Melamed (Bloomington, IN)	
Lawrence Molinaro (Washington, DC)	
Kayo Murata (Tokyo)	
Szymon Paczkowski (Warsaw)	



Fin

Decorative musical flourish or ornament