

BachNetwork

Eleventh Johann Sebastian Bach Dialogue Meeting

Programme

7-10 July 2024

Madingley Hall, Cambridge

BachNetwork

Welcome to our eleventh Bach Network Dialogue Meeting! We are grateful to all who have made this meeting possible; to our sponsors, our dialogue administrator, and to the programme committee. Above all, though, the meeting could not happen without you, the delegates and session leaders, who have invested time and energy in preparing and timing presentations. Our aim in organising the Dialogue Meetings is to stimulate deep discussions that will continue beyond our time at Madingley Hall. We look forward to seeing the fruit of this meeting, measured in quality of the discussions and in friendships forged and renewed. Welcome!

Sponsors

In addition to the many generous donations that have made this meeting possible, we want to extend a special thank you to Dorey Financial Modelling for their sponsorship.

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Programme at a glance

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Programme in depth

SUNDAY 7 JULY

- 14.00 Arrivals and Registration in foyer of Saloon Room
Room check-in at Madingley Hall Reception
- 14.45–15.00 **Welcome and Opening of Dialogue Meeting**
Ruth Tatlow and Benton Froc
- 15.00–16.00 Afternoon tea
- 16.00–17.30 **Session 1: Choral singing directed by Graham Walker**
- 18.00 Evening buffet in dining hall
- 20.00 **Session 2: *In Focus* – Dan Tepfer**
Pianist and composer Dan Tepfer will discuss and demonstrate the ways in which he uses the music of Bach as a jumping off point for his own improvisations. His 2011 recording, *Goldberg Variations/Variations*, in which he performs Bach’s work and improvises a response to each variation, brought him global acclaim. His most recent release, *Inventions/Reinventions* (2023), is an exploration of the narrative processes behind Bach’s Inventions. It became a bestseller and held the #1 spot on the Billboard Classical Charts for two weeks. Dan has recorded and performed around the world with some of the leading lights in jazz and classical music, from Lee Konitz to Renée Fleming, and is renowned for his unique voice that blends jazz idioms with counterpoint and the compositional structures found within other genres.

MONDAY 8 JULY

7.00–9.00 Breakfast in dining hall

9.00–10.30 **Session 3: Bach and the Organ**

Moderator: Joel Speerstra

Anna Steppler, 'Angelic Praise in a Lutheran Theology of the Organ'

Can we understand angels on organ cases as more than elegant decoration? And how might the extreme semiquavers traversing the organ's manuals in BWV 607 (*Vom Himmel kam der Engel Schar*) represent the music of heaven? If we can hear such music on earth, what then might we hear above?

David Ponsford, 'De Grigny's *Livre d'orgue* (1699) and J.S. Bach's copy'

Revisiting Bach's manuscript copy of Nicolas de Grigny's *Livre d'orgue* poses various questions: to what extent did Bach edit/correct a flawed print? What evidence is there that he incorporated French organ genres into his own works? Did he also imply French registration practices into some organ works?

William Whitehead, 'The *Orgelbüchlein* Project: New Wine in an Old Bottle'

In commissioning contemporary composers to write new chorale preludes to fill the gaps in Bach's *Orgelbüchlein*, the brief is all important. What is essential in Bach's pieces, and what defines them that might successfully infuse and inform a new piece? Plus, editing the *Orgelbüchlein* from 'Weimar circle' sources – the view from Walther and Krebs.

Lydia Vroegindewei, 'Cherish young people with pipe organs and Bach'

This title is entirely in line with a beautiful statement by Luther in 1538 to attract children and simple believers to church with musical instruments: 'Sic nos habemus organa propter iuventutem' / 'So haben wir Orgeln wegen der Jugend, wie man den Kindern Apfel und Birne gibt' (WA 46,452).

10.30–11.00 Morning coffee

11.00–12.30 **Session 4: Texts & Theology**

Moderator: Andrew Frampton

Mary Greer, 'Anomalies in *Hercules at the Crossroads* BWV 213: Implications for Bach's *Christmas Oratorio*'

Do unexpected elements in the libretto of the *Hercules Cantata *Laßt uns sorgen, laßt uns wachen** BWV 213, performed in September 1733, point to the conclusion that Bach and Picander were already planning the *Christmas Oratorio*, first performed during the 1734–35 Christmas season? If so, what are the implications for our understanding of the genesis of the oratorio, including Bach's parody procedure? Why are there six mentions of the word 'Feind' (enemy) in Part VI of the oratorio, and is there a connection to the *Hercules Cantata*?

Noelle Heber, 'Prediger Salomo in Bach's Calov Bible: From theological interpretations to Bach's glosses'

Why and how did Bach favour the book of Ecclesiastes (Prediger Salomo) in his Calov Bible Commentary? What is Ecclesiastes about, and how was it interpreted by German theologians from the 16th to 18th centuries? What can we learn from Bach's markings and notes in this biblical book?

Ruth Tatlow, 'August Pfeiffer and the Kindly Theology in Bach's Cantatas'

In August Pfeiffer's systematic theology there are numerous passages that express tolerance and God's saving grace towards the non-Lutheran 'other'. Bach owned nine books by Pfeiffer. Did Pfeiffer's theology influence Bach's? Can this tolerance be seen in Bach's cantatas, and is it even possible to recognise Bach's theology by studying his cantata texts and settings?

12.30–14.00 Sandwich lunch

14.00–15.30

Session 5: *Forschungsportal BACH*

Moderator: Noelle Heber

Wolfram Enßlin, ‘*Forschungsportal BACH: A new and innovative research project devoted to the Bach Family*’

The goal of the new, 25-year collaborative project between the Leipzig Bach Archive and the Saxon Academy of Sciences at Leipzig is to provide an innovative, large-scale inventory of documents focused on the lives and reception history of the Bach family of musicians, from its beginnings to ca. 1810. To that end, all available archival sources on the Bach family will be digitised and made publicly accessible via an online portal. This paper serves as a general introduction to the project’s design, goals, and perspectives.

Bernd Koska, ‘*Towards a new understanding of Bach documents and their contexts*’

The *Forschungsportal BACH* offers the chance to go beyond the limitations of printed editions such as the *Bach-Dokumente* or the *Bach Reader*: rather than reproduce in print isolated documents or just a few lines about a Bach family member, it is now possible to present full texts and even complete files. Some examples of our recent source studies will show how this new, comprehensive look at ‘old’ Bach documents can shed new light on allegedly well-known facts.

Gregor Richter, ‘*Bach meets AI: Processing handwritten documents in the digital age*’

By combining archival field research with the technical innovations of the 21st century, *Forschungsportal BACH* is pursuing a forward-looking approach. The paper explores the possibilities of automatic text recognition of manuscripts from the Bach family and their digital editions according to the latest research standards within digital humanities.

15.30–16.00

Afternoon tea

16.00–17.30

Session 6: Improvisation – the Air that Every Musician Should Breathe

Moderator: Fred Fehleisen

Respondent: Dan Tepfer

This session explores common threads around improvisation as a vital part of every performer's skill set, from the integration of Bach and jazz as heard in the music of Dan Tepfer, to the blending of Renaissance, Baroque and modern idioms by Sandy Burnett and the Tenor Madness trio, to the resurgence of systematic teaching around what might be thought of as 'historically informed improvisation'.

Sandy Burnett and David Gordon, 'Preludes and Grooves: Bach reimaged'

Sandy Burnett, double bass to hand, along with collaborative keyboardist David Gordon, discusses and demonstrates what happens when Bach's music comes face to face with contemporary improvisation, with instrumental and vocal works serving as launch pads for creativity. When looped figured bass lines, melodic fragments from the treble staff or metaphors in the text of Bach motets are taken on free-flowing journeys of musical imagination, where do we end up? If Bach's chorale harmonisations and reharmonisations are re-reharmonised in the musical language of today, what rules do we follow, and what light does it shed on the originals? What are the rights and wrongs here, and frankly wouldn't we be better off leaving Bach's works well alone?

Larry Molinaro, "'Just say HII" (for Historically Informed Improvisation)?'

While improvisation was an important skill for musicians in the Baroque (and earlier), only recently has it been gaining traction as part of the formal curriculum for Western Art Music, with a growing number of universities and conservatories teaching improvisation in historical styles. Larry will share some analysis of the intersection of 18th-century improvisation pedagogy with an emerging contemporary practice.

18.30

Evening barbecue in the grounds and gardens

20.30

Session 7: Michael Marissen and Bettina Varwig

discuss Bach, Life, and the Universe over a beer

TUESDAY 9 JULY

7.00–9.00

Breakfast

9.00–10.30

Session 8: New Research Projects – Part 1

Moderator: Yo Tomita

Szymon Paczkowski, 'Bach among scholars'

Bach never received the position of *Director Musicae* of the University of Leipzig. Nevertheless, during his time in Leipzig, he composed occasional odes for various university ceremonies (lost, except for BWV 198) and also cantatas (serenatas) dedicated to university professors, which won him many supporters and admirers in the academic community. The research project I intend to briefly present is to include, among many other things, an attempt to answer the following questions: what place did these lost odes occupy in the Leipzig university ceremonies? Is it at all possible to determine their musical shape? I would also like to reconstruct the network of Bach's university and scientific contacts and recognise the extent to which these contacts influenced the shape of the surviving 'professorial cantatas'.

Fred Fehleisen, 'Dance, Canon, Irony and Betrayal in the *St John Passion*'

Bach often employs 'dance' and 'canonic imitation' as metaphors, but why does he combine them in movements throughout the first version of BWV 245? Why does Bach go so far as to set 'Bist du nicht?' in common time, when its music is actually in triple metre? Why does he disrupt the sequential statements of its main idea—a question—and distort its metrical fabric? Peter soon remembers what Jesus told him, of course, and we soon find ourselves hurled into a desperate Sarabande. Why did Bach go as far as he did in this piece? And how can we as performers use our knowledge of such things to bring BWV 245 to life?

Tatiana Shabalina, 'Rediscovered manuscripts of Bach's works from the Spitta estate'

On what sources did Philipp Spitta base his famous biography of J.S. Bach (I: 1873, II: 1880)? Which sources did he compile, and how did he study them? Where did they end up after World War II, and which parts of his manuscripts collection are known today? Recently, part of the Spitta estate has been discovered in Moscow. What new perspectives does this rediscovery open up?

10.30-11.00 Morning coffee

11.00-12.45 Session 9: Early Career Forum

Moderator: Bettina Varwig

Adrian So, 'Uncovering Kuhnau's creative process from his autograph scores'

This paper provides a close analysis of three of Johann Kuhnau's autograph scores that show evidence of his compositional process, including *Lobe den Herrn meine Seele, Ihr Himmel jubiliert von oben*, and *Nicht nur allein am frohen Morgen*. Insights will be offered into Kuhnau's adaptation of earlier composers' music and his construction of ritornello and recitative movements. This paper also investigates whether Robert Marshall's methodology for studying J.S. Bach's compositional process could be applied to Kuhnau's cantatas.

Sebestyén Nyíró, 'Keeping the books clean: An overview of scholarly literature on the keyboard ornaments of J.S. Bach'

The qualitative differences found in the scholarly literature on ornamentation in the keyboard works of J.S. Bach is astonishing. As it turns out, there are only a handful of works written hitherto that are somewhat reliable, while being very far from complete. The numbers and facts from around 80 books, articles and writings compel the listener to come to the same conclusions.

Maria Heyka, 'A new source in the reception of *Die Auferstehung und Himmelfahrt Jesu* Wq 240 by Carl Philipp Emanuel Bach'

This paper is dedicated to the oratorio *Die Auferstehung und Himmelfahrt Jesu* Wq 240 by C.P.E. Bach. It describes and analyses an unknown early print—the programme of a concert performed in honour of C.P.E. Bach on 30 January 1789 in Erlangen, Germany. The programme includes works by Haydn (Joseph or Michael), Johann Heinrich Rolle, Gaetano Pugnani and C.P.E. Bach. Particularly important among them are two fragments from Bach's oratorio *Die Auferstehung und Himmelfahrt Jesu*, for which a new lyric was written. Its syllabic structure allows it to be performed with a composition by C.P.E. Bach, therefore, it constitutes an interesting addition to this oratorio.

Thomas Batelaan, 'Computed Counterpoint: Bach the Machine in the Post-War West'

After the Second World War, rapid advances in technology bolstered an image of Bach's music as a powerful machine. From motor rhythms to cybernetic psychedelia, Bach's association with the mechanical and mathematical took on new meanings in a time where 'machines could think'. My project proposes a new genealogy of this fascinating strand of reception, using a multimedial approach that examines selected case studies in their materiality, from the eerie soundscape of Wendy Cope's *Switched-On Bach* to David Cope's widely publicised attempts to capture Bach's compositional style with artificial intelligence.

Ruth Eldredge Thomas, 'Making Bach British: Bach and English Masculinity, ca 1860'

The intellectual roots of the English Bach movement both reflect and drive English ways of knowing. This is visible in the myriad ways that 19th-century English musicians sought to establish Bach as a foundational figure of English musical life and thought. This paper exemplifies this argument by tracing William Crotch's use of Natural Theology, a distinctly English theological outlook, to conceptualise a musical sublime that accounts for what he characterised as the irregular and grotesque nature of Bachian fugue.

Siavash Sabetrohani, 'Bach and the Berlin Press'

Even before his death, Bach became a topic of discussion among Berlin theorists, starting in 1749 in debates between Marpurg, Agricola and others. In this paper, I will investigate Bach's (mainly posthumous) role in these debates and show how he represented the highest qualifications for becoming a 'German' national hero.

Tom Wilkinson, 'Was Bach autistic, and should we care?'

Some of the most innovative thinkers in Western history are suspected to have been autistic: Isaac Newton, Charles Darwin and Albert Einstein, for example. This perhaps should not be surprising, because autistics are noted for a capacity to think in a highly systematic, yet radical, manner. Was Bach autistic?

12.45–14.00 Sandwich lunch

14.00–15.30 Session 10: Embodying Bach: Performance Workshop

with Margaret Faultless, Nicholas Mulroy and Bettina Varwig

Nicholas Mulroy, tenor

Margaret Faultless, violin

Stephane Crayton, violin

Mika Hyman, cello

Alex Robson, organ

Funded by the University of Cambridge Impact Acceleration grant 'All Ears: Transforming the Classical Music Concert'

In this workshop, we will play and talk through some musical moments from the *St John Passion* from the perspective of embodied performance and listening. How might we bring the striking power of this music to transform Bach's congregants in body, mind and spirit to life in present-day performance? How might we use the historical record to creatively challenge aspects of the traditional 19th-century concert setting in which Bach's Passions are still most often heard?

15.30–16.00 Afternoon tea

16.00–17.30 **Session 11: Flash Announcements**

Moderator: Stephen Rose

Martin Goldstein, 'An investigation into whether or not Bach's fugues with similar stretto properties have structurally similar fugal subjects'

Anders Veiteberg, 'Singing Bach's Evangelist: Beyond the Early Music aesthetic'

Tomasz Górny, '*Catalogus Scriptorum Musicorum* by Lorenz Mizler'

Lydia Vroegindeweyj, 'Bach as a member of the Lieder-Freunde'

Michael Marissen, 'BachCantataTexts.org'

Gregor Richter, 'New findings on Bach and Mühlhausen'

Andrew Frampton and Stephen Rose, 'Music, Heritage, Place'

Eberhard Spree, 'What could the Bach family have known about Japan?'

Yo Tomita, 'Updating our knowledge of Bach's B-minor flute sonata BWV 1030'

Gergely Fazekas, 'Form and Content in the Goldberg Variations'

Peter Smaill, 'Terry, Tovey, Aberdeen, Edinburgh, and Leipzig in 1935'

Joel Speerstra, 'Remake: EEC project'

Alan Shepherd, 'When a Retired Engineer Buys a Second-Hand Clavichord'

Kinuyo Hashimoto, 'Bach We Are Family: Documentary for Pilgrimage'

Joel Runyan, 'The Geometry of Bach'

David Erler, 'Bach's "Virga Jesse": A New Reconstruction'

18.00 Free evening for continued discussions and socialising
Meal at own expense at the terrace bar or local gastropub

WEDNESDAY 10 JULY

7.00–9.00 Breakfast
Room check-out by 11am for the majority of delegates

9.00–11.00 **Session 12: Bach Reception**

Moderator: Ruth Tatlow

Jan Lech, 'Publishing music for the working class of The Soviet Union: A case study of Boleslav Yavorsky's edition of *Songs and Arias of J.S. Bach (1939)*'

Among the editions of J.S. Bach's music in the late 19th and early 20th centuries, the Soviet approach seems to be a peculiar one. The usage of Bach's cantatas as a canvas for propaganda songs, documented by Pauline Fairclough, is, however, just one aspect of the matter. Another is the legitimisation of studying Bach's music as the source of peasant-worker aesthetics, which was undertaken by Boris Asafiev and the Bach Association in Leningrad. A whole other matter was the popularisation of the music through publishing scores. After the nationalisation of the music publishing houses of Pyotr Jurgenson, Leon Idzikowski and G. Aralov, the State Music Publishing took a domineering stance on the decisions as to what music to publish in an accessible form. An example of such endeavour is Boleslav Yavorsky's (1877–1942) project, titled 'Songs and Arias of J.S. Bach', published in 1939. While following the project's history and development, as well as circumstances surrounding Yavorsky at the time, the process of the Soviet publishing of J.S. Bach may be brought into a wider perspective.

Bethan Winter, “‘Als Boten J.S. Bachs’’: Werner Neumann, the Bach Archiv, and the Neue Bachgesellschaft during the Cold War’

How did the *Neue Bachgesellschaft* navigate the political tensions between East and West Germany throughout the period of German division? Why was Werner Neumann able to cross the inner-German border so often? How did the production and dissemination of the *Neue Bach-Ausgabe* and the *Bach-Jahrbuch* reflect or interact with the geopolitical tensions of the Cold War?

Sjur Haga Bringeland, ‘Bach reception in Norway 1750–1950: An outline’

From a historical perspective, Norwegian Bach reception can be divided into two lines: an early ‘Baroque line’ which was in close contact with the late 18th-century Berlin Bach school, and a more recent ‘Romantic line’, which emanated from the Norwegian music students at the Leipzig Conservatory. In this presentation, typical aspects of the Bach tradition in Norway will be highlighted. The year 1921 plays an important role here, when the very first Scandinavian Bach Festival took place in Oslo, under the artistic direction of Thomaskantor Karl Straube.

Christopher Anderson, ‘Bach Across the Channel: Thomaskantor Karl Straube’s English Connections’

How did Karl Straube, surely the most consequential Thomaskantor of the 20th century, understand and further the reception of Bach across borders, particularly in England? To what degree did contemporary nationalist agendas (Weimar democracy, National Socialism) colour the politically minded Straube’s agendas with colleagues like Vaughan Williams and Terry? How did the Thomaskantor, whose mother was English, process his own Englishness in his home environment? Finally, what did Straube learn from the English that informed his lifelong engagement with Bach?

11.00–11.30 Morning coffee

11.30–12.30 **Session 13: New Research Projects – Part 2**

Moderator: Yo Tomita

Joel Speerstra, 'Johann Kuhnau and the *serio ludere*'

Johan Kuhnau's *Frische Clavier Früchte* (1696) and *Biblische Sonaten* (1700) have many similarities to the puzzle-filled emblem books of the 17th century. How many layers of games has Kuhnau set us to play? How much do these games depend on the original visual composition of the books? If we can solve them, do we embody the music differently as players and listeners?

Tomasz Górny, 'Franz Zierlein and the New Bach Sources'

This paper will discuss the manuscripts held in the Pomeranian Library (Książnica Pomorska) in Szczecin, Poland, focusing primarily on the findings of a philological analysis of a hitherto unknown copy of *The Well-Tempered Clavier*, Book I, by J.S. Bach. The study has concluded that the manuscript was likely created in Bach's circle in 1740; it is the only full copy of a late version (A4, to use *Neue Bach-Ausgabe* terminology) of the 24 preludes and fugues from the composer's lifetime, which makes it a unique and important source for comparison with Bach's autograph. Additionally, this copy includes previously unknown variants of the musical text and performance directions. The latter are especially interesting as they suggest alternative modes of performance of well-known preludes and fugues. The paper will also discuss the provenance of the manuscript and the fact that its owner was probably a student of Carl Philipp Emanuel Bach named Franz Zierlein. According to 18th-century press sources, this virtuoso of keyboard instruments was a great representative of 'the Bach style' ('Bachischer Manier') as well as a Kapellmeister at the court of Count Ignacy Krasicki, a bishop of Warmia, an acclaimed poet and one of the most prominent intellectuals of 18th-century Poland.

12.30–14.00 Sandwich lunch

14.00–15.30 **Session 14: Artificial Intelligence as Research and Creative Partner**

Moderator: Larry Molinaro

Respondents: Mark Gotham, Robin Laney

Presenters: Masahiro Niitsuma, Ichiro Fujinaga, Yo Tomita

In the 20 months since ChatGPT took the world by storm, there has been a variety of applications using Generative Artificial Intelligence (GenAI) and other forms of machine learning that are changing the nature of work, including the shape of the knowledge economy and creative fields. This session will explore how technology, and Artificial Intelligence in particular, is increasingly being used by musicologists and musicians as a research and creative partner. The discussion will try to see what lies around the corner in terms of potential development of current tools.

15.30–16.00 **Session 15: Twenty Years of Bach Network and Going Forward**

Members of the Bach Network Trustees and Council

16.00 Afternoon tea
Formal end of the Dialogue Meeting

18.30 Departures
Meal at own expense at the terrace bar or local gastropub

THURSDAY 11 JULY

7.30–10.00 Breakfast

11.00 Final room check out

List of Participants

Chris Anderson	Michael Marissen
Lisa Anderson	Dana Marsh
Thomas Batelaan	Bogumila Mika
Sjur Haga Bringeland	Larry Molinaro
Sandy Burnett	Sebestyén Nyíró
Donald Burrows	Szymon Paczkowski
Wolfram Enßlin	David Ponsford
David Erler	Gregor Richter
Gergely Fazekas	Joel Runyan
Fred Fehleisen	Siavash Sabetrohani
Andrew Frampton	Tatiana Shabalina
Benton Froc	Alan Shepherd
Martin Goldstein	Peter Smaill
Harai Golomb	Adrian So
Uri Golomb	Joel Speerstra
David Gordon	Eberhard Spree
Tomasz Górny	Anna Stepler
Mark Gotham	Jeremy Stone
Mary Greer	Ruth Tatlow
Kinuyo Hashimoto	Dan Tepfer
Christiane Hausmann	Ruth Eldredge Thomas
Noelle Heber	Yo Tomita
Maria Heyka	Bettina Varwig
Sally Horovitz	Anders Veiteberg
Anne Paul Jones	Olli Vilkuna
Richard Jones	Lydia Vroegindewei
Jacqueline Kane	Graham Walker
Francis Knights	Bethan Winter
Andrew Koll	William Whitehead
Bernd Koska	Tom Wilkinson
Robin Laney	Max Wong
Jan Lech	



Handwritten musical notation on a staff, including a treble clef and several notes.

Handwritten musical notation on a staff, featuring a complex, decorative flourish or signature.