

BachNetwork

Twelfth Johann Sebastian Bach Dialogue Meeting

Programme

5–10 July 2026

Madingley Hall, Cambridge

BachNetwork

Welcome to our twelfth 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!

Thank you to the many who have made this meeting possible.

Programme Committee

Andrew Frampton (Manchester)
Benton Froc (Regina)
Larry Molinaro (Annapolis)
Ruth Tatlow (Gothenburg)
Yo Tomita (Belfast)
Tom Wilkinson (St Andrews)

Trustees and Council

Max Wong (Chair-Elect)
John Butt
Richard D.P. Jones
Peter Smaill (Treasurer)

Ruth Tatlow (Chair of the Council)
Thomas Cressy
Andrew Frampton
Noelle Heber
Susan McCormick
Michael Maul
Larry Molinaro
Szymon Paczkowski
Barbara M. Reul
Yo Tomita
Tom Wilkinson

Programme at a glance

Sunday 5 July

- 14.00 Room check-in for those who booked an extra night
Free time for discussions and exploring Madingley Hall
Monday Breakfast included

Monday 6 July

- 14.00 Room check-in and registration
14.45 Welcome and Opening of the Dialogue Meeting
15.00 Afternoon tea
16.00 **Session 1: Choral singing with Graham Walker**
18.00 Evening buffet
20.00 **Session 2: Bach – *Ein Weihnachtswunder* ('Bach – A Christmas Miracle', 2024)**
Film screening, including optional 'Spot the historical mistakes' challenge

Tuesday 7 July

- 07.00 Breakfast
09.00 **Session 3: Keyboards and Chorales**
Richard D.P. Jones, 'The *Clavier-Übung* @ 300'
Susan McCormick, 'Rethinking the Multiple-Bass Chorale'
Yo Tomita, 'Process and Revision in Bach's *WTC II*'
10.30 Morning coffee
11.00 **Session 4: Influences on Bach**
Malachai Bandy, 'Buxtehude's symbolic use of *fauxbourdon*'
Ruth Tatlow, 'Mühlhausen, Meckbach, and Malfeasance'
Szymon Paczkowski, 'Musical Tributes to Leipzig Professors'
12.30 Sandwich lunch
14.00 **Session 5: New and Old Bach Documents**
Wolfram Enßlin, 'The New Catalogue of C.P.E. Bach's Instrumental Works'
Mark Knoll, 'Translation of C.P.E. Bach's *Versuch*'
Tatiana Shabalina, 'A 1748 Letter to Martius'
Bernd Koska, 'Bach and the Students: New Letters and Documents'

- 16.00 Afternoon tea
- 16.30 Session 6: Flash Announcements**
 Larry Molinaro, 'Seek and Ye May Find'
 Harai Golomb, 'Enharmonic Transitions in Bach and Schubert'
 Joyce Irwin, 'The hymnody of Johann Jakob Rambach'
 Jan Temme de Vries, 'Finding God in the Night Sky'
 Eberhard Spree, 'www.anna-magdalena-bach.com'
 Tomasz Górny, 'New compositions by Lorenz Mizler'
 Peter Smail, '41 equals J.S. Bach, plus another meaning'
 Yi-An Yang, 'Bach's Images on Early Records'
 Mark Knoll, 'Editing the Music of Johann Christian Bach'
 Kinuyo Hashimoto, 'Rethinking key character in the *WTC*'
- 18.30 Evening barbecue served in dining hall
- 20.30 Session 7: Michael Maul and Ruth Tatlow**
 discuss Bach, Life, and the Universe over a beverage

Wednesday 8 July

- 07.00 Breakfast
- 09.00 Session 8: Early Career Forum – Part 1**
 Yujiao Zhou, 'Bach's Pedagogy and Ornamentation'
 Jonathan Salamon, 'Whose Chaconnes?'
 Xinyun Zhao, 'Imagining Bach in 21st-Century China'
 Forbes Kinghorn, 'Evaluating the Schumanns' role in the Bach Revival'
- 10.00 Morning coffee
- 10.30 Session 9: The *St Matthew Passion* @ 300**
 Bettina Varwig with Michael Marissen, Nicholas Mulroy, Margaret Faultless, Andrew Skidmore, and Edd Campbell-Rowntree
- 12.00** Michael Maul, '*Mein Evangelium – Geschichten um Bachs Matthäus-Passion*' ('My Gospel – Stories surrounding Bach's Matthew Passion')
- 12.30 Sandwich lunch
- 14.00 Session 10: REM@KE**
 Massimiliano Guido, Eleanor Smith-Guido, and Joel Speerstra
- 15.30 Afternoon tea

- 16.00 Session 11: Spirituality, Instruments, and Performance Practice**
 Richard D.P. Jones, 'Bach and Spirituality'
 Eberhard Spree, 'Did Bach ever see Japanese musical instruments?'
 Lydia Vroegindeweij, 'Hymnological developments in Bach's time'
 Uri Golomb, 'Current approaches to presentation and
 performance of Bach's *Die Kunst der Fuge*'
- 18.00 Free evening for continued discussions and socialising**

Thursday 9 July

- 07.00 Breakfast**
- 09.30 Session 12: Early Career Forum – Part 2**
 Adrian So, 'Kuhnau and the Oratorio Tradition'
 Jan Temme de Vries, 'Devotion! Daughter of Astronomy!'
 Miikkael Halonen, 'Praetorius and Bach: In Search of Rhetorical
 Parallels'
 Enrique Montesdeoca Lagares, 'The Polonaise behind the Title'
 Sebastian Pietsch, 'Bach's Sacred Cantatas as Genuine Liturgical
 Works'
- 10.30 Morning coffee**
- 11.00 Session 13: Bach Reception**
 Thomas Cressy, 'Victorian Tastes in Japan: 1860–1878'
 Ruth Eldredge Thomas, 'Bach, William Crotch, and Natural
 Theology'
 Andrew Frampton, 'Hearing the Bach Cantatas in the Digital Age'
 Tomasz Górny, 'Relocations of Music Collections in Poland After
 World War II'
- 12.30 Sandwich lunch**
- 14.00 Session 14: Future Directions in Bach Scholarship**
 A Discussion with Members of the Bach Network Council
- 16.00 Afternoon tea**
- 18.30 Departures**
 Free time for discussions and exploring

Friday 10 July

- 07.00 Breakfast**
- 11.00 Room check-out and final departures**

Programme in depth

SUNDAY 5 JULY

- 14.00 Room check-in for those who booked an extra night.
Free time for settling in and exploring Madingley Hall.
Monday breakfast included

MONDAY 6 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 Tom Wilkinson
- 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: ‘Bach – Ein Weihnachtswunder’**
Film screening including optional ‘Spot the historical mistakes’ challenge

TUESDAY 7 JULY

- 7.00–9.00 Breakfast in dining hall
- 9.00–10.30 **Session 3: Keyboards and Chorales**
Moderator: Joel Speerstra
- Richard D.P. Jones, ‘The Clavier-Übung @ 300’**
The first Partita of the *Clavier-Übung* Part 1 was published in 1726—300 years ago! In these six Partitas, how did Bach manage to move far beyond the English and French Suites?

Susan McCormick, 'From Realisation to Invention: Rethinking the Multiple-Bass Chorale'

How were multiple-bass chorales used as tools for teaching composition and improvisation in eighteenth-century Germany? In what ways does Johann Christian Kittel's pedagogical use of the multiple-bass chorale resemble the principles underlying the Italian *partimento* tradition? Do multiple-bass chorales challenge the traditional distinction between a 'theoretical' German pedagogy and a 'practical' Italian one?

Yo Tomita, 'Process and Revision in Bach's *Well-Tempered Clavier* II'

What kind of revisional process does Book II of *The Well-Tempered Clavier* reflect when viewed across multiple manuscripts? What do the Stockholm and Konwitschny sources newly reveal about early revisional phases preserved in Altnickol's 1744 copy? How can renewed source analysis of Fugue no. 8 in D-sharp minor clarify Bach's later revisional activity and the transmission of Book II?

10.30–11.00 Morning coffee

11.00–12.30 Session 4: Influences on Bach

Moderator: Andrew Frampton

Malachai Bandy, 'Buxtehude's symbolic use of *fauxbourdon*'

Like many surviving vocal works by Dieterich Buxtehude (c. 1637–1707), the singular manuscript source for his Passion cycle *Membra Jesu nostri* (1680) exists not in staff notation but in German organ tablature. What might this embodied notation system—which visualizes physical organ keys rather than melodic contours—tell us about Buxtehude's rhetorical approach to a work that is fundamentally about, and addressed to, body parts? Specifically, in the cantata to Jesus's breast, why does Buxtehude revive the arcane harmonic technique *fauxbourdon*, and how do we reconcile conceptual friction between contemporary theoretical views about *fauxbourdon* and Buxtehude's practical use of it here and throughout his *oeuvre*? Might Bach have been working out a similar process in *fauxbourdon*-like passages in his own vocal music, for example in BWV 21?

Ruth Tatlow, 'Mühlhausen, Meckbach, and Malfeasance'

Mayor Dr Conrad Meckbach (1637–1712) features in the text of Cantata (BWV) 150. He was a co-signatory in Bach's appointment as organist of St Blasius church in Mühlhausen, and reluctant to release him a year later, and as such is often portrayed in Bach biographies as a kind of hero. New sources show, however, that, far from being a hero, Meckbach was in fact a detested politician who abused his political power. I will ask: What was he accused of? Did the accusations stick? What were the repercussions? And what did all this have to do with J.S. Bach and his Mühlhausen cantatas?

Szymon Paczkowski, 'Musical Tributes to Leipzig Professors: Cantatas, Abendmusiken, and Other Musical Rituals of Tribute to Leipzig Professors in Bach's Time'

Performances of cantatas and other musical works honouring distinguished scholars associated with the University of Leipzig followed established rituals in Bach's time. A documented example is the account of a performance of a cantata presented as a tribute to Johann Christoph Gottsched in February 1740. Although the piece has not survived and the composer remains unknown, the description of the circumstances of the performance raises questions about the atmosphere and significance of such events, their organisation, and their reception by the academic community and the city's inhabitants.

12.30–13.30 Sandwich lunch

14.00–15.30 Session 5: New and Old Bach Documents

Moderator: Szymon Paczkowski

Wolfram Enßlin, 'The New Catalogue of C.P.E. Bach's Instrumental Works'

How does this new catalogue differ to the earlier catalogues by Wotquenne and Helm? What were the challenges in preparing it? Will it be connected to Bach-Digital?

Mark Knoll, 'Translation of C.P.E. Bach's *Versuch*'

A new online English translation of C.P.E. Bach's *Versuch* is now available from the Packard Humanities Institute. What are the advantages of doing an online translation? What principles should guide the translation of historical treatises? How can one access the translation?

Tatiana Shabalina, 'A 1748 Letter to Martius'

The authenticity of the letter to Mr Martius, signed J. S. Bach and dated 20 March 1748 (see NBR, No. 256), remains a matter of debate in Bach studies. What are the new hypotheses and facts that might help resolve this issue? Can one draw conclusions as a result of a diplomatic and philological examination of the text, and a comparative analysis between other surviving letters or notes by Bach? What are the criteria for determining the authenticity of the document?

Bernd Koska, 'Bach and the Students: New Letters and Documents'

New documents relating to church music performances in Kuhnau's and Bach's days have recently been discovered in the Leipzig city archive. How was the city council involved in the church music for which the Thomaskantor was responsible? Numerous music students performed the cantatas and passions with Bach: who were these students? And was Bach right when he complained about the quality of his church singers and instrumentalists?

16.00–16.30 Afternoon tea

16.30–18.00 Session 6: Flash Announcements

Moderator: Ruth Tatlow

Larry Molinaro, 'Seek and Ye May Find: A Tripartite Shape in Bach's Ricercar a 3 from the *Musical Offering*'

Harai Golomb, 'Observing Two Cases of Affinity between Bach and Schubert in the use of Enharmonic Transition'

Joyce Irwin, 'The hymnody of Johann Jakob Rambach'

Jan Temme de Vries, 'Finding God in the Night Sky'

Eberhard Spree, 'www.anna-magdalena-bach.com'

Tomasz Górny, 'New compositions by Lorenz Mizler'

Peter Smaill, '41 equals J.S. Bach, plus another meaning'

Yi-An Yang, 'Bach's Images on Early Records'

Mark Knoll, 'Editing the Music of Johann Christian Bach – the next project for the Packard Humanities Institute'

Kinuyo Hashimoto, 'Rethinking key character in the *WTC*'

18.30 Evening barbecue

20.30 **Session 7: Michael Maul and Ruth Tatlow**
discuss Bach, Life, and the Universe over a drink

WEDNESDAY 8 JULY

7.00–9.00 Breakfast

9.00–10.00 **Session 8: Early Career Forum – Part 1**
Moderator: Bettina Varwig

Yujiao Zhou, ‘Bach’s Pedagogy and Ornamentation’

Bach’s pedagogical manuscripts, most notably the *Clavierbüchlein für Wilhelm Friedemann Bach* (CbWFB), provide important evidence for investigating his teaching methods and stylistic priorities. Within this source, the ornament table offers a particularly suggestive point of departure for considering how technical and aesthetic knowledge may have been presented in a pedagogical context. How did Bach shape his teaching materials to transmit both technical and aesthetic knowledge, and to what extent did he draw on broader musical traditions in constructing his approach to ornamentation? How did Bach’s pedagogical approach evolve between the 1720s and 1740s, and how might variations across sources such as the CbWFB and later pedagogical manuscripts be understood within this context?

Jonathan Salamon, ‘Whose Chaconnes? A Critique of Style Analysis in Recent Bach Attributions’

In November 2025, Peter Wollny of the Leipzig Bach Archive attributed two organ chaconnes to Bach, now catalogued as BWV 1178 and 1179. Is Wollny’s evidence sufficient for a definitive attribution? What are the challenges of making an attribution based on style analysis? And how does the perception of artistic ‘greatness’ affect the discourse on a composer’s works?

Xinyun Zhao, ‘Imagining Bach in 21st-Century China’

In contemporary China, J. S. Bach is one of the most widely performed foreign composers, and also a cultural symbol

associated with spirituality, intellect, education, and cultural prestige. What images of 'Bach' are being produced through conservatory training, competition culture, and private music education in China? How is Bach's music reinterpreted under the influence of Chinese cultural and philosophical traditions? And how did Bach come to inspire such persistent interest in contemporary Chinese cultural life?

Forbes Kinghorn, 'Evaluating the Schumanns' role in the Bach Revival'

Felix Mendelssohn's performance of Bach's St Matthew Passion in 1829 is a well-known moment in Bach reception history. This talk focuses on two other musicians who also lived in Leipzig, namely Clara and Robert Schumann, and their interactions with and responses to the music of Bach. What was the state of the Bach revival at the start of Robert and Clara's music careers? What effect did knowledge of the works of Bach have on them? What were their contributions to the Bach revival?

10.00–10.30 Morning coffee

10.30–12.00 Session 9: The *St Matthew Passion* @ 300

Bettina Varwig with Michael Marissen, Nicholas Mulroy, Margaret Faultless, Andrew Skidmore, and Edd Campbell-Rowntree

This session celebrates the 300th anniversary (give or take) of the first performance of Bach's *St Matthew Passion*, in the form of an informal, in-depth dialogue between two leading Bach scholars and two internationally renowned Bach performers. We will consider a selection of key moments in the piece and the broader historical, theological and performance practice issues that they raise. The session will also feature Nicholas Mulroy performing some of the recitatives from the Passion.

12.00–12.30 Michael Maul, 'Mein Evangelium – Geschichten um Bachs Matthäus-Passion' ('My Gospel – Stories surrounding Bach's Matthew Passion')

An illustrated presentation of a forthcoming monograph.

12.30–13.30 Sandwich lunch

14.00–15.30 Session 10: REM@KE: Reconstructing Embodied Musical knowledge at the Keyboard

Massimiliano Guido, Eleanor Smith-Guido, and Joel Speerstra

This European Research Council Synergy project re-examines our relationships with historical keyboard instruments, looking at how their original sound, their dynamic key behaviour, and other aspects of instrument construction all affect our embodied experience of music-making, and whether this approach changes our understanding of the music written for them. How can we expand traditional organology to document this dynamic behaviour of historical keyboard instruments? How can artistic research help us communicate this dynamic behaviour in embodied music-making? How might our interpretation of Bach's keyboard works be challenged by engaging with this new knowledge?

15.30–16.00 Afternoon tea

16.00–18.00 Session 11: Spirituality, Instruments, and Performance Practice

Moderator: Thomas Cressy

Richard D.P. Jones, 'Bach and Spirituality'

Here we view the profundity that lies deep down within two of Bach's greatest masterpieces: the *St Matthew Passion* and the Mass in B minor. Was the Lutheran Church of great importance to Bach? And what about the Catholic Church? Should we place his soul above these two institutions?

Eberhard Spree, 'Did Bach ever see Japanese musical instruments?'

To better understand the work of Johann Sebastian Bach and his family, it can be helpful to learn more about the context in which they lived. Did information about Japan reach Leipzig in the first half of the eighteenth century, even though it was virtually impossible for Europeans to explore that country at the time? Did Bach see any Japanese musical instruments? Could knowledge of Japanese musical instruments have influenced Bach's compositions?

Lydia Vroegindewey, 'Hymnological developments in Bach's time'

Between 1700 and 1725, an intense theological debate developed regarding the quality and suitability of both old and new Lutheran hymns. In what ways did hymnologists of this period influence Bach's choice of hymns? How can these influences be found in his cantatas and other vocal works? Is it possible to identify the formation of a specific collection of hymns within his *oeuvre*?

Uri Golomb, 'Current approaches to the presentation and performance of Bach's *Die Kunst der Fuge*'

Bach's *Die Kunst der Fuge* is often viewed as an abstract 'Last Will and Testament', or as a pedagogic work not intended for public, sequential performance. How is this view reflected – or subverted – in recent recorded performances of the work? In a programme structured around excerpts from *Die Kunst der Fuge*, what other works are placed alongside this, and why? And how does the *visual* representation of the work in video versions affect our perception of the music?

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

THURSDAY 9 JULY

7.00–9.00 Breakfast
Room check-out by 11.00 for the majority of delegates

9.30–10.30 **Session 12: Early Career Forum – Part 2**
Moderator: Bettina Varwig

Adrian So, 'Johann Kuhnau and the Oratorio Tradition in early eighteenth-century Leipzig'

This presentation examines three cantata text booklets from Leipzig in the 1700s and addresses the following questions: (1) What are the stylistic features of Johann Kuhnau's cantatas from this period? (2) How do these cantatas contradict Kuhnau's apparent scepticism towards the use of theatrical elements in church cantatas? (3) In what ways might these cantatas have served as a model for J.S. Bach's *Christmas Oratorio* (BWV 248)?

**Jan Temme de Vries, “‘Devotion! daughter of Astronomy!’
The Physicotheological Principle in the Collaboration
between C.C. Sturm and C.P.E. Bach’**

With the development of the ‘New Sciences’ in the latter half of the seventeenth century, nature acquired a novel status as a source for divine revelation, shifting from direct providential intervention to a testament of the Creator’s wisdom encoded in natural law. Evolving throughout the eighteenth century, ‘Physico-Theology’ gained a mystical dimension, in which the vision of creation as *mysterium tremendum* became a central factor, thereby intensifying its emotional resonance. This paper examines how Carl Philipp Emanuel Bach’s ‘sentimental’ style articulates the cosmology of his intimate friend, the physico-theologian Christoph Christian Sturm. The analysis focuses specifically on the utilisation as well as depiction of the nocturnal firmament within the sacred song *Beim Anblick des gestirnten Himmels*.

**Miikkael Halonen, ‘Praetorius and Bach: In Search of
Rhetorical Parallels’**

In my doctoral thesis, I examine the principles and implications of affect and rhetoric in the Latin writings and organ chorales of Michael Praetorius (1571–1621). As an intriguing excursion prompted by this analysis, I ask: what plausible impact might Praetorius’s musical language have had on Johann Sebastian Bach’s works? As Robin A. Leaver notes, Praetorius’s influence on later Lutheran music was enormous, and this invites the question: what concrete parallels can be identified, for instance, between the organ works of Praetorius and Bach? Finally, did Bach in any sense seek to emulate Praetorius, and to what kinds of classical philological sources or rhetorical and poetic phenomena might such parallel compositional strategies be anchored?

**Enrique Montesdeoca Lagares, ‘The Polonaise behind the
Title: Implicit Dance Structures in J.S. Bach’**

Scholarship on the polonaise in the music of J.S. Bach—notably in the work of Szymon Paczkowski—has demonstrated both its stylistic significance and its presence beyond explicitly titled compositions. Building on that foundation, this paper reintroduces a more systematic approach to the identification of polonaise rhythms, drawing on criteria central to the work

of Little and Jenne, and applying it to a broader range of works. As part of a wider project to catalogue implicit dance types in Bach's entire body of work, the findings suggest that the polonaise is more widely and consistently embedded in Bach's compositional language than has thus far been recognised.

Sebastian Pietsch, 'Bach's Sacred Cantatas as Genuine Liturgical Works'

Nowadays, Bach's sacred cantatas belong to his most frequently performed works and are usually presented in concert settings, both in churches and in concert halls. Without questioning this development in general, one often forgets that these cantatas were originally composed for a specific liturgical context, namely the Lutheran orthodox liturgy of the eighteenth century. By taking this liturgical background into account when analysing these works, new perspectives and insights can be gained: What specific function did the cantata fulfil within the liturgy? What consequences does this have for our understanding of these works? And what implications might this have for their performance today?

10.30–11.00 Morning coffee

11.00–12.30 Session 13: Bach Reception

Moderator: Yo Tomita

Thomas Cressy, 'Victorian Tastes in Japan: 1860–1878'

Bach's music was performed and discussed among the expatriates living in the British-dominated Foreign Settlement Treaty Ports of Japan. What role did Bach's music have in the lives of the Europeans and Americans moving to Japan? What can such examples tell us about European and American musical tastes in the 1860–1870s? And to what extent did the Japanese locals in these ports engage with Bach's music being played there?

Ruth Eldredge Thomas, 'Bach, William Crotch, and Natural Theology'

The English Bach Movement had a direct effect on the nineteenth-century development of English national identity. This is visible in the myriad ways that nineteenth-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 reading of Bach as natural theology and as a type of evolutionary thought. Natural theology influenced nineteenth-century English concepts of the musical sublime and anticipated modern readings of Bach as a form of theology and musical expression.

Andrew Frampton, 'Bach's Almanac: Hearing the Bach Cantatas in the Digital Age'

Far from being largely known by only a few representative works, J.S. Bach's cantata repertoire has now amassed a dedicated following from a global 'congregation' of listeners in ways he could not possibly have imagined. How are Bach's sacred cantatas being received, heard, and understood by scholars, performers, and audiences in the era of the 'digital turn'? In what ways are digital spaces transforming engagement with the cantatas, and how can these alter our approaches to performance and listening? And how might they serve to reconnect us with the liturgical and natural seasons in the physical world?

Tomasz Górny, 'Relocations of Music Collections in Poland After World War II'

Every once in a while, European and US journals (and even newspapers) publish stories of discoveries of collections that have been considered lost during World War II. It happened in the 1970s, when it turned out that priceless autographs of Bach, Mozart and Beethoven, as well as thousands of other cymelia from the Berlin Staatsbibliothek, were stored in the Jagiellonian Library in Kraków, and in 1999, when the Berlin Sing-Akademie collections were found in Kyiv, Ukraine (the news were covered by, for example, *The Washington Post*). Poland has seen several discoveries of varying degree of significance: for instance, in the 1990s a part of Philipp Spitta's collection was identified in the University of Łódź Library by Christoph Wolff, and a few years ago unknown compositions for viola da gamba by Carl Friedrich Abel were unearthed by Sonia Wronkowska in the University Library in Poznań. The discoveries outlined above are generally characterised by their serendipity. The presented project will adopt a different approach: it will examine archive collections, with special

emphasis on documents created in the process of securing and relocating library collections in Poland shortly after World War II, which will hopefully shed new light on this phenomenon.

12.30–13.30 Sandwich lunch

14.00–15.30 **Session 14: Future Directions in Bach Scholarship**

A Discussion with the Bach Network Council

This discussion will embrace the nature of musicological discourses, the role of the historian, the influence of AI and popular knowledge transmitted on the internet, and the enduring edifice of Bach scholarship.

16.00 Afternoon tea
Formal end of the Dialogue Meeting

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

FRIDAY 10 JULY

7.00–9.30 Breakfast

11.00 Final room check-out

List of Participants

Martin Adams	Michael Marissen
Malachai Bandy	Dana Marsh
Donald Burrows	Michael Maul
Edd Campbell-Rowntree	Bruce Maza
Thomas Cressy	Susan McCormick
Wolfram Enßlin	Larry Molinaro
Margaret Faultless	Enrique Montesdeoca Lagares
Andrew Frampton	Nicholas Mulroy
Massimiliano Guido	Szymon Paczkowski
Eleanor Smith-Guido	Sebastian Pietsch
Harai Golomb	Karolin Rogge
Uri Golomb	Jonathan Salamon
Tali Golomb	Tatiana Shabalina
Tomasz Górny	Alan Shepherd
Miikkael Halonen	Andrew Skidmore
Kinuyo Hashimoto	Peter Smaill
Christopher Jackson	Adrian So
Katelynn Jackson	Joel Speerstra
Annie Paul Jones	Eberhard Spree
Richard Jones	Ruth Tatlow
Joyce Irwin	Jan Temme de Vries
Jacqueline Kane	Ruth Eldredge Thomas
Forbes Kinghorn	Yo Tomita
Francis Knights	Bettina Varwig
Marion Knoll	Lydia Vroegindeweij
Marissa Knoll	Graham Walker
Mark Knoll	Tom Wilkinson
Andrew Koll	Max Wong
Bernd Koska	Yi-An Yang
Robin Laney	Xinyun Zhao
Sylvia Levi	Yujiao Zhou
Joyce Lindorff	

Notes

