

# BachNetwork

## *Ninth Johann Sebastian Bach Dialogue Meeting*

Programme, Topics and Abstracts

8–13 July 2019

Madingley Hall, Cambridge

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Bach Network

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Stephen Rose (London)

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Yo Tomita

Bettina Varwig

# Programme at a glance

## MONDAY 8 JULY

- 14.00** Room check-in at Madingley reception desk
- 14.00–17.30** Dialogue registration in Saloon Room foyer
- 15.30–16.30** Afternoon tea  
Free time for research meetings, reading, preparation  
Check-in for new arrivals at Madingley reception desk
- 17.30–** Evening meal at own expense in the Madingley Hall bar, where there is plenty of space to sit with friends inside or outside on the terrace
- 20.00–c.20.45** **Exploring *The Art of Fugue***  
Ulrika Davidsson & Joel Speerstra

## TUESDAY 9 JULY

- 7.00–9.00** Breakfast
- 10.00–c.12.00** **Tour of house and garden**  
Richard Gant, Head Gardener
- 12.00–13.30** Lunch
- 14.00** Check-in for new arrivals at Madingley reception desk  
Dialogue Registration in Saloon Room foyer
- 13.30–15.00** **Informal Bach choral singing**  
Directed by Paul Spicer
- 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 Materiality**  
Isabella van Elferen, Joel Speerstra and Bettina Varwig
- 17.45–18.30** **Session 2: Bach 333 Explained**  
Nicholas Kenyon and Paul Moseley, with Stephen Roe
- 18.30–** Barbecue in the grounds of Madingley Hall
- 21.00–** **Session 3: Christoph Wolff in conversation with Nicholas Kenyon**

## WEDNESDAY 10 JULY

7.00–9.00	Breakfast Meeting of Bach Network trustees and council (closed)
9.30–11.00	<b>Session 4: Early Career Forum – Part 1</b> Moderator: Stephen Rose
11.00–11.30	Coffee break
11.30–12.45	<b>Session 5: ‘Fuga à 3 Soggetti’ from <i>The Art of Fugue</i></b> Kevin Korsyn and Ruth Tatlow
12.45–14.15	Lunch
14.15–15.00	<b>Session 6: Early Career Forum – Part 2</b>
15.00–16.30	<b>Session 7: Telemann, Graupner, Fasch and the Thomaskantorat</b> Steven Zohn, Ursula Kramer and Barbara M. Reul
16.30–17.00	Coffee break
17.00–18.25	<b>Session 8: Flash Announcement – Part 1</b>
18.30–	Evening meal at own expense; self-service buffet
20.30–21.30	<b>Session 9: Lecture Recital: Bach as Reviser and Updater</b> Mahan Esfahani, harpsichord

## THURSDAY 11 JULY

7.00–9.00	Breakfast Room check out for those not staying on Thursday night
9.30–11.00	<b>Session 10: Musical Authorship</b> Anna Linton, Michael Marissen and Stephen Rose
11.00–11.30	Coffee break
11.30–12.15	<b>Session 11: Early Career Forum – Part 3</b>
12.15–12.45	<b>Session 12: Early Career Forum – Part 4</b>
12.45–14.15	Lunch
14.15–15.30	<b>Session 13: New Research Questions and Approaches for Bach Studies</b> Christine Blanken, Christiane Hausmann and Benedikt Schubert
15.30–16.30	<b>Session 14: Flash Announcement – Part 2</b>
16.30–17.00	Coffee break

- 17.00–17.30**     **Dialogue Roundup: Bach Network in 2019**  
Bach Network Council and Trustees
- 17.30–18.00**     Fred Fehleisen: New Presentation Methods
- 18.00–**             Evening meal at own expense  
Self-service buffet

## FRIDAY 12 JULY

- 7.00–9.00**         Breakfast  
Room check out for those not staying on Friday night
- 9.30–11.00**       **Session 15: Research Discussions and Networking – Part 1**  
**Saloon Room**  
**New Sources: Musical Patronage of the Dresden Aristocracy 1700–20**  
Szymon Paczkowski. Respondent: Barbara M. Reul  
**Prince Albert Room**  
**A Computer Program for exploring Proportional Parallelism**  
Alan Shepherd. Respondent: Ruth Tatlow
- 11.00–11.30**       Coffee break
- 11.30–12.30**       **Session 16: Research Discussions and Networking – Part 2**  
**Saloon Room**  
**The Latest on *Well-Tempered Clavier II***  
Yo Tomita  
**Prince Albert Room**  
**Interactive Cello Suites Edition Demonstrated and Discussed**  
Zoltán Szabó
- 12.30–14.00**       Lunch
- 14.00**                Afternoon and evening free for continued discussions, trips to Cambridge, CUP bookshop, punting, exploring
- 15.00–16.30**       **Tour of the University Church, tower and organs**  
Hosted by Adrian Daffern

## SATURDAY 13 JULY

- 7.30–10.00**        Breakfast
- 11.00**                Final room check out

# Dialogue Topics and Abstracts

## MONDAY 8 JULY



### CONCERT – HARPSICHORD

#### Exploring *The Art of Fugue*

ULRIKA DAVIDSSON (GOTHENBURG) & JOEL SPEERSTRA (GOTHENBURG)

## TUESDAY 9 JULY



### TOUR OF HOUSE AND GARDEN

RICHARD GANT (MADINGLEY HALL)

Discover more about the beautiful, Capability Brown-designed gardens of Madingley Hall with Head Gardener Richard Gant. Richard will trace the evolution of the garden identifying the core features which form the framework of the site today, its historic connections, how the walled garden has been developed, and thoughts for the future. The finale will celebrate a star-studded line-up of our special plants.



### INFORMAL BACH CHORAL SINGING

PAUL SPICER (BIRMINGHAM, DURHAM, LICHFIELD)

We will be expertly guided through four works by J. S. Bach by Paul Spicer, choral conductor, composer and founder of the English Choral Experience. Printed music will be provided on the day, an electronic copy sent beforehand. Everyone, regardless of singing experience, is encouraged to join in.



### WELCOME

RUTH TATLOW (CHAIR, BACH NETWORK COUNCIL)

STEPHEN ROE (CHAIR, BACH NETWORK TRUSTEES)

MARK SEOW (DIALOGUE ADMINISTRATOR)



## Session 1

### BACH AND MATERIALITY

ISABELLA VAN ELFEREN (KINGSTON, LONDON)

JOEL SPEERSTRA (GOTHENBURG)

BETTINA VARWIG (CAMBRIDGE)

MODERATOR: JEREMY BEGBIE (CAMBRIDGE)

If Bach's music has often been discussed as the product of abstract cerebral calculations, this has tended to obscure the material basis on which his musicking practices rested. Not only did Bach have a body, but so did his performers and listeners; and these bodies formed part of a wider material assemblage that included scores, musical instruments and the air through which sound travelled. This panel will explore a range of exciting new materialist perspectives on Bach's musical world.



## Session 2

### BACH 333 EXPLAINED

NICHOLAS KENYON (BARBICAN CENTRE)

PAUL MOSELEY (UNIVERSAL GLOBAL CLASSICS)

BACH 333 is the most ambitious complete edition on disc of J. S. Bach's music ever attempted, covering his entire output in modern recordings, often in multiple performances, embracing arrangements and transcriptions, as well as new recordings of some works and historic recordings from the past. Presented in collaboration with Bach-Archiv Leipzig, the scholarship is up-to-date and even anticipates elements of the new BWV. Paul Moseley, the director of BACH 333, and Nicholas Kenyon, consultant to the project, talk about the thinking behind the 222-disc set, and the challenges the edition posed.



## Session 3

### CHRISTOPH WOLFF IN CONVERSATION WITH NICHOLAS KENYON

HOST – STEPHEN ROE (LONDON)

In this late-night informal interview Christoph Wolff discusses his life and work with Nicholas Kenyon, and reflects on the current state of Bach scholarship.

**WEDNESDAY 10 JULY**



## **Session 4**

### **EARLY CAREER FORUM – PART 1**

MODERATOR – STEPHEN ROSE (LONDON)

#### **Closed Ears in Bach's Leipzig**

MARK SEOW (CAMBRIDGE)

I draw a distinction between the active practices of 'not listening' by Bach's congregation and the passive inattention described by Tanya Kevorkian (2002). I contextualise such acts within the early modern discourse of defending the porous body from evil spirits. In attributing agency to historical listeners, I problematise the conception of 'Cantata as Sermon' as a unidirectional transmission of knowledge from God to Lutheran via Bach.

#### **Bach's Basses: the 8' and 16' Violone in Weimar and Leipzig**

MARGARET URQUART (LEIDEN)

The type and function of violones used during the early stage of Bach's working life in Weimar, till the later years in Leipzig, changed dramatically. However, in recent years, researchers and performers have argued that the lowest bowed bass instrument in Leipzig continued to be the 8' violone. In this presentation, evidence of two existing violones from Bach's time is explored, which confirms the use of the 16' violone in the later period of his life.

#### **Bach's Unaccompanied Violin Works and Transcriptions: A Performer's Comparative Study**

MAX WONG (LONDON)

Fourteen transcriptions of movements from Bach's *Sonatas and Partitas for Solo Violin* have been attributed to Johann Sebastian himself, variously for harpsichord, lute and organ. By bringing these transcriptions into dialogue with the violin original, they provide a rich source for new performance possibilities and interpretations. This short presentation illustrates how a detailed comparative study can serve as a creative source in performance, aided by demonstrations on the violin.



## The Art of Taste

SEBESTYÉN NYÍRÖ (BELFAST)

Researchers have not come up yet with a full-spectrum method of dealing with all of J. S. Bach's keyboard-related ornaments (including those in the organ works), one by one. This is a comprehensive study, in which the ornaments are numbered, studied, compared and explained in their musical context, and with related cases in the corpus. Musical analyses, statistical data, and historical evidence will be applied to find out any preferences of placing ornaments (his 'taste') and the practical implications thereof.

## Early Eighteenth-Century Mixed Meter

PAUL NEWTON-JACKSON (CAMBRIDGE)

Roger Grant (2014) has argued that Johann Kirnberger's late eighteenth-century reformulation of musical time opened up possibilities for much greater metric experimentation in music from Mozart's time onwards. But what about a much earlier cluster of 50+ mixed meter compositions by Telemann, Graupner, Fasch, Fux and Stölzel? Are they a strange hangover from seventeenth-century practice, a foretaste of the post-Kirnbergerian watershed, or should they cause us to re-think Grant's narrative altogether?



## Session 5

### 'FUGA À 3 SOGGETTI' FROM *THE ART OF FUGUE*

KEVIN KORSYN (ANN ARBOR, MI)

RUTH TATLOW (UPPSALA)

The focus of this session is the unfinished movement of *The Art of Fugue*. Tatlow will look at the problem through the lens of proportional parallelism and propose a parallel conceit that may have been part of Bach's original plan. Korsyn will engage more actively with issues of musical craft and contrapuntal technique, reconstructing a plausible ending for the final fugue. The process will take us into the heart of Bach's fugal aesthetic, raising many new questions and offering new insights into the nature of Bach's late style and his fugal writing.



## Session 6

### EARLY CAREER FORUM – PART 2

MODERATOR – STEPHEN ROSE (LONDON)

#### **Bach Reception in Italy 1950–2000: A Global View**

MARIA BORGHESI (DRESDEN)

This paper is based on my doctoral dissertation ‘J. S. Bach’s Reception in Italy (1950–2000): Words, Sounds, and Ideas’. It aims to identify how Italian cultural peculiarities affected the process of reception of Bach’s music and Bach as a figure, and to consider the impact of the debates around the *Kantor* in the Italian definition of ‘Germanic’. The study focuses on musical educational, scientific and popularising bibliography, and on the broad panorama of live and recorded performances.

#### **The Third Part of Johann Kuhnau’s *Neue Clavier-Übung*?**

TOMASZ GÓRNY (WARSAW)

All contemporary studies indicate that there were two parts of Johann Kuhnau’s *Neue Clavier-Übung* (first part: 1689, second part: [1692]). However, two documents from the first half of the eighteenth century suggest that there was a third part of Kuhnau’s *Neue Clavier-Übung*. In the presentation I will analyse those two documents.

#### **Bach as Lutheran Aesthetician**

NATHAN JONES (DURHAM, NC)

In recent years, Mark Mattes and Miikka Antilla have used Luther’s theology of music to challenge the traditional portrait of him as an anti-aesthetic theologian, which was painted in part by two of the most influential theologians of the twentieth century: Hans Urs von Balthasar and Rudolf Bultmann. In my dissertation, I use this ‘aesthetic Luther’ to shed explanatory light on the aesthetic work of another extremely influential theologian who also studied Luther carefully: Johann Sebastian Bach. Using the terms of the Scheibe/Birnbaum debate (such as ‘beauty’, ‘nature’ and ‘art’) and the aesthetic texts Bach used in his vocal music, I argue that Bach was a sophisticated interpreter of Lutheran aesthetics who used music to make the beauty of Christ’s cosmic redemption more audible to his listeners.



## Session 7

### TELEMANN, GRAUPNER, FASCH AND THE THOMASKANTORAT

STEVEN ZOHN (PHILADELPHIA, PA)

URSULA KRAMER (MAINZ)

BARBARA M. REUL (REGINA, SK)

MODERATOR: MICHAEL MARISSEN (NEW YORK CITY)

The Thomaskantorat is inextricably linked to J. S. Bach. This presupposition will be turned on its head in this session. We will offer fresh perspectives from newly discovered, re-constructed, and imaginary letters relating to the three other applicants for this prestigious Leipzig post.



## Session 8

### FLASH ANNOUNCEMENT – PART 1

- Larry Molinaro, 'Improvisation: Theory, Practice, Pedagogy'
- Russell Stinson, 'Elgar reads Schweitzer'
- Tom Hammond-Davies, 'Experiences from Oxford Bach Soloists'
- Tatiana Shabalina, 'Bach Discoveries in St. Petersburg'
- Andrew Koll, 'Canberra Bach Ensemble – Update'
- Zoltán Szabó, 'Interactive Digital Edition Prototype'
- Terence Charlston, 'Sharing Performance Insights: now and then'
- William Hoffman, 'Bach's Lost Pentecost Oratorio'
- Stephen Roe, 'News on J. C. Bach'
- Christiane Hausmann, 'New from Bach Digital'
- Gergely Fazekas, 'Kurtág and Bach'
- Christine Blanken, 'Exciting Issues in BWV<sup>3</sup>'
- Pablo Padilla, 'Style and Attribution: A Computational Approach'
- Dan Tidhar, 'Style and Attribution: A Computational Approach'
- Christopher Mabley, 'Cantatas, Chorales, Keys, Chords, Crosses'
- Carey T. Coleman, '17<sup>th</sup> and 18<sup>th</sup>-century Violin Methods'



## Session 9

### LECTURE RECITAL – HARPSICHORD

#### **Bach as Reviser and Updater**

MAHAN ESFAHANI (PRAGUE)

In this illustrated talk, internationally renowned harpsichordist Mahan Esfahani will explore the notion that Bach in some cases purposefully engineers his music to update it in line with changing fashions. Demonstrations will include movements from BWV 894, BWV 1044, the Inventions and Sinfonias and from *The Well-Tempered Clavier*.

# THURSDAY 11 JULY



## Session 10

### MUSICAL AUTHORSHIP

ANNA LINTON (LONDON)

MICHAEL MARISSEN (SWARTHMORE, PA)

STEPHEN ROSE (LONDON)

MODERATOR: BETTINA VARWIG (CAMBRIDGE)

What did Bach mean when he described himself as an ‘author’ in collections such as the *Orgel-Büchlein* or *Clavier-Übung*? This session explores ideas of authorship in the German Baroque, introducing themes from Stephen Rose’s new book *Musical Authorship from Schütz to Bach* (Cambridge University Press). Michael Marissen discusses theological notions of creativity as indicated by Bach’s use of ‘Jesu juva’ and ‘Soli Deo Gloria’ markings, and literary scholar Anna Linton offers comparative perspectives on authorship from German Baroque poetry.



## Session 11

### EARLY CAREER FORUM – PART 3

#### **Treasures in Bach’s Calov Bible: Perspectives on Money in the Book of Ecclesiastes**

NOELLE HEBER (BERLIN)

In 1733, J. S. Bach signed his personal copy of the Calov Bible Commentary in which he underlined, corrected, and annotated various passages and commentaries, nearly twenty-five percent of which are concentrated on the book of Ecclesiastes. Throughout this Old Testament book of wisdom, insights from Martin Luther and Abraham Calov trace a line of thinking on the topic of money which includes a discussion of ideas such as the danger of wealth, riches as providential gifts, trusting God for the outcome of one’s work, and giving to the poor. This presentation will briefly trace Bach’s engagement with this book and will highlight the biblical counsel that might have influenced Bach’s attitude towards his own monetary ‘treasures’.

## **Anna Magdalena Bach**

EBERHARD SPREE (LEIPZIG)

My doctoral thesis was published in 2019 as *Die verwitwete Frau Capellmeisterin Bach: Studie über die Verteilung des Nachlasses von Johann Sebastian Bach*. This presentation will focus on Anna Magdalena Bach. Was she a woman who had to give up her career to take care of the household and children, and later a widow who begged for alms and died forgotten by her relatives in abject poverty?

## **J. S. Bach and Triple Counterpoint up to His Time in Cöthen**

KAYO MURATA (LEIPZIG)

My research investigates the transition of Bach's methods of inversion. In this paper, I will focus on his methods of creating and treating three melodies up to his time in Cöthen. It will include the characteristics of instrumental pieces, a comparison with methods used by other composers, and a consideration of inversion at the twelfth.



## **Session 12**

### **EARLY CAREER FORUM—PART 4**

## **Rethinking Bach's Chorale Pedagogy**

DEREK REMEŠ (FREIBURG/LUCERNE)

Recent archival discoveries have begun to alter longstanding assumptions about the methods and materials of Bach's chorale pedagogy. It seems it was not the four-part, vocal *Choralgesang* style that played the central role in Bach's teaching, but rather the *Choralbuch* style, where relatively simple harmonizations were improvised at the keyboard using thoroughbass. This session will showcase a new publication by Derek Remeš and Robin A. Leaver that aims to make these findings accessible to the broader public by providing translations and modern editions of relevant sources from Bach's circle.



## Session 13

### NEW RESEARCH QUESTIONS AND APPROACHES FOR BACH STUDIES

CHRISTINE BLANKEN (LEIPZIG)

CHRISTIANE HAUSMANN (LEIPZIG)

BENEDIKT SCHUBERT (LEIPZIG)

In this session new insights will be offered on: the extensive research that has been carried out on Bach's organ works for BWV<sup>3</sup> catalogue, and the revised NBA edition; on how eighteenth-century hymn commentaries might contribute to a deeper understanding of Bach's music; and on how the Bach community has and might wish to shape the impact of digitization of Bach research.



## Session 14

### FLASH ANNOUNCEMENT – PART 2

- Alan Shepherd, 'Let's Calculate Bach'
- Kinuyo Hashimoto, 'Soft Bach'
- Ruth Tatlow, 'Proportion, Preludes, Perception'
- Jordi Rife Santalo, 'BWV 1035 and the *Empfindsam* style'
- Christina Fuhrmann, 'New Directions for *BACH: Journal of RBI*'
- Fred Fehleisen, 'Show your Presentations – Anywhere'
- Lydia Vroegindeweij, 'Orgelkids'
- Peter Smaill, 'Moravian Transmission of Bach Chorales?'
- Heather Windram, 'Phylogenetic Analysis of Preludes from *WTC II*'
- Francis Knights, 'Fugal Subject Variation in *WTC*'
- Chiara Bertoglio, 'Bach in Italy project'
- Raymond Erickson, 'Rethinking Bach's Violin Ciaccona'



### DIALOGUE ROUNDUP: BACH NETWORK IN 2019

BACH NETWORK COUNCIL AND TRUSTEES

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

**FRIDAY 12 JULY**



## **Session 15**

### **RESEARCH DISCUSSIONS AND NETWORKING – PART 1 (Parallel Session)**

#### **New Sources: Musical Patronage of Dresden Aristocracy 1700–20**

SZYMON PACZKOWSKI – SALOON ROOM. RESPONDENT: BARBARA M. REUL

In this session I am going to discuss the role music and musicians played in Jakob Heinrich von Flemming's diplomatic efforts pursued on the Dresden-Vienna axis in 1700–1720, a political project that culminated in negotiations on a pact between Saxony, Austria and Poland in 1718–1719. Analysis of some of the Flemming unknown papers and related archival documents provides new information about the life and activities of artists who appeared at the Polish-Saxon court in Dresden or the imperial court in Vienna.

#### **A Computer Program for exploring Proportional Parallelism**

ALAN SHEPHERD – PRINCE ALBERT ROOM. RESPONDENT: RUTH TATLOW

In this session I will present and demonstrate a computer program developed in conjunction with my *Let's Calculate Bach*, my upcoming publication, which finds all possible ways of obtaining Ruth Tatlow's parallel proportions in a set of music compositions. The program can also search for patterns and perform Monte Carlo simulation. We will discuss the potential uses of the program and how such technology can assist the historical approach.





## Session 16

### RESEARCH DISCUSSIONS AND NETWORKING – PART 2 (Parallel Session)

#### **The Latest on *Well-Tempered Clavier II***

YO TOMITA – SALOON ROOM

We have learned that Bach compiled the second book of *The Well-Tempered Clavier* in the period 1739–1742, and even after the compilation, Bach continued to improve the textual details in several copies he had access to. In my presentation, I shall first outline the present scholarship on this collection, and then discuss some key issues that still need to be resolved in the area of both the source transmission and the role of copyists, esp. Johann Christoph Altnickol.

#### **Interactive Cello Suites Edition Demonstrated and Discussed**

ZOLTÁN SZABÓ – PRINCE ALBERT ROOM

This presentation outlines a digital approach towards the creation of critical editions of compositions with a complex source history. In CREDO (or CRitical EDitions Online), users are able to view and compare discrepancies between multiple primary sources. This web application presents metadata and accompanying critical notes for each version in the same space and this is visible, whenever a selected layer is viewed.

# List of Participants

Jeremy Begbie (Cambridge)	Lawrence Molinaro (Washington, DC)
Lauren Belfer (New York City)	Paul Moseley (London)
Chiara Bertoglio (Turin)	Kayo Murata (Leipzig/Tokyo)
Christine Blanken (Leipzig)	Paul Newton-Jackson (Cambridge)
David Blum (Winston-Salem, NC)	Sebestyén Nyíró (Belfast)
Maria Borghesi (Dresden)	Szymon Paczkowski (Warsaw)
Terence Charlston (London)	Pablo Padilla (Cambridge)
Carey T. Coleman (Glasgow)	Gabriela Perez-Acosta (Mexico)
Laurin Common (Nuremberg)	Derek Remeš (Lucerne/Freiburg)
Adrian Daffern (Cambridge)	Ramona Remeš (Lucerne/Freiburg)
Ulrika Davidsson (Gothenburg)	Barbara M. Reul (Regina, SK)
Mahan Esfahani (Prague)	Jordi Rifé (Barcelona)
Raymond Erickson (New York City)	Margarita Rifé (Barcelona)
Ellen Exner (Boston)	Stephen Roe (London)
Gergely Fazekas (Budapest)	Stephen Rose (London)
Fred Fehleisen (New York City)	Benedikt Schubert (Leipzig)
Andrew Frampton (Oxford)	Mark Seow (Cambridge)
Christina Fuhrmann (Berea, OH)	Tatiana Shabalina (St Petersburg)
Tomasz Górny (Warsaw)	Alan Shepherd (Dierdorf)
Tom Hammond-Davies (Oxford)	Peter Smaill (Edinburgh)
Christiane Hausmann (Leipzig)	Phil Southgate (London)
Kinuyo Hashimoto (Yamaguchi)	Joel Speerstra (Gothenburg)
Noelle Heber (Berlin)	Paul Spicer (Lichfield)
William Hoffmann (New Mexico)	Eberhard Spree (Leipzig)
Alan Howard (Cambridge)	Laura Stinson (Batesville, AR)
Joyce Irwin (Princeton, NJ)	Russell Stinson (Batesville, AR)
Nathan Jones (Durham, NC)	Junko Sonoda (Weimar)
Anne Paul Jones (Abingdon)	Zoltán Szabó (Sydney)
Richard D. P. Jones (Abingdon)	Ruth Tatlow (Stockholm)
Jacqueline Kane (Canberra)	Dan Tidhar (Cambridge)
Nicholas Kenyon (London)	Yo Tomita (Belfast)
Francis Knights (Cambridge)	Margaret Urquhart (Leiden)
Andrew Koll (Canberra)	Isabella van Elferen (Kingston)
Kevin Korsyn (Ann Arbor, MI)	Bettina Varwig (Cambridge)
Ursula Kramer (Mainz)	Lydia Vroegindeweij (Utrecht)
Peter Lagersted (Vienna/Copenhagen)	Tom Wilkinson (St Andrews)
Adelaide Lang (Nuremberg)	Heather Windram (Cambridge)
Phillipa Leigh (London)	Barbara Wolff (Cambridge, MA)
Anna Linton (London)	Christoph Wolff (Cambridge, MA)
Christopher Mabley (London)	Max Wong (London)
Michael Marissen (New York City)	Steven Zohn (Philadelphia, PA)
Dana Marsh (Bloomington, IN)	

## Notes

*Fine*

*Adagio*