

BachNetwork

Tenth Johann Sebastian Bach Dialogue Meeting

Programme

18–23 July 2022

Madingley Hall, Cambridge

BachNetwork

Welcome to our tenth 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!

Sponsor

We are grateful to Luther College, University of Regina, for co-sponsoring the 2022 Dialogue Administrator, Benton Froc, a research assistant of council member Dr Barbara Reul.

Programme Committee

Andrew Frampton (Oxford)
Ruth Tatlow (Uppsala): Chair
Yo Tomita (Belfast)
Bettina Varwig (Cambridge)

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Programme at a glance

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Saturday 23 July

07.30	Breakfast	
11.00	Final room check out	

Programme in depth

MONDAY 18 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 in foyer
Free time for research meetings, reading, and preparation
- 18.30– Evening buffet in dining hall

20.00–c.20.45 **Musical Soirée**

Johann Kuhnau (1660–1722)

From Biblical Sonatas (1700)

Suonata secunda: Saul malinconico e trasullato per mezzo della Musica

La tristezza ed il furore del Ré – La Canzona refrigerativa dell'arpa di Davide – L'animo tranquillo e contento de Saulo

Joel Speerstra (harpsichord)

Johann Sebastian Bach (1685–1750)

From The Well-Tempered Clavier, Book 1 (1722)

Prelude and Fugue in B-flat major, BWV 866

Prelude and Fugue in B minor, BWV 869

Dan Tidhar (harpsichord)

Carl Philipp Emanuel Bach (1714–1787)

Sonata in F minor, Wq. 57/6 (1763)

Allegro assai – Andante – Andantino grazioso

Anders Muskens (harpsichord)

TUESDAY 19 JULY

7.00–9.00 Breakfast in dining hall

10.00–c.11.30 **Tour of house and garden**

Richard Gant, Head Gardener

12.00–13.30 Lunch in foyer

13.30–15.00 **Informal choral singing for everyone**

David Rowland guides us through a selection of Bach favourites. Scores will be provided. Session pianist: Lawrence Molinaro

15.00–15.30 Afternoon tea in foyer

15.30–15.40 **Welcome and opening of Dialogue Meeting**

15.40–17.10 **Session 1: Playing Bach Workshop**

Bettina Varwig, John Butt, and Maggie Faultless with Alana Mailes (soprano), Bethan White (oboe), Maggie Faultless (violin), Mark Seow (violin), Hannah Gardiner (viola), Emily Ashton (cello), and John Butt (continuo)

In this workshop, we will talk and play through excerpts from Bach's cantata *Mein Herze schwimmt im Blut* (BWV 199). The aim is to open up productive dialogue between historical research on music, bodies and embodiment in Bach's time, and the expertise and insight of period instrument performers playing this repertoire today. The session will be structured as an open conversation with the potential for creative experimentation and an invitation to play and listen differently.

17.20–18.20 **Session 2: New Research Publications – I**

Eberhard Spree, *Die Frau Capellmeisterin Anna Magdalena Bach: Ein Zeitbild* (Komrad, 2021)

This book sheds light on falsehoods, clichés and facts along with conclusions about the life of Johann Sebastian Bach and his family.

Noelle Heber, *J. S. Bach's Material and Spiritual Treasures: A Theological Perspective* (Boydell Press, 2021)

This book explores theological themes related to earthly and heavenly 'treasures' in Bach's sacred music through an examination of selected texts from Bach's personal theological library. It also provides an updated survey of Bach's own financial situation and considers his apparent attentiveness to spiritual values related to money.

Alan Shepherd, *Let's Calculate Bach: Applying Information Theory and Statistics to Numbers in Music* (Springer, 2021)

The book introduces several methods from the world of science, mathematics and computers, and shows how they can be applied to test hypotheses about numbers in music. The methods are demonstrated with examples from numerical alphabets and the use of proportions for structuring compositions.

Bettina Varwig, *Music in the Flesh: An Early Modern Musical Physiology* (University of Chicago Press, forthcoming)

This new monograph offers a corporeal history of music making in early modern Europe.

18.30– Barbecue in the Terrace Bar Restaurant

20.30–22.00 **Session 3: Michael Maul and Michael Marissen**
discuss 'Bach's Messiah' and other Bachfest projects.

WEDNESDAY 20 JULY

7.00–9.00 Breakfast in dining hall

9.30–11.00 **Session 4: Early Career Forum**
Moderator: Stephen Rose

Sebestyén Nyíró, 'Examples of Written-out Ornamental Figurations in Keyboard Compositions from 1500 to J. S. Bach'
This presentation discusses some similarities between designated ornaments and written-out keyboard figurations in keyboard compositions.

Lydia Vroegindewej, 'The Art of Dissemination'

This paper explores how Bach disseminated hymnological knowledge of old Lutheran church songs in his cycle of chorale cantatas (1724–1725). I also discuss how poetry was turned into educational prose and illustrated with music to better explain the songs, and how this can be made appealing again in 2024, with a commemoration of 500 years of Luther's songs and 300 years of Bach's chorale cantatas.

Anders Muskens, 'A Rhetorical Approach to the Historical Performance of Keyboard Music from 1750–1825'

My research seeks to present both a theoretical and practical rhetorical approach to the performance of keyboard music of the period 1750–1825, based on interdisciplinary study. Primary and secondary sources on rhetoric, elocution, acting, music, and aesthetics from the long 18th century will provide the theoretical foundation to understand the language of music, which will then be applied via practice-based research on historical declamation, acting, and gesture, leading to the final output: an informed musical performance on keyboard.

Gregor Richter, 'The Protestant Church Cantata after Bach: Georg Anton Benda's Cantata Cycle 1760/61 based on Texts by Balthasar Münter'

The same year Johann Sebastian Bach died, Georg Anton Benda, Kapellmeister in Gotha, began to compose his first cantata cycle. Benda gained widest recognition, however, with his third cycle based on texts by Balthasar Münter, which brought him fame among his contemporaries as a 'thorough church composer'. Using Benda's cantata cycle as an example, this presentation explores what the examination of church cantatas in the second half of the 18th century can offer to historical music research and Bach research in particular.

Tom Wilkinson, 'Bach's Music and the Aesthetics of the Revival Era'

My thesis addresses the question, 'why did Bach's music attract such attention in the first half of the 19th century?' I argue that the music carries a nascent subjectivity that, in the revival era, accrued an altogether new, primary value.

11.00–11.30 Morning coffee in foyer

11.30–12.45 **Session 5: Compositions of Bach's Pupils and Admirers**

Stephen Crist, 'Johann Ludwig Krebs: The Complete Vocal Music'

By all accounts, Johann Ludwig Krebs (1713–1780) was one of J. S. Bach's most eminent pupils. He is best known for his extensive output of keyboard music, composed during his tenure as organist in Zwickau, Zeitz, and Altenburg. But in the course of his long career, Krebs also wrote a number of vocal works, which remain relatively obscure, largely because they are unavailable in reliable critical editions. My presentation will provide a progress report on my edition of *Johann Ludwig Krebs: The Complete Vocal Music* for A-R Editions, with an overview of the repertoire focusing on the seven German cantatas.

Bernd Koska, 'Early BACH-Fugues Revisited'

The BACH motive has been used by generations of composers as a tribute to J. S. Bach. While numerous such works composed since the Romantic era exist (by Schumann, Liszt, Brahms and many others), only a few examples from the 18th century have survived. My presentation will reexamine the manuscripts of BACH fugues by J. G. Albrechtsberger, J. L. Krebs, J. C. Kuntze and G. A. Sorge, in combination with new sources. This will allow us to date these pieces more precisely and to reconsider possible connecting lines between these composers and their great idol.

Andrew Frampton, 'Agricola's Berlin Church Cantatas: Discoveries and Recoveries'

Although Johann Friedrich Agricola (1720–1774) is today well-known as a pupil of J. S. Bach, his own musical legacy has received very little attention, despite the fact that he served as a senior *Hofkomponist* in Berlin alongside C. P. E. Bach and C. H. Graun. My presentation examines the sources for Agricola's church cantatas, with a particular focus on chronology and compositional process. Drawing on several

newly discovered manuscripts, I discuss his important role as a composer of sacred music for the Berlin Petrikirche from the 1750s onwards. I also re-evaluate Agricola's copies of vocal works by J. S. Bach, situating them in the context of the Berlin cantata repertoire and exploring possible reasons for some unusual copying patterns observed in the sources.

12.45–14.00 Lunch in foyer

14.00–15.30 Session 6: Kuhnau the Polymath

Tomasz Górny, Stephen Rose, and Michael Maul

Best known as Bach's predecessor as Leipzig Thomaskantor, Johann Kuhnau was a polymath who combined his compositional and musical activities with work as a lawyer, linguist, and writer of prose fiction and theatrical entertainments. This session introduces the current initiative to edit and record all of Kuhnau's sacred vocal works, and offers insights on Kuhnau's achievements from the perspectives of opera history, literary history, and book history.

15.30–16.00 Afternoon tea in foyer

16.00–17.00 Session 7: Bach Cantata Texts, Poetic Techniques, and Meanings

Moderator: Lawrence Molinaro

Michael Marissen, Ruth Tatlow, and Michael Maul

The poetic texts that Bach chose to set to music have been studied from many different angles. In this session Michael Marissen will take a detailed look at two examples to illustrate the complex symbiosis between text, music and interpretation. Ruth Tatlow will present new source evidence on the tradition of poetry techniques used by Bach's librettists, and what these meant in Bach's time. Michael Maul will then comment on the two presentations before the discussion is opened up for delegates' questions. This session will be recorded live for our multimedia publication *Discussing Bach*.

17.00–18.00 **Session 8: Flash Announcements – I**

Moderator: Ruth Tatlow

Xiaoyu Liu, 'The Collective Authenticity of WTC: A Postmodernist Investigation of the Editions of *The Well-Tempered Clavier*'

William Hoffman, 'Bach's Lost Pentecost Oratorio for the 1739 Leipzig Reformation Jubilee'

Maria Borghesi, 'Activity of the Italian Bach Society JSBach.it'

Bogumila Mika, 'Bach Scene 1: The Swidnica Bach Festival'

Helen Thomas, 'Bach Scene 2: Liverpool Bach Collective'

Olli Vilkuna, 'A New Look at "Bach the Progressive"'

Kinuyo Hashimoto, 'Leipzig Bachfest We are FAMILY: Preparing for our performance'

Martin Adams, 'Why I'm Here'

18.30– Self-service buffet in dining hall (£12 per head)

THURSDAY 21 JULY

7.00–9.00 Breakfast in dining hall

9.30–11.00 **Session 9: Global Bach Transmission**

Moderator: Yo Tomita

Thomas Cressy, 'Bach and Meiji Japan: Transculturation and Hybridity'

Bach reception studies often highlight the processes of repertory transmission through scores and the performances of musicians that engage with it. I will show, however, that the cultural, political, and social contexts of Meiji-era Japan significantly shaped how and for what reasons Bach's music was received. The concept of hybridity and anthropological theories of transculturation can, I argue, highlight the local concerns and cultural assumptions that shape how Bach's music may be received.

Maria Borghesi, 'Italian Reception of J. S. Bach in 1950–2000'

Is Italy a Bach country? Moving on from this question, I will first show how Italian culture interacted with J. S. Bach and his music during the second half of the 20th century. Different areas of the cultural industry will be examined reflectively. By adopting a multidisciplinary approach, I shall then discuss how the investigation of the Italy-Bach pairing can shed light on the broader context of Italian musical culture, and on the macro phenomena of the global reception of the German composer.

Jan Lech, 'Reflection of the Real Life: Reception of J. S. Bach's Music in Leningrad (1926-1952)'

When Dmitri Shostakovich presented his 24 Preludes and Fugues for piano op. 87 before the Union of Soviet Composers on 31 March 1951, he was criticized for 'narrow mindedness' in comparison to J. S. Bach's depiction of 'real life' in *The Well-Tempered Clavier*. This interpretative approach can be traced to Leningrad-centred interest in Bach—the Bach Society that organized lectures and concerts of J. S. Bach's music in 1926, and again in 1937–1941. Its core members included Isaiah Braudo (1898–1970) and Boris Asafiev (1894–1949) who aimed to turn the polyphony style of J. S. Bach into musical language of the early Soviet period, setting the stage for interpretative mode of 1950s.

Gergely Fazekas, 'Bach-Analysis for Four Hands: on György Kurtág's Bach-Transcriptions'

The piano duet recitals of György Kurtág and his late wife Márta featured works by only one other composer besides Kurtág, namely Johann Sebastian Bach, whose music was one of the most important influences for the Hungarian composer. Kurtág's Bach transcriptions seem to be the heir to the two-hundred-year-old tradition of Bach transcriptions, although they do not fit into either the 19th-century tradition of domestic music-making or the tradition of virtuoso transcription espoused by Liszt, Busoni, Godowsky, and others. I will apply the term 'analytical transcription' to them, and argue that the special quality of Kurtág's transcriptions is perceived not so

much by the listeners as by the performers. They get their special character because Bach's notes are washed through Kurtág's compositional thinking.

11.00–11.30 Morning coffee in foyer

11.30–12.30 **Session 10: New Research Publications – II**

Szymon Paczkowski, *Bach and Chopin: Baroque Traditions in the Music of the Romantics* (The Fryderyk Chopin Institute, 2019)

This volume started life as an aspirational conference in 2017 and became a significant collection of essays illustrating the Romantic reception of the Baroque, orientated mostly towards Bach.

Michael Marissen, 'BachCantataTexts.org'

The new English translations of the texts of J. S. Bach's vocal music are based on the historical language and theology of Bach's time. It is an ongoing project with new translations being added as they are completed. The translations are made freely available for concert programs, recording notes, and course materials.

Chiara Bertoglio (proxy), 'Bach to Italy: Results of an Ongoing Project'

The narrative of the Italian Bach reception is being reconstructed through a series of written publications and recordings. Two milestones of this research are the publication of Maria Borghesi's monograph in 2021, and the International conference in 2020. Alongside these, my own artistic and musicological research is unveiling a network of connections and some important elements in the creative reception of Bach in Italy.

Stephen Roe, *Johann Christian Bach at Work* (Hewlett Packard, forthcoming)

An annotated catalogue of the autograph manuscripts, letters and documents, bank accounts and ephemera. In addition to the autographs of Christian Bach's own compositions, I also deal with his transcriptions of works by his father and Carl Philipp Emanuel Bach.

12.30–14.15 Lunch in foyer

14.15–16.00 *Session 11: Rethinking Bach Round Table*

Moderator: Lawrence Molinaro

Rethinking Bach (Oxford University Press, 2021) seeks to open up new perspectives in Bach scholarship through broader, cross-disciplinary conversations that ‘take apart, scrutinize, dust off, and reassemble some of our most cherished narratives and deeply held beliefs about Bach and his music’. In this session, contributors to each of the book’s four major sections will discuss their chapters and how their scholarship extends Bach research in new ways. A following group discussion will allow delegates to engage with these ideas as well as to explore implications for further research.

Bettina Varwig, ‘(Still) Talking about Bach’

Stephen Rose, ‘Bach and Material Culture’

Wendy Heller, ‘Bach and the Soprano Voice’

Jeremy Begbie, ‘Bach and Theology’

John Butt, ‘Bach’s Works and the Listener’s Viewpoint’

Michael Markham, ‘Bach Anxiety: A Meditation on the Future of the Past’

16.00–16.30 Afternoon tea in foyer

16.30–17.15 *Session 12: Szymon Paczkowski reports*

the outcome of his research project ‘In the shadow of the Hofkapelle: Music and musical patronage of the ministers of the Polish-Saxon court during the reign of August II and August III’.

Three important figures from the political life of Saxony and Poland in the time of Bach are the ‘heroes’ of my research project: (1) Jakob Heinrich von Flemming (1667–1728), (2) Christoph August von Wackerbarth (1662–1734) and (3) Aleksander Sułkowski (1695–1762). They exercised musical

patronage, independent of the royal court, out of the need for splendour, seeing it as an effective means of shaping and strengthening their own political and social position, and they 'used' music as an effective instrument in their political and diplomatic activities. This project made it possible to broaden the knowledge not only about the music bands maintained by these aristocrats, but also about the mobility of musicians, the transfer of sources, the mutual network of artists and their patrons, and the importance of music for the socio-political life of Bach's time. I want to present the most interesting findings resulting from my research in my opinion.

17.15–18.00 *Session 13: Flash Announcements – II*

Jan Lech, 'Phenomenon of J. S. Bach in Early Soviet-Period Ukraine'

Peter Smaill, 'The Subjective Perception of Bach's Chorales'

Christiane Hausmann, 'Bach and the Traverso'

Joel Runyan, 'The Geometry of Bach'

Tomasz Górny, 'A New 18th-century Source of WTC'

Tatiana Shabalina (proxy), "'Texte zur Music": German Libretti Discovered in St Petersburg'

Phil Southgate, '96 Reasons Every Jazz Pianist Should Love Bach'

Andrew Frampton, 'Zelenka, Bach, and Musical Networks'

Michał S. Sołtysik, 'Apollo Re-invented in Renaissance and Baroque music'

18.30– Self-service buffet in dining hall (£12 per head)

20.00–21.30 *Session 14: Steven Isserlis and John Butt*
discuss Bach's Cello Suites and various issues in performance

FRIDAY 22 JULY

7.00–9.00 Breakfast in dining hall

9.30–11.00 **Session 15: Detailed Research Discussions – I**

Joel Speerstra, ‘The Hidden Pantheon: *Lusus Musici* in the Musical Emblem Books of the 17th and Early 18th Centuries’

The purpose of my current research project is to explore whether a group of European keyboard composers – including Froberger, Buxtehude, Pachelbel, Jacquet de La Guerre, Pasquini, Muffat, Kuhnau and Fischer – were all engaged in a shared musical riddle game that has gone unnoticed in the modern period. Simply stated, these composers may have coded the names of gods and goddesses, characters from Ovid, planets, muses, even the names of the Zodiac, as well as dedications to friends, famous people, and patrons, into their compositions, all using one specific and shared musical alphabet, first published by Athanasius Kircher in 1650. Kuhnau’s Biblical Sonatas have delivered some preliminary results which I look forward to discussing.

11.00–11.30 Morning coffee in foyer

11.30–13.00 **Session 16: Detailed Research Discussions – II**

Ruth Tatlow, ‘New light on Bach’s Mühlhausen Cantatas (BWV) 106, 131, 150, and 196’

The 24/7 online availability of rare books and dedicatory prints, such as funeral sermons and birthday poems, has given the researcher privileged access that was unavailable when the well-rehearsed narratives on Bach’s early cantatas were established. During the past three years this privileged access has enabled me to uncover evidence that suggests entirely new contexts for the commissioning and performance of Bach’s Mühlhausen cantatas. As I prepare the source material and ideas for publication, my hope for this session is that delegates will generate counter arguments and objections to my thesis.

13.00-14.00 Lunch in foyer

14.00 Afternoon and evening free for continued discussions, trips to Cambridge, CUP bookshop, punting, exploring

Evening meal at own expense

SATURDAY 23 JULY

7.30-10.00 Breakfast in dining hall

11.00 Final room check out

List of Participants

Martin Adams
Jeremy Begbie
Maria Borghesi
John Butt
Thomas Cressy
Stephen Crist
Susan Crist
Gergely Fazekas
Andrew Frampton
Benton Froc
Christina Fuhrmann
Tomasz Górny
Kinuyo Hashimoto
Christiane Hausmann
Noelle Heber
Wendy Heller
Jack Hill
William Hoffman
Donatus von Hohenzollern
Steven Isserlis
Annie Paul Jones
Richard D. P. Jones
Bernd Koska
Peter Lagersted
Jan Lech
Xiaoyu Liu
Michael Marissen
Michael Markham
I-Fei Chen-Markham
Michael Maul
Bogumila Mika
Lawrence Molinaro
Anders Muskens
Sebestyén Nyíró
Szymon Paczkowski
Margaret Phillips
Gregor Richter
Stephen Roe
Stephen Rose
Joel Runyan
Alan Shepherd
Peter Smaill
Michał S. Sołtysik
Phil Southgate
Joel Speerstra
Eberhard Spree
Ruth Tatlow
Helen Thomas
Dan Tidhar
Yo Tomita
Friederike Toufar
Bettina Varwig
Olli Vilkuna
Lydia Vroegindeweij
Tom Wilkinson

Notes



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 that spans across multiple staves.