

# Early Keyboard Studies NEWSLETTER

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## Remarks and Observations on Scheidt's *Tabulatura Nova*

Konrad Brandt

*Editor's note: On the occasion of Samuel Scheidt's 400th birthday the Händel-Haus in Halle, Germany (the museum formed around Handel's birthplace) organized a conference, "Samuel Scheidt: Wirkungskreis - Persönlichkeit - Werk" (Circle of Influence - Personality - Work). Undertaken in cooperation with the Department of Musicology of the Martin Luther University in Halle and the Halle branch of the German Democratic Republic Cultural Federation, the conference took place October 17-18, 1987.*

*Among the papers delivered at the conference was the present one. The author is a Professor of Theory at the Church Music School in Halle, the largest such school in eastern Germany. The paper was subsequently published in a report on the conference (1989). The following translation was undertaken in cooperation with Prof. Brandt by Quentin Faulkner (University of Nebraska - Lincoln), and appears here with the kind permission of the Händel-Haus in Halle.*

### Concerning the title

*Tabulatura nova* means "New Tablature" in English. The translation is simple, but the common interpretation of this title, relating it to the novelty of the notation, is indeed problematic.<sup>1</sup> Since this touches upon an important point concerning music history, it needs more detailed explanation.

The concept "tablature" is to be understood as a technical term within the science of notation. Even if the narrow definition—a method of notation using letters or numbers—is broadened to include the Italian or English-Netherlands keyboard notation,

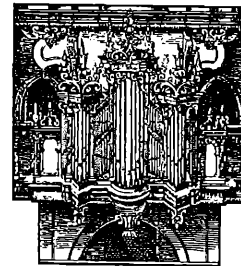
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T A B U L A T U R A  
NOVA.  
Continens variationes aliquot  
PSALMORVM, FAN-  
TASIARVM, CANTILENARVM,  
PASSAMEZO, ET CANONES  
ALIQVOT,  
*In Gratiam Organistarum adornata.*  
SAMUELE SCHEIDT  
HALLENSE.  
REVERENDISS: ILLUSTRISSIMQVE PRINCI  
PIS AC DOMINI,  
DN. CHRISTIANI GUILIELMI ARCHIEPISCOPI  
MAGDEBURGENSIS PRIMATIS GERMANIE ORGA-  
NISTA ET CAPELLAE MAGISTRO.



HAMBVRGI,  
Typis & Sumptibus HERINGIANIS.  
ANNO M DC XXIV.

*Scheidt's Tabulatura nova (1624): title page.*

where the notes are distributed for the right and left hand, or even further to include score notation, the definition still does not encompass completely the common historic usage of the term. A comparison with the present-day use of the word "score" may help clarify this. On the one hand, "score" denotes a form of notation; on the other hand (and much more frequently) it means the book or volume written in this notation. It is this earlier, ambiguous meaning that is assumed in the many title pages of organ and keyboard publications before and after 1600; such publications exhibit the terms *Tabulaturbuch* and *Tabulatur* side by side, with exactly the same mean-

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## THE WESTFIELD CENTER

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## Scheidt's *Tabulatura Nova*

(Continued from page 1)

ing. For example, the 1571 edition of Ammerbach's work is called *Orgel oder Instrument Tabulatur*, while the second edition, in 1583, is named *Orgel oder Instrument Tabulaturbuch*. To be sure, before 1624 (the publication date of *Tabulatura nova*), German publications with titles such as these are printed in letter tablature. Nevertheless the designation continues thereafter, during a period when various forms of notation were used concurrently. One therefore should not presume that the titles, whether they involve *Tabulatura* or *Tabulaturbuch*, connote a particular sort of notation.

One ought next to take note of a peculiar characteristic of the title pages of this period: they usually contain long, wordy announcements that are cast in such convoluted language that only a general sense of their meaning can be gleaned from them. Metaphorical titles, to the degree that they do not clearly indicate the contents, are thus qualified by interpolations such as "or," and "that is," followed by an unmetaphorical, factual indication of the contents. Contrast, for example, Schein's title *Banchetto Musicale Newer anmutiger Padouanen, Gagliarden ...* (A Musical Banquet of new, charming Pavaues, Galliards,...) with Michael Praetorius's *Musae Sioniae oder Geistliche Concertgesänge...* (The Muses of Zion, or Sacred Concert Songs...). Scheidt's title, composed entirely in Latin, continues: *Tabulatura nova. Continens variationes aliquot, Psalmorum...* (New Tablature, Containing some variations, Psalms,...). The connecting word *continens* only makes sense if the concept "tablature," in line with countless keyboard books or keyboard collections, is understood literally, not metaphorically, in the sense of "keyboard book" or "keyboard collection." Scheidt also uses the term in this sense in the text accompanying the *Tabulatura Nova*. If Scheidt had meant to relate the concept "tablature" to notation, then logic would dictate he should label it more precisely as "letter tablature" or "note tablature," in line with contemporary usage, as can be found, for example, in Michael Praetorius's works.<sup>2</sup>

It remains to examine the little word *nova*. Countless titles in every field of printing, then as now, are quite partial to it as a means of arousing interest. Sometimes even unchanged reprints are disguised by adding "new" to the title, as librarians well know. Under these circumstances it is hardly surprising that this little word also appears in titles of tablature books long before Scheidt's: the publisher Gardano's *Intabolatura nova* (Venice, 1551), Ammer-

bach's *Ein New Kunstlich Tabulaturbuch* (Leipzig 1575), the elder Bernhard Schmidt's *Zwey bücher Einer Neuen Kunstlichen Tabulatur* (Strassburg, 1577), and in the titles of many lute tablatures, among which Gregor Krenkel's *Tabulatura nova...* (Frankfurt an der Oder, 1584) is especially noteworthy.

Accordingly, there is no reason to attach any significance to Scheidt's use of the term *nova* beyond that of all his predecessors: namely as the declaration of new contents, in contrast to that which was already known and published. The concept "new tablature" appears nowhere in Scheidt's accompanying text, not even where he discusses the type of notation. It is revealing, furthermore, that the word *nova* does not appear again on either of the title pages of the following parts: *Pars secunda Tabulaturae* and *III. et Ultima Pars Tabulaturae*. In a parallel instance, Scheidt entitles his 1631 publication *Neue Geistliche Concerten*, but the following parts he calls *Geistlicher Concerten... Ander, Dritter, and Vierter Theil*. In both these multipartite prints it is only the title page of the first part to which the attribution "new" is attached. It thus seems appropriate to interpret the term modestly.

### Concerning the Publication in Score

Although Scheidt is clearly the German pioneer in having organ and keyboard music printed in score, he can hardly be considered an innovator in the sense that he thereby intended to relinquish letter tablature and replace it with score notation. His foreword, "To Organists" (Part I) as well as other remarks in the *Tabulatura nova* make it absolutely clear that Scheidt was counting on organists transcribing his compositions into letter tablature before playing them. Scheidt makes this statement a quarter of a century later as well, in the foreword to his *Görlitzer Tabulaturbuch*.

This assumption is surely what persuaded him to reject for his publication the English-Netherlands keyboard system—one that must have been quite familiar to him due to his study with Sweelinck—in favor of score notation. He cites as the most important reason for this decision the Netherlands keyboard system's inability (since notes are assigned to one hand or the other according to performance considerations) to make sufficiently clear and precise the progress of the individual voices. This would present no handicap in performing the works, but would indeed create an impediment in transcribing them into German tablature, for in that case each voice must stand separately from the others.

Score notation, then, presented no hindrance for German organists (whom Scheidt primarily

I. à IV. VOC.

I. Verfus. Coral in Cantu.

Cantio Sacra.

a

Scheidt's setting of "Wir glauben all' an einen Gott," mm. 1-11 (original edition).

addresses), if transcribing was the normal procedure (as Scheidt says) for transferring the repertoire by hand from part books into tablature. This tradition explains why Praetorius, in two printed publications of vocal music, published an original organ composition distributed among four part books (*Hymnodia Sionia*, 1611, and *Musae Sioniae*, Part VII, 1619, in each case in the appendix). Praetorius had already, several years before Scheidt, published organ music that was no longer in letter tablature. Moreover, we must remember that in this instance the form of notation for the publication must of necessity be distinguished from that for performance. It is precisely this distinction that now seems to apply to Scheidt's *Tabulatura nova* as well.

In addition to Scheidt's own words—which should be an adequate indication for this practice—greater familiarity with the original publication leads to the conclusion that it would be impossible to perform

from it. The remarkably large type size allows only twelve five-line staves per page. For a four-voice setting (the norm for Scheidt) with a great deal of passagework, that would correspond to six measures, or sometimes only three measures per page. Not only would frequent use of the score be extremely unwieldy and inconvenient: it would also wear out the delicate paper of this expensive volume in no time. Hand-written tablature, on the other hand, permits a very economical layout of the notes, making page-turning, if not entirely avoidable, at least infrequent enough to be handled comfortably. The printed publication, then, does not seem to have been intended for the music rack, but for copying and studying. The original copy in the Marienbibliothek at Halle exhibits no entries that might indicate direct usage in performance, nor any traces of such use, but it does show entries that suggest it was studied.<sup>3</sup>

From such observations it is a short step to answering the question as to why Scheidt might have chosen to print in score notation at all, if performers were to play from letter tablature. Why did he not simply choose to print in letter tablature, as numerous German tablature books before him? Those earlier tabla-

ture books contained for the most part intabulations of already well-known or especially popular pieces from the repertoire of sacred and secular vocal and dance music. In Germany around 1600, original compositions for organ were a new phenomenon, and they are the exception in tablature books. Indeed, they are often foreign imports. Consequently we can presume that only organists or admirers of keyboard playing were interested in these tablature books, and these musicians were interested, in particular, in the way the pieces were arranged and provided with diminutions. The compositions themselves were for the most part already available in part books and thus accessible for the study of compositional techniques.

The novelty of Scheidt's publication was that it consisted exclusively of original compositions for organ or other keyboard instruments: he provided no intabulations. These compositions were distinguished from their predecessors by their contrapuntal excellence, formal richness, virtuosity, imagination, and elegance. Scheidt had every right to expect that not only organists and keyboard players (those who practiced their art with their fingers) might be interested in his publication, but also the world of

higher learning, scholars and would-be composers. Thus it follows that Scheidt addresses his prefatory remarks to two distinct groups: *An den guthertzigen Musicverstendigen Leser* ("To well-disposed, musically-knowledgeable readers") and *An die Organisten* ("To organists").

Two other remarks confirm Scheidt's intention to provide compositional examples for study. In the dedication of Part II, written in Latin, Scheidt comments that, since he is bound by service to the court, he must ask that all those who would like to study with him be satisfied with the instruction provided by his writing, since it is not possible for him to teach them personally. In the dedication of Part III he calls this part the most polished of all; furthermore he emphasizes (as he has already done on the title page) that in this part he has in mind those organists who wish to play the music plainly and without rapid diminutions. Here he is speaking of his contrapuntal masterpiece,

The image displays three distinct styles of musical notation. Example 'a' shows English-Netherlands tablature with a large number '314' at the start, followed by a staff of music and a grid of letters representing notes. Example 'b' shows German tablature with a dense grid of letters and some musical notation. Example 'c' shows Italian tablature with a staff of music and a grid of letters. The notation is arranged in three horizontal sections labeled 'a.', 'b.', and 'c.'.

a. English-Netherlands tablature (*Fitzwilliam Virginal Book*, 1606); b. German tablature (Vincent Lübeck, *Praeambulum in G*, c1700?); c. Italian tablature (Marcantonio da Bologna, *Recerchari, motetti, canzoni*, 1523).

especially with respect to cantus-firmus technique. A score is certainly the most suitable form of notation for compositional study, in particular for music worked out in strict counterpoint.

A comparison with Italian keyboard music publications confirms this. The type of printed notation is already an indication of the music's style and compositional technique: strict compositions principally for organ are printed in score notation, while lighter, more engaging music, apparently intended for the keyboard at home—for example, variations and dance settings—are printed in Italian tablature.<sup>4</sup> The tradition of printing contrapuntally-demanding music in score notation, even though it is composed for keyboard players, continues up to Johann Sebastian Bach, whose *Art of the Fugue* and six-voice *ricercare* from the Musical Offering are engraved, according to the composer's intention, in open score, yet are so fashioned that despite the extreme artifice of their setting they always remain playable by two hands. These works are directed toward the musical connoisseur who is likewise a keyboard player, and who thus has the potential not only to study this music through examination, but also to summon it forth on a home keyboard instrument.<sup>5</sup>

### ***Concerning playability on one manual***

The reference above to the the *Art of Fugue* leads to yet another parallel with the *Tabulatura nova*. The score notation of the *Art of Fugue* does not automatically reveal the fact that it is playable on a keyboard; indeed, this fact can be flatly denied.<sup>6</sup> The same also holds true for the *Tabulatura nova*. In contrast to Italian or English-Netherlands tablature, score notation cannot make clear the distribution of notes for both hands. The former can indicate unequivocally that a piece is intended for manuals only, while on the other hand the latter may be less informative in this regard. This fact has important implications for Scheidt's *Tabulatura nova*, and especially for the Peters edition of it edited by Christhard Mahrenholz. Since it constitutes Mahrenholz's most serious reason for issuing a new edition, it deserves to be investigated further.

Within the framework of Scheidt's complete works issued by Ugrino Verlag, Mahrenholz published the *Tabulatura nova*. Together with its comprehensive Postscript (dated 1947), it has been reprinted over and over again, and its formal layout has remained highly influential on theory and practice. Nothing has rivaled the authority enjoyed by Mahrenholz's Postscript concerning this topic. Nevertheless the notational layout of this edition is so thoroughly determined by the editor's idiosyncratic decisions that, to the degree one might wish to adopt a

viewpoint other than the editor's, the edition becomes in large measure unusable.

In the first modern edition, Volume I of the *Denkmäler deutscher Tonkunst* (1892; new revised edition by Hans Joachim Moser, Breitkopf & Härtel, 1958), Max Seiffert distributes the notes over two staves, thus remaining neutral as to interpretative decisions. In contrast, Mahrenholz in his edition uses for the most part three staves. Wherever either a melody or a fugue subject in long notes appears, it is notated on a separate staff, be it for the right or left hand or for the pedal. Scheidt's Postscript to Part III, "To Organists," forms the editor's guiding principle for isolating the cantus firmus. Scheidt's wording at the beginning of the text, "...every organist who has an organ with two manuals and pedal may..." makes it clear that he is here discussing and recommending *possibilities* for registration, and *not* stating definite *instructions* for registration, as Mahrenholz treats them. Scheidt's indications for registration posit no required interpretation, and should only be understood as tonal enrichments "to allow the melody to be more clearly perceived." They appear quite comparable to the remarks Steigleder makes in his *Tabulaturbuch: Dass Vatter Unser* (1627), in which he recommends that a singer or instrumentalist, chosen according to the required range, sing or play the melody with the organ. Just how non-binding Scheidt's indications for registration are finally becomes clear when the performer attempts to realize them. It then turns out that they are either impracticable or that they are barely feasible and can be achieved only by negotiating many awkward hand positions and reaches.

Mahrenholz offers many details that essentially confirm this conclusion.<sup>7</sup> Therefore soloing out the cantus firmus only becomes possible by applying a method of performance that Scheidt never expressly mentions—that is, not only by transferring the alto to the pedal by means of a 4' registration, but also the discant with a 2' or 4', the tenor with a 4' or 8', and the bass (when it lies high) by a 4'. This leads to a notation that no longer corresponds to how the sound manifests itself, but rather represents a practical notation laid out for the hands and feet that, like a code, can only be related to the original sound tapestry (as it is visible on the keyboard staves, laid out from the soprano on top to the bass on the bottom) by realizing it on the organ. With the exception of the cantus firmus in the alto (seldom encountered), which he does recommend playing in the pedal, Scheidt in his other suggested possibilities for performance holds firmly to the order of voices as it appears in the score.<sup>8</sup> Mahrenholz's performance notation has this grave shortcoming: it makes perfor-

## 3. Versus. Choralis in Tenore.

a.

b.

3. Versus à 3 Voc. Choralis in Tenore

c.

3. Versus, Coral in Tenore, à 3 Voc.

Scheidt, "Wir gläuben all'," verse 3: a. *Denkmäler deutscher Tonkunst, I* (Max Seiffert, 1892; revised by Hans Joachim Moser, 1958); b. *Samuel Scheidt Werke, VII* (Christhard Mahrenholz, 1938); c. *Breitkopf & Härtel* (Harald Vogel, 1994).

mance possibilities other than those called for by his notation highly inconvenient and difficult, if not downright impossible. Added to this is the difficulty of reading the score, rendering the comprehension of the music while playing it almost out of the question. This certainly does not facilitate the study of the music from the standpoint of composition technique, one of Scheidt's original reasons for printing the collection.

The most significant shortcoming of Mahrenholz's notation, however, is that the primary way of playing the music—the way Scheidt always bore in mind and took into consideration throughout the process of composition—is by and large obscured. That primary way, the only way that Scheidt actually considered consistent with the musical setting in performance, is to play the music on a single keyboard or a single manual.

This assertion needs to be substantiated. In the first place, Scheidt's precise indications, as they appear in the original publication, need to be taken seriously. According to them, all pieces are playable on one manual, except for the following pieces: both echo pieces in Part II "ad manuale duplex," and four

canons and both six-voice plenum pieces in Part III with the indication *pedaliter*. It is evident at first glance that these pieces cannot be played on one manual. The single three-voice canon (in the *Magnificat* series in the eighth tone) can be negotiated *manualiter*, and accordingly the indication *pedaliter* is missing. Thus it is not the canonic form itself that requires the pedal, but simply the wide range of the setting that does not allow the performance with just two hands. It is further informative that both canons bearing the indication *pedaliter* appear as alternate settings within the *Magnificat* series. The same verses of text are also supplied with settings that can be played *manualiter*, so that the series as a whole remains playable *manualiter*. The usability of the *Magnificat* series depends on its unbroken continuity, as required for the execution of the liturgy. More precise indications for the use of two manuals and pedal do not accompany any of the other pieces in the three Parts: hence they can be performed without these prerequisites. It also corresponds to the prevailing custom of the time that *manualiter* performance, as opposed to anything more complex, is not indicated.

The pedal is often considered indispensable for solving certain performing difficulties, such as intervals of the tenth in the left hand. In performing the pieces without pedal the left hand occasionally encounters intervals of a tenth; the presumptive presence of a short octave, however, immediately takes care of such technical obstacles. The use of the pitches F# and G# does not preclude the presence of a short octave; rather it suggests the presence of split keys, thereby preserving the advantage of a short octave without losing these two pitches. Michael Praetorius mentions such keyboards here and there in Volume II of his *Syntagma Musicum*.

There remain, however, a few intervals of a tenth which begin on the low F or above. They usually appear in the course of placidly flowing melodic lines, and are quite easy to negotiate, especially when the keyboard is of a narrow scale. In any event, these do not call into question the character of an exclusively *manualiter* setting, since such tenth intervals are also encountered in other keyboard music of that time—in particular in north German music that indicates the precise assignment of manuals in conjunction with an obligato pedal part. It is instructive that Scheidt provides reaches of a tenth even in the short instructional examples of figured bass that he gives in Part II of his *Geistliche Konzerte*<sup>9</sup>—in a context where nothing other than manuals-only performance is conceivable. The same holds true for the secular song variations in the *Tabulatura nova*, in a repertoire that is considered above all to be for a keyboard instrument without pedal.

With other performing difficulties that could be alleviated with the aid of the pedal, one must keep in mind the virtuosic character of Scheidt's keyboard music, and be content that even the modern player is given some difficult tough nuts to crack. Examples of such challenges include the parallel thirds and sixths for a single hand that are often encountered. In similar passages in Sweelinck the Netherlands tablature notation shows that manual-only performance is what is called for.

Even if no technical obstacles lie in the path of manuals-only performance, there is yet a question remaining to be discussed: How necessary is it to solo out the cantus firmus in Scheidt's chorale settings? Mahrenholz answers this question emphatically in the affirmative, and fashions his edition correspondingly. Only when the cantus firmus lies in the discant does he seem to consider it less obligatory to solo out. Such a position clearly reflects the spirit of the Organ Reform Movement, with its primary interest in "*Spaltklang*" (i.e., in contrasting timbres). How far Scheidt's recommendations in this regard

extend in comparison with this position has already been explored. In addition, the tradition of setting chorales that prevailed before and during Scheidt's career offers some corroboration. The corresponding pre-Scheidt repertoire exhibits, in particular, numerous intabulations of settings around sacred and secular melodies in the tenor (e.g., Ammerbach's *Tabulatur* of 1571/83<sup>10</sup>); in none of these is it conceivable to solo out the tenor. Steigleder deserves mention in addition to Scheidt; his *Tabulaturbuch* (1627) contains a total of forty variations on a single chorale, *Vater unser im Himmelreich*. Despite the wide variety of settings, the cantus firmus is always played with the hands, whether it is in the discant, tenor or bass.<sup>11</sup>

Until well into the eighteenth century one encounters *manualiter* chorale settings with the cantus firmus in the middle voice, even by Johann Sebastian Bach. Comparing Scheidt, however, with other pupils of Sweelinck, such as Jacob Praetorius and Scheide-mann, is especially informative. Jacob Praetorius, so similar to Scheidt at first glance, is the one who established an obligatory pedal part as well as obligatory performance on two manuals, tendencies that were gradually more and more intensely pursued by other north Germans. In this regard it should be noted how such performing instructions do not remain separated from the process of composition, but have technical implications that affect not only the method of playing but also the use of voice crossing and other technical procedures that would be best shown in the notes or printed score itself. Here, then, we are speaking of settings that no longer appear practical or sensible for *manualiter* performance. We must of course take into account that such comparisons are only valid when they are made with chorale settings similar to Scheidt's. The north German repertoire not only reflects what sort of compositional innovations are made possible by the obligatory use of two manuals and pedal (presuming that *manualiter* performance may be ruled out); it also shows (by corresponding indications in the sources) what a major role purely *manualiter* performance continued to play in the practice of setting a cantus-firmus. Three-voice settings that are especially richly figured are as a rule designated for the manuals, an observation that suggests the same method of performance for corresponding pieces by Scheidt. Here we are speaking of settings in which the melody may lie in any register whatsoever—in the discant, middle or lowest voice.<sup>12</sup>

Finally, Scheidt's own settings also offer indications. Especially in the livelier settings, the cantus firmus in the tenor or bass is never obscured by the other voices; rather, a refined use of rests insures that the cantus firmus is constantly exposed and allowed

of its own accord to come to the fore.<sup>13</sup> The most complex compositional textures, for the very reason that they refrain from rapid movement, usually appear in Part III of the *Tabulatura nova*. Viewed from this standpoint, it is understandable why registration indications are lacking until Part III; indeed, in comparison to the first two parts, here they seem to be highly relevant. On the other hand, Scheidt's chorale settings must be viewed from the standpoint of how many compositional possibilities (possibilities that, as in north German examples, a texture requiring two manuals and pedal might clarify) they avoid in favor of playability on one manual. At least one example to support this state of affairs: in Scheidt's day, one of the favorite means of representing two-manual performance was the bicinium. Michael Praetorius gives a precise description of how an organist should perform his bicinia (which were originally intended for two singers). The actual charm lies in registering the two parts as similarly as possible; due to setting them for two equal voices, however, this can only be accomplished on two manuals, or else the ceaseless voice crossings would be troublesome.

Thus two manuals are not needed to emphasize contrasting timbres or registrations, but rather to imitate two voices singing in the same register.<sup>14</sup> Among the forty variations in Steigleder's *Tabulaturbuch* there is only one that cannot be performed on one manual: number 12, a bicinium of the type described above, constructed with utter simplicity, but "...intended for two manuals on the organ."<sup>15</sup> Scheidt's numerous and highly varied bicinia are, on the other hand, constructed so as to avoid voice crossing altogether. Voices only go as far as converging (quite frequently) to a unison.<sup>16</sup> Thus these pieces are without exception playable on one manual (though performance on two manuals is certainly more beautiful). Scheidt must have placed so much importance on his music being playable on any keyboard instrument that he foreswore such two-manual pieces, as well as other compositional forms that require two manuals and pedal for their performance.

Nevertheless it would be misguided to ask whether Scheidt's organ music must to be playable *manualiter* in order to be faithful to the composer's intention. All the above assertions cannot and should not be understood as nullifying Scheidt's registration indications. The uniqueness of Scheidt's organ works, in comparison to those of north Germany, may be understood in this way: Scheidt's do not presuppose the rich tonal possibilities of a large organ (as do north German works) by requiring them. This, however, does not prevent the organist from exploring



This woodcut, at the beginning of Part I, is the only surviving likeness of the composer. The music is a four-part canonic setting of "In te, Domine, speravi."

these tonal possibilities. His keyboard music can be realized sensibly within the limitations of various possibilities: a household keyboard instrument, a *positiv* organ, or a large organ. Such an assertion is naturally not equally valid for the entire contents of the *Tabulatura nova*. On the whole, Part III may well be more idiomatic for the organ than, say, the variations on secular songs.

In this connection, however, it seems important to take exception to the doctrinaire standpoint taken by Mahrenholz, that considers the use of the pedals or of two manuals to be solely for the purpose of soloing out a cantus firmus, while even expressly rejecting related possibilities (such as playing the fantasy-like bicinia in Part III on two manuals<sup>17</sup>). The presumption underlying such possibilities, of course, is that the performer should avoid registering the voices with contrasting timbres. The aesthetic charm in the juxtaposition of several manuals or in the simultaneous distribution of voices over manuals and pedal will not be realized through sharp contrasts, but rather through the similarity and blending potential of various voices. Again and again Michael Praetorius associates the organ with voices and other instruments, whether the organ forms part of a musical



ensemble or whether it imitates such an ensemble in solo performance. Thus it is evident that his numerous indications concerning performance practice in general are also useful when applied to the organ (with appropriate modifications), although his specific remarks concerning the organ are equally significant for Scheidt. From the abundant possibilities for realizing Scheidt's organ music utilizing several manuals and pedal, here are a few rather obvious ones:

1. The fantasy-like bicinia may be played on two manuals, without either voice being more prominent than the other.
2. The voices of three-part settings may be arranged as follows: chorale melody (no matter what voice) in the pedal, both other voices on two manuals.
3. The repeats of straightforward song settings and dance settings may be played on a different manual, without seeking an echo effect.
4. Fantasy-like settings in which a chorale melody is performed in sections, phrase by phrase, may be enlivened by changing manuals after each section. The extended choral fantasies (*Ich ruf zu dir, Herr Jesu Christ* and the bicinium *Christ lag in Todesbanden*) offer additional, richer possibilities for the distribution of parts between manuals and pedal.
5. Potential echo passages, such as the final measures of the hexachord fantasy or the *Toccata*, may be realized as actual echo effects.

None of the above possibilities involves making a cantus firmus more prominent. Carefully observing the primary mode of performance as indicated by Scheidt (*i.e.*, playing with two hands on one keyboard)—the appropriate point of departure for a practical edition—could lead to the misunderstanding that other ways of performing the music should be considered less authentic or less justified by the source. Thus other performance possibilities have been indicated to prevent such a misunderstanding. Historic information, however, ought not be allowed to stand in the way of the performer's imagination and delight in invention. ❁

*Postscript:* The first volume (of three) of a new edition of the *Tabulatura nova*, edited by Harald Vogel, is now available from Breitkopf & Härtel (EB 8565; U.S. list price, \$45.00).

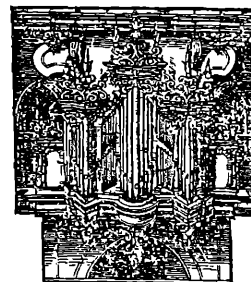
## Notes

SSW refers to *Samuel Scheidt Werke* (ed. Gottlieb Harms, Christhard Mahrenholz, and Christoph Wolff; Hamburg: Ugrino Verlag, 1923-37; Leipzig: Deutscher

Verlag für Musik, 1953-1981).

1. See for example Willi Apel, *Die Notation der polyphonen Musik* (Leipzig: 1981), 22, or Ulrich Michels, *dtv-Atlas zur Musik* (Munich: 1985), vol. 2, 343.
2. See SSW, vol. 7, Preface, "An den Musicverständigen Leser," beginning "That which in Parts I and II of this tablature... (Latin: "Quod in prima & secunda parte operis hujus...").
3. The fact that Scheidt takes it for granted that organists will make manuscript copies for performances suggests that performers did not always play from earlier printed tablature books, either. The points made above, that seem to cast doubt on the use of the printed *Tabulatura nova* volume for performance, also hold true for publications in letter tablature as well. The publications' primary purpose was to disseminate authorized versions. Scheidt's foreword to Part I, "An den guthertzigen Musicverständigen Leser," is quite clear in this regard.

III. ET VLTIMA PARS  
TABULATURÆ  
Continens  
KYRIE DOMINICALE.  
CREDO IN UNUM DEUM.  
PSALMUM DE COENA DOMINI  
SUB COMMUNIONE, HYMNOS PRÆCI-  
PUIORUM FESTORUM TOTIUS ANNI.  
Magnificat 1. 2. 3. 4. 5. 6. 7. 8. 9. Toni, Modum lu-  
dendi pleno Organo &  
BENEDICAMUS.  
Vnâ Cum Indice omnes tres partes continente, copiosissimo  
COMPOSITA ET ADOBNATA.  
In gratiam Organistarum præcipuè eorum qui  
Musicè pure & absque celeritatis Coloraturis Organo  
ludere gaudent.  
AUCTOR B  
SAMUELE SCHEIDT.



A N N O  
IefVs ChrIst Vs noster ReDeMptor VIVIt  
HAMBURGI,  
IMPENSIS MICHAELIS HERINGI.

*Title page of the third part of Tabulatura nova. The irregularly capitalized letters of the line beginning "IefVs" in fact spell out the year of publication (1624, or MDC + I + V + I + V + VI + VI); in the original they are printed in red ink.*

Passamezo  
4. Variatio, Bicinium

SSWV 107

The third appendix to the new Breitkopf edition of *Tabulatura nova I* contains a roughly contemporary (1635) source for fingerings to a portion of the Passamezo, the sixth piece in Part I. The marks in mm. 3, 5, 7, and 9 are ornament signs.

4. Composers apparently intended that keyboard instrumentalists should also play from Italian publications in score notation, as may be presumed from a remark of Frescobaldi in his *Fiori musicali* (1635): "I consider it of great importance for players to become adept at playing open score, not only because I consider it necessary for those who want to immerse themselves in the method of these compositions, but also because it is the hallmark that distinguishes a true artist from the most ignorant."
5. See Werner Breig, "Bachs Kunst der Fuge" (*Bach-Jahrbuch* 68 (1982), 103f., concerning instrumental designation and cyclic character. In that source the exceptions are also explored.
6. "The work is not playable on a keyboard." (Wolfgang Graeser in the Foreword to his score edition of the *Art of Fugue* (Leipzig: Breitkopf & Härtel).
7. See SSW, vol. 6/7, Appendix, 30ff.
8. See Anthoni van Noordt, *Tabulatuurboeck van Psalmen en Fantasyen* (1659; ed. Jan Blezen, Amsterdam: Vereeniging voor Nederlandse Muziekgeschiedenis, 1976). This edition offers instructive possibilities for comparison with Scheidt, since it presents an unequivocal division of voices between hands and feet by using Netherlands tablature for the manuals and German letter tablature for the pedal.
9. SSW, vol. 9, ix (facsimile).
10. Modern edition: Elias Nicolaus Ammerbach, *Orgel oder Instrument Tabulaturbuch 1571/83*, ed. Charles Jacobs (Oxford: 1984).
11. Modern edition: Johann Ulrich Steigleder, *Compositions for Keyboard I: Tabulaturbuch Dass Vatter Unser 1627*, ed. Willi Apel (Rome: American Institute of Musicology, 1968).
12. J. Praetorius, *Choralbearbeitungen* (ed. Werner Breig, Kassel/Basel/London: Bärenreiter, 1974); Scheidemann: *Orgelwerke* (ed. Gustav Fock, Kassel/Basel/London: Bärenreiter, 1967-71).
13. See, for example, SSW, vol. 6, 54f.
14. See Michael Praetorius, *Musae sioniae*, Teil IX, Regensburg: 1605 (Wolfenbüttel/Berlin: 1929), viii.
15. See Steigleder, s. 30.
16. There are three exceptions to this observation, each involving only one note. Voice crossings appear in the bicinium "Christ lag in Todesbanden," mm. 39 and 97, and in the bicinium "O Lux beata Trinitas," m. 27.
17. See SSW, vol. 6/7, Anhang, 40, as well as the corresponding designation for manual performance in the musical score.

## “Schubert’s Piano Music”: a Report

In the course of the first session of "Schubert's Piano Music," a Westfield Center symposium recently concluded in Washington, D.C., co-chair Thomas Denny made reference to Lynn Edwards' "quaint" hope, expressed earlier in her welcoming remarks, that the gathered scholars, performers, and participants might actually have something to say to one another. That hope became in large part a reality in the next four days.

In a daily (April 5-9) smorgasbord of scholarly presentations and recitals, 140 participants heard 15 papers, a panel discussion, a wrap-up session, and one master class. They participated in one Schubertiade, replete with dancing, dramatic recitation, lieder, chamber music, and fine food and wine. Six recitals encompassed nine piano sonatas and assorted lieder, four-hand pieces, and chamber works. Participants could also partake of optional activities: a lecture on the conservation of musical instruments by a Smithsonian curator, a trip to the storage warehouse for the Smithsonian's instrument collection, and three dance classes. There was no shortage of things to do.

Recitals included solo performances by fortepianists Malcolm Bilson, Seth Carlin, Eckart Sellheim, and David Breitman, and chamber music by the Castle Trio, the Atlantis Ensemble, fortepianists Penny Crawford and Nancy Garrett, soprano Judith Kellock, tenor Robert Craig, baritone Sanford Sylvan, and numerous guests. Along with the two monumental piano trios in B-flat and E-flat major and the "big" (and more familiar) sonatas in A minor, C minor, and A major, audience members were treated to a variety of lesser-known pieces: the "Reliquie"

sonata in C, D840, sonatas in F-sharp minor, D571, and E-flat, D568, and an Adagio and Rondo Concertante in F, D487, for piano quartet, among others. Befitting the circumstance—and the philosophies of the presenting organizations—keyboard performances took place on five instruments, two original Grafs and a Hafner and copies after Graf (by Rod Regier) and Nanette Streicher (by Thomas and Barbara Wolf). Even to those whose ears are long accustomed to the sounds of earlier keyboard instruments, so much music, performed on such an abundant variety of fine instruments, was a special delight.

The papers were presented in the course of sessions organized around the themes of social context, performance practice, theoretical perspectives, song settings and dance music, and genre and reception. All contained valuable insights; a few stand out in recollection. Ruth Solie's (Smith College) presentation (the conference's first) persuasively treated the culture of domesticity as part of a reconfiguration of public and private life in nineteenth-century Germany. Her examination of how the language of music became part of the new language of private life highlighted the increasingly important association in Schubert's time of domestic music with women and the piano, as well as Schubert's identification as an icon not only for domesticity but (by extension) of femininity. In present-day critical writing of almost every persuasion, no phrase looms larger than "reading of the text." This notion regularly becomes an object of investigation in its own right; we often pay as much attention to how we're reading something as we do to what it is we're reading. That said,

Ms. Solie's readings were of the best sort, imaginative and enlightening.

Walburga Litschauer's (editorial board, *Neue Schubert Ausgabe*) concise overview of Schubert's dance music for piano—the profusion of pieces, their organization, publication history, probable intent and audience—gave shape and clarity to what for even the willing pianist sometimes



Conference participants at the "Forms in Performance" session on Sunday (from left): Eckart Sellheim, Richard Cohn, Andreas Krause, Malcolm Bilson, Seth Carlin, David Beach, Patrick McCreless, Thomas Denny. (Photograph by R. Findlay Cockrell.)



*Fortepianist and lecturer Eckart Sellheim.  
(Photographs on this page by Elaine Kelley.)*

seems like an endless succession of minuets, ländlers, and ecossaises. Patrick McCreless's (University of Texas at Austin) assessment of the violin and piano fantasy, D943—a problematic work whose reception history is by and large negative—was complemented with a performance by Marilyn McDonald and David Breitman an hour later.

An even more felicitous conjunction of music and commentary focused on the song *Der Zwerg* ("The Dwarf"), given a mesmerizing performance by Sanford Sylvan and David Breitman on Thursday evening. On Friday morning Susan Youens (University of Notre Dame) offered an equally edifying analysis of this work, drawing on literary, political, stylistic, formal, and purely musical perspectives. (Her presentation was also graced by a repeat performance.)



Professionally I have one foot in and one out of academia. I understand, and occasionally indulge, the need for a specialized argot. On the other hand, I wince when a need becomes an indulgence. I suspect the audience in Washington was not universally well-versed in academic-speak, and the jargon-beclotted tone of a few papers no doubt left some listeners

gasping for purer air. I wonder, for instance, whether "homo-social group" is an improvement over "Schubert circle"; I suppose a musical passage does indeed need to be "problematized" before it is "solved," but somehow I regret the procedure. Then, too—as another observer has already remarked in his published assessment of the conference—several speakers gave truncated, slightly disjointed versions of papers they freely acknowledged were too long to begin with. A superb minister I hear speak every Sunday occasionally makes a jocular reference to the "twenty-minute" limit—and then gracefully meets it. That's one reason, among many, why she's so good.

These are small reservations, however, in the face of so much music well-played, and so many viewpoints well-presented. My journal of the week's activities contains a few less serious entries as well:

- in a warehouse in suburban Maryland (part of the Smithsonian's Offsite Storage Program), rounding an aisle framed by pallet racks holding countless old square pianos stacked four high and encountering Bill Dowd, taking measurements of a partially dismantled Shudi clavi-organum;
- hearing, simultaneous with the opening gestures of Seth Carlin's A minor sonata on Thursday night, the sound of a jet taking off from National Airport, its distant thunder a harbinger of things to come from Schubert;
- getting my feet crossed in dance class in my maiden effort to navigate a *galop*—a reminder that those who danced Schubert's dances tended to be young, in good shape, and well-coordinated.

Kudos to the symposium organizers and sponsors (listed in *Minims*, page 15). It's to be hoped that plans to publish many of the papers presented in Washington come to fruition. In the meantime, memories of Schubert—and his interpreters—linger.

—Gregory Hayes



*Schubertiade dancers Hannelore Unfried and Alexander Fischer.*

## Hooked on harpsichords...39 years later

*Last fall Eric Herz announced his retirement from harpsichord building. At that time he offered his business, Eric Herz Harpsichords, Inc., for sale. Along with a description of the shop in Cambridge and its holdings, he circulated a brief synopsis of his varied career.*

*A recent phone conversation brought the news that his business will continue in the fall; though negotiations are not yet completed, Eric will pass it on to other builders in the area. An announcement is forthcoming. In the meantime, these excerpts from that biography, dating back to the beginning of the harpsichord revival.*

Eric Herz completed his first harpsichord under his own name in 1956. The story of Eric Herz Harpsichords begins long before that year, however. By 1956, Herz was already 37 years old, rather late to begin what turns out to be one's life work. His career until that point had been an eclectic mix of music and craftsmanship. In retrospect, however, harpsichord building was a (one could not say the) logical conclusion of his prior training.

Eric Herz was born in Cologne, Germany, in 1919. He was able to leave Germany in 1939, thanks to an acceptance from the Jerusalem Conservatory to study the flute. During his three years at the conservatory, Herz supported himself as an apprentice in a cabinet-making shop, becoming an accomplished woodworker. There followed a stint in the English army, stationed in Cairo, where he played in the military band. Blessed with an exceptional ear, he also spent this time teaching himself to tune pianos, ultimately becoming responsible for the tuning and maintenance of the pianos at the base.

After the war Herz became a member of the Israel Philharmonic Orchestra, in which he played flute and piccolo for six years. Lured by what he had seen during the orchestra's North American tour, and with thoughts of learning to build pianos, in 1951 he decided to leave the orchestra and come to America. The route was slightly indirect: he went off to Halifax, Nova Scotia, on the promise of a flute-playing job but somehow never hooked up with the people he was supposed to meet, then ended up working for a year in the piano department at Eatons in Toronto. In 1952 he was able to come to the United States,

settling in Boston where he went to work for the Baldwin Piano Company. During this time he also did a stint travelling with Claudio Arrau as his personal tuner.

Not far from Baldwin's store was the South End shop of the newly-formed Hubbard & Dowd. Herz was looking for a woodworking shop in which to build some furniture for himself and, through now long-forgotten channels, found his way to Hubbard and Dowd. Soon he was hired as their only employee. Herz spent most of his time at Hubbard & Dowd building four Italian instruments from start to finish. Hooked, and anxious to be his own boss, Eric left Hubbard and Dowd in 1954 and started building his own instruments in the living room and garage of his home in Still River, Massachusetts. Since then, Eric Herz Harpsichords has established an enviable world-wide reputation for the musical and aesthetic quality of its instruments.

In the late 1950s, the Boston early music world was characterized by great enthusiasm, some trial and error, and most of all a sense of excitement and discovery. Not only was Eric Herz one of three dominant harpsichord builders in Boston (and therefore in the country), he could also be heard on Boston area recital stages as a flutist, often accompanied by one of his own instruments. In the town of Harvard, where he lived from 1958 to 1963, he organized an annual Baroque music festival—one of the first of these now-familiar creatures (Gustav Leonhardt's American debut was in Harvard as part of this festival). Over the years, Eric has remained at the center of the Boston early music scene.

As the shop grew, it moved to a small building in Harvard, then to Concord, and then, in 1964, to its present location in a former church and synagogue in Cambridge. Over the years, many well-known contemporary builders began their careers in the Herz shop, including Hendrik Broekman, Allan Winkler, and Tom and Barbara Wolf.

Eric Herz has built approximately 490 instruments, including hundreds of single- and double-manual harpsichords, seventeen clavichords, five pedal harpsichords, and four virginals. These are located throughout the United States and in many foreign countries. More than seventy-five can be found in music schools and colleges. ♪



# M I N I M S

☘ The eighth *Corsi di Musica Antica a Magnano* will take place August 17-27, 1995, in Magnano, Italy. Faculty members include **Bernard Brauchli** (clavichord and fortepiano), Lorenzo Chielmi (organ), Georges Kiss (harpsichord), Alberto Galazzo (organology), Jörg Cobeli and Thomas Wälti (organ building and restoration), and Eva Kiss (voice and chant). The brochure, which says this is "a unique opportunity to study the four principal keyboard instruments and their historical relationship, complemented by the study of organology and vocal practice," gives detailed information, and is available from Corsi di Musica Antica a Magnano, Via Roma 48, I-13050 Magnano, Italy.

☘ The Alkmaar International Bachfestival will take place September 3-9, 1995, with concerts, lectures, workshops, masterclasses, and an excursion to Utrecht. Faculty and performers include Combattimento Amsterdam, Max van Egmond, Andrea Marcon, Willem Brons, Hans van Nieuwkoop, Jacques van Oortmerssen, Pieter van Dijk, and Jan Jongepier. Applications must be received by June 1. For a brochure, write the International Bach Festival Alkmaar, c/o P. S. Buren, Munnikenwog 1a, 1829 BA Alkmaar, The Netherlands.

☘ An Early Music Department has been formed at the Staatliche Musikhochschule in Freiburg, Germany, under the direction of Robert Hill (who teaches harpsichord, fortepiano, and clavichord). Located in the Schwarzwald (Black Forest) region of Germany, about an hour by train from Basel and Strasbourg, Freiburg is a university town with an active cultural life. Fulbright and DAAD stipend recipients regularly enroll, joining the 650 full-time students and 150 faculty members. For further information, contact Prof. Dr. Robert Hill, at 011-49-761-286247; E-mail, r.hill@mhs.unifreiburg.de; postal address: Adlerstrasse 13, D-79098 Freiburg, Germany.

☘ Peter Planyavsky and **William Porter** will teach classes in improvisation and organ literature, with special emphasis on the lineage from Bach to Mendelssohn, on the campus of Southern College, Collegedale, Tennessee, June 19-23, 1995. Southern College boasts four organs built by **John Brombaugh & Associates**, instruments that vary from

four manuals with seventy stops to two manuals with fourteen stops in meantone. To register, or for more information: Southern College Music Department, P.O. Box 370, Collegedale, TN 37315, tel. 615 238-2880.

☘ **George Ritchie** (University of Nebraska at Lincoln) has completed volume two of his complete Bach works project. The two-CD set was recorded on the **Taylor & Boody** organs at Holy Cross College, Worcester, Massachusetts, and Christ Church Cathedral, Indianapolis, Indiana. Released on the Raven Records label (OAR-300), the set includes the Great Eighteen Leipzig Chorales, the Canonic Variations on *Vom Himmel hoch*, trio sonatas in E minor and C major, and the preludes and fugues in B minor (BWV 544) and E minor ("Wedge," BWV 548). The recording is available from the Organ Historical Society, tel. 804 353-9226.

☘ The American Bach Society, founded in 1972 to support the study and performance of the music of J.S. Bach, invites you to become a member. Membership benefits include *Bach Perspectives* (a new publication devoted to studies of Bach and his circle), a newsletter, eligibility for the William H. Scheide Prize (for the best publication on Bach and his circle), eligibility for the William H. Scheide Fellowship (for the best proposal for a research project on Bach and his circle), and the opportunity to attend the Society's biennial meetings. Annual dues are \$35 (\$20 for students). Send a check payable to The American Bach Society, to David Schildkret, Secretary-Treasurer, The American Bach Society, Centre College, 600 W. Walnut St., Danville, KY 40422, or call 606 238-5432.



*Newsletter items? Send them to The Westfield Center, One Cottage Street, Easthampton, MA 01027 (fax: 413 527-7689).*

☘ The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, University of South Dakota, Vermillion, on May 16-19, 1996. To mark the beginning of the Society's silver anniversary year

the Program Committee plans to organize sessions each consisting of several papers exploring important themes in current musical instrument scholarship. The specific subject matter of each paper, however, may be about any type of instrument from any historical period, geographical area, or cultural milieu; diversity is encouraged. Topics might include 1) underlying concepts of instrumental design (e.g., proportions, local units of measurement, "instinct," copying, or scientific research); 2) gender issues (e.g., sexual symbolism in instrument design or decoration, cultural association of particular instruments with women or with men, female instrument makers); 3) attribution and dating of historical instruments; 4) ritual, religious, and symbolic use of instruments; 5) cross-cultural diffusion and adaptation of instruments; and 6) musical instruments and the visual arts (e.g., iconography, decoration, artists as instrument makers). Group submissions of proposals for sessions consisting of several papers addressing similar broad topics will also be welcomed. Proposals for individual papers, lecture demonstrations, panel discussion, etc., on other topics may also be submitted. Each presentation should be limited to twenty minutes, but requests for longer durations will be considered. Two copies of a typed abstract no longer than 250 words, accompanied by an autobiographical statement (100 words or fewer) and list of necessary audio/visual equipment, must be received by November 15, 1995. Proposals for group sessions should include an abstract and biography from each participant; each abstract will be evaluated on its

own merits. Send materials or inquiries to John Koster, The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

☞ The Westfield Center gratefully acknowledges a gift from Borders Books & Music, of Washington, D.C., in support of the recent conference and festival, "Schubert's Piano Music," held at the Smithsonian Institution (*see report, page 11*). Special thanks to Kenneth Slowik and the Smithsonian's Chamber Music Program, for co-sponsoring the festival and conference; to festival planners **Penelope Crawford**, Malcolm Bilson, and Kenneth Slowik; to Thomas A. Denny, of Skidmore College, chair of the conference; to fortepiano builders and restorers Robert Murphy, **Rodney Regier**, and **Thomas & Barbara Wolf**; and to the National Endowments for the Arts and Humanities, which provided grant support.

☞ Recent publications of interest: Johan Jacob Froberger, *Keyboard Works I*, and Johann Rinck, *Selected organ works* (both from Bärenreiter); Froberger, *Organ works* (Dover); Johann Christoph Pepusch, *Voluntary for organ* (Oxford); Antonio

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Soler, *Three works for organ*, and Elisabeta de Gambarini, *Six sonatas* (both from Vivace); Samuel Scheidt, *Tabulatura nova I* (Breitkopf; see article *this issue*); George Frideric Handel, *Keyboard Works 3* (Wiener Urtext); John Loeillet, *Six suits of lessons for the harpsichord or spinet*, and Joseph Royer, *Pieces de clavecin* (both from Performers' Facsimiles).

☞ Harpsichordist **Joyce Lindorff** performed a sold-out recital in the Governor's Mansion on February 22 as part of the 1995 Hong Kong Arts Festival. The program, attended by Governor and Mrs. Patton, included works of Purcell and D'Anglebert, as well as pieces written for her by Ronald Caltabiano (*Fanfares*, 1994) and Chen Yi (*Song in Winter*, for harpsichord, di, and zheng, 1993).

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