Early Keyboard Studies NEWSLETTER

A Publication of THE WESTFIELD CENTER FOR EARLY KEYBOARD STUDIES, INC.

Volume VIII, No. 1 January 1994

Pianos and Other "Expressive" *Claviere* in J.S. Bach's Circle

John Koster

Part Two

In the first part of this article the likelihood was established that J.S. Bach first saw one of Gottfried Silbermann's pianos in 1736, after which the maker, in response to Bach's criticisms (i.e., constructive suggestions for improvement) temporarily stopped releasing any more of these instruments. By May 1744 Silbermann introduced a new model which, not long thereafter—almost certainly before September 1746—he showed to Bach and for which he gained the latter's "full approval." Bach played a Silbermann piano in May 1747 at the court of Frederick the Great in Potsdam and was involved in the sale of a *Piano et Forte*, presumably made by Silbermann, to a Polish nobleman in 1749. Thus it seems clear that Bach for about the last five years of his life was well-acquainted with Silbermann pianos that he found musically satisfactory. Less clear is the degree to which he might have known and used pianos by other makers. Any clarification would be especially important with regard to the period before the mid-1740s. Because the documents that have been discovered do not explicitly, or even implicitly, link Bach to any hammer-action instrument other than Silbermann's, one can, at least for the present, only point to circumstantial evidence: that such instruments were well-known in Bach's environment, and that passages in his keyboard compositions seem to be suited to them.

Bach's pupil J.F. Agricola, to whom we are indebted for a crucially important account (quoted in part 1) of Silbermann's piano making career and Bach's relationship to it, went on to write that "meanwhile, even before Mr. Silbermann undertook his newer model, other skilled instrument builders had also made instruments of this type but with a somewhat different action design."[1] Indeed, the *Cymbal-Clavir* by Wahl Friedrich Ficker of Zeitz, advertised in a Leipzig newspaper in 1731 (see part 1),[2] seems to have preceded the completion of Silbermann's first piano by about a year. Ficker's instrument, which Bach might well have seen, was explicitly likened in that advertisement to Pantaleon Hebenstreit's *Pantaleon* and was presumably inspired by it rather than by Bartolomeo Cristofori's pianos, which were the unacknowledged source of Silbermann's new model of the 1740s and probably also of his first efforts in the early 1730s.

The *Pantaleon* was a large hammered dulcimer developed shortly before 1700 by its virtuoso player, Hebenstreit. In the absence of extant examples[3] one must rely on contemporary descriptions, no single one of which is complete or entirely clear. Taken together, however, the sources, principally Johann Kuhnau (who played the instrument and described it in a letter of 1717), J.G. Keyßler (who visited Hebenstreit in 1730), and Charles Burney (who saw the late Hebenstreit's *Pantaleon*, then in decrepit condition, while visiting Dresden in 1772), provide a general idea of the instrument.[4] It was quite long (nine feet according to Burney; 13½ spans according to Keyßler), rectangular, and had a five-octave compass (EE diatonic to G, then chromatic to e^3 in Kuhnau's instrument). Burney mentions 186 gut strings, which would imply an average of about three strings per note—or more (at least in the treble) if, as on the common *Hackbrett* type of hammered dulcimer, some of the strings were divided by bridges so as to sound different pitches on either side. (*Hackbretter* of this period usually had three strings per choir in the bass, four in the treble.[5]) Keyßler mentions overspun gut strings "on one side" and "on the other [side], however, in the treble [*in der Höhe der Töne*] steel strings." Kuhnau describes Hebenstreit's "leaps" while playing. This might be explained by a layout in

ALSO IN THIS ISSUE:

The Westfield Center focuses on keyboard repertoire, historical studies, and the art of instrument building. Through conferences, publications, and concerts for the general public and its members worldwide, The Westfield Center promotes appreciation and understanding of keyboard music of all periods.

Founded in 1979, The Westfield Center has (1) presented twenty conferences, symposia, and research trips, on such diverse topics and composers as The Historical Organ in America, Tuning & Temperament, Mozart and the Enlightenment, The Fortepiano in Chamber Music, Buxtehude, Sweelinck, Bach, Haydn, Mozart, Chopin, and Brahms; (2) established a quarterly newsletter, *Early Keyboard Studies*; (3) published the two-volume set *Charles Brenton Fisk, Organ Builder* (1987), *The Historical Organ in America* (1992), and Gustav Fock's *Hamburg's Role in Northern European Organ Building* (forthcoming); (4) presented recitals and chamber music concerts in a variety of venues; and (5) developed educational outreach programs for school children in western Massachusetts.

The Westfield Center's programs are supported by its members and by grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Massachusetts Cultural Council, and private foundations.

Lynn Edwards, *Director*
Gregory Hayes, *Newsletter Editor*

BOARD OF TRUSTEES

Stuart J. Bellows, Steven B. Booth, Penelope Crawford, Lynn Edwards, John R. Ferris, Yuko Hayashi, Deborah F. Jacobson, and Ernest D. May.

BOARD OF ADVISORS

Malcolm Bilson, *Cornell University*; John Brombaugh, *Eugene, Oregon*; David Dahl, *Pacific Lutheran University*; Fenner Douglass, *Wellfleet, Mass.*; William R. Dowd, *Washington, D.C.*; John Fesperman, *Smithsonian Institution*; Virginia Lee Fisk, *Gloucester, Mass.*; Don Franklin, *University of Pittsburgh*; Margaret Irwin-Brandon, *Haydenville, Mass.*; Owen Jander, *Wellesley, Mass.*; Nicholas Kenyon, *London, England*; Ton Koopman, *Amsterdam, The Netherlands*; Ernest Levenstein, *New York City*, Joan Lippincott, *Westminster Choir College*; Michael Lynn, *Oberlin Conservatory of Music*; Barbara Owen, *Newburyport, Mass.*; Edward C. Pepe, *Co-founder, The Westfield Center;* William Porter, *New England Conservatory*; Kerala J. Snyder, *Eastman School of Music*; Luigi Ferdinando Tagliavini, *Bologna, Italy*; George Taylor, *Staunton, Virginia*; Harald Vogel, *North German Organ Academy*; Peter Williams, *Duke University*; and Christoph Wolff, *Harvard University*.

Early Keyboard Studies NEWSLETTER (ISSN 0882-0201) is published quarterly by The Westfield Center for Early Keyboard Studies, Inc., One Cottage Street, Easthampton, Mass. 01027, and is distributed free to the Center's members. Volume VIII, No. 1 (January 1994) published March 30, 1994. Copyright 1994 by The Westfield Center for Early Keyboard Studies, Inc., Easthampton, Mass. All rights reserved.

Pianos and Other *Claviere*

(continued from page 1)

which there would be a set of steel treble strings at one end of the instrument (say, to the right) and a set of gut strings (perhaps only for the central portion of the compass) at the other end (i.e., to the player's left), and, perhaps, with the diatonic (gut) bass strings along the entire length of the instrument on the long side near the player, who would leap from side to side while reaching for either the gut or the steel strings. The instrument was played with two wooden sticks that, to soften the tone for certain pieces, could be covered with cotton. The player had considerable control of expressive dynamics, and the instrument's *forte* was quite loud. Needless to say, there was no damping mechanism. The tone of the bass strings was, according to Kuhnau, quite long sustained, "like [a note] held on an organ," and the middle and upper strings had a "pleasant after-ring."

Jacob Adlung, in writing about the lute-harpsichord, remarked that "today one can imitate most instruments with the science of the keyboard."[6] There is no clear evidence that anyone had attempted to make a keyed *Pantaleon* before 1727, when Adlung presumably wrote this passage.[7] But such efforts were inevitable. Four years later, in 1731, appeared Ficker's *Cymbal-Clavir*, which, bearing in mind Kuhnau's term *Pantalonisches Cimbal* for the instrument devised by Hebenstreit,[8] one can almost literally translate as "keyed *Pantaleon*." Although Ficker's instrument was shaped like a harpsichord rather than the rectangular *Pantaleon*, other features were clearly imitative of the latter: the downstriking hammer action, the provision of a muting device to obtain the sound of "cloth-covered hammers," and the possibility of playing the instrument with its dampers disengaged. Even the size of the *Cymbal-Clavir*, "in the form of a 16-foot [i.e., very long] harpsichord," might be related to the large size and deep bass compass of the *Pantaleon*. Although harpsichords could of course have four choirs of strings (e.g., 16′, 8′, 8′, and 4′), it is likely that the quadruple stringing of the *Cymbal-Clavir* involved four strings of the same pitch for each key, like the multiple stringing familiar from the *Hackbrett* and presumed for the *Pantaleon*.

The brief description of Ficker's *Cymbal-Clavir* published in 1731 can be supplemented by Jacob Adlung's discussion of such instruments in a text that he completed in 1754. (Passages in parentheses are Adlung's own footnotes.)

> *Hämmerwerke* or *Hämmerpantalone* are similar to the harpsichord in the form of their main case, or to the clavicytherium if they go upright; but the impulse is given by hammers of wood or horn

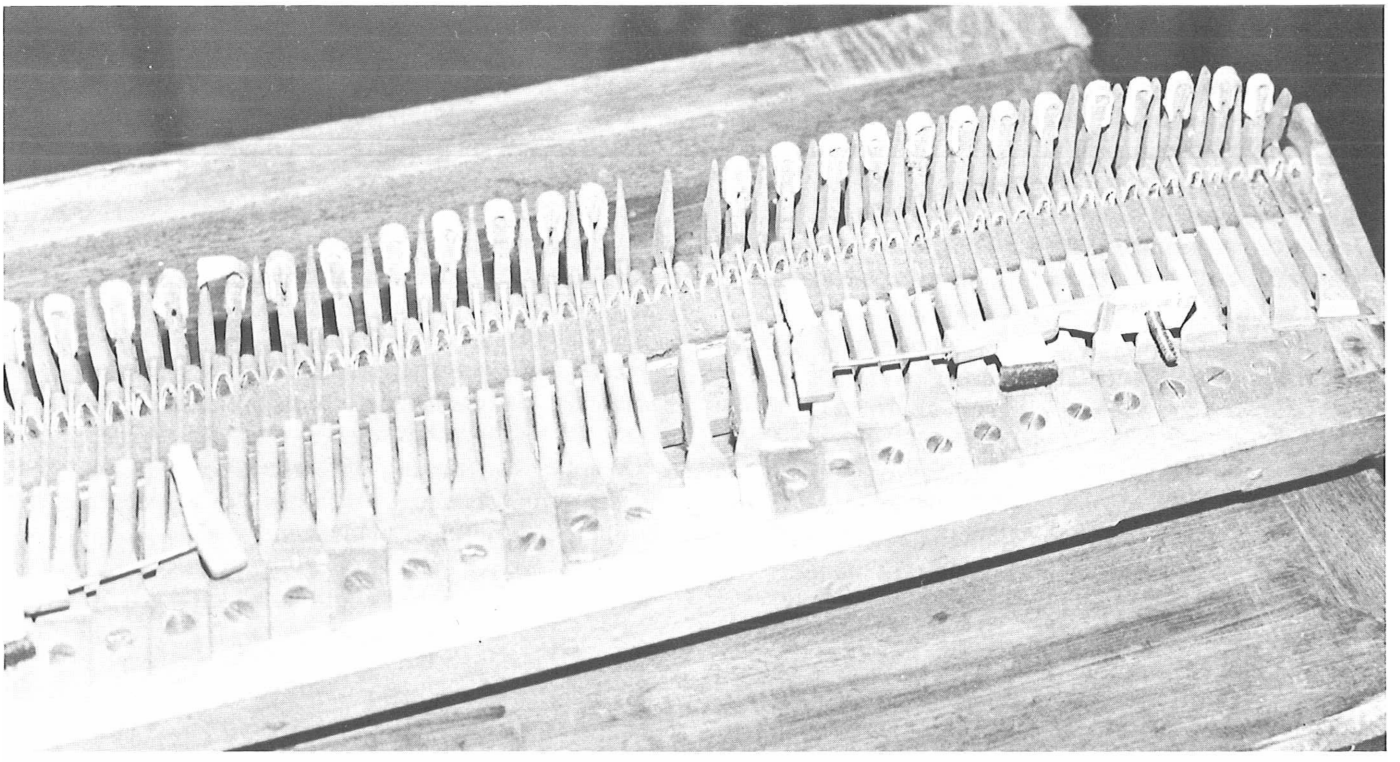


Illustration 1. Anonymous German square piano, about 1775 (Brussels Museum of Musical Instruments): detail of double set of hammers.

which are attached to metal or wooden shanks and cause the strings to sound, coming either up from below through the soundboard[9] or down from above; and those that are found here [i.e., in Erfurt] are all of the latter construction. Most that are to be seen here have been made by Fickert [sic] in Zeitz, who uses quintuple stringing in the upper octaves, quadruple in the middle, but triple at the bottom, partially thereby to maintain equal strength of tone, partially for the fine strings better to withstand together the strong blow [of the hammer]. (I have also found them strung with fewer strings, which nevertheless gave a strong tone.) If the hammers strike the strings from below, these [strings] must somehow be fastened to the bridge [i.e., the nut] so that they are not lifted up. Fickert's instruments have an attachment, containing the keyboard and hammers, which covers the wrest plank. Thus, it must be removed when one wants to tune [the strings].

Whoever thinks that this is too troublesome can place the wrest plank completely in front of the keyboard or between the keyboard and the hammers. (One local maker uses the latter design, in which, however, the case rightly must be larger than it would be otherwise, since the keyboard takes up space beyond that of the string lengths. The wrest plank is rounded in front of the keyboard so that the wrest pins are placed more horizontally than vertically; thus, one can tune without having to remove anything.) Whoever does not like the long-sustained resonance of the strings can put a damper rod into mortices in the keys [or, can attach a damper rail to the notched key-lever guide?: *kann den Dämpferstock in die Gabeln der Tasten rücken*], so that the cloth-covered rods [*Docken*, a word also used for harpsichord jacks] fall onto the strings as soon as one removes one's fingers from the keys. [That is, with the keyboard above the strings, a small rod is attached to the underside of each key beyond the balance rail. When the key is played, this rod is lifted. When the key is released, the rod falls and its cloth-covered bottom damps the strings.] There is a lute stop [*Lautenzug*] near the nut as in the harpsichord... . Most beautiful is the alternation of *forte* and *piano* by means of a pedal [*Tritt*] without having to stop in the midst of playing, in that the action causes pieces of cloth or leather to move under the hammers [i.e., between the hammers and strings]. (...)

Such *Hämmerwerke* do not, to be sure, have the brilliant silvery tone of the harpsichord, but they have sufficient strength for chamber music [*zu einer Kammermusik*], and, what is best, they are not so troublesome as harpsichords, which must be quilled. On the other hand, they are more difficult to tune because there are no registers that one can turn on and off. One therefore must tune one string for each key throughout the entire com-

pass, then tune the rest [of the strings] to the first [set].

It is easy to see that the upright form of the clavicytherium can also have hammers instead of [harpsichord] jacks ... .

Whoever would like to know why these *Hämmerwerke* are also called *pantalonische Werke*, should learn that Pantaleon Hebenstreit provided the basis for them with his instrument...

... In my youth [claviorgana] were more familiar than now, so I will not write more about them but rather extend this section with something else. Namely, more familiar in these present days are those *Claviere* made under the name *Fortepiano*, especially those by Friderici of Gera and known well enough in many places, though not in Erfurt. Since I have neither seen these nor heard them played, I must take recourse in asking any reader who is so inclined to supplement my knowledge with a more extensive description. I know no more than that the striking is done by hammers of pasteboard [*Pappe*] and that varying volume is dependent on stronger or weaker playing. (Herr Bach in Berlin [i.e., C.P.E. Bach] complains in his *Versuch [über die wahre Art] das Clavier zu spielen* [Berlin, 1753; vol. 1], p. 8, §11, that it is difficult to play [well], and the graces are difficult to manage.)[10]

Although in the last paragraph Adlung is surely reporting what he had heard about Cristofori-derived pianos, with their ring-shaped hammer heads made of layered paper (i.e., pasteboard), which were first made in Germany by Gottfried Silbermann, the major portion of his account concerns instruments of the keyed *Pantaleon* type. From this description, apparently based mainly on Ficker's instruments, one can gather that the keyed *Pantaleons* of the early 1750s differed little from Ficker's *Cymbal-Clavir* of 1731. Perhaps the instrument in 1731 had already found a certain overall perfection, to be refined only in some details, principally the removal of one set of strings from the bass and the addition of a set in the treble. This presumably was done as a result of the same criticism that Bach had made of Silbermann's early model, that the treble was too weak.

Whether the "muting" effect mentioned in the 1731 description was already controlled by a pedal, i.e., Adlung's *Tritt*, rather than a hand stop is questionable. In any case, Adlung describes a device familiar to us as the *Moderator*, which interposes tabs of a soft material between the hammers and strings. However, the classic *Moderator* found, for example, in late-eighteenth-century Viennese instruments, in which the hammers themselves have a more or less soft leather covering, has a far less marked effect on the tone than that of the similar device in keyed *Pantaleons*. Their hard-surfaced hammers, without the *Moderator*, would have elicited a much brighter tone, if not quite the silvery brilliance of the harpsichord. Although no such instruments unquestionably made during J.S. Bach's lifetime are known to have survived, a fair number of instruments with hard wood hammers exist from the second half of the eighteenth century. Some have *Moderators*, while some display other techniques for alternatively hard or soft striking which might well have been used by earlier makers contemporary with Ficker. One is the provision of two complete sets of hammers, one with plain wood heads, the other covered with leather, alternatively engagable by the action. This is seen, for example, in a German square piano of about 1775 (at the Brussels Museum of Musical Instruments, cat. no. 3194; see illustration 1).

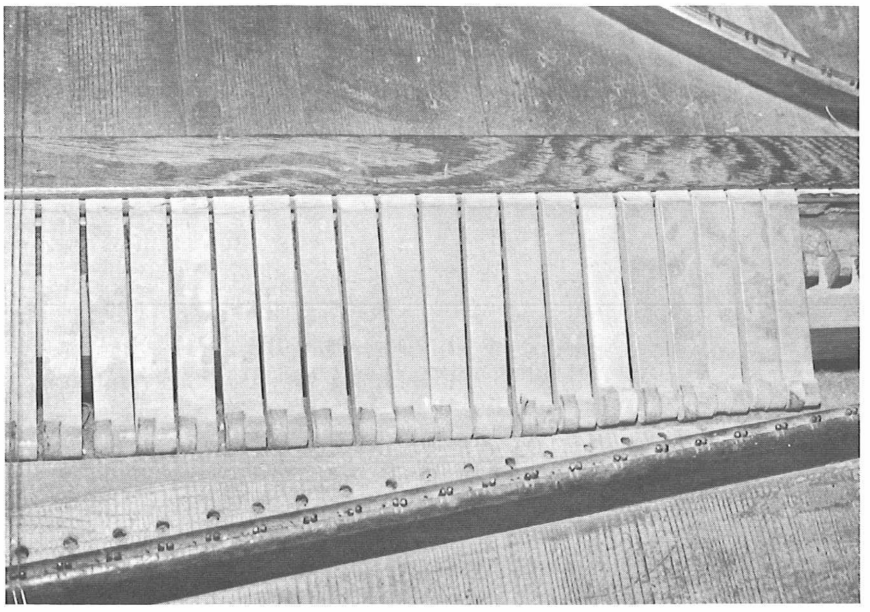


Illustration 2. Anonymous German harpsichord with later hammer action (Musical Instrument Museum of the National Museum, Poznan): detail of hammers with leathered and bare wood striking surfaces.

The other technique is the provision of hammer heads, twice the normal width, that are half covered with leather: sliding the hammer rail one way or another causes either the covered or the uncovered portion to strike the string. This is found, for example, in an eighteenth-century harpsichord of the Berlin or Hamburg school (at the Musical Instrument Museum of the National Museum in Poznan, Poland),

in which a primitive hammer action was later substituted for the harpsichord jacks (see illustration 2). Such hammer heads resemble the tangents, half covered with cloth or leather, of clavichords with a *Lautenzug* (described in part 1, in conjunction with J.E. Hähnel's *Cimbel royal* of 1728). Both techniques of providing alternatively hard or soft hammer heads are more literal applications than the *Moderator* of the alternatively hard or soft hammers of the *Pantaleon*. In instruments such as Ficker's the use of sliding half-leathered hammers would have been precluded by insufficient lateral spacing between the groups of four or five strings for adjacent notes. In any case, with all three designs the effects on the timbre would have been similar.

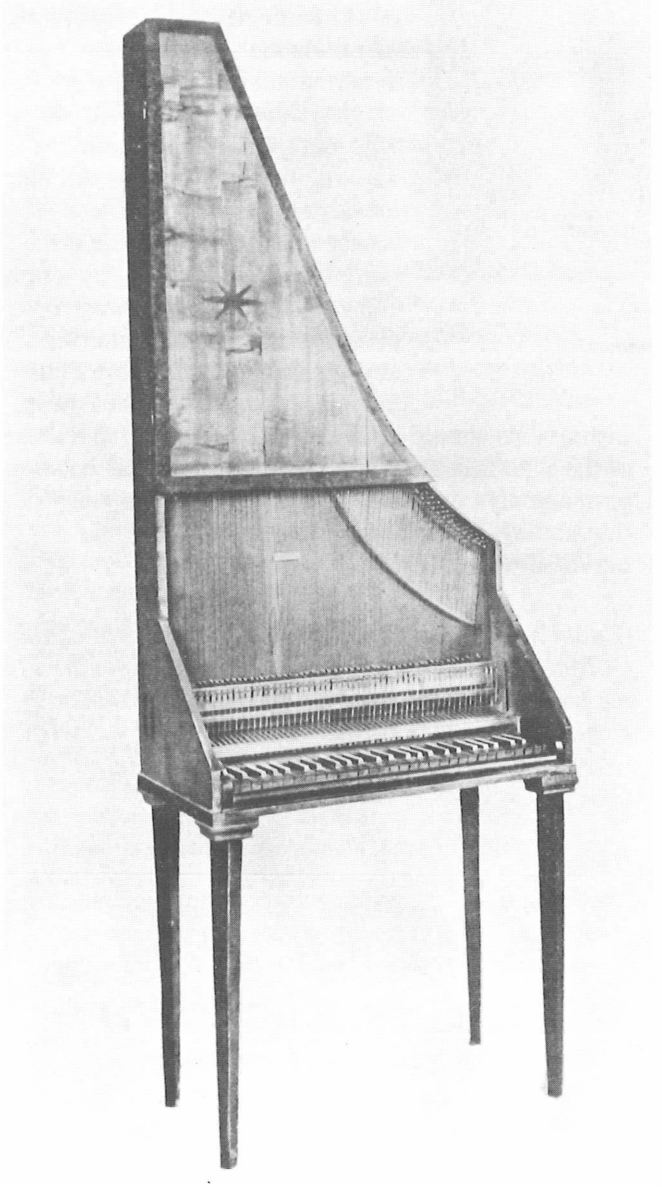


Illustration 3. Anonymous Thuringian upright hammer-action instrument, 1735? (Musikinstrumenten-Museum of the University, Leipzig; photo after Kinsky, 1910).

It seems likely that the *Lautenzug* (lute stop) was used in keyed *Pantaleons* at a much earlier period than that described by Adlung. This stop was essentially the same as the well-known *Lautenzug* on harpsichords (i.e., leather or cloth that can be made to touch the strings near their ends), but because of the thicker strings of the hammer-action instruments it would not have sounded quite so *pizzicato*. The device might even already have been present in Ficker's instrument of 1731 but may have been passed over as unremarkable in the brief published description. One could surmise that makers quite naturally would have attempted to simulate the tone of the *Pantaleon*'s gut strings by partially damping the keyed *Pantaleon*'s metal strings with the *Lautenzug*. Further, a general partial damping is highly desirable in order to restrain, when necessary, the sustained resonance of strings that are otherwise undamped. Later in the eighteenth century lute stops were very common in square pianos,[11] in which the normal dampers, if present at all, were usually controlled by hand stops, as they probably were on the earlier keyed *Pantaleons*.

Although some aspects of the lost early keyed *Pantaleons*—the use of uncovered wooden hammers; complete damperlessness or quite limited control over the dampers, dictating that they be either used or not used for an entire piece or discrete section; and the provision of a *Lautenzug*—seem to have survived in certain square pianos of the second half of the eighteenth century, there is little evidence that square pianos themselves were made during J.S. Bach's lifetime. The inscription on the oft-cited "earliest" square piano, stating it to have been made by Johann Socher of Sonthofen (in the Bavarian alpine region) in 1742, has recently come into doubt[12]; so has the inscription on another square, stating it to have been made by Gottfried Silbermann in 1749.[13] Further, there is apparently no documentary evidence of such instruments until about 1760. It is significant that Adlung fails to mention them.

On the other hand, Adlung mentions in the *Anleitung*, almost as a matter of course, *Hämmerwerke* in the form of upright harpsichords. One instrument, said to be of Thuringian provenance, is in the Musical Instrument Museum of the University, Leipzig (see illustration 3).[14] Although it passed through the hands of the not-always-quite-reliable Paul de Wit, and the date *1735* on the top key was stated by the former owner to have been copied from another inscription obliterated during a repair, there would, as Rosamond Harding noted, seem to be no reason evident in the published descriptions why the instrument might not have been made at such an early time. Even if not actually made before 1750, this instrument, which has bichord stringing and a

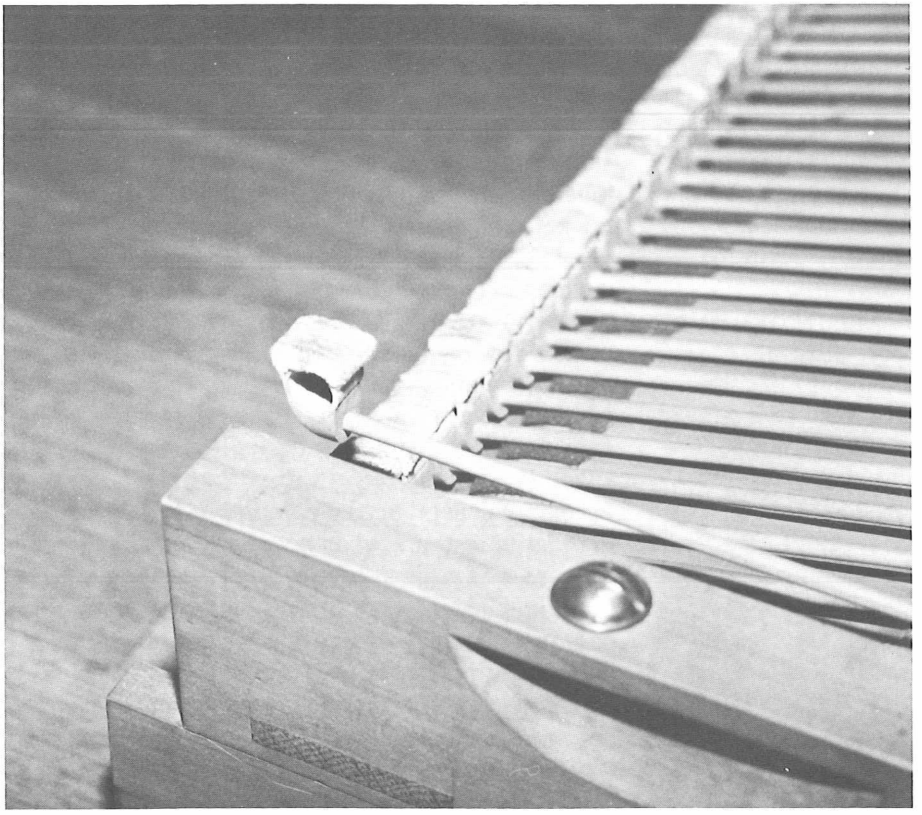


Illustration 4. **Piano et Forte** *by Gottfried Silbermann, Freiberg, 1749 (Germanisches Nationalmuseum, Nuremberg): detail of hammer.*

compass of C to f^3 (54 notes), shows a number of primitive features. The hammers consist of small leather- covered wooden heads attached to wire shanks, and they strike the strings from the front—in effect a down-striking action. There is no escapement. The dampers are disengaged by looping a thong over a hook on the bass end block of the keyboard. A somewhat similar upright instrument is in the Whitefield House of the Moravian Historical Society in Nazareth, Pennsylvania, and is traditionally thought to have been there since the middle of the eighteenth century.[15] It, too, has an escapement-less action, a stop to disengage the dampers, and bichord stringing (except for the lowest seven notes, which are single strung). The striking surfaces of the hammer heads, which attack the strings from behind, are of brass, each head half covered with leather. A stop shifts the hammers to align the alternative striking surfaces with the strings.

According to my preliminary analysis of the woods in this instrument, it might well have been made in America, where, however, the Moravian community had roots in Saxony and maintained close ties with German musical culture. (The organ and stringed-keyboard-instrument builder Johann Gottlieb Clemm, for example, was born near Dresden in 1690 and studied in Freiberg and Leipzig before emigrating to America. He lived in the Whitefield House in 1759-1760.[16]) Thus, it is not only possible but even probable that the Nazareth instrument reflects early hammer-action instruments of the keyed-*Pantaleon* type, such as would have been found in J.S. Bach's general environment.

The overall musical characteristics of a keyed *Pantaleon*, then, might be summarized as: the availability of hard or soft striking surfaces; the occasional complete absence of dampers, which, when present, could be disengaged from the strings; and, sometimes, a *Lautenzug*. Neither the notice of Ficker's instrument of 1731 nor Adlung's description mentions the possibility of dynamic nuance achieved by playing the keys more or less vigorously. The hard hammers, with their assertive tone, and the presumably escapement-less action would have made it difficult to play very softly by touch alone. Rather, reliance was placed on such timbre-altering devices as the *Moderator*. Thus the musical capabilities of these instruments should be regarded as distinct from those of the Silbermann pianos, with their hammer heads permanently covered with thick soft leather (see illustration 4) and their more sensitive actions, provided with an escapement. ✱

(Editor's note: This is the second part of what is now a three-part article. The first installment appeared in the previous Newsletter, vol. VII/4; the final installment will appear in the next Newsletter. If you wish to receive a copy of the Newsletter containing Part One, please contact the Westfield Center.)

Notes

N.B.: As in part 1, specific references to biographical or historical facts readily available in such standard sources as *New Grove* and *The Bach Reader* are not given.

1. See Jacob Adlung, *Musica Mechanica Organoedi* (Berlin, 1768; facs. reprint, Kassel: Bärenreiter, 1961) 2, 117. Agricola's comments are in the form of notes added to Adlung's posthumously published text.
2. The original text is quoted by Christian Ahrens in "Zur Geschichte von Clavichord, Cembalo und Hammerklavier" in *Cembalo und Hammerflügel*, exhibition catalogue, 10. Tage alter Musik in Herne (Germany), December 1985, 59-60.

3. A "*Pantaleon*," tentatively attributed to Hebenstreit, in the Städtische Instrumentensammlung, Munich (presumably now at the Städtisches Museum), was exhibited in 1951. See Alfons Ott, *Ausstellung, Alte Musik: Instrumente, Noten und Dokumente aus drei Jahrunderten*, exhibition catalogue, Bayerisches Nationalmuseum, Munich (Munich: Musikverlag Max Hieber, 1951), no. 233. With a length of only 121 cm., however, the instrument, while longer than the typical eighteenth-century *Hackbrett*, is less than half the size of Hebenstreit's instrument.
4. Johann Kuhnau, letter of 8 December 1717, published by Johann Mattheson in *Critica Musica* 2 (Hamburg, 1725; facs. reprint, Amsterdam, Frits Knuf, 1964), part 7, 236-238. Johann Georg Keyßler, *Neueste Reise durch Deutschland, Böhmen, Ungarn, die Schweiz, Italien und Lothringen* (Hannover, 1751), 1324; cited by Annedore Egerland in "Das Pantaleon," *Die Musikforschung* 23, no. 2 (April-June, 1970), 154; an eighteenth-century English translation is quoted by Sarah E. Hanks in "Pantaleon's Pantalon: an 18th-Century Musical Fashion," *Musical Quarterly* 55, no. 2 (April 1969), 220. And Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London, 1773) vol. 2, 57. The early sources are neatly summarized in Johann Georg Krünitz, *Ökonomisch-technologische Encyklopädie*, vol. 106 (Brno, 1818), s.v. "Pantaleon." I am especially reliant on Krünitz for his paraphrase of Keyßler's description.
5. See Hubert Henkel, *Clavichorde*, Musikinstrumenten-Museum der Karl-Marx-Universität, Leipzig, *Katalog*, vol. 4 (Frankfurt am Main: Das Musikinstrument, 1981), 80 ff. (This catalogue includes the Museum's *Hackbretter* in addition to its clavichords.)
6. *Musica Mechanica Organoedi* 2, 134.
7. According to Adlung's autobiography, published as an introduction to *Musica Mechanica Organoedi* 2, xiii, the text was written in Jena, which he left in 1727, although he did make many later additions to the manuscript, according to J.L. Albrecht, who prepared it for publication (see p. xvii). A comparison of the stringed-keyboard sections with those in Adlung's later *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758; facs. reprint, Kassel: Bärenreiter, 1953), however, suggests that few additions were made to the original text.
8. Adlung (*Anleitung*, 587) equates the *Cimbal* with the *Hackebret*.
9. As is clear from Adlung's discussion of the harpsichord in *Musica Mechanica Organoedi* 2, 104 ff., and from several extant early German harpsichords (for example, the one described by John Henry van der Meer in "A Little-Known German Harpsichord," *Early Keyboard Studies Newsletter* 5, no. 3 [March 1991], 8-13), the soundboard extended all the way to the front edge of the wrest plank. Thus, the nut is glued to active soundboard, not to mere wrest-plank veneer, and the soundboard must be slotted for the action to pass through.
10. *Anleitung*, 559-563. According to the author's introduction (p. 30), the text had been completed in 1754. Adlung's interpretation of C.P.E. Bach's remarks is questionable.
11. For example, those made in London by Johann Christoph Zumpe.
12. I thank Stewart Pollens and Laurence Libin for their opinions about this instrument, which is in the Neupert Collection at the Germanisches Nationalmuseum, Nuremberg.
13. The label in this instrument, at the Gemeentemuseum, the Hague, is patently modern. I thank Michael Latcham for the opportunity to examine it.
14. The instrument is described in *Katalog des Musikhistorischen Museums von Paul de Wit, Leipzig* (Leipzig: Paul de Wit, 1904), 29-32; Georg Kinsky, *Musikhistorisches Museum von Wilhelm Heyer in Cöln, Katalog* (Cologne: Wilhelm Heyer, 1910) 2, 127-129; and Rosamond E.M. Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933), 30-32.
15. See Laurence Libin, "Nazareth Piano May Be Among America's First," *Moravian Music Journal* 33, no. 1 (Spring 1988), 2-6.
16. See Laurence Libin, "New Facts and Speculations on John Clemm," *The Tracker* 31, no. 2 (1988), 19-23.

John Koster is Conservator and Associate Professor of Museum Science at the Shrine to Music Museum, University of South Dakota, Vermillion. Formerly a harpsichord maker in the Boston area, he held an Andrew W. Mellon senior fellowship at the Metropolitan Museum of Art (New York) in 1990-91. He is the author of many studies about keyboard instruments, including "Foreign Influences in Eighteenth-Century French Piano Making" in **Early Keyboard Journal** *11 (1993), and a forthcoming comprehensive catalogue of the keyboard instruments at the Museum of Fine Arts, Boston.*

The Westfield Center's British Organ Tour

In August of 1993 the Westfield Center sponsored a tour of historic organs in England. Led by organologist Barbara Owen, a group of fourteen departed on August 16 and returned eleven days later. Lynn Edwards invited three participants—Cheryl K. Ryder, Jonathan DeLoach, and Anita Mock Hanawalt— to share informally their memories of an eventful and edifying trip.

Cheryl Ryder:

The locales, the concerts, the food, the accommodations, the church interiors, the music we heard, the architecture, the landscapes—everything on our British organ tour was varied except the weather, which was mostly sunny and warm. Location complemented weather: Clear skies let us enjoy the magnificent gardens around the manor houses of Finchcocks and Knole House in Kent and Christ Church and New College at Oxford, and the view from the ancient Malvern Hills to Bredon Hill in Worcestershire. We were lucky even when it became cloudy: a cinematographer couldn't have asked for more dramatic lighting for the rolling countryside of the sheep-laden Peak District and the moors. And the dreariness, when it appeared, seemed to reflect the economic depression of the towns it cloaked. It was not difficult to understand why the British consider Americans to be rich. Then again, we experienced in England riches of other sorts.

Thanks to superb preparation by our leader, Barbara Owen, plans for our British organ tour materialized with few hitches. The group's small size facilitated easy roundup and movement from place to place. Our schedule in London was frenetic enough that it was easy to lose one's orientation, particularly during the marathon third-day traversal of more than ten churches in the one-mile-square City of London: one quickly learned to follow Barbara or her British deputy and not our maps. Once past this, the pace of discovery relaxed and we were given free time almost every day to wander.

A small bus provided transportation from the fifth day onward. From London we travelled, on a map, in a clockwise direction, from Oxford to Birmingham and Worcester, northward to Macclesfield and Sheffield, then east and south to Cambridge. In London we stayed at the University's Queen Elizabeth College, located in the Kensington district; in Cambridge we were housed in the ancient New Court of St. John's College, looking out over King's College and the Backs. For four glorious nights we were treated to true luxury at the Swallow Hotel in Birmingham, with its heated pool, jacuzzi, and workout rooms complete with Egyptian motifs.

We visited the early keyboard collections of the Royal College of Music, the Victoria & Albert Museum, and Finchcocks. While many of the keyboard instruments were fascinating, the jet lag afflicting many of us prevented full attention and comprehension at our first two stops. At Finchcocks only owner Richard Burnett demonstrated, although very musically and amusingly, some of the collection. "Would anyone like to do a little tinkling on the keys?" asked V&A curator James Yorke, standing before a child's harpsichord with an octave span the size of a minor sixth. One advantage of a small-sized group was that, here and elsewhere, many members could take him up on his offer. Limitations of time in other buildings prevented all who wished to sample the instruments from indulging their whims (at St. Paul's Cathedral only three of us were allowed to play), but in general all participants had plenty of

Leaves frame the manor house at Finchcocks, Goudhurst, Kent. (Photograph by Cheryl Ryder.)

hands-on experience with a number of instruments. We were grateful to the organists and curators who allowed us access. Simon Gutteridge (St. Paul's Covent Garden) and Richard Hobson (Grosvenor Chapel and Wadham College) were wonderful improvisers, while David Liddle (André Marchal's chamber organ), Anne Marsden Thomas (St. Giles Cripplegate), Marcus Huxley (Birmingham Cathedral), Chris Kent (Holywell Music Room, Oxford) and Tim Morris (Kidderminster Town Hall) played informal programs.

Lectures on various aspects of the history of British organs provided edification on topics ranging from the esoteric to the light-hearted. John Norman's animated talk on our first night competed, for some of us, with our jet lag, yet many persevered and followed his history of organ-building in London. The more formal lecture by Chris Kent at the Holywell Music Room about the 1790 Donaldson organ and period registrations was punctuated by dashes from podium to organ and back. His command of the lateral pedals of this organ was enviable, left foot pumping the bellows, right foot on the swell pedal or on the "shifting movement pedal" which shut off all Great stops from the Great/Choir manual. This two-manual organ functioned as if it had three. Nicholas Thistlethwaite, on our last night, gave a magnificent slide show and talk on the evolution of organ design throughout the colleges of Cambridge University.

The Mander organ at Pembroke College, Cambridge. (Photograph by Cheryl Ryder.)

We heard evensong sung by visiting choirs at Westminster Abbey and St. Paul's, organ concerts by Jonathan Rees-Williams at Westminster Cathedral (featuring the Liszt *Ad nos*) and James Johnstone at Grosvenor Chapel-London. We also heard a dreadful electronic substitute used in the Saint-Saëns organ symphony at the Three Choirs Festival in Worcester Cathedral (in such a space of splendor and majesty, how could they? Such effronteries were supposed to be confined to the U.S.A.!). Evensong in that space was far more rewarding, especially William Byrd's *Laudibus in Sanctis*, a six-voice piece sung by the combined choirs that somehow remained completely transparent. Several members of our group also heard evensong at Coventry Cathedral while the rest of us tolerated an overeager cockatoo during teatime in the kitchen of a small farmhouse. Worcester Cathedral was the setting for reunions with Donald McDonald of Westminster Choir College, members of the choir of All Saints, Worcester Massachusetts, and several Boston-area organists.

Acoustics in these buildings were remarkably unmuddy. Echo seemed to be cultivated even in smaller rooms. As a choral singer I was determined to experience the "bloom" of large spaces—Westminster Abbey, Westminster Cathedral, St. Paul's, Christ Church Cathedral-Oxford, King's College, Coventry Cathedral, Tewkesbury Abbey, Worcester Cathedral, Great Malvern Priory—as well as more modest college chapels such as Merton and Wadham, Oxford, and St. John's and Pembroke, Cambridge. So many buildings retain that special ability to enhance choral sound, something so often lacking in the States. As expected, attendance at normal Sunday services in London was spotty; the larger and older congregation that we saw in Birmingham Cathedral may be typical for more conservative and economically depressed areas. We also visited another type of venue: the municipal hall, with its wooden floor, stage and balconies. Here the organ commanded the room. Built-in risers summoned up images of 200-member choruses performing Handel's *Messiah* with stimulating organ accompaniment. These municipal hall organs were loud, particularly the 1878 Forster & Andrews in West Bromwich. Robert Barney played the "Star-Spangled Banner" on every one (his rendition at the very resonant Alexandra Palace seemingly transformed an exhibition hall into a sports arena!). In response, a British gentleman played "Rule, Britannia," then found the perfect middle ground with "God Save the Queen/God Bless America."

Hurricanes, bombings and fires have taken their toll on buildings. We saw recoveries amid ruin in St. Michael's Stourport, Coventry Cathedral and the Alexandra Palace, where the mighty Willis organ is gradually being re-assembled. Leveled churches in the City of London remain as ruins; commercial

building on those sites is not allowed and support (either congregational or financial) for resurrected churches is nonexistent.

Our tour would not have been complete without visits to builders' shops. Of the three establishments we were led through, Mander's was the most technologically advanced and impressive, with a Macintosh Quadra providing computer-aided design. A fair portion of the console of the organ for St. John's Cambridge (containing separate cupboards for TV monitors and the organists' liquor supply!) was on display; several days later in Cambridge we watched the organ's installation. The work in Nicholson's venerable shop in Great Malvern, Worcestershire, appeared more traditionally labor-intensive. In the pipe-making room we saw soldering in process; Scot Huntington noticed some large dark pipes off in a corner that turned out to be made of an antimony alloy (why antimony?). The youngest establishment we visited was Goetze & Gwynn. The shop was filled with smaller instruments, several intact and playable, awaiting restoration. One was for sale and tempted many of us.

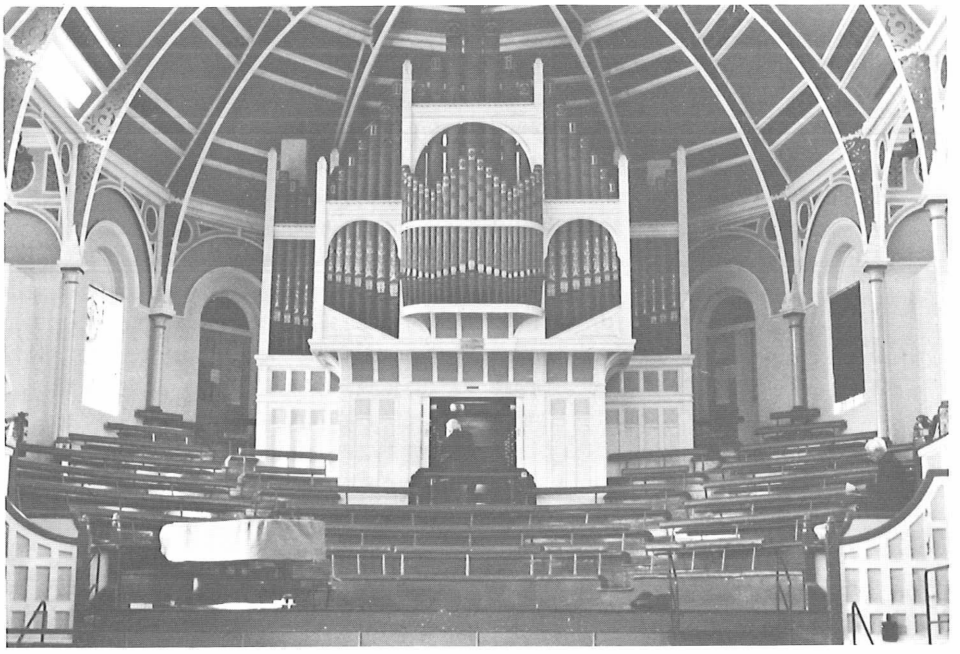
All this activity took place in only eleven days! Such a deluge of information took some time to sort out even with the help of an itinerary and fact sheets on each organ. My tapings (few recordings are available) ended up blank—my fault for not checking my recorder en route—and thus I missed having a permanent record of fine improvisation and playing by our hosts and members of our group. But my ears have not forgotten the sounds of Hill and Willis instruments. Indeed, Barbara's itinerary emphasized their differences from the outset.

Contrary to my previous assumptions, there is no one English organ sound. There are many—they do not sound French, they do not sound German, they could (not surprisingly) sound American, they sometimes sound Dutch. Like wines, they range from fruity to dry. Listening to instruments built at the same time (the 1865 Hill organ of St. John's Hyde Park, London, and the 1862 Willis organ of Wadham College, Oxford were among my favorites), I found that the organs of Hill tend to be more full-bodied, with different timbres sharing a common dynamic level. Those of Willis emphasize higher, more forcefully blown partials with varying levels of volume on a given division. Both types are beautiful. Larger instruments by both builders confirmed these differences: Kidderminster's Town Hall 1855 Hill organ has a Great with open and stopped 8′ diapasons providing contrasting and complementary tones, while the Alexandra Palace Willis of 1875 has a Great with three open 8′ diapasons (graduated levels of tone). Polyphony is easier to distinguish on Hill organs; symphonic textures come off better on Willis organs.

Intact organs of the eighteenth century were not as abundant. Pipework in many surviving cases had been altered to suit modern tastes or discarded. We played most of John Stanley's voluntaries on a number of fine instruments reconstructed by Mander and on various Snetzler organs (e.g., at Peterhouse College in Cambridge), but the most informative organ of this period was at Great Packington, an instrument played by Handel. Many of these organs featured a sweet *dulciana* stop, paler and more delicate in tone than the German *gambas* of the same vintage. An organ of the 1660s at Adlington Hall near Macclesfield, also played by Handel, sounded the most appropriate for Purcell's voluntaries. It was still more gently voiced than I had expected. For earlier repertory, the Knole House instrument, *c*1605, sounded exquisite—delicate, fragile, transparent, like unforced boy trebles. Taverner's "In nomine" from the *Gloria Tibi Trinitas* mass, which I had played on several of the eighteenth-century instruments, was the real thing at Knole House: dead on, a substitute for the boy choir. No instrument that I've heard on the continent resembles this. Equally impressive was the Mander rebuild of the St. Paul's Cathedral organ—all the more so since I was one of the lucky three players here. Unlike other compilations of different builders' pipes housed in the same case (such as the unsatisfying "Milton organ" of Tewkesbury Abbey), St. Paul's represented *e pluribus unum*, splendidly voiced and balanced so that its loudness in the nave does not distract the player. Playing Vaughan Williams' "Down Ampney" and Howells' Third Rhapsody there was a glorious experience for me, and more memorable with both Noel and John Mander standing by the console. John's tour of the various organ divisions led us behind the choir to the left balcony of the nave where we could see the dome organ, and culminated in an acrophobia-inducing climb to the principal chorus by the west end balcony rail. This episode was matched only by the thrill of hearing the Howells and, later, the west end Royal Trumpets in the beginning of Parry's "I was Glad." According to the organists' rules posted nearby, visitors are not permitted to play the royal trumpets. But John Mander threw the switch, and I became an outlaw. ✱

Jonathan DeLoach:

A few years ago a friend of mine visited London and sent me a postcard from St. Paul's Cathedral picturing the gilded pipes standing elegantly in the dark carved cases beneath the glittering mosaic domes. I knew I had to go there someday, but I had no idea when or how. But one day last spring, in the graduate student office at Emory University (where I am a



The 1878 Forster & Andrews organ in West Bromwich. (Photograph by Cheryl Ryder.)

second-year student in the Master of Sacred Music in Organ Performance program) I came across an advertisement for a historical organ tour of England led by Barbara Owen.

A few months later I was startled from a jetlagged daze by the confusion of Victoria Station, all alone except for a shoulder bag, a twenty-pound suitcase, and directions to Queen Elizabeth College. I was just a little uneasy, but at least I spoke the language—or so I thought. My spirits improved dramatically once I found our lodgings and the other happy organ folks, including the denim-clad tour director (no formalities here; not at all stuffy as I had imagined!).

I did at last find myself in the immensity of St. Paul's, where the sounds of the organ and choir beneath the great dome at evensong brought tears to my eyes. After the service the throngs of tourists were ushered out, and our group was given a tour of the organ by John Mander of N.P. Mander Ltd, the firm responsible for the organ's maintenance and latest rebuilding. In our inspection of the hidden pipe chambers Mr. Mander led the way through dark, cramped stairwells and across the frighteningly narrow balconies that run the length of the building. An overwhelming experience, the visit to St. Paul's was but one of the tour's many delights.

The 1862 Bevington organ at St. Paul's, Covent Garden (burial place of Thomas Arne, and site of numerous touching memorial plaques for thespians, musicians, and other artistic souls) was memorably demonstrated in a group of improvisations by Simon Gutteridge. (I wish I could recall the amusing theme of one of these which utilized the clarinet stop!) My favorite organ was the Mander at St. James, Clerkenwell (London), incorporating some of the 1792 G.P. England pipework. The original mahogany case is replete with urn and ostrich feather finials (fashioned out of sheet metal) and carved "draperies," in lieu of pipeshades, whose rich crimson color was unexpected to one who had only seen black and white photographs of the instrument. Its tracker action and the flute stops were especially exquisite. The decor of the church was eclectic at best—contrasting with the organ case were the pastel geometric windows, the robin's egg blue ceiling, the mint green columns, and the brown and black neo-classical mosaics in the aisle and chancel. I also enjoyed James Johnson's midday recital on the meticulously crafted 1991 Drake organ (1732 Jordan case) at Grosvenor Chapel, London.

The most memorable of the university chapels we visited at Oxford and Cambridge was Wadham College, Oxford. The shimmering, silver sound of the 1862 Willis combined with the marvelous acoustic was unlike anything I had ever heard before.

Traveling in such a small and elite group opened many doors closed to individuals. I had read about the 1747 Bridge organ designed by Handel in the private estate chapel at Great Packington; I had never imagined seeing, much less playing, it. Another rarity was the anonymous 1660s organ on the balcony above the arched doorway of the great room of the estate of Adlington hall. Hearing the sound of this instrument, which Handel himself played, transported the listener back in time, not without a little help from the cold dampness of the unheated house. The unicorn motif of the room was even repeated in minutiae, small carved heads above the stopknobs facing each side of the manuals.

Relief from the seemingly continuous stream of churches and organs was provided by visits to collections and museums. The Victoria and Albert Museum and the Royal College of Music boast large collections of all kinds of instruments, and Finchcocks had quite an assortment of keyboards (and lovely gardens, too). The Barber Institute of Fine Arts, besides its Snetzler chamber organ, possessed a wonderful

collection of paintings. During my free time in Cambridge, I managed to hurry through most of the Fitzwilliam Museum as well.

I enjoyed the tour and the other participants' company immensely.

Anita Mock Hanawalt:

Meeting Noel and John Mander in St. Paul's was thrilling. Noel Mander made history live for all of us with his eyewitness account of firebombs being retrieved and thrown off the roof of St. Paul's during the blitz. When John Mander took us up the many steps (Linda Dieck even counted them for her children) to the roof, we got a concrete sense of the structure from the outside and from within. We saw the flying buttresses on the roof that cannot be seen from the ground or the inside, and walked over the top of the domes in the ceiling, peering down the holes left to lower candles for lighting the chandeliers. I chose not to play the organ, but others did; Dana Hull bravely played a stately version of "Abide With Me." Several of our "cathedral" players said later that they wished they could have resisted the temptation to play loud, crashing music and tried more soft stops. But there was no escaping the rear state trumpets on 25 inches of wind pressure. (Noel Mander said he tried 15 inches, but found this to be insufficient for the task.)

Barbara Owen promised greener pastures for early-music lovers outside of London. The first was the 1766 Byfield organ at Finchcocks. Due to scheduling problems we had minimal time with this instrument, but we were able to examine the original registration directive, which sometimes contradicts what we have been taught to think is proper in this regard. The second green pasture, a *c*1623 chest organ in the Knole house private chapel, was enthusiastically demonstrated by Geoffrey Gilbert. I was unable to convey to him what it means to a North American to touch something that old, let alone play it. All I can say is that this was like a dream to me.

It would surprise me if Barbara Owen ever forgets our trip to Great Packington. The Earl of Aylesford's "Dustman" nearly had a stroke when we decided to pump the 1747 Bridge (designed by Handel) by hand, instead of using the electrically-powered blower. He knew nothing about the organ, but was sure that we had destroyed the instrument and his name would be blacklisted for centuries in the family records. Barbara's mystical powers of persuasion and carefully chosen soothing words saved the day (along with our honoring of his request that his favorite hymn be played and sung). Several of us had the impression that this organ almost played itself when matched with its vintage literature...

Wednesday, August 25, was the most special day for me. After Barbara lovingly demonstrated the 1660s organ at Adlington Hall, she gave me free rein, and it was heaven. The other momentous part of the day was our visit to the shop of Martin Goetze and Dominic Gwynn. Goetze and Gwynn are selling a seventeenth-century chamber organ that was built for a German man in 1984. It didn't work out in his home, and they bought it back from him and are selling it at the 1984 price. The organ has six and one-half stops (two manuals and pedal) but was not playable during our visit. They said that if anyone was serious about wanting to buy it, they could write. After playing their beautiful instrument at St. Matthews, Sheffield, we were serious. Jay (my husband) and I plan to return to England this summer to hear the organ, and learn to assemble and maintain it in its new home at the University of La Verne Chapel, where I teach. This organ tour has already changed our lives and will eventually affect many students and the community of La Verne.

The Mander organ at St. Giles Cripplegate, Barbican, London. (Photograph by Cheryl Ryder.)

The Art of Translation: Some Bones of Contention

Guy Bovet

Tomás de Santa Maria. *Arte de tañer Fantasia. [The Art of Playing the Fantasia].* **Trans. Almonte C. Howell, Jr., and Warren E. Hulsberg; Pittsburgh: Latin American Literary Review Press, 1992.**

Anybody who undertakes the translation of a book of such importance and length deserves a big thank you and a big bravo. Certainly the existence of an English translation of Santa Maria's treatise fills a large gap and will be helpful to many performers and scholars.

However, one's evaluation of such a book should also take into consideration the available editions of the original. Suprisingly, the translators do not seem to know about the reprint published by Minkoff in Geneva, which is easily available, and they mention only the Arte Tripharia edition, printed in very few copies indeed—so that the reader gets the impression that, should he want to look at an original, he would have to go to one of the libraries holding one of the surviving sixteenth-century copies.

The book has a short introduction about the author and some chronological indications; the contract between Santa Maria and the printer of the original has also been found and translated.

Having translated a similar book, this reviewer knows too well that it is difficult to make a decision about how to do it, and to stick to that decision once it has been made. In this edition, the translators attempted a more or less word-for-word "literal" translation. This is probably the best way, but this method has not always been adhered to: there are passages where the translation suddenly takes liberties that are not necessarily wrong, but stick out of the general style. Also, the authors of the translation admit having shortened from time to time what they call Santa Maria's "verbiage." This has no place in a faithful translation.

I also dislike both clumsiness (as in the title: THE art of playing THE fantasia) and over-translation (when a Spanish term like *sustenido* or *remisso* is replaced with a Latin term like "subsemitonal" or "subtonal," one wonders whether one couldn't have gone even further and perhaps use Greek or Sanskrit! In this instance the Latin terms employed are in any case inadequate, since they suggest *subsemitonia*, the split "black" keys which sometimes can be found on meantone instruments). I also disagree with the translation of *compás* with "tactus," a term that does not convey the original expression completely. Here again, it would have been better to keep the original expression, and to give an adquate explanation. There are more similar cases.

Then come some basic questions as to the presentation of the book. I wonder whether, except for the fact that the text is now in English, it has become any more readable and understandable than the Spanish text. It would have been much more useful to put the (usually very good) "Notes" at the bottom of each page, and perhaps even to make a short abstract of each chapter for immediate reference and comprehension. Anybody who intends to use the book for practical purposes rather than musicological (and after all, that's what the book has been written for in the first place) will have to go through complicated maneuvers of turning from the text to the Notes, and trying to understand the complicated English text.

My main objection, however, is a typographical one. Having gone through the trouble of translating this entire book, and through the expense of publishing it rather luxuriantly, why not take a little extra effort and write the musical examples legibly? The examples given throughout the book (and there are many of them) are badly handwritten and badly reproduced, to the point of often being illegible. One could at least have used a professional copyist, or a computer program, to give clean and legible examples, or one could reproduce the originals. Whenever plates or some examples are reproduced from the original, the printing (at least in the copy sent for review) is pale and difficult to read.

There are problems in the examples thus transcribed. Measure bars have been added, as well as subintellect alterations or other indications, in a often incorrect or at least discussable way. I confess to not having checked all the examples in the entire book, but some random checks have shown many mistakes (for example, in Ex. 123, the treble is one quarter-note off beat; in Ex. 127, the tenor has been copied partly a third too low). This makes one wonder how many such mistakes a complete check would bring to light. Some of Santa Maria's indications in the examples, like small dots intended to show where the reader's attention should focus, have in turn not been reproduced.

A very few statements in the Notes are erroneous. The annotators pretend that Santa Maria was living in a time when a change was occurring between the main- and upper-note practice in *quiebros*: everyone knows that except for the standard cadential formula and the *quiebro de minimas*, upper-note ornaments do not appear in Spain until about 150 years later. The little upper note shown in some of Santa Maria's *quiebros* has thus to be understood as an *accac-*

ciatura to be played, as many other Spanish ornaments, *before* and not *on* the beat.

These are important, but not essential criticisms for such a big work: during the days when I was reviewing the book, I made a fish soup and found that in spite of passing it several times through a sieve, there were some bones still left in the soup. I suppose this is unavoidable in publishing as well. What saddens me most, really, is that because of these badly written musical examples, the book is not nearly as beautiful as it should be (the original is magnificent). There is also too much white space in the text section though this makes it easy to write corrections between the lines. The general result, I'm sorry to say, is rather cumbersome. ❦

Guy Bovet is an internationally known organist, scholar, and composer. He teaches at the Music Academy of Basil, conducts an annual summer organ institute in his home village of Romainmotier, Switzerland, and, for more than ten years, has taught jointly with Montserrat Torrent a summer workshop on Spanish organ repertoire in Salamanca, Spain.

News of the Westfield Center

❦ ***The first Annual Meeting of The Westfield Center*** will take place at Smith and Mount Holyoke Colleges, in Northampton and South Hadley, Massachusetts, from September 29 to October 1, 1994. The meeting will include concerts, panel discussions, and paper presentations on a broad range of topics of interest to keyboard players, scholars, and instrument builders.

Proposals for papers and recitals on all aspects of keyboard music—from the Middle Ages to the twentieth century—are invited. Paper proposals must include three copies of a one-page abstract and a 150-word biography; proposals for recitals must include a proposed recital program and a cassette tape of a recent live performance. Please submit proposals **by May 1, 1994**, to *either* Penelope Crawford, 1158 Baldwin, Ann Arbor, MI 48164 (recital proposals) or Don O. Franklin, Department of Music, University of Pittsburgh, Pittsburgh, PA 15214 (paper proposals).

Detailed information on the program will be published in the July 1994 issue of this Newsletter.

❦ ***The Westfield Center has been awarded a grant*** from the National Endowment for the Humanities to support a conference on the piano music of Franz Schubert to be held at The Smithsonian Institution, in Washington, D.C., April 6-9, 1995. (Please note change of date.)

The conference, chaired by Thomas A. Denny of Skidmore College, will include papers on social contexts for the music in Schubert's own day and thereafter; the pianos of Schubert's era and what the instruments and Schubert's notational practice tells us about performance practice; and analytical and theoretical issues raised by Schubert's music, especially his innovative and highly personal treatment of harmony and form.

The conference activities will be complemented by midday and evening concerts presenting a wide range of Schubert's piano, chamber, and vocal repertoire. Performers include fortepianists Malcolm Bilson, David Breitman, Seth Carlin, Penelope Crawford, Lambert Orkis, and Eckart Sellheim; members of the Castle Trio (Marilyn McDonald and Kenneth Slowik), the Atlantis Ensemble (Jaap Schroeder, Enid Sutherland), and baritone Sanford Sylvan, among others. A number of original antiques and copies of nineteenth-century fortepianos will be heard in concert. There will also be masterclasses, an exhibit of instruments and iconographical material, and a *Schubertiade* evening.

MINIMS

☞ The McGill Historical Performance Academy, taking place May 29 to June 5, 1994 in Montreal, Quebec, Canada, offers classes for intermediate and advanced students as well as amateurs. Keyboard faculty include Kenneth Gilbert, harpsichord, and Hank Knox, continuo. For further information, contact Hank Knox, Faculty of Music, McGill University, 555 Sherbrooke St. West, Montreal, Quebec, Canada H3A 1E3, telephone 514-398-4548 ext. 5683; fax 514-398-8061; home telephone 514-274-2878.

☞ **Arthur Haas** will teach "Continuo Playing for Keyboardists" at Eastman School of Music's Summer Session, July 19-23. The beginning course covers reading from a figured bass, playing and harmonizing chorale tunes, improvising over bass melodies, and an introduction to stylistic continuo-playing. The advanced course emphasizes stylistic differences among periods and composers. A singer and an instrumentalist will be available to work with participants. For information write Summer Session, Dept. SS1, Eastman School of Music, 26 Gibbs St, Rochester NY 14604.

☞ MusicSources, in Berkeley, California, has announced the first-ever harpsichord essay contest. Contestants are asked to convince the judges in an essay of up to 250 words why they should be the winner of a new harpsichord—a new French, Flemish or Italian instrument made by John Phillips. To enter the contest, send an entry fee of $75 (check or money orders payable to MusicSources) and an essay to MusicSources, 1000 The Alameda, Berkeley CA 94707. (The contest is limited to first 600 entries received by September 1, 1994; if 600 are entries not received, all entry fees will be returned.)

☞ The fourth annual *Sachsisch-Thüringische Orgelakademie* will take place September 5–10, 1994. Faculty include **Felix Friedrich** (organ works of the Bach school), Andreas Schroder (organ works of Mendelssohn), **Harald Vogel** (organ works of J.S. Bach), and Martin Weyer (organ works of Rheinberger). The course will include excursions to Bach organs in Saxony and Thuringia and a scholarly conference. For more information, write either the Technische Universitat Chemnitz/Zwickau, Fachgebiet Musik, Scheffelstr. 39, 08066 Zwickau, or Schlossdirektion Altenburg, Schloss 4, 04600 Altenburg.

☞ **Igor Kipnis** and John Solum have announced the twelfth annual Connecticut Early Music Festival, to take place June 10-26, 1994. The festival consists of eleven concerts and one public lecture—twelve events which take place in a variety of venues in the historic coastal region of southeastern Connecticut and neighboring Rhode Island. Albert Fuller will be guest conductor (for Handel's *L'Allegro ed Il Penseroso*), and keyboardists involved include Igor Kipnis (harpsichord and fortepiano) and **John Metz**. For more information, call 203-444-2419 or write Connecticut Early Music Festival, P.O. Box 329, New London CT 06320.

☞ **Mark Kroll** recently returned from two months of teaching and performing in Germany. He served on the faculty of the Würzburg Conservatory, where he taught harpsichord, figured bass, performance practice and coached chamber music and vocal ensembles. He also played a number of recitals, including a performance with the Boston Symphony in Madrid. He will return to Europe in May for more concerts and teaching.

☞ Harpsichordist **Edward Parmentier** will offer two workshops in 1994: July 11-15 he will teach Bach's Toccatas (BWV 910-916), the Goldberg Variations, and other music; July 18-22 he will focus on the harpsichord music of Scarlatti, Soler and Seixas. These workshops are intensive; around-the-clock activities include classes, lectures, lessons, and other performing opportunities. Harpsichordists at intermediate and advanced levels are invited to apply. A full brochure with application is available from Edward Parmentier, School of Music, University of Michigan, Ann Arbor MI 48109; telephone 313-665-2217 or 313-764-2506.

May Festival 1994

RECITALS • MASTERCLASSES • LECTURES

The Westfield Center,
Lynn Edwards, Director,
Presents

APRIL 29 AT 8 PM
Pamela Ruiter-Feenstra,
organist
Salem Evangelical Lutheran
Church, Wausau, Wisconsin
Jaeckel organ
Works of the North German
school, Couperin, Grigny,
and Hakim
Masterclass on April 30 at 9 am:
The North German Organ
Information: 715-845-2822

MAY 6 AT 8 PM
Lynn Edwards, *organist*
Mount Holyoke College,
South Hadley, Massachusetts
Fisk organ
Works of Buxtehude & Bach
Workshop for music
teachers, 10 am - 4 pm
Larry Schipull,
workshop leader
Information: 413-527-7664

MAY 6 AT 8 PM
William Porter, *organist*
St. Barnabas Episcopal
Church, Greenwich,
Connecticut
Richards & Fowkes organ
Works of Bach and
Mendelssohn
Masterclass TBA,
Saturday, May 7
Information: 203-661-5526

MAY 13 AT 8 PM
Susan Ferré, *organist*
Ascension Chapel,
Augustana College, Rock
Island, Illinois
Bedient organ
Works of Buxtehude, Correa,
Cabezon, Stanley
Workshop on May 14 at 9 am:
Repertoire for the
Meantone organ
Information: 319-322-0138

MAY 22 AT 8 PM
Nancy Lancaster, *organist*
House of Hope Presbyterian
Church, St. Paul Minnesota
Fisk organ
J. S. Bach's Clavierüburg III
Lecture by Christoph Wolff
on Bach's Clavierüburg III
Saturday, May 21 at 3 pm
Presented as part of the
University of Minnesota's
Seventh Annual Bach
Festival, Thomas Lancaster,
Director
Information: 612-624-1069

The Westfield Center
One Cottage Street
Easthampton, MA 01027

These events are made possible by the generous support of the National Endowment for the Arts, the Massachusetts Arts Council, the University of Minnesota, Music at St. Barnabas, the Quad City (Black Hawk) AGO chapter, members and friends of The Westfield Center, and organ builders Gene Bedient (Lincoln NE), Dan Jaeckel (Duluth MN), and Richards & Fowkes (Oolawteh TN).