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Improvised Ornamentation In Chopin's Paris

Jonathan Bellman

A curious question of performance practice presents itself to anyone working from Jan Ekier's edition of Chopin's *Nocturnes* (Vienna: Universal Editions, 1980). Concentrated in the E-flat Nocturne op. 9/2, but present throughout the collection, are composer-sanctioned variants: additions of a note or two, of florid decorations, of entire closing figures. These variants do not emanate from autograph sketches or early versions; rather, they are found, in Chopin's own hand, in his students' copies of his published music. To risk stating the obvious, this means that these variants postdate the published versions of these pieces, and that the composer was explicitly instructing his students to play music other than what he had published. Many of the passages are at wild variance with the originals they replace, and in more than one case different *fioriture* (from *fioritura*, it. "flowering," ornamental passages) for the same passage are given to different students. To the modern interpreter, something like a crisis of faith results: which should be considered the "real" version that Chopin would have wanted played? In general, the goal of the performer has long been to arrive at the composer's final explicit instructions and remain as faithful to them as possible. What is to be done when the very idea of "final explicit instructions" is made irrelevant by a variety of different authorized versions? What does this suggest about the way these pieces have been understood?

The question is colored still further by what we think we know of Chopin's views regarding his own work. He was notoriously meticulous (see example 1, page 3), worrying over details and second-guessing himself in the effort to notate a piece for publication. (A famous passage by George Sand describes his agonies at putting music down on paper.) There is an oft-cited anecdote describing Chopin's rage at hearing his music embellished by Franz Liszt (both musicians being young at the time), and one of Chopin's students recorded the composer's displeasure at her desire to play a piece from memory, when he wanted her to work from the score itself.[1] All this would suggest that what Chopin put on paper represented, as closely as possible, what he wanted, and that departures therefrom were in clear contradiction to his wishes.

There is, however, a relevant performance tradition that speaks against this fundamentalist approach. Improvised ornamentation (so-called *notes de goût* "tasteful notes") was routinely added to piano music by Chopin's Parisian contemporaries as part of the interpretive process. In contrast to Liszt's youthful additions of thirds, sixths, and octaves to everything from Viennese Classical music to the virtuoso music of his own day, *notes de goût* were most appropriate in cantabile playing and music evoking vocal repertoire. This formed a parallel to ornamentation in operatic performance—which was, after all, more a responsibility than option for the celebrated and successful singer. Ornaments and *fioriture* were less additions to the music, in other words, than part of the interpretive apparatus. Chopin acknowledged his love of such ornamentation in a famous letter written about the singer Henriette Sontag on 5 June 1830:

> Her *diminuendi* are the non plus ultra, her *portamenti* wonderful and her scales, particularly the chromatic scales, are unsurpassable.[...] She has some entirely original ornamentation which is enormously effective, but in a different way from Paganini. Perhaps it is because her genre is smaller. It is as though she breathes over the stalls

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Improvised Ornamentation

(continued from page 1)

of the theatre a scent of the freshest flowers, which caresses deliciously but rarely moves one to tears.[2]

An operatic frame of reference is central to Chopin's pianism in general and his improvised ornamentation in particular. He held vocal art to be the model of good musicianship, and constantly exhorted his students to hear and imitate good singers. Phraseology and prosody were invariably described in vocal terms (one of his most famous aphorisms being "the wrist: respiration in the voice"), and his letters show him to be far more interested in opera than in instrumental concerts. Finally, contemporary descriptions of Chopin's own piano playing stress his sublime phrasing, his unique ability to project a vocalistic legato, and his divided-hand rubato that captured the rhythmically flexible dialogue between soloist and accompaniment.

But for all his love of the opera and the vocal aesthetic, Chopin remained devoted to his own instrument. He never sought to compose the Great Polish Opera that his teacher Josef Elsner and friend and poet Stefan Witwicki repeatedly exhorted him to write. His improvisations were legendary; his friend, the painter Eugene Delacroix, felt that they far exceeded his published works in inspiration and caprice. Sadly, nothing more of these impromptu flights of fancy survives than tantalizing descriptions: Chopin satirizing Bellini, Chopin imitating a broken music-box, Chopin extemporizing Polish national fantasies so full of spirit that listeners wept, and so on. For more localized improvisation, the ornamental variants demonstrate his openness to *notes de goût*.

Further testimony comes from his students. Wilhelm von Lenz, a diplomat who studied with Chopin for a short time, put the case cautiously: "When he improvised a fioritura—a rare occurrence—it was always somehow a miracle of good taste."[3] Lenz also said that Chopin had notated some modifications into his copy of the Nocturne op. 9/2.[4] More direct is the statement of Karol Mikuli, who studied with Chopin for four years and was probably the most direct heir to his pianistic tradition. He was also one of a very small number of Chopin pupils to go on to a career of performing and teaching. According to Mikuli, "Chopin took particular pleasure in playing [...] Field's Nocturnes, to which he would add the most beautiful fiorituras."[5] Mikuli's student Raoul von Koczalski, to whom he transmitted the Chopinesque piano tradition (and whose Chopin Nocturne recordings are unparalleled), concurred: "When playing his own compositions, Chopin liked here and there to add ornamental variants. Mikuli told me he had a particular predilection for doing this in the Mazurkas."[6]

— continued on page 3

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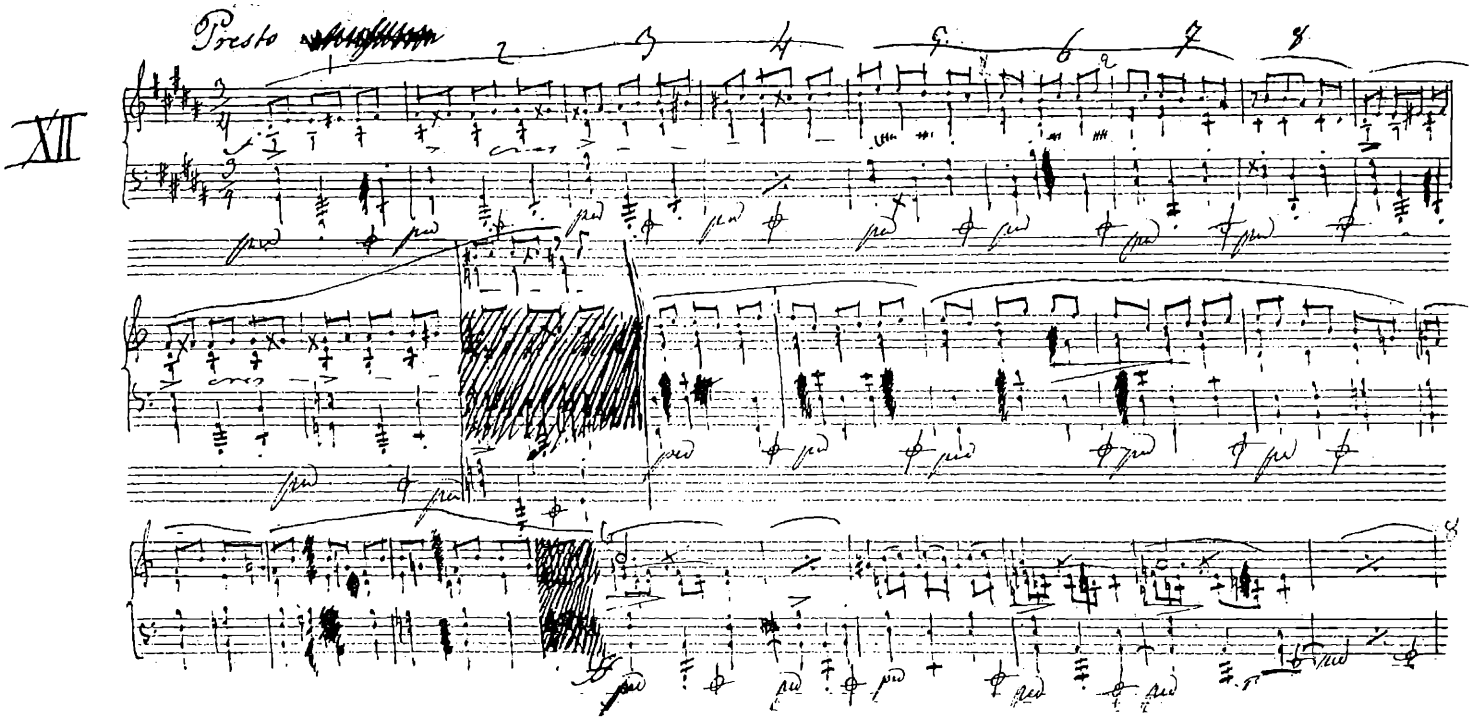


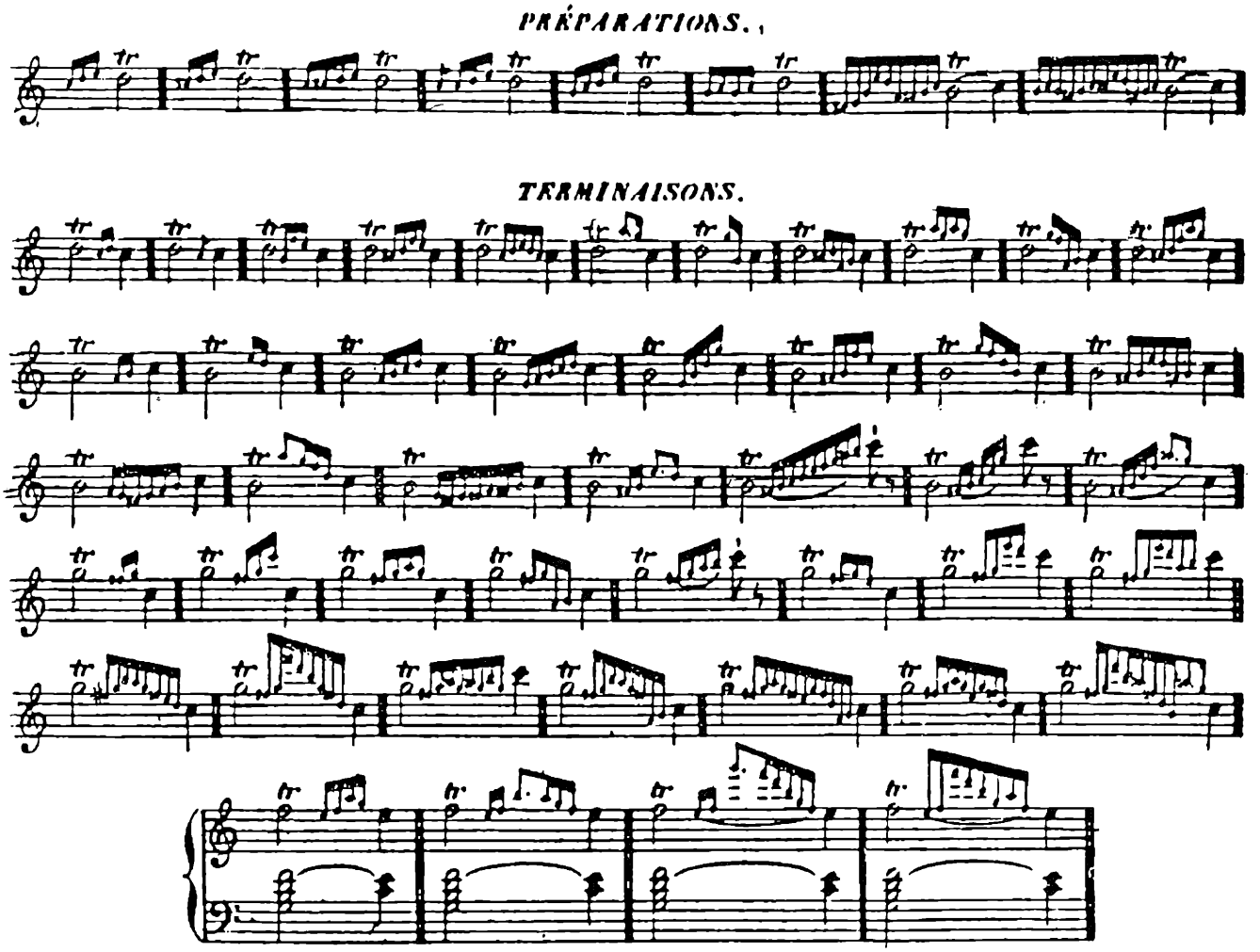
Example 1: a passage from Chopin's 24 Preludes, op. 28 (no. 12); composer's autograph.

Finally, a kind of negative evidence is supplied by two cases where Chopin explicitly didn't want improvised *fioriture*. He puts the indication "Simplice, senza ornamenti" above the theme in the Variations sur un Air national allemand [without opus number] and at bar 103 of the Rondo for two pianos, op. posth. 73.[7] The only conclusion here is that these are exceptional situations requiring explicit instruction, analogous to Beethoven's warning in his fifth piano concerto, "Non si fa una cadenza." Standard practice would have been the contrary.

Chopin's fragmentary sketches for a piano method (available in both French and English[8]) unfortunately do not touch on improvised embellishment, although his views on the matter seem to be clear. Today, spontaneous interpretive embellishment is still relatively rare even in eighteenth-century piano music, in which the practice was far more widespread and better documented.[9] In Chopin's oeuvre, central to all levels of today's highly regimented pianism, it is essentially unheard of. Nonetheless, a largely-ignored contemporary source addresses the issue directly and suggests that the practice was widespread and customary in Chopin's Parisian milieu.

Chopin's immediate neighbor in Paris, at no. 7, Square d'Orléans, was Pierre-Joseph-Guillaume Zimmerman.[10] Zimmerman, who succeeded his teacher Louis Adam as head of the piano department at the Paris Conservatory, had taught such major figures in the French piano world as Charles-Valentin Alkan,[11] Antoine-François Marmontel, Louis Lacombe, and César Franck. His fellow student under Adam was Friedrich Kalkbrenner, a prominent Parisian pianist much admired by Chopin upon the latter's arrival in Paris (when Zimmerman won the *premier prix* for piano in 1800, Kalkbrenner had placed second). Their teacher Adam was primarily responsible for founding and defining the French school of pianism, the essence of which was a pervasive and unforced elegance achieved through finger technique, with little or no arm and body movement. This was seen in opposition to the more athletic German approach (*cf.* Chopin describing the pounding of a friend's daughter: "she plays like a German"[12]). Given Zimmerman's position of prominence at the Conservatory and his teaching influence, he has to be considered one of the chief stewards of the French school, so anointed by his teacher.

It is peculiar that there seems to be little if any connection between him and his Polish neighbor. This is not the case with Kalkbrenner and Alkan, for example, both of whom were on friendly terms with Chopin. Probably part of the explanation lies in the difference of their social and professional circles. Chopin thrived in the salons of the aristocracy, and many of his students came from that caste; although he had several students of real talent he had few who went on to any kind of concert career. Zimmerman, who gave up performing early so as to devote his full effort to piano teaching and composition, taught those deemed by the Conservatory to have real professional prospects. It is therefore fortunate



Example 2: Pierre Zimmerman, **Encyclopédie du pianiste compositeur**, *chart of trill variants.*

indeed that Zimmerman produced a treatise which, in addition to those of Adam and Kalkbrenner, presents the tenets of the French school in some detail.[13]

Zimmerman's three-volume work, the *Encyclopédie du pianiste compositeur*, shows him to be very close to Chopin in several key technical and aesthetic areas. Consider this description of the much-discussed Chopin rubato[14]:

> When we come to name Chopin we must remark that his music has a character which permits a bit of relaxation in the rigorous observation of the beat. It is, however, necessary to be moderate in making use of the information we give here, for it is only a matter, in some pieces of this master, of a certain ease [*abandon*] filled with an inexpressible charm under the fingers of the author. Chopin, like every original talent, is not able to be imitated, however it is necessary to try to enter into the spirit of his compositions in order not to do the opposite.[15]

This is reminiscent of other contemporary accounts of Chopin's playing: the rubato was not extreme, both it and the playing of Chopin in general were inimitable, yet it was necessary to try to emulate it so as not to do real violence to his music. "Originality" was, in fact, a word Chopin's intimates applied to him so often it was almost a cliché. Elsewhere Zimmerman advocates precepts very close to Chopin's in the areas of rhythm, melody and prosody, the avoidance of arm technique, and elegance in general. Indeed, had Chopin completed his own piano method it probably would have had a great deal in common with that of Zimmerman. But most interesting for our purposes are Zimmerman's thoughts on *notes de goût*:

> Sobriety must be one of the qualities of the musician who adds ornaments to a melody, especially if this melody belongs to a great master; moreover, it is necessary to be [*se reconnaître*–to see oneself as] enough of a harmonist not to fear committing some error; it is also necessary to abstain from changing anything in the bass.
> One must not embellish a melody the first time it is heard. — One will try, whatever the number of

notes executed by the right hand, to keep the beat in the left hand which must serve as regulator.
[...]
I recommend varying the preparation and termination of the trill (footnote: in slow tempi, the trill is customarily prepared and terminated slowly). Nothing is more elegant; this contrivance may be varied endlessly. Here are some examples.[16]

There follows the chart of trill variants shown in example 2 (page 4). The point must be stressed that this was not an isolated phenomenon; a similar chart (two pages in length) appears in Henri Lemoine's *Méthode de piano* of 1827. Lemoine was also a student of Adam, he also taught at the Conservatory, and he published more than one work on piano teaching. As Chopin didn't arrive in Paris until 1831, this suggests that the practice was common there before his arrival. In any case, Chopin's two aforementioned works specifying *senza ornamenti* were composed in Poland, so it is likely that interpretive ornamentation was integral to his approach and predated his arrival in Paris.

Trill variants were not the only allowable variety of interpretive ornament, of course; they were simply easiest to codify. More instructive is a version of a piece contained in the appendix to volume III of *Encyclopédie du pianiste compositeur*. This is by Zimmerman himself, the F major Nocturne from his op. 21, with his own ornamental variants supplied on a third staff. An excerpt is given in example 3 (page 6).

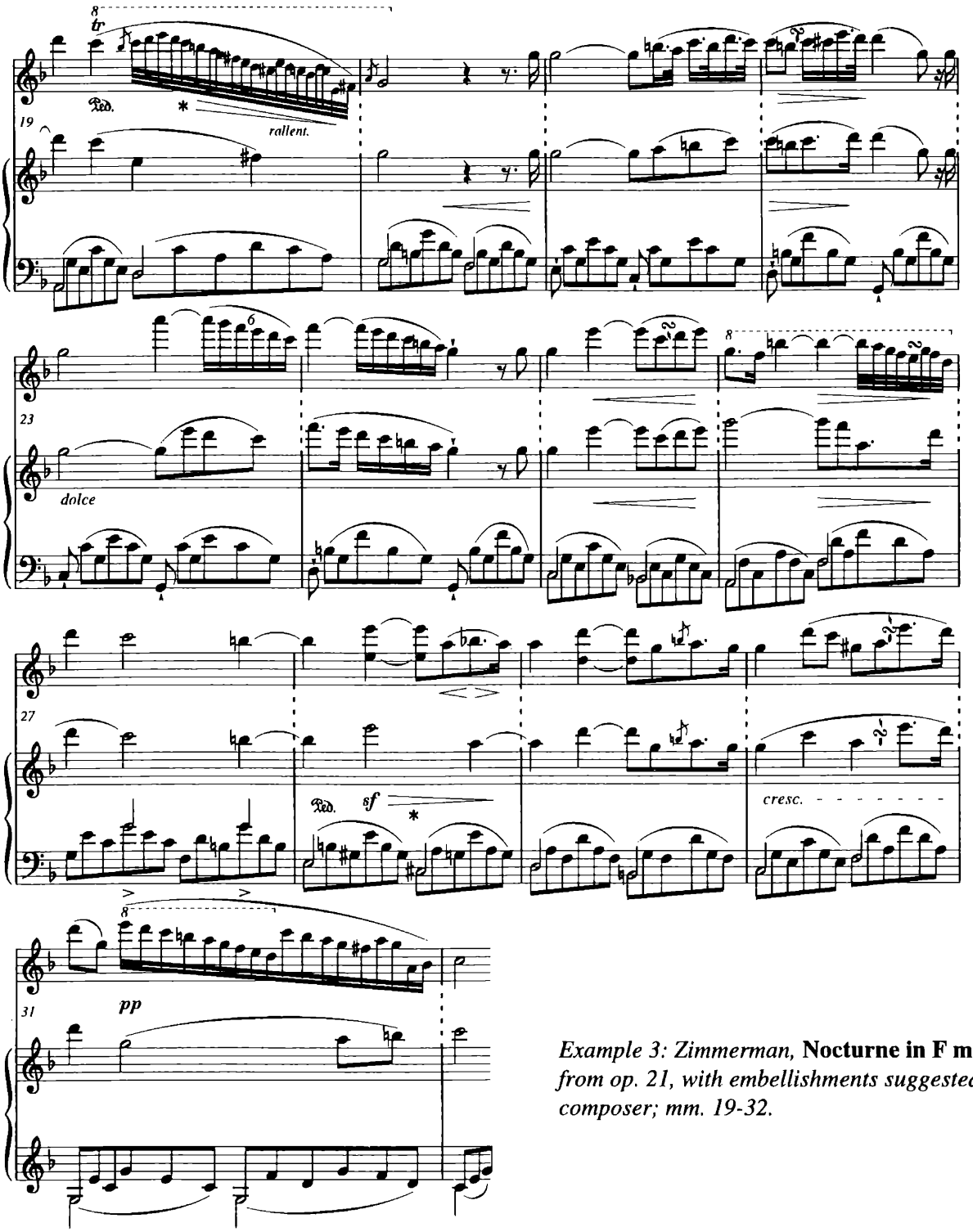
Note the significance of this source. Keyboardists treasure the two ornamented versions of English Suite sarabandes supplied by J. S. Bach, and the two Adagios for which Mozart did the same (the penultimate variation of the piano sonata K. 284, III, and the second movement of K. 332). While Zimmerman was not a composer of their stature, he was unquestionably a central figure in Parisian pianism. This ornamented Nocturne therefore represents a fascinating window into the ideal (as opposed to beginner/amateur) performance practice of the time.

In the excerpt given, there are several small alterations, such as additions of turns (mm. 22, 25) or a sequence of upper neighbors in dotted rhythm (m. 21), that seem quite Mozartean (indeed, Mozart went well beyond such restrained embellishments). On another plane entirely are the *fioriture* of mm. 19, 26, and 31. These are wholly operatic, and reflect such Chopinesque ornamental characteristics as frequent changes of direction, breaking of pattern, and use of expressive chromatic alterations. In his *fioriture* Chopin was far more creatively derivative of operatic principles than such composers as Herz or Hummel, who relied more on scales and sequential figures, and who tended not to break patterns to nearly the same extent.

Zimmerman's example demonstrates that for the French school, this type of florid ornamentation was a kind of alternate realization of what the composer published, simply a different reading courtesy of the interpreter. The fact that Chopin supplied the same sort of embellishments (though his in fact were infinitely more varied and complex) for his own works indicates that this way of thinking was in no way alien to him. That he probably brought the inclination, if not the fully-developed ornamental language, from Poland is interesting but beside the point. For our purposes, what is most important is the fact that in regard to this and many other aspects of his pianism, Chopin was squarely in line with the tenets and aesthetics of the contemporary French school.

Like so many other aspects of pianism, improvised ornamentation was probably so pervasive as not to have merited much contemporary comment. In treatises primarily targeted at beginners it doesn't seem to be discussed; fundamentals and rigorous study were clearly considered prerequisites to bona fide artistic caprice. (It should be added here that the traditional French emphasis on drilling, mechanical practice aids, and time-intensive drills and repetition were antithetical to Chopin; his entirely unique pedagogy took a completely different route to reach similar aesthetic goals.[17]) But when a pianist has achieved a certain level of musical training, keyboard facility, and presumably artistry, Zimmerman feels comfortable with advancing the idea; this is why it occurs late in his treatise. Above all, this ornamental practice must be understood as interpretive, not additive; while the devices used may resemble those of a nineteenth-century opera singer, the aesthetic is still an eighteenth-century one. The *fioriture* were to be within the bounds of taste, that they might add beauty to what the composer already put forth. Every last note could no more have been written down for a pianist, following this aesthetic, than for a singer: the inspiration of the moment was always a part of the performance equation.

This is not the place to outline a regimen for learning to improvise ornaments; at best I can only offer some general suggestions. Obviously, a thorough knowledge of the work to be ornamented is necessary; only through this will a pianist have the requisite confidence to deviate from the score. Some study of Chopin's ornamental style is also a prerequisite; if not systematic, then at the very least the experience of playing many of his works that use the ornamented cantabile style is required. Of course, the



Example 3: Zimmerman, **Nocturne in F major** *from op. 21, with embellishments suggested by the composer; mm. 19-32.*

Nocturnes themselves and the variants for them are central to this style, but there are other works also: the Andante Spianato, the second movement of the second concerto, and so on. Zimmerman's advice, which is very similar to that of Robert Levin for those who ornament Mozart, is of inestimable value: it is necessary to be a confident harmonist. Changing the harmony of a particular piece is not allowable here; the pianist, as interpretive "singer" at the keyboard, may only embellish the melody. Finally, one must practice improvising! Like any other skill, this gets better with experience. The sensations of doing something miserable and tasteless, doing something gorgeous, or doing something merely plausible but uninspired are integral to this process. The sense of risk is unquestionably a part of improvisation; prac-

ticing improvising acclimates the pianist to quick, flexible thinking, and it will eventually provide a wealth of possibilities on which he or she can then draw.

Two small and specific exercises may be of value here. First, practice adding small ornaments; these don't require the skill and experience of more advanced fioriture. Second, when it is time to get more adventurous, try adding fioriture at the ends of phrases, as Zimmerman does. Chopin never limited himself to this, but it is a good place to start because it allows for one to catch one's breath afterwards.

For pianists today who have an interest in performance practices, it is time to, for lack of a better way of putting it, face the music. Given what we know of Chopin's own approach to performance, it is unconscionable for us to venture no further than the mere dictates of the score, considering all its limitations. This risks what Robert Levin ominously called "the freezing of the printed notes into a deadly ritual of misguided reverence—a static reiteration of the works in a pallid, two-dimensional manner."[18] Our growing realization that Chopin used varieties of rubato, of articulation, and of piano and pianissimo undreamt-of by most pianists today tells us how much we have to learn, how much farther we have yet to go. Learning how to improvise ornamentation in Chopin's cantabile writing, it seems to me, is another part of the same journey. ❦

Notes

1. This was the unstable Zofia Rosengardt-Zaleska; her anecdote is quoted in Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher*, 2nd. ed. Roy Howat, trans. Naomi Shohet et al (Cambridge: Cambridge University Press, 1986), 28.
2. Frederick Chopin, *Selected Correspondence of Fryderyk Chopin*, trans. and ed. Arthur Hedley (New York: 1963), 47-48.
3. Wilhelm von Lenz, quoted in Eigeldinger, *Chopin: Pianist and Teacher*, 52.
4. Ibid. Actually, these particular variants were written in pencil on a separate page which has recently been discovered. They are not included in Ekier's edition but are similar to other variants found there. A transcription of the new variants is found in the third (French) edition of Eigeldinger's book, *Chopin vu par ses élèves*.
5. Karol Mikuli, quoted ibid.
6. Raoul von Koczalski, quoted ibid.
7. Eigeldinger, Chopin: *Pianist and Teacher*, 122 n. 103.
8. The best English translation appears in Eigeldinger, *Chopin: Pianist and Teacher*. Of particular interest, too, is the new French edition: *Frédéric Chopin, Esquisses pour un méthode de piano*, ed. Jean-Jacques Eigeldinger (Paris: Flammarion, 1993). Not only does it present the complete text of the sketches, it reproduces the manuscript pages themselves, as well as related pedagogical Chopiniana and other material such as an incomplete method by Chopin's student Thomas Tellefsen.
9. This is the case despite two splendid articles on the subject which not only explain and defend the practice but also give helpful guidance for pianists approaching it today. Both are by the pianist and musicologist Robert Levin: "Improvisation and Embellishment in Mozart Piano Concertos," *Musical Newsletter* 5 (1975), 3-14, and "Improvised Embellishments in Mozart's Keyboard Music," *Early Music* XX/2 (May, 1992), 221-233.
10. Eigeldinger, Chopin: *Pianist and Teacher*, 98 n. 21.
11. Despite all the mysteries surrounding this recluse, he was a friend of Chopin and, according to one account, one of those who Chopin felt should try to make something more substantial out of his notes for a piano method. Marmontel wrote, moreover, that "when Chopin died, many of his dearest pupils chose Alkan to continue the late master's tradition." Eigeldinger: *Chopin: Pianist and Teacher*, 134 n.129.
12. Ibid., 57.
13. Pierre-Joseph-Guillaume Zimmerman, *Encyclopédie du pianiste compositeur* (Paris: n. p., 1840).
14. The best concise discussion of tempo rubato and Chopin's use of it is by Eigeldinger; it appears in *Chopin: Pianist and Teacher*, pp. 118-120, n. 95 and n. 96.
15. Zimmerman, *Encyclopédie*, 59.
16. Ibid., 60.
17. An excellent discussion and summary of Chopin's approach to teaching the piano appears in Jean-Jacques Eigeldinger's Introduction to *Chopin's Esquisses pour un méthode de piano*, 10-11.
18. Levin, "Improvisation and Embellishment in Mozart Piano Concertos," 14.

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

John Koster

Part Three

As shown in parts one and two, hammer-action keyboard instruments were present in J.S. Bach's musical environment throughout most of the 1730s and 1740s. These instruments were of two general types: the rather robust keyed *Pantaleon*, known in Leipzig as early as 1731; and the more sensitive *Piano et Forte* of Gottfried Silbermann, which Bach probably first saw in 1736, then again in an improved form in the mid-1740s. Between these two types there seems, however, to have been a middle ground, represented by instruments described by Christoph Gottlieb Schröter (1699-1782; see illustration 1). Hammer-action instruments, as we have seen, began to come to public notice in Saxony in the 1730s. Schröter, in a letter dated 22 September 1738 and addressed to Lorenz Mizler, claimed that he had conceived a keyboard hammer action in 1717 and that this preceded any other such efforts.[1] He acknowledged that Cristofori might have invented such a thing independently but apparently assumed that Scipione Maffei's account of Cristofori's work was quite new when a German translation was published in 1725. (The 1711 date of Maffei's account is nowhere mentioned in the translation.) The crux of Schröter's letter of 1738 is:

> In 1717 in Dresden I, after much thought, had [a craftsman] make a model of a new *Clavier* with hammers, some with and some without springs [*Triebfedern*], on which one can at will play now loud, now soft and can perform everything singingly and stylishly. Not long thereafter [in 1721, according to his later account] I had the high honor that his Royal Majesty of most blessed memory ... most graciously allowed this [model] twice to come before his exalted eyes; [and] consequently wished to issue orders that this [model] should be fully and neatly executed [in the form of a complete instrument] by a capable craftsman.

He goes on to say that a courtly builder (*höflicher Bauer*, an insulting pun also meaning "courtly peasant")—an obvious reference to Silbermann—had stifled these noble plans and later proceeded to develop the idea as his own. In fact, this is unlikely since Silbermann, who did not become court organ builder until 1723, was occupied in these years with devising the *Cembal d'Amour* (see part 1).

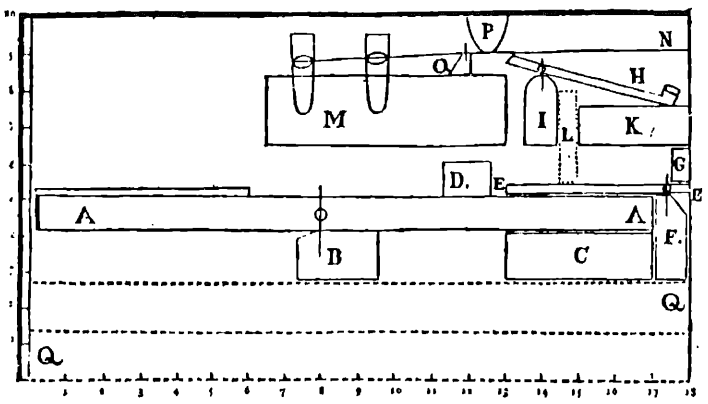
Whether Schröter was being truthful in his basic claim of having designed a hammer action in 1717, when he was seventeen or eighteen years old, is impossible to determine with certainty. Like J.F. Agricola, I am inclined to believe in Schröter's honesty while doubting that he was aware of all the facts relating to other claimants of the piano's invention.[2] Certain aspects of the instruments he subsequently described (for example, the *Widerstandseisen*, a sort of *capo tasto* bar, and removable blocks to lower the keyboard and action for removal) would seem to have been without precedent. The evident technological genius that allowed Schröter to conceive these innovations at all, even if he did so in his maturity, might well have led him at a very early age to have mused, at least, about the possibility of a keyed hammer action. The events of 1717 and immediately thereafter are, however, essentially irrelevant in that no complete instrument resulted. The true importance of Schröter's claim is the claim itself: that by 1738 it was desirable in Bach's musical circle to possess the honor of having invented an "expressive" hammer-action keyboard instrument.

Christoph Gottlieb Schröter (contemporary engraving).

Both Schröter and his letter's recipient and subsequent publisher, Mizler, were closely associated with J.S. Bach. Mizler had been a pupil of Bach in the early 1730s and again lived in Leipzig from 1736

to 1743. He was the founder of the Corresponding Society of Musical Sciences (*Societät der musikalischen Wissenschaften*) of which both Schöter and Bach were members (the former joining as the fourth member in 1739, the latter as fourteenth member in 1747). Both Mizler and Schröter took Bach's side in his controversy with J.A. Scheibe. In a later controversy of 1749, Bach used Schröter as a literary hatchet-man. Although no face-to-face meeting between Bach and Schröter, who from 1732 was organist in Nordhausen (about sixty miles west of Leipzig), is documented, it is quite likely that they met from time to time. This possibility is especially significant if we believe Schröter's account, written in 1763, that instruments were made according to his designs in the late 1730s.

In this extensive later narrative,[3] Schröter explains that his inspiration had come from hearing Hebenstreit's *forte* and *piano* playing of the *Pantaleon* and that his original model of 1717 demonstrated two different actions, one up-striking, the other down-striking with the hammers returned by springs. He provides a diagram of the up-striking action (see illustration 2, below), but not of the other, which he regarded as less successful. The action shown, which had no escapement, was provided with dampers and the hammer heads were covered with elk or buck leather (*Elends- oder Hirschleder*). He provides a string-gauge list for a compass of FF to g^3 (63 notes) and specifies double stringing in the bass, triple in the middle, and quadruple in the treble, or an alternative of double stringing the lower half of the compass and triple stringing the remainder. (Schröter avoids saying that the stringing scheme and compass, which would be wider than usual even as late as the 1760s, were part of his original plan. Indeed, the treble string lengths implied by the action diagram, if it is even vaguely to scale, would seem to require an upper limit of about d^3.) He writes



C.G. Schröter's up-striking action, as published in 1764.

that in 1737 "a great foreign patron and connoisseur of music (*auswärtigen hoher Gönner und Kenner der Musik*) had an instrument with the illustrated action made under Schröter's supervision. He further reports that in 1739 he devised a different type of action at the request of the same patron, and he provides a diagram of this action (see illustration 3), which is somewhat similar to the tangent-piano action later used by Franz Jacob Späth of Regensburg.[4] In Schröter's action, the tangents propelled against the strings are leather-covered slips of wood like harpsichord-jack bodies and guided similarly. Schröter emphasizes the light touch of his instruments in comparison with those of other makers, their clavichord-like sensitivity, the balance between bass and treble (achieved by using more strings in the upper range), and their overall volume, sufficient for the accompaniment of large ensembles (*Accompagnement starker Musiken*). How successful his efforts really were, needless to say, must remain unknown. At least his goals and standards of judgment are clearly stated.

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Having considered in detail various "expressive" *Claviere* known in Bach's environment, let us summarize the several types and the chronology of his possible contact with them. From the start, he would have been familiar with harpsichords and clavichords, the musical sensitivity of the latter somewhat limited by fretting. Unfretted clavichords would gradually have become more common during the early decades of the eighteenth century. In the 1720s Gottfried Silbermann's *Cembal d'Amour*, basically a slightly louder unfretted clavichord, was developed. (At least one was, in later decades, offered for sale in Leipzig.[5]) Also about this time, the building of unfretted clavichords with *Lautenzüge* and sound-sustaining *Pantaleon* stops began. By 1754 Adlung remarked that clavichords with the latter effect were "today found everywhere in large numbers."[6] A *hildebrandisches Klavier mit einem Pantalon* advertised in Leipzig in 1768[7] might well have been a clavichord with *Pantaleon* stop made by Zacharias Hildebrand (1688-1757), a Leipzig organ builder closely associated with Bach.[8]

Bowed-stringed-keyboard instruments such as the *Geigenwerk*, developed already in the sixteenth century, were perhaps rather more frequently available than one might have assumed. According to Adlung, "one of the old type [as described by] Praetorius is said to be still in the *Schloß* in Weimar."[9] Presumably it had already

long been there when Bach was court organist (1708-1717). Adlung also mentions that "Michael Steinert, organist at St. Johannis in Leipzig, bought and copied an instrument of this type such that it sounded much better than before."[10]

As mentioned in part one, Bach seems to have been involved in the acquisition of a lute-harpsichord in Cöthen (1717-1723), and his cousin J.N. Bach (1669-1753) made such instruments with as many as three keyboards to provide varying dynamics. It should be noted that J.N. Bach's instruments had a four-octave compass of C to c^3; some had an additional octave of keys down to CC, and some were even provided with a pedalboard.[11] Thus, the keyboard specifications of these lute-harpsichords would have rendered them useful for almost the entire keyboard literature. Two lute-harpsichords were listed in the inventory of Bach's estate. The instrument designed by Bach and made by Hildebrand about 1740, according to Agricola's description, had two sets of gut strings, an *Octävchen*, i.e., a 4' stop, strung in brass, a *Lautenzug*, and a *Cornetzug* (probably a close-plucking set of jacks).[12] Although its compass and the number of its manuals are unknown, the offering for sale, in Leipzig in 1763, of a *Lauden-Clavecin* with three manuals[13] is tantalizing evidence that Hildebrand's lute-harpsichords might have had three keyboards at different dynamic levels.

As for hammer-action instruments, in addition to keyed *Pantaleons* such as Ficker's, available as early as 1731, and Silbermann's first model of *Piano et Forte*, which Bach probably saw in 1736, he might well also have seen Schröter's instruments of the late 1730s. Among others active in this period were an unnamed maker of an instrument with an action derived from Schröter's old down-striking model, who, according to his letter quoted by Schröter,[14] visited Leipzig to purchase supplies in 1742; and Christian Ernst Friederici (1709-1780) of Gera, who by 1745 introduced the upright *Pyramide* piano (see illustration 4). Friederici's instruments seem to have been especially prized by Agricola and C.P.E. Bach,[15] who might be reflecting the approval of their teacher J.S. Bach. Another type of instrument, a combined harpsichord-piano, was advertised in Leipzig in 1742 and 1743:

> It is a new *Clavecin* made with three keyboards, of which the two lower keyboards control four choirs of various sorts; the third keyboard, however, features a *Cymbel* acted upon by little hammers [*Hämmergen*] and different stops [*unterschiedlichen Veränderungen*].[16]

Finally, in 1744 Silbermann introduced his improved *Piano et Forte*, which received Bach's "full approval." The extant examples have compasses of FF to d^3 or e^3;

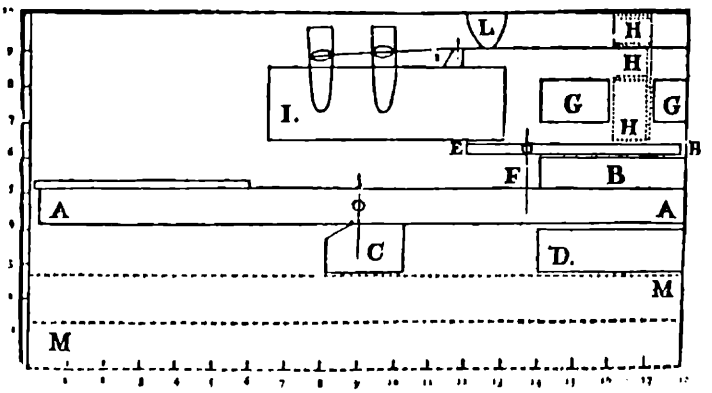

Illustration 3: C.G. Schröter's tangent-piano action, as published in 1764.

an *una corda* effect achieved by sliding the keyboard by hand; dampers that could be disengaged by moving two levers simultaneously with both hands; a stop bringing strips of ivory into contact with the strings to yield a nasal tone quality; and, in two examples, a transposing device.[17] This last capability suggests that the instruments were used for accompaniment. However, to judge from other still-playable instruments with Cristofori-type actions, the overall volume was lower than that of a typical harpsichord, and the tone was quite mellow, rather like that of a classical-period piano with the *Moderator* on permanently. Agricola's suggestion, at the end of his discussion of Silbermann's pianos, that makers should experiment with increasing the number of treble strings, could be taken to imply that even Silbermann's improved model was somewhat weak in the upper register.[18]

It is evident from this summary that Bach's rich keyboard *Instrumentarium*—which also might well have contained (in addition to the "classic" two-manual harpsichord with 8′, and 4′ registers and a coupler) harpsichords with a 16′ stop, such as Hildebrand is known to have made[19]—was remarkably rich and varied. Thus, the oft-quoted June 1733 advertisement for concerts by Bach's Collegium, featuring "a new *Clavicymbel* the like of which has never before been heard here,"[20] regarded by some as referring with "very high probability"[21] to a hammer-action instrument, could mean practically anything *except* Ficker's *Cymbal-Clavir* (already brought to public attention in 1731) or a Silbermann *Piano et Forte* (probably not seen by Bach until 1736). In considering which works Bach might have composed with a particular instrument in mind or which works might reasonably be played on a particular instrument, one must distinguish three categories, based on their

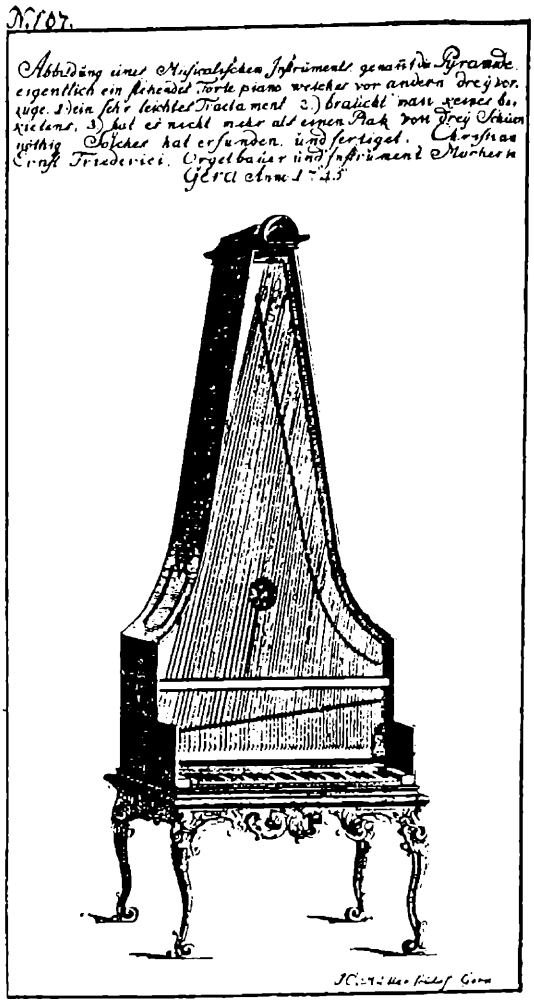

Illustration 4: C.E. Friederici's **Pyramide** *piano in an engraving of 1745.*

dynamic requirements: concerti; small chamber-instrument groupings (e.g., trio sonatas); and solo works. For concerti, it seems likely that only harpsichords and hammer-action instruments other than Silbermann's would have been loud enough. If the keyboard concerti written—or, rather, arranged—in 1738-1739 were intended for such an instrument as Ficker's *Cymbal-Clavir*, one might expect to find passages suited to its special qualities, most especially the undamped effect. While in the solo concerti there are many passages of broken-chord figuration that might sound well continuously undamped (for example, in the first movement of the D-minor *Concerto*, BWV 1052; or the beginning of the *Siciliano* of the E-major, BWV 1053), the beginnings or ends of these passages seem invariably to lack the pause necessary to turn the dampers on or off by hand. Opportunities to manipulate stops might have been created during improvised cadenzas, but in the surviving solo keyboard concerti there are no occasions for such cadenzas at all. Only in the *Concerto* for four keyboards (BWV 1065, after Vivaldi) are there set-off passages—especially the long arpeggiated core of the Largo, in the first and second keyboard parts, which do not have contra-indicating articulation marks—that might effectively be played undamped.

As for the relatively little chamber music from Bach's later Leipzig period, the continuo parts of the *Musical Offering* (1747) composed for presentation to Frederick the Great would have been just as realizable on one of the king's Silbermann pianos as on a quilled harpsichord. The occasional performance of the *obbligato* keyboard parts of the flute sonatas in E-flat major and B minor (BWV 1030 and 1031) of the 1730s on the lute-harpsichord or on hammer-action instruments is not to be excluded as a possibility. The undamped sound of either instrument might have been exploited to good effect in the broken-chord accompaniment of the E-flat Sonata's *Siciliano*.

Finally, let us consider the solo-keyboard works that Bach composed after the early 1730s[22]. The *Clavier-Übung* II (1735; the *Italian Concerto* and *French Overture*) and IV (1741/2; the *Goldberg Variations*) were surely conceived for the normal two-manual quilled harpsichord. Although there is no physical reason why they could not have been played on a multi-manual combined harpsichord-piano such as that advertised in Leipzig in 1742, the average purchaser of these publications cannot have been expected to own such an instrument. The several late lute works—the *Partitas* in C minor and E major (BWV 997 and 1006a) and the *Prelude, Fugue, and Allegro* in E-flat (BWV 998; see part 1)—might actually have been conceived for or played on the lute-harpsichord. The Bach/Hildebrand instrument of about 1740 was nearly the last known to have been made of this type. Further development of the lute-harpsichord was probably preempted by the rise of the piano: the mellow-sounding instruments of the Cristofori/Silbermann type, especially when played damperless, can sound remarkably like a lute or theorbo.[23]

Any of the available stringed-keyboard instruments—harpsichord, clavichord, piano (i.e., keyed *Pantaleon* or *Piano et Forte*), lute-harpsichord, or even in some instances *Geigenwerk*—must be considered as possibilities for the performance of works not explicitly intended for the normal two-manual harpsichord. All of the works in question, including the *manualiter* chorale settings and *Duetti* of the *Clavier-Übung* III (1739), the *Well-Tempered Clavier* II (compiled by the early 1740s), the *Ricer-*

cari of the *Musical Offering* (1747), and the *Art of Fugue* (mid- to late-1740s), can, needless to say, be played with perfect musicality on the harpsichord. Nevertheless, in some instances one of the other instruments, more "expressive" dynamically, might have been preferred. Of these, the clavichord is obviously the most important, but (for reasons voiced by C.G. Schröter in his story cited in part one) this was unsuitable for performance before more than the smallest household audience. Thus, a hammer-action instrument would have been a sensible alternative. In pointing to aspects of certain works that might seem well-suited to performance on the piano, it must always be remembered that they would also be suited to the clavichord; even the undamped effect was available on a clavichord with the *Pantaleon* stop.

In the *Well-Tempered Clavier* II, the Preludes in C-sharp major and F minor might well be played undamped. The briefest pause to reengage the dampers for the *fugato* closing of the former would, perhaps, not be objectionable. As for the opening section's bass notes on the first and third beats of each measure, separated by rests—meaningless if undamped—on the second and fourth beats, similar notation is found in the *Prelude, Fugue, and Allegro* in E-flat (BWV 998) presumably intended for damperless lute-harpsichord. One should also note that the F-minor Prelude is so similar stylistically to the episodes of the BWV 998 Fugue that the former might actually have been composed with the lute-harpsichord in mind.

The Prelude in F-sharp minor of *WTC* II is an accompanied aria that on a harpsichord would be played on two manuals, like the 13th and 25th of the *Goldberg Variations* and the middle movement of the *Italian Concerto*. In the final measures (40-43) of this Prelude, however, the right hand must play some of the accompaniment, rather obtrusively if it cannot be played softer, as it could on the piano. Peter Williams has noted that certain *"galant"* Preludes of the *WTC* II, in F-sharp major and B major[24]—to which I would add G-sharp minor and B minor—might better be suited to the piano than to the harpsichord.

We cannot forget that all these preludes are followed by fugues (even, after the B-major Prelude, one in *stile antico*) or that Bach's last keyboard works, the Ricercari of the *Musical Offering* and the *Art of Fugue* are nothing but fugues. Christoph Wolff has noted various aspects of the *Musical Offering*'s three-part Ricercar that are suited to the Silbermann *Piano et Forte* on which it was improvised: the "painstakingly differentiated indications of *staccato* (m. 9 *ff.*, etc.) and *legato* (m. 108, etc.) for countersubject-like motifs of varying character; the quasi-*crescendo* figurations (m. 38 ff., etc.); and *affettuoso* sighing melody (m. 108 ff., etc.)"[25]; to which one might add the frequent use of *appoggiaturas* (as in the final measure), which, according to C.P.E. Bach, should be played *forte* with the resolution *piano*.[26] This "pianistic" fugue is seen as unique, and there is a related tendency to regard the six-part *Ricercar* and other *"stile antico"* fugues (in *alla breve* time), such as the B-major of *WTC* II, and also the strictly contrapuntal *Art of Fugue* as harpsichord music. In doing so, however, one runs the danger of attributing our modern historical outlook to the performer of Bach's day, just as if one were to assume that when Bach played through his copy of Frescobaldi's *Fiori Musicali* he would have confined himself to the single-manual capabilities of pedal-less Italian organs. Similarly, when such a piece as the six-part Ricercar is played on the quilled harpsichord, one must remember that through the refinement of playing technique by Bach and others (e.g., François Couperin, with whose work Bach was acquainted) this instrument had itself become an "expressive" *Clavier*.

Expressive qualities that can or must be emphasized in performance are by no means absent from "learned" pieces. The subject of the six-part Ricercar, for example, itself contains two impassioned gestures, the falling diminished seventh and the descending chromatic scale. The emotional range of the piece is even broadened, in contrast to the "pathetic" content of the subject, by the exuberance of sixteenth-note turns (m. 93). (Similar turns, which might also wrongly be seen as gratuitous in a rigidly formal piece of counterpoint, grace the end of the *Art of Fugue*'s *stile antico* mirror fugue, Contrapunctus 12.) The six-part Ricercar displays the natural dualism of a complete work of art designed to appeal to the scholar and to the enthusiast (*Kenner und Liebhaber*), both of which capacities ideally are present as a unity within the individual composer, performer, or listener.

The six-part *Ricercar* was written in Leipzig upon Bach's return from Potsdam in 1747. Bach had been asked to improvise a six-part fugue on the royal theme, but, demurring, he improvised in six parts on a more manageable theme of his own. Previously in Bach's *oeuvre* for *Clavier* only the two five-part fugues of *WTC* I (C-sharp minor and B-flat minor) approach the improvised *Ricercar* in number of voices. Both are *alla breve* in *stile antico*. Thus, it is highly probable that the six-part improvisation was also in this style. Further, it is likely that the improvisation took place on the same Silbermann *Piano et Forte* on which he had played the three-part Ricercar the previous day. The *stile antico* is, almost by definition, a choral style, for which the Sil-

bermann piano, with its round, vocal tone and its non-dominating upper register, might be regarded as an appropriate medium.[27]

However strict its counterpoint, the *Art of Fugue* is affective music of the highest order. In one of the memorably eloquent passages of musical commentary, the young Gustav Leonhardt wrote:

> The Art of Fugue ... is pure *Baroque* music, and has to be played as such, something nobody seems to think of nowadays. There is no danger that the unique spiritual qualities of the music could be destroyed by a performance with all the refinements of the late Baroque style, tempered in view of the "style antico." On the contrary; it is just this dualism that gives this great music its gripping, even frightening atmosphere; the same dualism that we (think we) hear in the Mozartian "Dramma giocoso," the Don Giovanni. The "Dramma" of this seems to have running through it a breath of *real* personal expression, *still wrapped however in the absorbing and sheltering power of the Style.*[28]

More specifically one might point to the frequent sinuous chromaticism, sometimes so dense as almost totally to obscure the basic harmonic structure (e.g., Contrapunctus 4, mm. 81-86; and Contrapunctus 14, mm. 223-226); to such graces as prominent *appoggiaturas* (e.g., *Contrapunctus* 8, m. 39); and to sighing parallel thirds and sixths (e.g., *Contrapunctus* 11, m. 71-72 and 122-125): all of which might be seen as almost requiring dynamic shading. This is not to say that the *Art of Fugue* or any of its component pieces were composed with the piano or clavichord specifically in mind. Rather, no single performance of these complex works for stringed-keyboard instrument can possibly convey all that is inherent within the score. Just as different aspects will be emphasized by performance at different tempi, with different registrations, or by different musicians, certain aspects can be elicited by performances on different instruments, among which appropriate types of hammer-action instruments are as legitimate historically as clavichords or harpsichords.

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J.S. Bach, through his works and through his pupils—especially his sons—was a dominant force, even *the* central force, in the development of the keyboard culture of the past 250 years. The rich variety of keyboard instruments available during the first half of the eighteenth century, perhaps unparalleled before or since, likewise exerted a powerful influence on the early development of keyboard playing as we know it (i.e., "the real way to play," *die wahre Art das Clavier zu spielen*). With these instruments came an equally rich variety of playing techniques and styles which undoubtedly influenced one another (even experience with organs in resonant spaces would have contributed to the player's learning to manage the sound of undamped strings). Just as the early music revival would be inconceivable without the revival of the harpsichord and clavichord, our understanding of the history of keyboard technique in general and of Bach's works in particular might significantly be augmented by experimentation with copies or reconstructions of other keyboard instruments, especially those with hammer action. The further significance of this will be recognized when it is understood that the classical-period "fortepiano," as it has been revived, did not, in all likelihood, exist until the early 1780s. One could argue that the pianos appropriate for much of the work of Haydn, Mozart, even the young Beethoven, were closer to those known to J.S. Bach than to anything to which we are accustomed today.[29] ❦

(Editor's note: This is the third and final part of an extended essay. Parts One and Two appeared in the previous two Newsletters, vol. VII/4 and vol. VIII/1. If you wish to receive copies of one or both of these Newsletters, please contact The Westfield Center.)

Notes

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

1. Printed in Lorenz Mizler, ed., *Musikalische Bibliothek* 3, no. 3 (Leipzig, 1747), 464-477.
2. See Agricola's comment in Adlung, *Musica Mechanica Organoedi* (Berlin, 1768; facs. reprint, Kassel: Bärenreiter, 1961) 2, 115. That Schröter was a plagiarist and fraud is, however, forcefully asserted by Konstantin Restle in *Bartolomeo Cristofori und die Anfänge des Hammerclaviers* (Munich: Editio Maris, 1991), chap. 7.
3. "Umständliche Beschreibung seines 1717. erfundenen Clavier-Instruments..." in Friedrich Wilhelm Marpurg, ed., *Kritische Brief über die Tonkunst* 3 (Berlin, 1764), letters 139-141, 83-104.
4. See Rosamond E.M. Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933), p. 50.
5. See Herbert Heyde, "Der Instrumentenbau in Leipzig zur Zeit Johann Sebastian Bachs," in *300 Jahre Johann Sebastian Bach*, exhibition catalogue, Internationale Bachakademie, Stuttgart, 1985 (Tutzing: Hans Schneider, 1985), 76.

6. *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758; facs. reprint, Kassel: Bärenreiter, 1953), 568.
7. See Heyde, "Der Instrumentenbau in Leipzig," 76.
8. See Don O. Franklin, "Bach's keyboard music in the 1730s and 1740s: organs, harpsichords, Hildebrandt and Neidhardt," *Early Keyboard Studies Newsletter* 6, no. 1 (October 1991).
9. *Anleitung*, 566.
10. Ibid. Adlung cites "Mizler ... V. I, P. VI, S. 99" as the source of this information.
11. See Adlung, *Musica Mechanica Organoedi* 2, 136-138 and 162.
12. Ibid., 139. The terminology of the *Cornetzug* is clarified by John Henry van der Meer in "A Little-Known German Harpsichord," *Early Keyboard Studies Newsletter* 5, no. 3 [March 1991], 8-13.
13. See Heyde, "Der Instrumentenbau in Leipzig," 75.
14. "Umständliche Beschreibung," 83-84.
15. See Agricola's remark in Adlung, *Musica Mechanica Organoedi* 2, 117. C.P.E. Bach owned a clavichord and a (square?) piano by Friederici: see Hans-Günther Ottenberg, *C.P.E. Bach*, translated by Philip J. Whitmore (Oxford: Oxford University Press, 1987), 168.
16. From the *Leipziger Post-Zeitungen* of 22 December 1742; 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, 61.
17. See Stewart Pollens, "Gottfried Silbermann's Pianos," *The Organ Yearbook* 17 (1986), pp. 103-121.
18. Adlung, *Musica Mechanica Organoedi* 2, 117.
19. See Heyde, "Der Instrumentenbau in Leipzig," 76.
20. See Werner Neumann and Hans-Joachim Schulze, eds., *Bach-Dokumente* 2 (Kassel and Leipzig, 1969), 237-238.
21. Eva Badura-Skoda, "Komponierte J.S. Bach 'Hammerklavier-Konzerte'?," *Bach-Jahrbuch* 77 (1991), 164.
22. Hans Eppstein's "Johann Sebastian Bach und das Hammerklavier,"*Bach-Jahrbuch* 1993, 81-90, is largely concerned with showing that dynamic nuance is desirable in certain pieces of the *Well-Tempered Clavier* I (completed in 1722) and that, insofar as they violate the "intimate" character of the clavichord, this could be taken as evidence that Bach might have conceived them with the early piano in mind. The premise is based both on the assumption that intimacy precludes intensity and on Eva Badura-Skoda's thesis that hammer-action instruments might well have been known to Bach in this period—a conclusion that, as I have attempted to show in part one of the present article, is quite doubtful.
23. The gut strings of lute-harpsichords such as J.N. Bach's were plucked by quill plectra like those of normal harpsichords. This might well have resulted in a tone somewhat harsher than that of lute strings, which were normally plucked by the soft flesh pads of the fingers. The overall effect elicited by the soft leather-covered hammers of Cristofori and Silbermann (see illustration 4 in part two), although they strike rather than pluck strings that are of metal rather than gut, might have been closer to the lute than some lute-harpsichords. In this context, one might note that Johann Christoph Leo of Augsburg advertised in Vienna in 1725 "various pieces of his own manufacture, of new and splendid invention, such as veritable lute-harp-harpsichords without quills [*veritable Lauten / Härpfen / Cimbalen / ohne Kiel*] together with other beautiful harpsichords [*Flügeln*]"—quoted by Eva Badura-Skoda in "Zur Frühgeschichte des Hammerklaviers," in *Florilegium Musicologicum: Festschrift H. Federhofer* (Tutzing: Hans Schneider, 1988), 41. I should like to thank Dr. Badura-Skoda for sending me a copy of this article, which contains a full transcription of the advertisement. Previously, in part one of the present article (p. 7), I could cite only a passing reference to it in another of her articles. I questioned the conclusion that *Cimbalen ohne Kiel* would have been instruments with a hammer or tangent-piano action and suggested alternative interpretations. One of these alternatives, leather harpsichord plectra, now appears even more likely to me: Leo's instruments were not simply "harpsichords without quills" but "lute-harp-harpsichords without quills." That is, they might well have been gut-strung lute-harpsichords differing from previous lute-harpsichords in having plectra of some material, other than quill, that elicited a more "veritable" imitation of strings plucked by flesh. The instrument might also have been provided with a harp stop, i.e., metal hooks that could be brought into contact with the strings to make them buzz, as with the brays on harps of the period.
24. See his book review in *The Organ Yearbook* 6 (1975), 163; and "J.S. Bach's *Well-Tempered Clavier*: a New Approach," 1, *Early Music* 11, no. 1 (January 1983), 50.
25. "Bach und das Pianoforte," in *Bach und die italienische Musik*, congress proceedings, Venice, September 1985, ed. by Wolfgang Osthoff and Reinhard Wiesend (Venice: Centro Tedesco di Studi Veneziani, 1987), 206.
26. *Versuch über die wahre Art das Clavier zu spielen* 1 (Berlin, 1753; facs. reprint, Wiesbaden: Breitkopf & Härtel, 1986), 64 and Tab. III, fig. 1.
27. Ludivico Giustini's *Sonatas* of 1732, composed for the Cristofori-style piano, contain several *alla breve* almost *stile antico* movements, for example, the *Allegro* of *Sonata* 5 and the *Canzone* of *Sonata* 10.

Even the theme of the *Fuga* of Beethoven's op. 110 has something of the character of an early *Ricercar* subject.

28. Gustav M. Leonhardt, *The Art of Fugue, Bach's Last Harpsichord Work: An Argument* (The Hague: Martinus Nijhoff, 1952), 54. The emphases are the author's.
29. Mozart, when he visited J.A. Stein in 1777, regarded this maker's use of an action with escapement as exceptional. One must not, however, assume that Stein then used the "German" action seen in his pianos of the 1780s. The earliest extant and only authentically dated Stein piano action of the 1770s is of a type that appears to be transitional between the Cristofori/Silbermann action and the German action later used by Stein and (in a slightly different form) by Viennese makers. On these questions see Michael Latcham, "Alternatives to the Modern Piano for the Performance of Mozart," Jaarboek, Haags Gemeentemuseum 1991, 41-57; "The Check in Some Early Pianos and the Development of Piano Technique Around the Turn of the 18th Century," Early Music 21, no. 1 (February 1993), 28-42; and other works forthcoming.

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Barbara Owen receives AMIS award

The prestigious Curt Sachs Award, the highest honor the American Musical Instrument Society can bestow, was presented for 1994 to **Barbara Owen** of Newburyport, Massachusetts. In announcing the award, AMIS cited the following: "Owen is an internationally recognized expert on organ history and design who made extensive contributions to the sixth edition of *The New Grove Dictionary of Music and Musicians* (as well as *The New Grove Dictionary of Musical Instruments*) and will be the primary organ consultant for the seventh edition, now in the planning stage. As a student, she studied organ at the Westminster Choir College (the College honored her with its Alumni Merit Award for Scholarship and Performance in 1988) and did graduate work in musicology with Karl Geiringer at Boston University. She currently is Librarian of The Organ Library at Boston University and Organist and Choir Director at the First Religious Society in Newburyport, in addition to her work as a free-lance teacher, organ consultant, and teacher. Owen has had extensive practical experience in organ building, having worked with the C.B. Fisk shop. As a result, she has spoken with authority to innumerable church organ committees, thereby directly influencing the choice of instruments that many Americans hear each Sunday. She is also a founder of an AMIS sister organization, the Organ Historical Society, which she conceived in 1956 and of which she was the first president. She stands foremost among those who have fought for the preservation, restoration, and appreciation of historic American pipe organs. Finally, Barbara Owen has written many scholarly articles and monographs about American and English organ building, including a major historical survey, *The Organ in New England* (1979), *E. Power Biggs, Concert Organist* (1987), *Charles Brenton Fisk, Organ Builder, Vol. II* (1987), *The Organ* (co-edited with Peter Williams; 1988), and *The Mormon Tabernacle Organ: An American Classic* (1990). *Organ Registration: Renaissance to Classical* is in preparation."

A "founding" Trustee of The Westfield Center, Barbara is now on the Board of Advisors. She conducted the Center's tour of English organs in the summer of 1993. Her articles have graced these pages as well, most recently in July of 1991 ("New Light on the Bach Organ Trail," vol. V/4).

MINIMS

☞ Organos Historicos de Mexico (OHM) announces the appointment of **Susan Tattershall** as executive Director. OHM is an organization formed to foster appreciation of Mexico's historic pipe organs and to intervene actively in their protection and restoration. OHM has received generous grants from government agencies in order to conduct research, to create "organ crawls" (something heretofore unheard of in Mexico), and to help furnish an organ restoration workshop which is already self-sustaining. The workshop is located in the 1733 building in Mexico City that houses the oldest continually operating school in the New World. The OHM workshop began operations in January of 1994, and is currently restoring the 1834 organ by Francisco Perez de Lara located in the chapel of the Collegio de la Paz in the historic center of Mexico City. Ms. Tattershall's duties include executing this and future restorations, training two Mexican artisans in the art of restoring and maintaining historic pipe organs, and producing a book documenting the social history of the Mexican organ. Tattershall Organs of Rhinebeck, New York, will suspend operations between June 15, 1995 and September 1, 1996, while Ms. Tattershall and her family are in Mexico City.

☞ Pianist Charles Fisk, of Wellesley College, will perform an all-Chopin recital on Sunday, June 19, 1994, beginning at 4 p.m. in Ashburnham, Massachusetts, part of the ninth season of Historical Piano Concerts in the Ashburnham Community Church. Fisk will play a recent acquisition of the Frederick Collection, a Pleyel piano built in 1845 in Paris. For information: 508 827-6232.

☞ Naji Hakim and **Igor Kipnis** will be featured artists at the upcoming Fall Conclave of the Southeastern Historical Keyboard Society, to be held at Clayton State College, Morrow, Georgia, November 3 to 5. For information: 404 961-3686. If you are interested in presenting a paper, contact Ardyth Lohuis at 804 320-5214.

☞ Organist **Philip Cooper** performs two recitals on Pennsylvania German organs this summer. On June 25 at 4 p.m. he plays the 1865 George Krauss organ at Union Church in Huff Church, Pennsylvania. The instrument was restored in 1985 by R.J. Brunner. On July 8 at 7 p.m. he will play the 1800 organ by Jacob and Christian Dieffenbach and a chest of drawers organ of *c*1820 by an unknown builder, at the Berke County Historical Society in Reading. Cooper will also be recording on four organs for a series of five CDs documenting old Pennsylvania German organs.

☞ Fortepianist **Seth Carlin** was one of the artists featured in the Milwaukee Historical Keyboard Society's recent Beethoven Festival where, along with Daniel Stepner and Loretta O'Sullivan, he performed Beethoven works written in 1808. In November Carlin was the soloist in Mozart's concerto in A major (K. 414) was San Francisco's Philharmonia Baroque, under the direction of Nicholas McGegan.

☞ **Darcy Kuronen** has won the 1994 Frances Densmore Prize, awarded by The American Musical Instrument Society for the most significant article-length publication in English during the years 1991 and 1992 that best meets the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." Kuronen's article, "The Musical Instruments of Benjamin Crehore," appeared in the *Journal of the Museum of Fine Arts, Boston* 4 (1994), pp. 52-79.

☞ Congratulations to organ builder **Gene Bedient**, who in April was presented a Distinguished Alumni award by the College of Fine and Performing Arts, University of Nebraska-Lincoln.

☞ Relatively recent publications of potential interest: *Twelve Polonaises* and *Selected Piano Works* of Wilhelm Friedemann Bach (Henle); *60 Overtures* (in facsimile) of Handel (Dover); *Six polonaise favorites, op. 70* by Johann Nepomuk Hummel (Kunzelmann); *Organ music by women composers before 1800* (edited by Calvert Johnson), *Prelude and Fugue for organ, op. 16/3* by Clara Schumann, *Six lessons for harpsichord or piano* by Elizabeth Turner (18th cen.), and *Four Sonatas for piano or harpsichord* by Madame de Villeblanche (French, 18th cen.), all from Vivace; *Versuch in Choraelen I, II*, and *Fughue e cappric* by Friedrich Wilhelm Marpurg, *Select lessons for the harpsichord or spinet* by Charles Dieupart, *Pieces de viole* (arranged for clavecin) of Antoine and J.-B. Antoine Forqueray, *Six double fugues* by Thomas Roseingrave, all from Performers' Facsimiles.