

The “Lying Harp” and Some Early Square Pianos

Laurence Libin

Late eighteenth-century Germany saw a dramatic growth of public interest in literature, science, and the arts. At the same time, amateur music-making flourished. This broadly based cultural revival propelled the rapid democratization of the piano, a product of baroque courtly patronage that had entered the mainstream of popular musical life after the Seven Years' War. Mechanically ingenious, significant as furniture (in part as a mark of status), and, above all, capable of natural dynamic expression—demanded by aesthetic trends toward affective realism and by the nascent Classical idiom—pianos appealed strongly to cultivated sensibilities. Better than the relatively inflexible harpsichord or organ or the more intimate clavichord, the piano was attuned to a modern outlook exemplified in Friedrich Schelling's widely read *Ideen zu einer Philosophie der Natur* (1797), which “sought to replace the Newtonian world of masses and atoms by a world of dynamics, of forces...”¹

Already by the 1770s, economic expansion and commercial competition led to proliferation of affordable, easily portable pianos well suited to domestic use. Usually equipped with simple tone-changing devices, *Tafelklaviere* (occasionally called *Pantalone* after the earlier hammer dulcimer of that name) nevertheless sometimes lacked independent dampers, which involved more moving parts and consequently more cost and maintenance. Some of these compact pianos had only one string per note rather than two as was normal in grands, thus halving strain on their cases and lightening the chore of tuning. Such instruments served basic practice needs and adequately fulfilled

the musical and social aspirations of many dilettantes.

The “lying harp” piano is a distinctive South German (and secondarily Swiss German) form of *Tafelklavier*, easily recognizable by its asymmetric shape which, seen from above, resembles a harp lying flat.² (The eighteenth-century *Harfenklavier* was a different instrument.) The S-curved right side of the piano's case, along which the tuning pins are arranged, corresponds to a harp's neck. The recumbent harp shape was derived from that of conventional “square” pianos in which the wrestplank transects the soundboard. Eliminating the isolated triangle of soundboard behind the wrestplank allowed the right side to be curved, and reducing the width of the hitchpin plank at its bass end let the spine angle frontward toward the left. The harp's romantic, semi-religious associations, amply conveyed through art and literature, inhered in the resulting plan, reinforcing the instrument's function as an apt vehicle for sentiment. As a virtual symbol of civility and enlightened taste, the lying harp piano prefigured Carl Leopold Röllig's evocatively named *Orphica* (invented in 1795) and the Biedermeier upright *Lyraflügel* of Johann Christian Schleich and other makers.

Surprisingly, considering the attrition rate of obsolete instruments, nearly a score of lying harp pianos survive, one as far afield as Tokyo.³ Perhaps their unusual shape prompted selective preservation. Close examination of all extant examples, a project claimed by Sabine Katharina Klaus, should eventually establish their chronology and lead toward firmer attributions. Most extant lying harp pianos lack makers' inscriptions and are loosely attributed to Johann Matthäus Schmahl (1734-93, active in Ulm) or his school on the basis of a signature in a lost instrument.⁴

However, John Koster has pointed out⁵ that two related examples in Vermillion, South Dakota (Shrine to Music Museum, 4570, dated 1797; *see illustration 1*) and Campogalliano, Italy (Prof. Lorenzo Ronzoni⁶) bear manuscript labels of Gottfried Maucher, and Koster reasonably believes Maucher built these two

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The "Lying Harp"

(continued from page 1)

pianos. According to documents in the Stadtarchiv Konstanz, Maucher (1737-1830), a minor organ builder from Waldsee, was based in Konstanz after 1773 and belonged to the Thurgau crafts guild. A prospective customer in Freiburg am Breisgau who had ordered a clavier from him in 1780 or 1781 never received it and sued for a refund. Maucher charged for repairing a clavier in 1791. Nothing much more is currently known of him.

Although probably stemming from a common model, lying harp pianos were not all made according to a single master plan; they differ significantly in workmanship, musical resources, dimensions, and outline. For example, in an unusual example attributed speculatively to Späth & Schmahl of Regensburg,⁷ the case front is set back at the right so that the keywell appears to project. Other salient differences are cited below. Such latitude suggests variation over time and among more or less independent builders.

Typically, these pianos are single-strung and have rather short bass strings, with the C string about 85 to 95 centimeters long (vibrating length). Because short bass strings minimize bridge length, space otherwise occupied by the bass end of the bridge and soundboard at the front of the case can instead be used for a storage compartment, or eliminated as in the Colt instrument. The sides of this compartment and of the equivalent open space at the left of the keywell are usually sawn to a concave curve or, rarely, a descending angle, followed by the hinged front portion of the lid. But some pianos such as Nuremberg: Germanisches Nationalmuseum MIR1138⁸ and Leipzig: Musikinstrumenten-Museum der Universität Leipzig, Heyer 104⁹ have normal right-angled front corners. The main lid flap commonly hinges not to the spine but to a separate horizontal projection of the lid affixed above the spine, overhanging the hitchpin plank. This rigid "shelf" presumably reinforces the spine against bending.

The cases display a range of materials suiting customers' preferences and budgets, from plain, sometimes painted cases of common-grade wood to veneered or fine-grain ones with fancy hardware. The pianos could have been sold with or without legs; some (e.g., Antwerp: Vleeshuis 67.1.116) lack supports and others now rest on replacements. Some cases were apparently refinished in the nineteenth century; one in New York (Metropolitan Museum of Art, 89.4.2910; see illustrations 2 and 3) bears an artificial-looking crackled finish that extends over an anachronistic base and legs. Carefully distinguishing original from later features will help define the different models and determine their chronology.



Illustration 1: Gottfried Maucher, Konstanz, 1797. The Shrine to Music Museum, Board of Trustees.

Variation also occurs in keyboard treatment. Sometimes the highest and lowest naturals are noticeably wider than the rest. While the accidentals normally comprise black-stained wood blocks capped with bone, natural platings vary among ebony (often with stained fruitwood tails) and lighter colored hardwoods, ornamented with different patterns of score lines and notches. Natural key fronts, however, tend toward uniformity: typically they are of heavy, uncolored paper embossed with diagonally crossed lines forming diamonds, within each of which is a raised dot. Enough of this paper could have been pressed at one time to supply many years' need, but close comparison might reveal a sequence of papers. A similar pattern appears on Maucher's keyboard in the Vermillion instrument. The Colt example and one owned by Marlowe A. Sigal (Newton Center, Massachusetts) have different key front treatments.

A C-f³ compass was standard but FF-f³ and even FF-g³ (Zurich: Schweizerisches Landesmuseum, L.M. 16777¹⁰) occur. An anomalous model having an angled rather than S-curved right side has the short-octave compass C/E-c³ (Munich: Stadtmuseum, 61-1¹¹) but a

similarly shaped example in Scuol/Schuls, Museum d'Engiadina bassa, has the usual C-f³ range, as does a "primitive Schmahl-Imitation" dated 1793 in St. Gall, Neues Museum.¹² Generally the key tails are guided in a rack at the back of the key frame and the action assembly slides out through a rectangular opening in the spine. This method of removal allows a permanently attached "nameboard" to support a lateral extension of the soundboard over the key levers (where a rosette may appear) and to accommodate stop knobs. Not uncommonly, the whole action can be pushed incrementally backward for automatic upward transposition of one or two semitones, a handy aid in accompanying.

In various forms, the actions involve a principle called "primitive Anglo-German"¹³ or *Stossmechanik* without escapement, widely distributed in *Tafelklaviere* by the 1770s and 1780s.¹⁴ It has not been proven that this mechanism derives ultimately from Bartolomeo Cristofori's, as is usually assumed, but in important respects it seems to represent a radical simplification and realignment of Cristofori's design. For example, Cristofori's escapement and intermediate

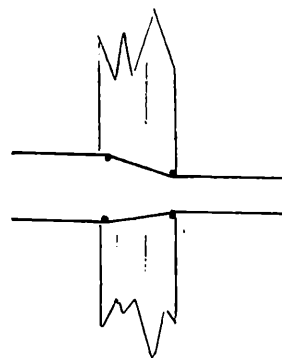
lever are eliminated and the hammers are reversed so that they point toward rather than away from the player. As in Cristofori's system, the hammer shanks all pivot on a single cord or wire passing alternately through holes in the shank butts and through grooves in intermediate racking, an inconvenient method abandoned by many builders in favor of individually pivoted and removable shanks.

The hammer heads tend to be quite small and unpadding. The basic sound, a result also of the short, low-tension, unicord scaling and delicate soundboard, is bright and short-sustaining within a relatively narrow dynamic range. Tonal variety arises from the provision of from one to five devices controlled by horizontally sliding knobs arranged over the keyboard (Germanisches Nationalmuseum MIR 1138 has a later [?] knee lever). These stops can interpose one or two layers of cloth or leather padding between hammers and strings; lower a curved, fringe-padded panel onto the strings near the bridge (a so-called harp stop); engage or disengage dampers when these are provided; and jam levers up under the soundboard possibly to inhibit its vibration. This last device could also have been used percussively. On pianos equipped with a harp stop, the tuning pins are often identified by red and black lettering on a label glued atop the fringed panel; occasionally this label also includes a date and string gauge numbers.

Lying harp pianos are invariably constructed with a thick hitchpin plank having a roughly quarter-round front in which the nut pins are embedded horizontally at the bottom of the curve and the hitch pins vertically at the top. Like the lid "shelf," the plank's thickness helps stiffen the spine, which is compromised by the opening made to withdraw the action. Keeping the bulk of the hitchpin plank above rather than below the nut line allows clearance beneath for the action. By placing the strings as close to the hammers as possible, the low nut also fosters a shallow touch. The nearly horizontal nut pins prevent hard hammer blows from dislodging the strings; this arrangement duplicates the effect of Cristofori's reversed wrest-plank. Directing the strings upward to the hitchpins assures firm bearing; a similarly pronounced but downward turn often occurs in hammer dulcimers.

One other distinctive feature of many lying harp pianos appears in their bridges, which are normally backpinned and flat on top: commonly the treble-most pins angle oppositely to the rest of the pins, so that the treble

strings pass their pins on the opposite side. This opposition tends to balance sideways draft on the bridge, though why this should have been thought necessary is unclear. A diagram of the area where the treble strings meet the rest (usually the division falls near where the bridge curve reverses, about $c\sharp-d^2$ or $d^2-d\sharp$ in C-f³ pianos) looks like this:



(Germanisches Nationalmuseum MIR1137, a C-f³ transposer with 55 strings, has conventional pinning, as does the Sigal piano.)

Although lying harp pianos form a closed group by virtue of their shape, some scholars (notably Kinsky, Klaus, and van der Meer) have observed that they are related in other fundamental respects to certain German square pianos. Kinsky makes the relationship explicit in regard to a transposing square that he attributes to J. M. Schmahl on grounds of similarities to a supposed Schmahl lying harp piano, including identical handwriting on the labels identifying their tuning pins.¹⁵ Other related square pianos include one in The Metropolitan Museum of Art (89.4.3254) and two in the Germanisches Nationalmuseum (MINE164 and MIR1159), the last dated 1802 and so perhaps attributable to Georg Friedrich Schmahl (1748-1827).

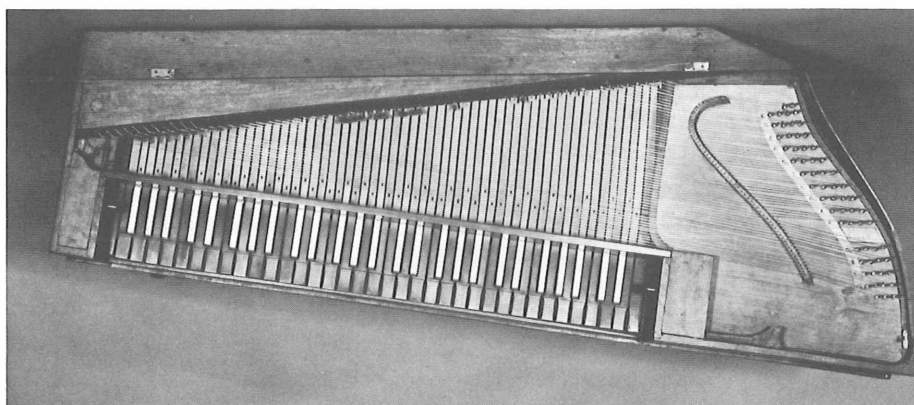


Illustration 2: plan view of the Maucher piano.

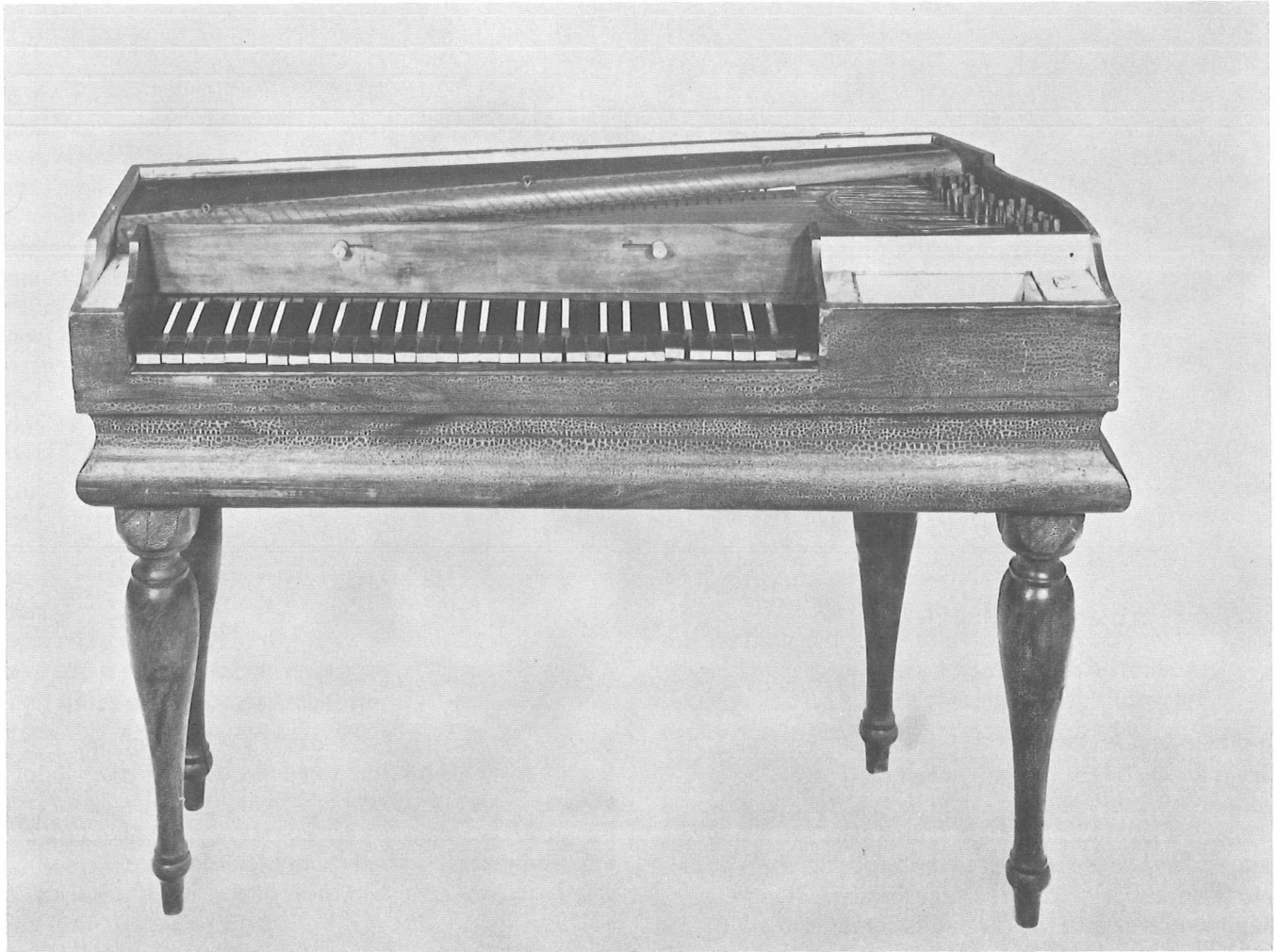


Illustration 3: Anonymous, style of Johann Matthäus Schmahl. The Metropolitan Museum of Art, Crosby Brown Collection.

MINE164 typifies the genre in the design of its lid, hitchpin plank, C-f³ *Stossmechanik* action, harp stop (a moderator for the unpadded hammers is also provided, but no dampers), and single-strung bridge with reversed treble pins (changing direction between d#² and e²). The bridge is interesting in being slightly concave on top between the two lines of pins and in having the front row of pins penetrate the soundboard. Its natural keys (the lowest narrower than the rest) now have unpapered endgrain fronts; perhaps paper fronts were present originally. The action withdraws from the front; hence the nameboard is removable. The underside of the lid bears a painted landscape.

The Metropolitan Museum's piano has not previously been described. It measures 122.6 x 50.3 x 23.8 centimeters, with C string 100.8 centimeters long. Its softwood case on four integral square tapered legs is painted white with thin green and pink striping and floral ornaments on the outside; the cracked paint was later varnished. Green-painted paper lines both the exposed interior walls and the removable cover that

conceals the dampers, but the lid, which hinges directly to the spine, is unpainted on the underside. The thick, laminated bottom has concave lower edges. The nontransposing C-f³ keyboard has bone-plated accidentals and ebony natural heads (double-scored forward of the head-tail joint) with stained tails and diamond-and-dot embossed paper fronts. Instead of a rack, the keys are guided frontally by pins in slots cut into the fronts of the levers. The action, with padded hammers, rests on a thin rectangular sled that pulls out, allowing the action to drop for removal through the spine.

Padded rods lift the fingerlike, wooden overdamper arms. The soundboard proper adjoins a separate panel of wider-grained wood that extends over the key levers. As in a lying harp piano, the wrestplank curves in a shallow S rather than making an angle across the soundboard, and the bridge pins change direction, here at b¹-c². Rather than having a quarter-round front, the thick, barely rounded hitchpin plank rises at a steep angle; at the treble end it overlaps the soundboard in

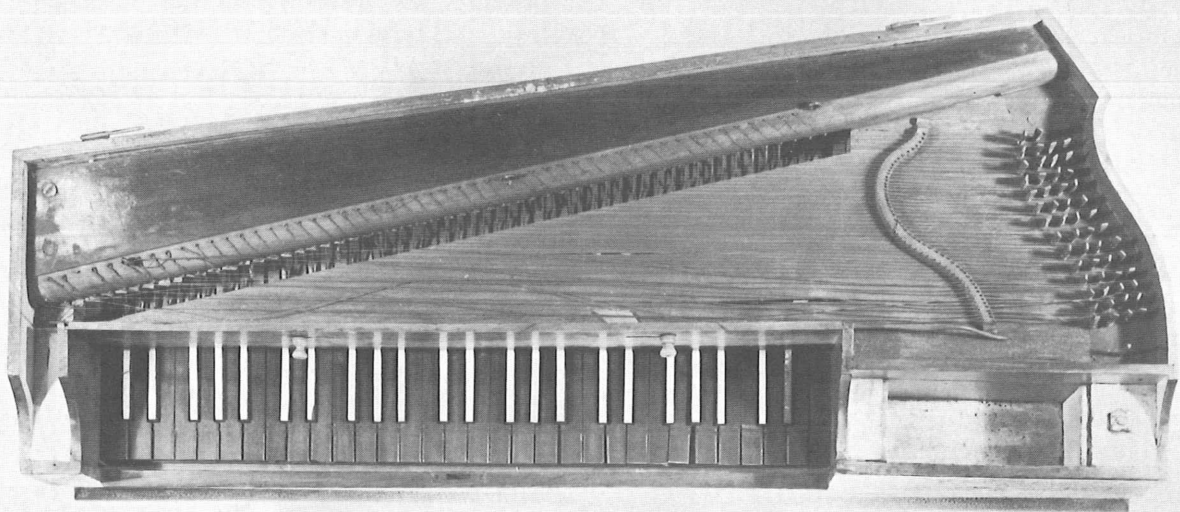


Illustration 4: plan view of the preceding piano.

an ornate bracket shape.

Two knobs on the integral nameboard raise the damper assembly and lower the harp batten, on which, as usual, a label identifies the tuning pins and string gauges. Minute letters next to the gauge numbers indicate the notes at which the gauges change. Nearly illegible numbers at the lower left corner of the label could be a date, conjecturally 1778 or even 1808.

The larger (153.4 x 56.0 x 19.9 centimeters) and rather roughly-made square at Nuremberg is, exceptionally, double-strung, and has a nontransposing FF-g³ keyboard with ebony naturals, bone plated accidentals, and the usual diamond-and-dot natural fronts. Its dampers seem to have been controlled by a pedal; two knobs on the nameboard govern a harp batten and (missing) moderator. Bridge pins change direction at c#²-d². As in the previous piano, the action (also with padded hammers) slides out through the spine and the wrestplank is S-curved. Also similar, the hitchpin plank has a practically flat, angled front; the plank overlaps the soundboard in an S-curve rather than a bracket shape. Again like the previous piano, the soundboard proper adjoins a separate board that extends over the key levers; here it is pierced by an elaborate oval fretwork design. The clear date 1802 appears on the usual harp-batten label identifying the tuning pins and string gauges.

It has been noted that the reputed oldest extant square piano (Germanisches Nationalmuseum MINE156¹⁶) belongs to this group¹⁷ with respect to action type; other characteristics, too, evince a striking relationship. This often-cited piano (*see illustration 5*)

bears a handwritten label, dated 1742, of Johann Socher from Obern Sonthofen (on the Iller river about 60 miles below Ulm and less than 20 miles west of Füssen). The unusually large, rectangular label (7.2 x 8.3 centimeters) with preprinted borders is conspicuously located near the center of the soundboard, an abnormal placement. Some scratches on the soundboard seem to extend beneath the label. If so, the label might be a later addition; thus its authenticity requires confirmation.

The name Johann Socher is not uncommon in the Allgäu, but recent research¹⁸ has thus far not identified any such man as a clavier maker. A father and son both named Johann Socher were luthiers from Füssen in the seventeenth century; the son and his two brothers, Lucas and Jacob, also luthiers, worked in Rome. Nikolaus Socher, another luthier, was born in Füssen in 1714 and moved to Mainz.¹⁹ The Johann Socher named on the piano's label might belong to this family. No other instrument or label of his has yet been located for comparison, but other instances do exist of instrument makers known only from a single extant product, and many German luthiers were simultaneously keyboard instrument makers. Significantly, among the Späth and Schmahl families of organ and clavier makers, Franz Jacob Späth of Regensburg also made violins,²⁰ and his grandson Christian Carl Schmahl also repaired violins in the same city²¹; Georg Friedrich Schmahl, father of Johann Matthäus in Ulm, also reportedly produced a guitar, while Matthäus himself also made violins.²² Socher, too, could have engaged in both crafts.

Like most lying harp and related square pianos, the Socher instrument is relatively small (137.6 x 49.6 x 18.4 centimeters), single-strung, and has a simple *Stossmechanik*, here with underdampers operated by a knob centered on the nameboard. This nameboard is removable, allowing the nontransposing C-f³ action to be withdrawn from the front. As usual, the (padded) hammers pivot together in a rack, and the double-pinned bridge has reversed treble pins, changing direction between c#²-d². The natural keys bear plain, flat paper fronts. Carved brackets flank the keyboard; even so, the C and f³ keys are wider than the others. The case bottom is laminated in two layers, the lower of which forms a frame open beneath the balance rail.

A horizontal metal pin inside the front wall near the tuning pins might have been a pivot for a harp batten, now removed; small holes elsewhere in the case might have had related functions. Some alterations are obvious; for example, provision was made for one more damper (for d#³) than was finally installed. The compartment to the left of the keyboard might once have had a pivoted lid, as is suggested by possible pivot holes in the compartment sides. A short modern screw that serves no evident purpose now penetrates the left side hole, and the same uniformly crackled varnish that covers the case exterior and legs (but not the keywell cheeks) covers the head of this screw.

In a square with transverse wrestplank, like this one, we would expect to find a triangle of soundboard behind the wrestplank. Here one seems to have been cut out, leaving an opening clear to the bottom, through which the top of the right rear leg protrudes. (As previously noted, omitting this triangle opens the way to the lying harp shape.) The soundboard itself necessarily overhangs only the top keys, not the entire keyboard, since the removable nameboard affords no support for a soundboard extension. The 117-centimeter length of the C string requires a bridge of average length.

The relatively thin (1.8 centimeter), rounded-front hitchpin plank extends past the wrestplank to terminate in an S curve that oddly overhangs the triangular opening. The paint inside this opening matches the rest of the case's interior paint, so if a triangular piece of soundboard was indeed removed here, the originality of all this paint must be questioned.

Like the lid on the Metropolitan Museum's square, this lid hinges directly to the spine. Its scenically painted underside poses a question: Why bother to decorate the lid but not conceal the leg's unsightly protrusion in the triangular opening? The naïve, generic lid painting eludes precise dating on stylistic grounds but even if it postdates 1742, this has no bearing on the date of the piano's construction.

Assuming that the Socher label is authentic, and assuming further that the related lying harp model indeed originated about 1770, the hiatus of nearly three decades prompts the supposition that other similar South German pianos, perhaps now lost, once bridged the gap. Many mid-century squares—perhaps like Nuremberg's MINE174—might have been unsigned and undated in the first place, and some might remain unrecognized.

On the other hand, if Socher's label proves deceptive, the "oldest extant" square could be more nearly contemporary with Schmahl's reputed work. In any event, the survival as late as 1802 of the distinctive hitchpin plank and bridge, not to mention the primitive action and embossed paper key fronts, bears witness to a remarkably conservative if not provincial practice outside the progressive ambit exemplified by Johann Andreas Stein's innova-

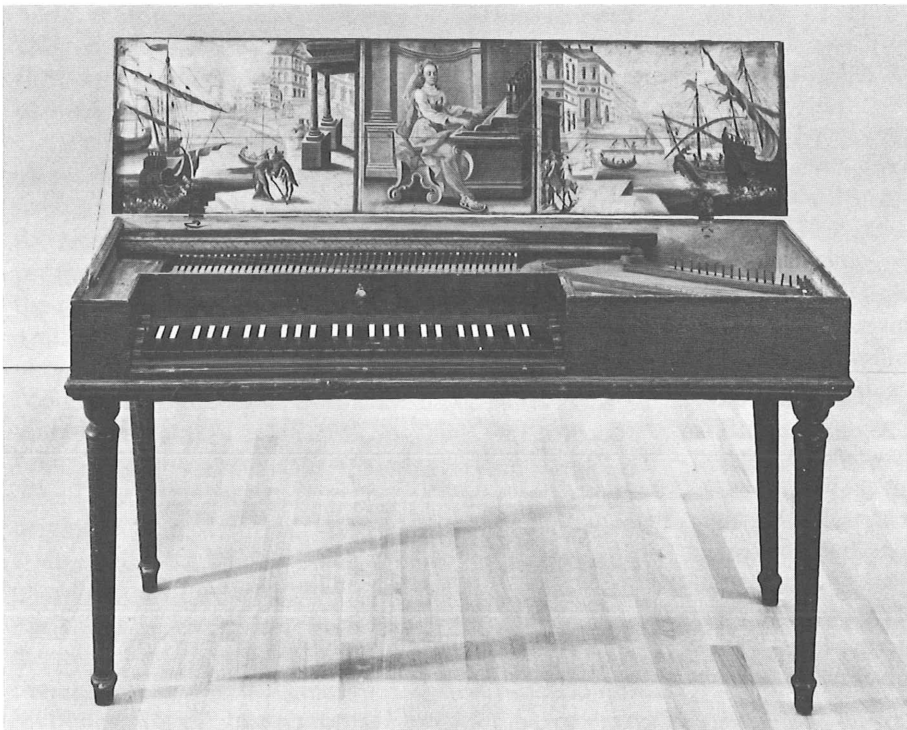


Illustration 5: Johann Socher, Obern Sonthofen, 1742. Germanisches Nationalmuseum, Neupert Collection.

tive products. One could envision the hypothetical Socher–Schmahl nexus as a sluggish stream running alongside the swifter Silbermann–Stein current, which was impelled by greater demands and opportunities and, no doubt, greater imagination. Mozart's preference, expressed in his letter to Leopold Mozart dated 17 October 1777, for Stein's pianos over those of Franz Jacob Späth (Christoph Friedrich Schmahl's father-in-law), as well as Späth & Schmahl's late, dead-end production of tangent pianos, may be relevant to this view. The brevity of Stein's employment by F. J. Späth (October 1749 through January 1750) suggests that the Regensburg master had little to offer the younger man.

Who was the mysterious Johann Socher? If not Socher, who originated the distinctive hitchpin plank and bridge designs described above, and how were these ideas transmitted to Schmahl's extended circle? Was Ulm indeed the cradle of lying harp pianos, and how extensive was their initial distribution? Was their unusual shape meaningful in terms of Germany's cultural revival? Only more research can answer these questions. ❀

The author gratefully acknowledges the assistance of Sabine Klaus, John Koster, and Klaus Martius in the preparation of this study, undertaken with support of a travel grant from The Metropolitan Museum of Art.

Notes

1. Oliver Sacks, "The Poet of Chemistry," *The New York Review of Books* XL/18 (November 4, 1993), 56.
2. Eugène de Briquerville, *Les Ventes d'instruments de musique au XVIIIe siècle* (Paris: Fischbacher, 1908), cites a c1780 Paris advertisement for a "Forte-piano en forme de harpe renversée" that may have had this shape, 17; John Koster kindly provided this reference.
3. Martha Novak Clinkscale, *Makers of the Piano 1700-1820* (New York: Oxford University Press, 1993), 249-51.
4. "Die Signatur besagten Ulmer Meisters hat nämlich Kommerzienrat Dr. Pfeiffer in Verbindung mit der Jahreszahl 1771 auf einem leider nicht mehr nachweisbaren Klavierchen gesehen und darnach eine geschlossene Gruppe von Instrumenten auf ihn zurückgeführt..." [Dr. Pfeiffer saw the signature of the said Ulm master along with the date 1771 on an unfortunately no-longer-traceable little clavier, and on that basis attributed to him a closed group of keyboard instruments]; Hanns H. Josten, ed., *Württembergisches Landesgewerbemuseum: Die Sammlung der Musikinstrumente*. Stuttgart: Württembergisches Landesgewerbemuseum, 1928, 33.
5. Personal communication.
6. see Marco Tiella and Romano Vettori, *Strumenti per Mozart* (Rovereto: Longo, 1991), 151-54.
7. C.F. Colt, with Antony Miall, *The Early Piano* (London: Stainer & Bell, 1981), 29.
8. John Henry van der Meer, *Musikinstrumente von der Antike bis zur Gegenwart* (Munich: Prestel-Verlag, 1983), 189.
9. Georg Kinsky, *Musikhistorisches Museum von Wilhelm Heyer in Cöln*, vol. 1 (Cologne: Wilhelm Heyer, 1910), 124-26.
10. See Franz Josef Hirt, *Stringed Keyboard Instruments 1440-1880* (Boston: Boston Book and Art Shop, 1968), 362-67.
11. See Sabine Katharina Klaus, "Seltene Tasteninstrumente der Bach-Zeit" in *Das Musikinstrument*, Jahrgang 40, Heft 7 (1991), 48-51.
12. Both are in Otto Rindlisbacher, *Das Klavier in der Schweiz* (Bern and Munich: Francke Verlag, 1972), 233.
13. Rosamund E.M. Harding, *The Piano-forte; Its History Traced to The Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933), 39-40.
14. A drawing of the typical action in Halle: Händelhaus, MS-546 appears in Herbert Heyde, *Historische Musikinstrumente des Händel-Hauses Halle* (Halle: Händel-Haus, 1983), 39.
15. Kinsky, 125.
16. Paul de Wit, "Ein Hammerklavier in Tafelform aus dem Jahre 1742" in *Zeitschrift für Instrumentenbau* 46/1 (October, 1925), 4-5.
17. van der Meer, 188.
18. Konstantin Restle, *Bartolomeo Cristofori und die Anfänge des Hammerclaviers* (Munich: Edition Maris, 1991), 277-79.
19. Richard Bletschacher, *Die Lauten- und Geigenmacher des Füssener Landes* (Hofheim am Taunus: Friedrich Hofmeister, 1978), 206; Adolf Layer, *Die Allgäuer Lauten- und Geigenmacher* (Augsburg: Verlag der Schwäbischen Forschungsgemeinschaft, 1978), 178-79.
20. Karel Jalovec, *German and Austrian Violin-Makers* (London: Paul Hamlyn, 1967), 364.
21. Jalovec, 334; Donald H. Boalch, *Makers of the Harpsichord and Clavichord 1440-1840* (Oxford: Clarendon Press, 2nd ed. 1974), 151.
22. Boalch, 151.



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A Twentieth-century Feast for the Harpsichord

Igor Kipnis

Frances Bedford. *Harpsichord & Clavichord Music of the Twentieth Century.* Forward by Larry Palmer; forward and preface in English, French, and German. Berkeley: Fallen Leaf Press, 1993; \$69.50.

"I had no idea that anybody today has written for it," is a green room comment often heard by harpsichordists who program contemporary music. That remark may be supplemented by the listener's slightly puzzled expression, seeming to query what in the world the performer is doing so far afield from more accustomed (read: palatable) fare.

The fact is that there exists a vast amount of contemporary music for the instrument: solo, concerted, ensemble. The harpsichord has been employed as a coloristic addition to the orchestra, and even in non-classical music—pop, jazz, TV and movie scores. The problem is that many people are barely aware of the extent of that repertoire. Conversely, especially in regard to more serious twentieth-century harpsichord literature, not enough performers today are willing to explore this realm. Perhaps that may be due partly to the psychological makeup of the harpsichord aficionado, who is generally drawn to the traditional, basically Byrd-to-Bach range with an occasional foray into the later eighteenth century—but rarely anything beyond.

A number of important articles over the last thirty or so years (see sidebar article, page 9) have addressed such oversights and aroused the interest of both performer and listener. In 1962, John Lade, a former BBC producer, published an important series of articles in the periodical *Consort*. I must add my personal gratitude to him for providing me in 1970 with a photostat of what appears to have been the first "contemporary" harpsichord solo, a neo-baroque, nineteenth-century salon-style *Rigodon*, Op. 97, by Francis Thomé (1850-1909). This curious trifle, composed just a little over a hundred years ago, had originally been written for and dedicated to Louis Diémer, pianist, teacher, music editor, and a harpsichord recitalist at the 1889 Universal Exhibition in Paris. His performances, and the resulting interest on the part of a few builders such as Gaveau, Erard, and Pleyel, signaled the beginning of the early-music revival. Additional new works were slow in coming, but by 1896 Ravel had used the harpsichord as the accompaniment to his song "D'Anne jouant de l'espinette." Unfortunately—as often happened with

other composers in ensuing years—Ravel misunderstood the compass of the instrument and wrote beyond its range. Massenet added the harpsichord to the score of *Thérèse*, a 1906 opera about the French revolution; Busoni used it for his 1911 opera *Die Brautwahl*. Respighi in 1923 wrote for four-hand harpsichord in the second of his *Ancient Airs and Dances* suites (like Ravel, also out of bounds). The list of composers and works grew, and neo-forms and neo-styles—neo-Renaissance, neo-Baroque, neo-Classical—were pervasive. Technically and idiomatically, the writing tended to be pianistic. Among prominent early names were Delius (*Dance*, 1919), Manuel de Falla (*El Retablo de Maeso Pedro*, 1922; *Harpsichord Concerto*, 1926), Manuel Ponce (*Guitar Sonata* and *Prelude*, both 1926), Poulenc (*Concert Champêtre*, 1927/28), Martinů (*Harpsichord Concerto* and *Deux Pièces*, both 1935), Richard Strauss (*Capriccio*; *Divertimento after Couperin*, both 1941).

The roster of composers of note from the 1940s through the 90s who have written for the harpsichord is immense. It includes William Albright, Milton Babbitt, Arnold Bax, Richard Rodney Bennett, Paul Ben-Haim, Luciano Berio, Lennox Berkeley, Harrison Birtwhistle, Easley Blackwood, Boris Blacher, William Bolcom, Henry Brant, Benjamin Britten, Alan Bush, John Cage, Elliot Carter, Michael Colgrass, Marius Constant, John Corigliano, Henry Cowell, George Crumb, Curtis Curtis-Smith, Ingolf Dahl, Jean-Michel Damase, Peter Maxwell Davies, Norman Dello Joio, Edison Denisoff, Emma Lou Diemer, Stephen Dodgson, Franco Donatoni, John Downey, Gottfried von Einem, Duke Ellington, Donald Erb, Brian Ferneyhough, Irving Fine, Ross Lee Finney, Vivian Fine, Marius Flothuis, Wolfgang Fortner, Lukas Foss, Arthur Frackenpohl, Jean Francaix, Alberto Ginastera, Roger Goeb, Alexander Goehr, Henryk Górecki, Alexei Haieff, Lou Harrison, Roman Haubenstock-Ramati, Hans Werner Henze, Alun Hoddinott, Heinz Holliger, Joseph Horowitz, Alan Hovhaness, Jacques Ibert, Gordon Jacob, Keith Jarrett, Betsy Jolas, Mauricio Kagel, Viktor Kalabis, Barbara Kolb, Leo Kraft, Ernst Krenek, Ezra Laderman, Jean Langlais, Peter Lieberman, György Ligeti, Dan Locklair, Otto Luening, Witold Lutoslawski, Elizabeth Maconchy, John McCabe, Mary Mageau, Gian Francesco Malipiero, Frank Martin, Peter Mennin, Darius Milhaud, Robert Moevs, Vaclav Nelhybel, Anthony Newman, Maurice Ohana, Arvo Pärt, Krzysztof Penderecki, Vincent Persichetti, Goffredo Petrassi, Daniel Pinkham,

Paul Pisk, Walter Piston, Mel Powell, Serge Prokofiev, Alan Ridout, Vittorio Rieti, George Rochberg, Ned Rorem, Nicolas Roussakis, Edmund Rubbra, Eric Salzman, Henri Sauget, Boguslaw Schäffer, Tona Scherchen, Peter Schickele, Max Schubel, Gunther Schuller, Cyril Scott, Harold Shapero, Ralph Shapey, Dmitri Shostakovich, Florent Schmitt, Alfred Schnittke, Giuseppe Sinopoli, Halsey Stevens, Ronald Stevenson, Karlheinz Stockhausen, Alan Stout, Igor Stravinsky, Carlos Surinach, William Sydemann, Boris Tchaikovsky, Alexander Tcherepnin, Michael Tippett, Henri Tomasi, Tiêt Ton-Thât, Lester Trimble, Paul Turok, Moisei Vainberg, Ben Weber, Peter Westergaard, Willam Walton, Frank Wigglesworth, Alec Wilder, Malcolm Williamson, David Wooldrige, Russell Woollen, Charles Wuorinen, Iannis Xenakis, Max Yount, Isang Yun, and Ellen Taaffe Zwilich. Not too many significant twentieth-century names are missing; Copland is one (although he was

asked to write for it by several harpsichordists, he really didn't like the instrument).

Quite a number of these composers have been mentioned in the literature listed on this page as well as in at least three dissertations on the subject of contemporary composers' use of the harpsichord.¹ In 1974 appeared Frances Bedford's and Robert Conant's ground-breaking 95-page catalog of twentieth-century harpsichord music,² the forerunner of the volume at hand and a tome that has remained extremely helpful. The present book—with a great deal more detailed research, more extensive organization, and, especially, the addition of a wealth of compositions that have appeared during the last twenty years—reveals in its 608 pages of listings an astonishing range of interest in writing for the harpsichord. The list I compiled above involves over 150 names, the majority of which will be familiar to those following twentieth-century music in general. What is even more staggering is that this only

represents about one-and-a-half pages out of Index 1 at the back of Frances Bedford's book, the entire listing of harpsichord composers taking a full twenty-five pages. While an enormous number of relatively high-profile composers have been attracted to the instrument (and to a much, much lesser extent, the clavichord, which did not feature separately in the 1974 catalog), there are many with lesser-known names for whom it holds—in whatever way, from solo to ensemble to timbral decoration—unusual fascination.

To be sure, not every composer has known how to write for it. Range is just one consideration. There are also the matters of idiomatic keyboard technique and the problem of narrower and shorter keys than the modern piano; the issue of registration (composers often seem to be writing for a specific instrument, exploring and trying to utilize all its possibilities); and, not least, such sonic considerations as sustaining power and what happens to the harpsichord acoustically in conjunction with other instruments. Some composers have thought of it as a plucking piano, others as a percussion instrument. It is sometimes difficult to convince potential composers that it is neither. Stylistically, there are no boundaries here—although, as mentioned, “neo” writing is pervasive, and there are numerous

A Twentieth-century bibliography

Any bibliography of important articles on twentieth-century harpsichord music would include the following:

- Lade, John, “Modern Composers and the Harpsichord, I & II,” *The Consort*, XIX & XX (July 1962 & 1963).
- Elste, Martin, “Cembalo modern—das Cembalo im 20. Jahrhundert,” *Fonoforum*, XI, 1992.
- Goebels, Franzpeter, “Neue Musik für Tasteninstrumente,” *Hausmusik*, 1954, No. 6.
- Kirkpatrick, Ralph, “The Challenge of the Harpsichord,” *Modern Music*, XXIII, 4 (Fall, 1946).
- Ripin, Edwin M., Howard Schott, John Barnes, and G. Grout O'Brien, “Harpsichord,” *The New Grove Dictionary of Music and Musicians*, Vol. 8 (London: Macmillan, 1980).
- Purswell, Joan, “Twentieth-Century Chamber Music for Harpsichord, Parts I & II,” *Clavier*, April & June, 1980.
- Palmer, Larry, “Harpsichord Repertoire in the Twentieth Century, [I]: Where Two or More are Gathered: Some Contemporary Chamber Music with Harpsichord,” *Diapason*, May 1970; “Harpsichord Repertoire in the Twentieth Century, [II]: The Busoni Sonata,” *Diapason*, Sept. 1973; “Harpsichord Repertoire in the Twentieth Century: Ravel and the Harpsichord,” *Diapason*, Feb. 1976; “Harpsichord Repertoire in the Twentieth Century, III: In the Orchestra, 1909-1951,” *Diapason*, March 1976; “Harpsichord Repertoire in the Twentieth Century, IV: The Concertos of Falla and Poulenc,” *Diapason*, July 1979.
- Steinberg, Michael, “Some Observations on the Harpsichord in Twentieth Century Music,” *Perspectives of New Music*, Spring, 1963.

(often early) pieces of the “wrong-note” school, replete with baroque trills and mordents. Especially in the infancy of twentieth-century harpsichord writing, some works (e.g., the *Delius Dance*) still seem to need a sustaining pedal. Twentieth-century changes in harpsichord construction have also brought about changes in repertoire. Pedals, part of our century's instruments before classical models began to take their place after the 1960s, are *de rigueur* for fast register changes in some works. The same is true for the 16' register in larger harpsichords, more recently considered anathema (although some builders have now returned to it, making accurate copies of the largest German instruments and again including that suboctave set of strings). How does one cope, on a classically-styled instrument without pedals, with the composer's requirement for that 16' in such notable earlier repertoire such as Falla's *Concerto*, the Poulenc, or Carter's *Sonata* for flute, oboe, cello, and harpsichord? In the case of the latter and, from my own experience with George Rochberg,³ the attitude is: go ahead and register it any way you think appropriate.



Bedford lists almost all the relevant information one might hope to find. For example, under solo harpsichord, one finds the first item on page 3:

Abe, Kyoko (1950- Japanese)
Solo für Cembalo
difficult 1974 6'30" ARIA
non-traditional notation

“ARIA” refers to the list of publishers (in this case, the Austrian publisher Ariadne), music centers, and libraries in Appendix 2—where, happily, one also finds addresses. In other listings, movements are given, first performances with the names of the participants plus dates, and, where they are or have been available, recordings. One hundred and thirteen pages later in this two-column-per-page, easy-to-read layout, the last solo piece listed reads:

Zwilich, Ellen Taaffe (1939- American)
Fantasy
difficult 1983 6'30" MOB 347 LC: M25.Z
Rich and attractive; 2-manual hps
Commissioned by Concert Artists Guild for
Linda Kobler
FP: Linda Kobler, hps; Carnegie Recital Hall,
NYC 10 April 1984
Recording: (CD) Gasparo GSCD 290 (Harbach)

Following the section devoted to one-harpsichord solos (including a few instances of pedal harpsichord as well as prepared harpsichord; Georges Aperghis and John Beal are two of the composers for the latter)

one finds, in exhaustive sequence, the following categories: harpsichord with MIDI system; harpsichord 4-hands; 2-6 harpsichords; harpsichord with tape, with piano, organ, celesta, and mixed keyboards; harpsichord pieces with guitar, with flute, recorder, piccolo, oboe, oboe d'amore, English horn, clarinet, saxophone (yes, there are nine pieces for that combination), bassoon, trumpet, horn, trombone, tuba (only three pieces for that unlikely duo), viola, viola d'amore, viola da gamba and bass viol (slight confusion here as to whether the gamba in the first category is not really a bass and belongs to the second), cello, “devil's fiddle” (The *New Grove Dictionary of Musical Instruments* offers no help here in clarifying what composer Lejaren Hiller lists as *Diabelskie Skrzypce*, a 1978 composition), double bass, and all manner of other combinations. Then there are the listings of larger ensembles, solo concertos, orchestra pieces that utilize the instrument, single and multiple voices with harpsichord as well as chorus, operas and cantatas, theater music, ballet, multimedia, and finally, a fifteen-page catalog of clavichord music—mostly (one sighs with relief) solo.

Among this book's attractions are well-chosen excerpts from selected pieces, including some with graphic notation. In addition to a listing of all composers represented, there are also lists of women composers, indices of titles of harpsichord and clavichord pieces, harpsichordists and clavichordists in first performances, works that use nonstandard tunings (Avram David's 1968 *Mirrors*, Op. 68, for example, with the two manuals tuned a quarter tone apart, or György Ligeti's meantone *Passacaglia ungherese* of 1978), and, as noted above, eleven pages of publishers' names, music centers, and libraries where some of the music listed may be found. Equally helpful are a similar number of pages containing addresses of many relatively obscure composers, so that one might obtain manuscripts of works that are not published. For those interested in background data for the large number of composers here listed but absent from such standard reference books as *New Grove* or *Baker's*, Bedford has also done a great service by providing, where that information has been made available to her, birth (and death) dates, as well as nationality. This alone would make the volume a godsend.

How can one use the catalog? Suppose one wanted to program Falla's classic *Concerto* for harpsichord, flute, oboe, clarinet, violin, and cello along with other pieces using the same sextet instrumentation. On pages 287-88 one learns that five such works have been written: by Samuel Adler (1985), Hans Lehmann (1972), Roberto Sierra (1985), André Singer (1979), and John Webber (1986), most of them technically demanding.



As any performer is well aware, the harpsichord is an exacting taskmaster, hard to play well. Difficult contemporary scores, whether ideally idiomatic or wretchedly unwieldy, are not likely to appeal to the one domain that badly needs expansion, that of the curious amateur. Some effort has been made in this direction by a handful of composers, partly under the influence of the Alienor Foundation, which has begun to award prizes in the category of easier, more accessible compositions. Bedford's listings of ranges of difficulty are therefore of considerable help to the harpsichord enthusiast of more modest abilities. As Bedford herself admits, however, this is an area where ratings are highly subjective. One can argue with a few of Bedford's assessments (under no circumstances, for example, would I call Franzpeter Goebels's tantalizingly entitled but taxing *Bird-Boogie* of 1973 "moderately easy"); the rating concept is, however, an admirable one.

For pragmatic reasons, many composers have specified alternate instrumentation for their ensemble pieces. In spite of some misses (one example in a spot check: Theodore Lucas's 1972 *Trialog* for flute, harpsichord, and tape is mentioned under flute and harpsichord but not under tape and harpsichord), Bedford usually lists the same work under the different instruments involved. Ingolf Dahl's *Variations on an Air by Couperin* of 1956 can be found in the flute section as well as under recorder, and Ebbe Grims-Land's 1989 *Siciliano* for harpsichord or guitar and mandolin, flute, oboe, or cello most admirably receives cross references under all the duo instruments.

Are there failings or omissions? Inevitably, once the volume was locked into its publisher's schedule towards the end of 1993, it was already behind in new entries. How could it be otherwise? There are a number of pieces listed that may or may not have been written for harpsichord, some of them clearly so unharpsichordistic as to be virtually unplayable (piano compass in these is but one of the failings). A few appropriate comments would not have been amiss about such works by Vernon Duke or Jaromir Weinberger; the latter's *Spinet Sonata*, listed here as under the title of *Harpsichord Sonata*, is clearly not for the plucked instrument under any circumstances. I have also often wondered about the bottom range of Busoni's 1916 *Sonatina (ad usum infantis Madeline M* Americanae pro Clavicimbalo composita)*, which requires an EE but also has FF and FF#, meaning that retuning is not practical. Since Busoni had a Chicking harpsichord with a range of FF-f3 on permanent loan to him, one must be curious as to this aberration.⁴ Where a work has an alternate solo scoring, the mention of first performances (FP) does not always mean that the premiere was in fact performed on the harp-

sichord. David Finko's 1977 *Double Concerto* for viola d'amore and guitar or harpsichord and orchestra had its first outing in 1985 with guitar; it may not even yet have been played with harpsichord.

Among major omissions, I noted that William Albright's *Concerto for Harpsichord and Strings* of 1991 was not included. Many errors are relatively minor: for example, Edison Denisov's 1970 *Chant des Oiseaux* is not for prepared harpsichord and tape but (fortunately!) for unprepared harpsichord; the tape is *musique concrète*. Sometimes the listings of pieces involving the harpsichord as part of larger works, such as Meyer Kupferman's 1963 film score for *Hallelujah, the Hills* (in which I participated), might give the impression that the harpsichord is used throughout: in this case it is only used in six (out of over thirty), mostly brief sections. The same problem occurs with Shostakovich's film score to *Hamlet* (1964/5), where the instrument has a sizable obbligato only in four sections. (Unfortunately, the two recordings of music for the film, listed as excerpts, don't contain those sections at all.)

References to recordings reveal a number of missing entries. Some examples: Carter's *Double Concerto* of 1961 with Ralph Kirkpatrick and Charles Rosen, Gustav Meier conducting (Epic BC-1157); Denisov's 1965 *Crescendo e diminuendo* with Bernstein and the New York Philharmonic (Columbia MS 7052); Walter Leigh's *Concertino for Harpsichord and Strings* (1934) with Trevor Pinnock and Nicholas Braithwaite conducting the London Philharmonic (Lyrita SRCS 126); and the Ponce *Guitar and Harpsichord Sonata* with Manuel Lopez Ramos and Robert Veyron-Lacroix (RCA Victrola VICS-1541). For the de Falla *Concerto*, neither my own recording with Pierre Boulez and members of the New York Philharmonic (originally on Columbia but now on Sony CD SBK 53264) nor the historically important first recording with the composer at the harpsichord and a group of French instrumentalists including flutist Marcel Moyse (EMI 567-754 836-2) is listed.

In the "Titles of Harpsichord (and Clavichord) Music" appendices, the indexing is distressingly literal: titles beginning with articles in foreign languages such as "Le" or "Das" are listed under "L" and "D" and so forth; German composers' concerto titles start under "Konzert" and are not cross-indexed under "C." This index could also have benefited from the addition of composers' names where the titles are not just generic, e.g., "Dialogue" has several composers' names listed but not *Dialoghi No. 6*, *Dialogos*, or *Dialogue for Flute and Harpsichord*.

Reviews are supposed to list such defects as those above, and one would be remiss in not suggesting corrections for a future edition. One certainly hopes that

such a second edition will be forthcoming before too long. And these defects detract very, very little from the value of a book that represents a monumental amount of painstakingly detailed work. What one learns from this catalog is enormous, whether one is perusing it under a particular section, looking for a special item or instrumentation, or just browsing.⁵

For instance, one learns that Benjamin Britten (regrettably) never wrote for solo harpsichord but did in fact use it in his 1975 cantata *Phaedra*, for soprano, strings, and timpani, as well as in his opera *A Midsummer's Night's Dream* (1960). Or one reads that Stockhausen wrote a zodiac piece for clavichord in 1975, that a number of composers, such as Rolf Liebermann, Richard Strauss, and Duke Ellington adapted previously written pieces for harpsichord, that Vaughan Williams is supposed to have written an arrangement of folk dances for harpsichord and flute in 1913 but that the score is "not available." (I remember talking to Ursula Vaughn Williams about this alleged piece several years ago and being told by her that no such thing existed, as her husband despised the harpsichord.)

It is abundantly clear that the amount of contemporary music for the harpsichord (and as an adjunct, for the clavichord) is astonishing. One hopes musicians, be they player or listener, will buy this book and expand their knowledge of the repertoire, one heretofore thought by some to be highly restricted. Frances Bedford has done us all a great service. This outstanding volume deserves to be on the shelf of every harpsichordist and in the reference section of every music library. ✱

Notes

1. Joyce Zankel Lindorff, "Contemporary Harpsichord Music: Issues for Composers and Performers." Unpublished doctoral dissertation, The Juilliard School, New York City, 1982. Elisabeth Runge, "Das Cembalo im 20. Jahrhundert und das zeitgenössische Schaffen für dieses Instrument." Unpublished doctoral dissertation, Hamburg, 1959. Keith Paulson-Thorp, "The Twentieth-Century Harpsichord: Approaches to Compositional Practices as Evidenced by the Contemporary Repertoire." Unpublished doctoral dissertation, University of Illinois, Champaign-Urbana, 1981.
2. Frances Bedford and Robert Conant, *Twentieth-Century Harpsichord Music: A Classified Catalog*. (Music Indexes and Bibliographies No. 8). Hackensack, NJ: Joseph Boonin/Jerona Music, 1974.
3. George Rochberg: *Nach Bach* (Bryn Mawr, PA: Theodore Presser, 1967). This work was originally written for me in 1966 for a two-manual Rutkowski & Robinette harpsichord with two 8' registers, a 4', buff, peau de buff as an added lower 8' register, and pedals.

4. Busoni played the Sonatina on the piano in Zürich in 1917.
5. As an example of how valuable Frances Bedford's catalog can be, a personal experience: leafing through the volume for examples that I might not know (a chronological list of compositions in an appendix would have been a helpful, if unwieldy and expensive, addition), I came across the name of Mario Castelnuovo-Tedesco, a composer born in Italy (1895-1968). I became curious about the 1909 composition date attached to his *English Suite* for harpsichord or piano. Seemingly, it had been revised in 1940, shortly after his arrival in the United States. Because of Bedford's information—first, that the piece was to be found in the Kirkpatrick archives of the Yale University Music Library and, secondly, that it had been published by Mills—I was able to consult the manuscript (there is no evidence that Kirkpatrick ever played it), contact the composer's two sons, and obtain from the Castelnuovo-Tedesco archive other copies of the manuscript plus the out-of-print Mills publication of 1962, now reading "for piano or harpsichord." The reconstructed story, based on facts contained in the composer's unpublished biography, several pages of which were most helpfully translated for me by Dr. Pietro Castelnuovo-Tedesco, is that the fourteen-year-old composer, then in Florence, had been assigned to study and imitate various baroque suites by his teacher, Gino Modona. None of that output was published at that time, but he continued to play one of his pieces in particular, a three-movement "English suite" based on Thomas Arne that he had intended for harpsichord (or piano). After settling in the United States, Castelnuovo-Tedesco transcribed the seven-to-eight-minute piece onto music paper, and he may have sent it to Kirkpatrick. (Bedford writes "revised," but, in fact, the composer set the music down from memory in 1940. A few range modifications in his own hand may be found in the manuscript, possibly a result of his having talked with Kirkpatrick.) The neo-classic *English Suite*, therefore, stands as the earliest solo harpsichord piece of our century, as well as a remarkably mature work for a fourteen-year-old student. It, as well as another discovery from the Bedford catalog, Alfred Schnittke's *Drei Fragmente* of 1990, figure on my 1994-95 recital programs.



Igor Kipnis looks forward to his thirteenth season as co-artistic director (along with flutist John Solum) of the Connecticut Early Music Festival. He has 77 recordings to his credit, 55 of them solo. His most recent release, "The Young Beethoven," on Epiphany Recordings, includes (among other works) the "Moonlight" and "Pathétique" sonatas performed on his 1793 Graebner Brothers fortepiano.

*News of the Westfield Center***\$255,000 Award from the NEH for “Festival Organ”**

The Westfield Center has just been awarded a substantial grant from the National Endowment for the Humanities: \$230,000 outright and up to \$25,000 in matching funds for a series of public programs, a traveling interactive exhibition, and an interpretive booklet “illuminating the history of the organ and its place in our musical heritage.”

Two years in the planning, *Festival Organ: The King of Instruments* is designed to cultivate, educate, and delight new general audiences. Outstanding American organs in all styles will be the focus for presentations by distinguished performers, organ scholars, and organ builders. They will lead general audiences on an exploratory voyage designed to increase their understanding of the organ's intricate mechanism, its complex sounds, its beautiful architecture, its history and cultural context, and its richly varied repertoire. In eight locations throughout the country, audiences will have the opportunity to hear lectures and participate in question-and-answer sessions; hear music (and participate in “discovery dialogues” among a moderator, a performer, a scholar, an organ builder, and the audience); visit an attractive, interactive exhibition in a prominent regional museum; read (and keep) a 40-page booklet with essays, discography, bibliography, and list of “must-see” American organs; and partake of any number of a host of other activities now being organized by our collaborators nationwide: organ crawls, organ workshop/factory open houses, special programs for school children, recitals, chamber music concerts, and, in some locations, organ and symphony concerts.

In many ways, the interactive exhibition is one of the most exciting elements of this project. Designed by Duncan Smith of Portland (ME), the exhibit explores the following themes: (1) the organ's mechanism, including working models of actions and a wind supply; (2) the organ's many voices, including a rectangular chest displaying an array of pipes arranged in the order in which they were invented, all playable; (3) the craft of the organ builder (six cases describing all aspects of organ building, from design to finish); (4) the architecture of the organ, with illustrations and short essays by an architectural historian; and (5) the organ in history and culture, a 24-foot Timeline which traces the organ from its beginnings in classical antiquity to its current form in the twentieth century. The Timeline will identify important composers, builders, patrons, and performers. And, in brief captions and a wealth of illustrations reproduced from wood-cuts, engravings, paintings, drawings, photographs, and scores, it will mark important technological advances, link the organ with concurrent events in political,

social, and intellectual history, and note representative works and events in other arts. Everyone who visits the exhibit will be given a copy of a printed version of the Timeline.

Pending additional funds, the exhibition will also include a theater in which visitors can view videotapes, as well as computer terminals for viewing and engaging in an interactive CD-ROM program.

Festival Organ: The King of Instruments will travel to eight sites nationwide: Boston, Chattanooga, Lancaster and York (PA), Provo and Salt Lake City, Eugene (OR), Los Angeles, St. Paul, and Buffalo. Museums who are collaborating with us include the Museum of Science (Boston), the Hunter Museum of Art (Chattanooga), the Landis Valley Museum (Pennsylvania), the new Museum of Art at Brigham Young University, the Art Museum at the University of Oregon, the Fowler Museum of Cultural History (UCLA), the James J. Hill House in St. Paul, and the Buffalo and Erie County Historical Society.

We expect *Festival Organ* to open in Boston, at the Museum of Science, in the fall of 1995. I hope you will have a chance to visit the exhibit when it comes to a museum near you, and that you will be able to attend some of the lectures and concerts which are now being planned. It should be a marvelous way to educate, cultivate, and delight others—whether it be your organ committee members, your choir members, or other friends and colleagues.

Festival Organ is a important outreach program. Its potential for reaching a wide and diverse audience—from children to adults to the elderly—is immense. Everyone who has ever had any encounter whatever with the organ should find something in this program with which they can relate and by which they can be further inspired. I'll be busy over the next year overseeing the creation of the interactive exhibition and the printed materials for this outreach project. I'll also be raising additional funds. The National Endowment has issued a challenge, and gifts to support this program will be matched on a 1:1 basis. If you would like to help, or would simply like more information about this project, just call or write me at The Westfield Center, One Cottage St, Easthampton MA 01027, tel. (413) 527-7664. ❁

—Lynn Edwards



M I N I M S

- ☞ Lawrence University organist and professor of historical keyboards, **George Edward Damp**, announces the birth and rebirth, respectively, of two instruments: a 40-stop tracker organ by **John Brombaugh** (opus 33), and an 1815 Broadwood fortepiano restored by Edward Swenson of Trumansburg, New York.
- ☞ **Arthur Lawrence** has been elected Dean of the New York City Chapter of the American Guild of Organists, to serve a two-year term until the summer of 1996. Lawrence will guide the activities of the chapter during the period when it is planning the 1996 AGO National Convention, which it will host and which will mark the centennial of the Guild. Lawrence is Organist-Choirmaster of the Episcopal Church of the Good Shepherd in New York City and a faculty member at the Manhattan School of Music. He is a former editor of *The Diapason*, *The American Organist*, and the *Journal of the American Musical Instrument Society*. His writings on the pipe organ have been published widely in American and international journals.
- ☞ **Dave Gayman** is serving as the American Corresponding Editor for a new publication from England, *Harpsichord & Fortepiano* magazine. David Bray, editor of the magazine, is looking to cover performance practice, instrument construction and maintenance, composers, players, and the like. The magazine will be issued twice a year. Subscriptions, at \$24, are available from Magnamusic Distributors, PO Box 338, Amenia Union Road, Sharon, CT 06069. News of major events being planned in the fortepiano and harpsichord world can be sent to Dave Gayman at PO Box 81384, Wellesley Hills MA 02181-004, tel. (508) 820-4416.
- ☞ **Shirley Mathews'** recording of toccatas and suites of Johann Jacob Froberger was released in May by Gasparo Records, and can be ordered by calling 1-800-934-8821. Mathews was Artistic Director and performer on both harpsichord and fortepiano for the Music in the Meetinghouse series (Yarmouth, Maine) in June. Mathews also directs the *Pro Musica Rara* series at the Baltimore Museum of Art, this year marking its twentieth anniversary.
- ☞ **Susan Hegberg**, of Susquehanna University, and **Pierce Getz**, professor emeritus of Lebanon Valley College, were joint presenters and recitalists at the first annual Organ Institute of York (PA), devoted to the organ works of Buxtehude. The Institute was jointly sponsored by Christ Lutheran Church and Trinity United Church of Christ of York.
- ☞ The University of Montevallo presents organist Vladimir Koshouba, of the Kiev House of Organ Music, Ukraine, performing organ music of eastern Europe on October 31. Other performers in the University's series have included **Betty Louise Lumby**, on September 6, and harpsichordist Brigitte Haudebourg (of the National Conservatory of Music in Marseille, France), on October 17.
- ☞ **Sandra Rosenblum's** article on "The Uses of *Rubato* in Music, Eighteenth to Twentieth Centuries," appeared in *Performance Practice Review*, volume 7, no. 1 (Spring 1994).
- ☞ The **Taylor & Boody** organbuilding shop saw its opus 24 instrument dedicated on Sunday, September 18, 1994. A 24-stop mechanical key and stop action organ built for Christ Evangelical Lutheran Church, Staunton, Virginia, this organ includes 1447 pipes and has three wedge bellows. Case and carvings are of solid cherry. Organist Sharon Porter Shull performed the 11 a.m. dedication service and the 4 p.m. dedicatory recital.
- ☞ Organbuilder **Halbert Gober**, of Toronto, Ontario, completed a 5-stop organ for the home studio of John Van Leeuwen in August, 1994. The organ was dedicated in a recital performed by Oberlin Conservatory organ student Erik Suter. Gober's 15-stop organ for the St. Sosa Lee Roman Catholic Church in Etobicoke, Ontario, will be completed in April, 1995; his 15-stop organ in St. Giles Presbyterian Church, Sarnia, Ontario, will be used for a one-day workshop for church organists on September 24, 1994. Gober has served as organ curator at Oberlin College Conservatory for two years.
- ☞ **Martha Folts** toured in Iowa last March performing harpsichord recitals at Iowa State University (Ames), Drake University, Central College, and the University of Iowa (Iowa City). Her program was designed to display her 1992 German double instrument built by Keith Hill of Manchester, Michigan.
- Thanks to Westfield Center members who responded to our request for information on their current activities. Additional responses will appear in upcoming Newsletters.*

Schubert's Piano Music

The Westfield Center and the Smithsonian Institution with the support of the National Endowment for the Humanities and the National Endowment for the Arts present:

Schubert's Piano Music

A Symposium and
Festival of Concerts
April 5-9, 1995
at the Smithsonian Institution,
Washington, D.C.

Directors: Thomas A. Denny and Lynn Edwards

For four days, musicologists, theorists, pianists, dance scholars, and Schubert lovers will gather for a program consisting of formal lectures, demonstrations, and panel discussions focusing on Franz Schubert's extensive repertoire for the pianoforte. These works span Schubert's entire lifetime of artistic development (1815-1828), and include some of the most inspired and idiosyncratic works ever composed for the instrument.

Events:

Lectures by prominent American and European scholars
Evening Concerts, including Friday evening's re-creation of *Schubert's Invitational Concert of 1828* and Saturday evening's *Schubertiade*, with poetry, music, dancing, and a buffet

Informal Noontime Concerts
Masterclass with fortepianist Malcolm Bilson

Panel Discussions
Exhibitions, including the Smithsonian's extensive collection of keyboard instruments

Dance Instruction for all interested participants, in preparation for Saturday evening's *Schubertiade*

Scholars:

David Beach, *Eastman School of Music*

Richard Cohn, *University of Chicago*

Thomas Denny, *Skidmore College*

Christopher Gibbs, *SUNY at Buffalo*

David Gramit, *University of Alberta*

Jeffrey Kallberg, *University of Pennsylvania*

Richard Kramer, *SUNY at Stony Brook*

Andreas Krause, *Schott Verlag, Mainz, Germany*

Walburga Litschauer, *Neue Schubert-Ausgabe, Vienna, Austria*

Patrick McCreless, *University of Texas*

Ruth Solie, *Smith College*

Susan Youens, *Notre Dame University*

Performers:

Malcolm Bilson, *fortepiano*

David Breitman, *fortepiano*

Seth Carlin, *fortepiano*

Penelope Crawford, *fortepiano*

Nancy Garrett, *fortepiano*

Lambert Orkis, *fortepiano*

Eckart Sellheim, *fortepiano*

James Weaver, *fortepiano*

Marilyn McDonald, *violin*

Jaap Schroeder, *violin*

David Cerutti, *viola*

Kenneth Slowik, *cello*

Enid Sutherland, *cello*

Judith Kellock, *soprano*

Robert Craig, *tenor*

Sanford Sylvan, *baritone*

Lowell Greer, *natural horn*

Hannelore Unfried and

members of the Viennese

Hof-Dantzer

Schubert Festival Männerchor

For a detailed brochure, please write or call:

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