

The Harpsichord and Clavichord in China during the Ming and Qing Dynasties

Joyce Z. Lindorff

The story of the harpsichord and clavichord in China finds its roots in a timely reciprocity of interests, making possible the unlikely convergence of two cultures. The result was a heyday, however temporary, for early Western keyboard instruments in China during the late Ming and early Qing dynasties.

From Father Matteo Ricci's first gift of a clavichord to the Ming emperor Wanli in 1601 to the death of Father Joseph-Marie Amiot in 1793, the clavichord and harpsichord were favorite instruments at the Chinese court in Beijing—at times a curiosity, at other times an important element in courtly musical life. The Jesuits, eager to convert the Chinese to Christianity, found that the Chinese emperors attached great importance to the study and practice of cartography, astronomy, clocks, and calendars—and therefore music, considered akin to calendar study. As a musical instrument, then, the clavichord or harpsichord was probably doubly intriguing: not only did it represent the Western style of music-making, it held inherent interest as an ingenious mechanical device.

In addition, certain political conditions and philosophical attitudes combined to provide a fertile backdrop for cultural exchange. The late Ming dynasty (see "Dynasties" sidebar, page 3) was not strongly nationalistic, and as such was open to ideas from the outside. In contrast, the powerful Qing emperors Kangxi and Qianlong reasserted China's national identity, making the country less dependent on outside influences but still receptive to foreign ideas which it incorporated according to its own needs.¹

Secondly, gift giving served an important function—as it still does today in Asia—in business transactions and personal relationships. The harpsichords and clavichords in China were mostly gifts given by foreign delegations wishing to establish good relations with the emperor. This practice was not unique to China. From the first documented examples in the thirteenth century, keyboard instruments had been the European diplomat's gift of choice. During the sixteenth century clavichords or harpsichords had been

brought to Ethiopia and India by the Portuguese, to Japan by the Jesuits, and to Russia and Turkey by English merchants.² Third, the Ming Chinese ideal of the amateur manifested itself in the form of the cultured official, a person well versed in a wide range of arts.³ This coincided with the similarly broad educational and cultural values of the Jesuits. Finally, China was at the height of world civilization. The educated classes enjoyed a high standard of living, and in terms of culture and cultivating the arts the Qing emperor Kangxi had much in common with Louis XIV.⁴ In his journals Matteo Ricci (Chinese name: Li Madou) described his journey to Beijing in 1598, the goal of which was to convince the emperor to allow the Jesuits to settle there. Among the vast array of presents he transported from their base in Nanjing was a *manicordio*, or clavichord. The Jesuits did not receive the desired permission and so turned back, but not before showing the gifts to a Beijing magistrate. According to the journals, the sensation caused by the gifts, which also included clocks and religious statues, "and especially about the clavichord, was not only exaggerated, it was almost ridiculous."⁵ On a second try in 1601, the same gifts were brought back again, and this time the emperor accepted them, granting the Jesuits' request. In the late Ming imperial government, the *guolao* were the most highly educated dignitaries, whose decisions regarding the affairs of the empire were submitted to the emperor for his approval. When Ricci was peti-

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tioning for permission for the Jesuits to settle in Beijing, he was warmly received by the *guolao*. (See illustration 1.)

The presents were paraded across town in a big display. Four eunuchs were sent by the emperor to learn to play the clavichord. Ricci had predicted the need for a clavichord teacher, and so had arranged in Nanjing for Lazzaro Cattaneo to instruct the priest Diego Pantoja in harpsichord repertoire and tuning. Each of the eunuchs studied one piece in daily lessons given by Pantoja. After one month, all the eunuchs had learned their music, and Ricci had composed his "Eight Songs for a Western String Instrument,"⁶ which were lyrics with moralistic themes, set to these same clavichord pieces. They became very popular, and were printed in both Italian and Chinese.

In his letters, Ricci writes that in 1605 masses were sung to the accompaniment of the clavichord in their small church.⁷ In 1606 the Beijing mission was officially opened, and Chinese scholars recorded hearing and seeing the Western instruments there. The clavichord presented by Ricci was originally called *xiqin* (Western musical string instrument). Subsequent Chinese writers used a variety of descriptive and colorful terms for the instrument, among them *daxiyang qin* (musical instrument from the Atlantic),⁸ *ya qin* (graceful instrument), *fan qin* (foreign instrument), *tian qin* (heavenly instrument), *tie si qin* (iron wire instrument), *qishier qin* (72-string instrument), *shou qin* (hand instrument), *yang qin* (foreign instrument), and *dajian qin* (big keyboard instrument).⁹

In 1640, the emperor Congzhen charged the missionary and astronomer Johann Adam Schall (see illustration 3, page 5) with the restoration of the famous clavichord given by Ricci, by then stored in the emperor's treasure house. In addition, the emperor asked the priest for a Chinese translation of the inscriptions written on the instrument:

LAUDATE IN CYMBALIS BENE SONANTIBUS
(Praise him upon loud cymbals; from Psalm 150)
and

LAUDATE NOMEN EIUS IN CHORO;
IN TYMPANO ET PSALTERIO PSALLANT EI
(Praise His name with singing and with drums; play
to Him on the lute; from Psalm 149)¹⁰

Schall went several steps further. He returned the tuned, repaired clavichord with a psalm melody to practice as well as a keyboard instruction book he had written out in Chinese (now unfortunately lost).

The emperor wanted him to build another clavichord just like this one. A Chinese artisan from

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Henan named Xu Fuyuan was asked to make the strings, which were called silver silk. But Xu died suddenly upon his arrival in Beijing, and the new clavichord was never built.¹¹ In 1654, historian Tan Qian went to Beijing to see Schall. He recorded his impressions of the items brought by the Europeans in *Bei You Lu* (Record of the Northern Journey). Among these items was a clavichord, apparently demonstrated for him, along with a musical score:

The qin has iron wires. The casket-like box is five feet lengthwise and about nine inches high. A middle board divides it. Above the board are forty-five strings arranged over a slant, left to right, and tied to small pins. There is another slant. Under this slant are hidden small protrusions, the same in number as the strings. On a lower level is a corresponding row of forty-five keys. The hand presses them and the pitch sounds as in the score. An elegantly decorated book of high quality paper was on a stand. A carved quill was used to touch the ink and write from left to right—the Chinese cannot recognize this writing.¹² (See illustration 2.)

In 1644 Schall was appointed director of the emperor's Bureau of Astronomy for his accuracy in predicting an eclipse of the sun. Caught in the complex web of politics, he was later accused of spying and sentenced to death, but because of his age was permitted to live out his life under house arrest. Christianity was at that time banned by the court.¹³ After Schall's death in 1666, another priest, Ferdinand Verbiest—himself under house arrest—took over the astronomy work. By then, Kangxi was emperor (see illustration 4), and appointed Verbiest director of the astronomy bureau.

In the meantime, Dutch visitors, including a harpsi-

Chinese Dynasties and Emperors during the Western baroque period

Ming Dynasty (1368-1644)

Emperors:

Wanli	1572-1620
Taichang	1620
Tianqi	1620-27
Congzhen	1628-44

Qing (Manchu) Dynasty (1644-1911)

Emperors:

Shenqi	1644-61
Kangxi	1661-1722
Yongzheng	1722-35
Qianlong	1736-96

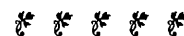


Le P. Ricci et Zi Ko-lao.

Illustration 1: Father Ricci and Zi Ko-lao. Louis Pfister, S.J., *Notices biographiques et bibliographiques...* (Shanghai: Imprimerie de la Mission Catholique, 1932 and 1934), 31.

chordist and a trumpeter, brought over another harpsichord in 1656.¹⁴ Kangxi was reported to have “cymbals¹⁵ and spinets... in great numbers in all his palaces... a cymbal or a spinet in almost every apartment...,”¹⁶ the result of many similar gifts of clavichords and harpsichords from European visitors to the Chinese court.

The prohibition on Christianity was not strict, as it allowed certified missionaries to continue their work. Moreover, Father Verbiest, in addition to his position as astronomer, served as Kangxi's music teacher. Kangxi professed respect for the different philosophy of the missionaries, although he did not agree with their views and resented some of their own interpretations of Chinese philosophy as ignorant. But Kangxi believed in learning through experience, and so appreciated the presence of the foreigners in his court.



As Schall's and Verbiest's circumstances demonstrate (as well as Pedrini's, as will be seen later),

foreigners in the Chinese court walked a thin line between the roles of influential dignitary and political prisoner. The relationship between the priests and the emperors seems to have been one of mutual respect, but subject to the exacting intricacies of bureaucracy and protocol. Never inclined to accept the Western ways whole-heartedly, Kangxi nevertheless supported the international exchange of ideas and knowledge—though partly to enhance his empire on his own terms. The emperor was mainly interested in absorbing and applying the Europeans' knowledge of astronomy, calendars, cartography, and weaponry. Similarly, the priests, mainly Jesuits, were willing to serve the emperors and live as Chinese intellectuals and officials in order to win trust and better carry out their purpose. This practice caused great upheaval within the Catholic church, ultimately coming to a crisis involving the Pope in 1706. Great damage was done to the Christian missionary effort in China and the relationships forged by the Jesuits, but one certain byproduct of this unusual alliance was a unique cultural exchange.

Verbiest suggested that Kangxi appoint Father Thomas Pereira as the palace musician. Pereira, who knew both Western and Chinese music, arrived in 1673. Verbiest wrote that in 1676 the emperor had invited Fathers Pereira and Grimaldi to perform for him on the harpsichord. Numerous other accounts mention that an organ as well as a harpsichord had been given to Kangxi by the two priests, and that they performed on both.¹⁷ Although, according to Father Ripa, Kangxi had too often received undeserved praise for playing with only one finger,¹⁸ the emperor demonstrated some Chinese songs. Pereira then wrote down these songs and was able to repeat them exactly after the first hearing. “Kangxi could not believe his ears,” and complimented the Western notational system Pereira had used. The priest was rewarded with a great quantity of fine silk for new robes.¹⁹ As a result of Pereira's success, Kangxi ordered that a music academy be formed and ancient instruments be studied and built according to the old descriptions. A four-volume book of traditional Chinese music theory resulted. Pereira's *The Elements of Music* formed the fifth volume, and dealt with European music theory.²⁰

The Chinese songs transcribed by Pereira very likely included “*Pu an zou*,” since Kangxi's courtier Gao Shiqi recorded that the emperor played this song on an “iron thread musical instrument” with

柱。又斜梁。梁下隱水簾。數如弦。綴板之下底。列雁柱四十五。手按之。音節如譜。

琴以鐵絲。琴匣縱五尺。衡一尺。高九寸。中板隔之。上列鐵絲四十五。斜繫於左右

Illustration 2:
Mid-17th century Chinese
observer's description of a
clavichord
(Tan Qian, *Bei You Lu*, 46).

“112 threads,”²¹ obviously a harpsichord with two sets of strings. “*Pu an zou*” (“Chant in the Buddhist Temple”) was originally a *guqin* solo, and it in fact only had a one-line melody. Perhaps Father Ripa misunderstood this when he wrote his derogatory comment about Kangxi playing with one finger! But Kangxi was not always pleased with the Western music. In Beijing, 1699, priests who knew music formed an ensemble under Thomas Pereira. One day they invited Kangxi to attend a performance. “The concert began, and those priests who knew how played the *clavecin*, flute, bass viol, violin and bassoon. These instruments created so much discord that the emperor, after hearing the opening bars, put his hands to his ears, crying loudly, ‘enough, enough... the truth is, I am not accustomed to out-of-tune concerts...’”²²

Theodorico Pedrini (Chinese name: De Lige) was a central figure in the history of the harpsichord in China. After a tortuous nine-year odyssey, he finally arrived in Beijing in 1711, the first Lazarist to settle there, and he succeeded Pereira as the music master to the emperor. Pedrini served the court until his death in 1746. He was received graciously by the emperor because of his ability to play many instruments and especially to perform Chinese songs on the viol and harpsichord. The emperor auditioned him on the basis of his harpsichord playing and tuning.²³ Kangxi was so pleased with Pedrini's abilities that when first told Pedrini knew no Chinese language, the emperor replied that it was not important since “cymbals are tuned with the hands, and not with the tongue.” Pedrini was installed in quarters near the emperor so as “to tune the harpsichords, big and small, which the emperor possessed in great number and which he had received as presents.”²⁴ (See illustration 5, page 7.)

Other evidence strongly suggests that harpsichords were not only brought as gifts but also built in China. Another missionary, Father Louis Pernon, arrived in Beijing in 1698 and distinguished himself as a maker of harpsichords, spinets and other musical instruments for the emperor, as well as an accomplished player of both flute and violin.²⁵ He died only four years later. Perhaps Pedrini finished some of the instruments begun by Pernon. According to Father Ripa's journals²⁶ and a letter written in 1713 by Father Louis Appiani,²⁷ Pedrini's knowledge of instrument building—organs, harpsichords, and other musical instruments—made him



Illustration 3: Adam Schall von Bell. *Jean-Baptiste Du Halde, A Description of ...China*, English trans. by R. Brookes, Vol. 2 (London: T. Gardner for Edward Cave, 1741). Used by permission of Hong Kong University Library Rare Books Division.

a favorite at the Chinese court. As mentioned earlier, at Kangxi's request Pedrini taught the emperor's sons to play the Western keyboard, and also educated them in principles of Western music—Kangxi believed it was important to not just learn to play, but to understand the theory of music. Pedrini also continued the emperor's theory textbook begun by Pereira.

Pedrini often played the harpsichord for the emperor, and his efforts were rewarded, usually with food.²⁸ However, even Pedrini was jailed in 1720 for refusing to kowtow (literally) to the emperor, an obligation placed on all of the Europeans in the court.

Pedrini's twelve sonatas for violin and continuo of opus 3²⁹ are the only known original compositions left by a musician priest living in China during this period. They were most likely composed there, during Pedrini's long service. Movement titles include French dance indications, and there is evidence of Italian influence. Also in the Beijing National Library are Opus I through IV of Corelli. These were previously thought to have been brought to China by Pedrini, but it has been determined that Pedrini must have received them there at a later date.³⁰ Future study will determine how much Pedrini's sonatas have in common with those of Corelli, and what other

sources influenced his style.

A succession of other musicianly priests accompanied and succeeded Pedrini in the Chinese court. In 1742 Father Jean Walter played the harpsichord for the emperor Qianlong. With Father Florian Joseph Bahr, he was asked to compose eighteen pages of songs and music for the court. Soon after, however, the emperor lost interest; European music was suddenly out of favor at the court.³¹ One of the last of the harpsichordists in China was Father Joseph-Marie Amiot. Invited by Kangxi, he spent forty-three years in Beijing and died there in 1793. Amiot played the flute and the harpsichord. His *Memoires de la Musique des Chinois tant anciens que modernes* (Beijing, 1776) proved to be an important contribution to the understanding of Chinese music in Europe and was widely read in France.

Now the tide had turned; because of the European presence in China, the West could begin to learn about the music of the East. In his preface Amiot describes his attempt to establish a rapport with Chinese musicians by playing them harpsichord and flute works of the great French masters. Amiot failed to



Illustration 4: Emperor Kangxi (Joachim Bouvet, *Histoire de l'empereur de la Chine*; The Hague, 1699; repr. Tianjin, 1940).

move them. When asked their opinion of the Western music, they answered with the greatest politeness, "Your music was not made for our ears, nor our ears for your music... so it is not surprising that its beauty cannot move us as does that of our own music... which goes from the ear to the heart, and from there to the very soul. This we understand and feel; but the music you play does not have this same effect on us. Our ancient music was entirely different... one simply listened and was overwhelmed."³²

As these reactions attest, by this time Western music did not hold the same interest for the Chinese that it did during the Kangxi period. After almost two centuries, the era of the harpsichord had come to an end in China.



The story of the harpsichord and clavichord in China as it is here described only scratches the surface. More details are likely to emerge for several reasons: 1) Currently the jurisdiction of the Jesuit archives in Beijing is unclear. When this is eventually resolved, the records housed there can finally be made available to researchers. 2) Some of the records might exist in both Chinese and a Western language, because so many of the priests wrote in Chinese, but sent records in their European languages back to their home missions. It is therefore possible that some of the presumed lost materials might in fact be found, either in China or Europe. 3) There is now renewed interest in this period of cultural exchange among music researchers in China. Because of the difficulties of procuring European materials in China, and Chinese materials in the West, a joint East-West partnership approach seems the most likely way to succeed. In this vein, one hopes that positive scholarly by-products might result from the 1997 return of Hong Kong to China.

In future investigations of early Western keyboard instruments in

China, areas of exploration should include organology and iconology. It would be instructive to speculate about what instruments might have been brought over, and the European building styles which might

Chronology of specific references to the instruments in China

Ming period

- 1601 Ricci brings a manicordio (clavichord) as gift to the emperor of China. Four eunuchs each learn to play one song. Ricci writes the lyrics: *Eight Songs for Western String Instruments*. Chinese Ming official Linheng Wang writes of hearing the pipe organ and clavichord played in Macau.³³
- 1605 Mass is sung in Beijing to the accompaniment of the clavichord.
- 1606 Jesuits open the Beijing mission; Chinese scholars record seeing the Western instruments.
- 1640 Schall discovers the clavichord presented by Ricci in the emperor's treasure house; Emperor Congzhen orders him to repair it and build another like it (but this instrument was never built). Schall prepares a clavichord instruction book, in Chinese (now lost).

Qing period

- 1654 Historian Tan Qian visits Schall at the new Xuanwomen Church. He describes in detail a *tian qin* (heavenly musical instrument—possibly the clavichord brought by Ricci).
- 1656 Dutch envoys bring a harpsichord as a gift for the emperor.
- c1676/9 Grimaldi and Pereira give Kangxi a harpsichord. At Kangxi's request, Pereira writes out Chinese music in Western notation and plays it for him on the harpsichord.
- c1699 French Jesuits perform a quintet, which includes a *clavecin*; Kangxi finds the performance out of tune and orders them to stop playing.
- 1698-1702 Pernon is described as maker and tuner of *clavecins* and *epinettes* for the emperor.
- 1711 Pedrini arrives in Beijing, where he will live until his death in 1746. He is appointed imperial palace music teacher, to perform, teach the princes, and tune the many harpsichords kept by the emperor in almost every room.
- 1776 Amiot describes playing French harpsichord and flute pieces for Chinese listeners.

have influenced instrument designs of Pernon, Pedrini, and others in China. Research on the organs both brought to and built in China would be a logical parallel area of study; there is much material available on this subject. A closer look at court scrolls and paintings might yield images of Western keyboards. It is remotely possible that harpsichords and clavichords might have survived somewhere in China (although destruction by fire was the fate common to many historical wooden relics). Furniture collections both in and outside mainland China could conceivably harbor surviving instruments.

The history of the harpsichord and clavichord in China was a particular moment in time which faded away, not unlike the initial 250-year life of the instruments themselves. Study of the flourishing of these early Western keyboards in Beijing may serve to open up new literature, or add to our knowledge of harpsichord builders, perhaps yielding even more secrets of this little explored area of baroque music history. ❁

This essay grew out of an article written in 1991 for the forthcoming Garland Encyclopedia of Keyboard Instruments, Vol. 2: The Clavichord and Harpsichord (Igor Kipnis, editor) and from papers read at the 1993 Annual Meeting of the Royal Music Association and at the First Annual Symposium of The Westfield Center last fall. The author wishes to thank Igor Kipnis, Dr. Tao Yabing (Central Conservatory of Music, Beijing), Prof. Lynn Struve (Indiana University), Lu Hongwei (Fudan University, Shanghai), Beth Kelly, Kenneth Fung (Cornell University Library), Yau Shek Fung (Hong Kong Baptist University), Prof. Siu Wai Yu (The Chinese University of Hong Kong), Prof. Fredric Lieberman (University of California at Santa Cruz) and Dave Lindorff for their valuable assistance in preparing this article. The author uses standard pinyin transliteration for Chinese words, but original spellings are preserved in all titles and quotations.

Notes

1. Arnold H. Rowbotham, *Jesuits at the Court of China* (New York: Russell & Russell, 1966) 103-4.
2. Ian Woodfield, "The Keyboard Recital in Oriental Diplomacy, 1520-1620," *Journal of the Royal Music Association*, CCV/1 (1990) 33-62.
3. Joseph R. Levenson, "The Amateur Ideal in Ming and Early Ch'ing Society," in Franz Schurmann and Orville Schell, *The China Reader, Vol. 1: Imperial China: The Decline of the Last Dynasty and the Origins of Modern China (The 18th and 19th Centuries)* (New York:



Illustration 5: Theodorico Pedrini (Gerlinde Gild-Bohne, ed. and trans., *Das Lü Lü Zheng Yi Xubian: Ein Jesuiten-traktat über die europäische Notation in China von 1713*, *Orbis Musicarum* 8 (Göttingen: Edition Re, 1991); used by permission.

Random House, 1967) 80-88.

4. The lifetimes of Louis XIV of France (1643-1715) and the Qing emperor Kangxi (1654-1722) coincided. Kangxi was actually responsible for the *chinoiserie* style of harpsichord decoration prevalent in eighteenth-century France; his gift of forty-nine Chinese books to Louis XIV in 1697 sparked the French fascination with Chinese decorative arts.
5. Louis J. Gallagher, S.J., trans., *China in the Sixteenth Century: The Journals of Matteo Ricci: 1583-1610* (New York: Random House, 1953), 320.
6. Li Zhizao, ed., [Matteo Ricci:] *Xiqin quyì bazhang (Eight Songs for Western String Instrument)*, in *Tianxue chuhan (Early Writings on Christianity in China)*, vol. 1 (Taipei: Taiwan Xuesheng, repr. 1965), 283-90.
7. Tao Yabing, "Researches on the Historical Materials of Musical Exchange between China and the Western World before 1919" (dissertation, Central Conserv-

- atory of Music, Beijing, 1992, in Chinese), 31.
8. Tao, 29. Zhou Ziyu (author of the 1587 Ming encyclopedia), writing in 1614, referred to the European priests as the "Atlantic scholars."
 9. Tao, 22.
 10. Woodfield, 60.
 11. Tao, 35. Also see Rachel Attwater, *Adam Schall: A Jesuit at the Court of China, 1592-1666* (London: Geoffrey Chapman, 1963), 64.
 12. Tan Qian, Bei You Lu (*Record of the Northern Journey 1653-1656*) (ms. in Beijing Library, repr. Zhonghua Shuju, n.d.), 46.
 13. Schall, along with Verbiest and others, was arrested in 1664, target of a hostile and powerful anti-Christian Chinese leader, and accused of "treachery, preaching an abominable religion, and teaching false astronomical methods." (Attwater, 146). Christianity was banished several times in China during the seventeenth century—from 1616 to 1629, and again in 1664, when the foreigners were accused of spying. Kangxi's edict of 1692 afforded the missionaries freedom to preach Christianity. As G. F. Hudson observes, "...a curious policy of semi-persecution was pursued by the Chinese government during the eighteenth century. A series of formidable edicts against Christianity were [sic] issued, and there were spectacular arrests and deportations of missionaries, and occasional outbursts of real persecution... But all the time the Catholics were firmly established in Peking... The edicts were... intended more as deterrents against... the Church than as measures for its destruction" (*Europe and China: A Survey of their Relations from the earliest times to 1800*; Boston: Beacon Press, 1931, 307-308).
 14. Tao, 45-46.
 15. The use, here and elsewhere, of "cymbal" for "harpsichord" suggests a permutation of the Italian *cembalo* or Latin *clavicymbalum*. See also the Latin inscription identified on page 2.
 16. Matteo Ripa, *Memoirs of Father Ripa during Thirteen Years' Residence at the Court of Peking in the Service of the Emperor of China*, selected and trans. Fortunato Prandi (New York: AMS, 1979, repr. of New York: Wiley & Putnam, 1846), 75.
 17. Louis Pfister, S.J., *Notices biographiques et bibliographiques sur les Jésuites de l'ancienne mission de Chine, 1552-1773* (Shanghai: Imprimerie de la Mission Catholique, 1932 and 1934, repr., San Francisco: Chinese Materials Center, 1976), 382. The same story is related (but dated 1679) in Jean-Baptiste Du Halde, S.J., *Description géographique, historique, chronologique, politique et physique de l'empire de la Chine et de la Tartarie chinoise* (P. G. Le Mercier, 1735), vol. 3. Facsimiles of relevant pages of Du Halde as well as documentation of Pereira's building of several organs for the Chinese court are included in Joel Canhão, "Father Tomás Pereira: A XVIIth century Portuguese Musician in the Beijing Court," *Review of Culture* (English edition, published by the Instituto Cultural de Macau), No. 4 (1988), 21-33. An English translation of the material is printed in Frank Harrison, *Time, Place and Music: An Anthology of Ethnomusicological Observation c. 1550 to c. 1800* (Amsterdam: Frits Knuf, 1973), 163.
 18. Ripa, 75-76.
 19. Pfister, 382.
 20. Gerlinde Gild-Bohne, ed. and trans., *Das Lü Lü Zheng Yi Xubian: Ein Jesuitentraktat über die europäische Notation in China von 1713*, *Orbis Musicarum* 8 (Göttingen: Edition Re, 1991).
 21. Tao, 65.
 22. "Riciana II," *Bulletin catholique de Pékin* (1935), 90.
 23. In Chinese musical philosophy, tuning, and even individual pitches, held both acoustic and abstract meaning, as well as the power to transmit physical and spiritual qualities (*qi*). This helps to explain Kangxi's interest in tuning the harpsichords; tuned instruments signified an orderly empire. There was great interest in tuning systems; Zhu Zaiyu was the first to describe equal temperament in China in 1584. See Kenneth Robinson, *A Critical Study of Chu Tsai-yü's Contribution to the Theory of Equal Temperament in Chinese Music* (Wiesbaden: Franz Steiner Verlag, 1980).
 24. A.B. DuVigneau, C.M., "Théodoric Pedrini: Prêtre de la Mission, Protonotaire apostolique Musicien a la Cour Impériale de Pékin," *Bulletin catholique de Pékin* (1937), 321-23.
 25. "Riciana II," 91. Also see Pfister, 517.
 26. A. Thomas, *Histoire de la Mission de Pékin* (Paris: Louis-Michaud, 1923), 230.
 27. Gild-Bohne, 51.
 28. Ripa, 76.
 29. *Sonate a violino solo col basso del Nepridi, Opus 3*. Ms., Beijing National Library.
 30. "À propos de Théodoric Pedrini: Une rectification," *Bulletin catholique de Pékin*, 1937, 543-46.
 31. "Riciana II," 92.
 32. Ysia Tchen, *La musique chinoise en France au XVIIIe siècle* (Paris: Publications Orientalistes de France, 1974), 44-45.
 33. Tao, 30.

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*Harpsichordist Joyce Lindorff is Senior Lecturer at Hong Kong Baptist University and Visiting Professor at the Shanghai Conservatory of Music, where she started the first harpsichord program in China. She is currently preparing an edition of the violin sonatas of Pedrini.*



# Eclecticism in American Organs of the 20th Century

Fenner Douglass

*(Editor's note: The following is drawn from remarks addressed to members of the American Organ Academy at their 1994 conference in Berkeley, California. The occasion was a session entitled "Eclecticism in twentieth-century American organs." Other views on the subject, both similar and contrasting, were presented by John Butt, Arthur Carkeek, David Fuller, Jack Bethards, and George Taylor. Readers of this Newsletter are invited to respond.)*

This conference has been organized to honor the dean of European organ restorers, Jürgen Ahrend, whose dedication and respect for the musical message of many of the world's magnificent antique organs has preserved a priceless heritage for future generations. You may have noticed that the topics being discussed this weekend are all linked in some way to the influences of those instruments upon our musical thinking and upon the evolution of the organ in this country. Through restoration, we are witness to the noblest expression of historical consciousness, and we are more grateful than words can express for Mr. Ahrend's forty years of selfless devotion to his art.

Forty years ago, that word "restoration" meant something quite different from its connotation today; and 140 years ago, as it was used by the great Aristide Cavallé-Coll, it meant nothing much more than the preservation of an organ façade. What lay behind, hidden from view—the organ itself—was "improved," "modernized," or just destroyed and replaced by new material. Thus official European wisdom, and its reflection in American organ building, has gradually moved from destructive to respectful.

The most fascinating facet of this evolution is the fact that even in our own time restoration and eclecticism have been bedfellows. They both stem from a continuous and intensifying sense of historical awareness.

Eclecticism was given a tremendous boost by Albert Schweitzer in 1905, when he sought to combine German and French organ building styles. By 1930, the southern German builder Steinmeyer carried eclecticism to disquieting prominence in his 208-stop monster-organ for Passau Cathedral, boasting a "German Romantic organ," a "French character," and a "Baroque department." These eclectic overdoses were carried to the United States from Europe by such influential American travellers as Donald Harrison, Emerson Richards, and Arthur Poister.

In American organ building before World War II, eclectic stoplists thrived, but not as a driving force, for the instruments themselves were buried in concrete chambers. It was the rebel Holtkamp, and then Harrison of Aeolian-Skinner, who first championed the liberation of organs from the chambers, a worthy crusade. But they also allied themselves with a most dangerous anti-Romantic German trend by rejecting the traditional organ case and reversing the order of harmonics on the wind chest, front to back. Had eclecticism been more respected as a modern expression of historical consciousness, this anti-musical fad might not have captured the ardent support of a generation of zealous, yet naive, revolutionaries. The two American leaders should rather have been encouraged by the musicians to follow through on the praiseworthy re-introduction of the slider chest (Holtkamp) and the first feeble period organ (Harrison's "Praetorius" organ).

But that was not to be. American builders and musicians of the 30s, 40s, and even 50s, picked and chose from history, but never swerved from the prevailing conviction that modern technology was superior to the ancient art. The terms "period organ" and "performance practice" were very late in entering the American vocabulary.

Then, after World War II, a favorable dollar exchange and the Fulbright program enabled wave after wave of American organists to discover the antiques, to learn firsthand what performance practice was all about. The tracker revival invaded the United States first in the late 1950s, when a number of neo-classical instruments were imported from Germany and Holland, and finally, in 1961, with the completion of the marvelous historically-oriented but quite eclectic Fisk organ at Calvary Church, Baltimore. Housed in a sixteenth-century replica case from Amiens, the instrument combines a German plenum with French mutations, and reeds from a southern German supplier. The wind supply is modern.

Inspired by the achievements of Charles Fisk, a young school of university-educated organ builders came into being—a breed never before encountered in the history of the organ. These men and women were all musicians, steeped in the organ's history, and ready to outdo the Europeans in the pursuit of historical authenticity. We all know and admire these extraordinary artists, many of whom are here today. So stunning is their success that the two giants of electro-pneumatic organ building—Aeolian-Skinner and Moeller—have gone belly-up, while the legacy

of the eclectic electro-pneumatic industry is left in the capable hands of Jack Bethards of San Francisco.

The direction of the avant-garde tracker builders led slowly but inevitably toward historical period pieces in which, of course, eclecticism's role would gradually be reduced to zero. Such a non-eclectic instrument will be heard tonight: Greg Harrold's splendid Spanish-style organ.

But, of course, that is not the end of the story. Eclecticism has not died; nor, I suppose, should it. While the role of eclecticism in restorations and in period organ building has gradually diminished, there still rises in every young breast the fervent wish that somewhere out there a true all-purpose organ will be built. I could warn that such would be an exercise in futility, for if music of the past is to be well-served by organs of today, we must never give up the search for authenticity. Yet, alongside historical period pieces, even replicas, eclecticism could walk hand in hand into the sunset.

Unfortunately, it won't, at least in your lifetime.

The Organ Reform Movement, or *Orgelbewegung*, dates back seventy years. It was nourished in a fanatically anti-Romantic frame of mind, and due to its evangelistic ardor many spectacular instruments from the Romantic period were destroyed. Then, in the 1960s, after the classical reform was firmly established, the unimaginable occurred, an event for which the *Orgelbewegung* was not at all prepared: Romanticism was revived. And it has been gaining popularity ever since.

This was not a comfortable position for the reformers. But, to make matters much worse, it was at this moment in the pursuit of authenticity for classical organs that the secrets of ancient wind systems were at last revealed to the faithful. What I call wind-awareness came to the consciousness of American organists with Charles Fisk's famous article, "The Organ's Breath of Life" (1969).

Now, a return to early winding (such as we experience in the Harrold instrument being played this evening, with no wind reservoirs or shock absorbers) has become a logical and welcome refinement for builders of new instruments in the classical styles. With the Romantic revival, however, as classically-designed organs began to incorporate Romantic elements, black clouds loomed overhead.

The great American builders were seeking—with remarkable success—to probe the secrets of ancient winding. The breath of life was shining through in the music. But, now, with the Romantic revival to contend with, and faced by demands from the musicians that organs should serve the eclectic needs of all periods, the builders find themselves between the devil

(that is, the demands of the persons controlling the money), and the deep blue sea (that is, bankruptcy). Seeking a solution to an insoluble dilemma, the builders installed devices alien to classical instruments: shock absorbers, attached under the wind-chests of otherwise classical instruments. These could be engaged by a stopknob marked "wind stabilizer." Expressing typical cynicism, Walter Holtkamp Jr. called it "dial a wiggle." As a matter of fact, the so-called stabilizer is a weak device simply unsuitable for shifting from a balanced, or ancient, wind system to a system capable of sustaining the extraordinary demands of nineteenth-century winding.

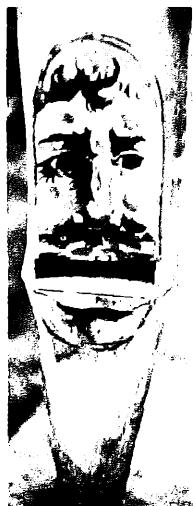
The music of Franck, Widor, and the rest, calls for multiple couplers, even sub-octaves, wind-guzzling pipes in great numbers, and higher wind pressures than were customary in earlier centuries. This music, lying high on keyboards of extended compass, sounds well only on Romantic instruments. It cannot be played according to the composers' instructions without pneumatic assistance for the key action. Cavallé-Coll detested early organs, and especially their wind systems, which in his opinion starved the pipes. He described a Hill organ in England as resembling "a chorus of consumptives." There was no meeting ground between him and the earlier centuries, nor would there be for historically-oriented period organs of the twentieth century.

There is no reason why great Romantic-style organs should not be built again, even with eclectic Romantic traits, given space and money to do so. But there is every reason not to look for authenticity in performances on instruments attempting to combine classical and Romantic techniques and procedures. Do not allow your ears to accept their screaming, pitchless trebles and their overpowering basses.

One must make up one's mind on these matters. For myself, I leave you with a stern warning. Beware of eclecticism run rampant. Like a bear market, it will tease you with encouragement, creating rallies in your dreams. But if you remain invested in the future of the world's most glorious musical instrument, both the bear market and eclecticism-run-rampant will eventually drag you down to an impoverished, no-purpose result, for eclecticism is the enemy of authenticity. ♣

*Fenner Douglass is author of **The Language of the Classical French Organ** (Yale Press, 1969), and **Cavallé-Coll and the Musicians** (Sunbury, Raleigh, 1980). Now retired, he is the former University Organist and Chairman of the Music Department at Duke University.*

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**Manuel Rosales** (Los Angeles)

**Greg Harrold** (Los Angeles)

For information and a registration form,  
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Workshop on Saturday, April 22

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**Dana Robinson, organist**

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organ by Paul Fritts & Co.

*Information: 206-472-7105*



**June 16 at 8 pm**

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organ by

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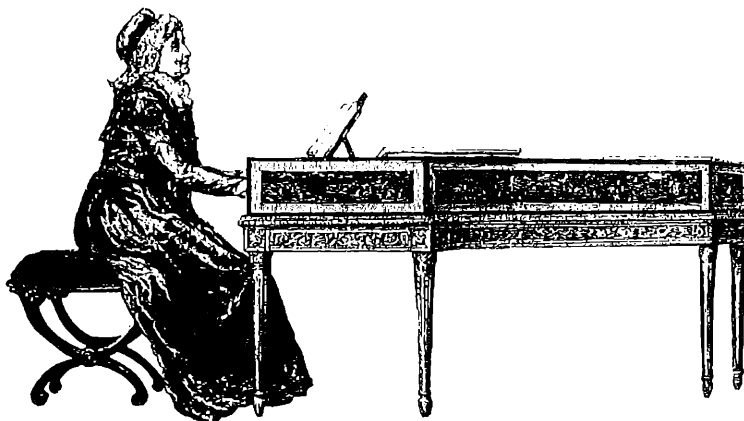
## Harpsichords on the Internet

HPSCHD-L. PIPORG-L, the internet “organ net,” has been active for several years, and may be familiar to many of our computer-literate readers. Subscribers to this network—more precisely, an electronic mailing list—are connected to hundreds of other organists and organ enthusiasts around the world. They can read articles posted by other subscribers, ask questions on-line (and expect a variety of opinionated answers), and generally follow and contribute to the ongoing myriad of organ-related discussions which populate this particular by-way of the electronic superhighway. David Kelzenberg of the University of Iowa, who with Benjamin Chi of the University at Albany owns and administers PIPORG-L, has recently created a new mailing list, which should appeal to those whose interest in keyboards extends beyond the realm of the King of Instruments. The new list, HPSCHD-L, is an open forum for the discussion of all matters related to stringed early keyboard instruments, including harpsichords, clavichords, fortepianos, virginals, and all similar instruments except the modern piano. Like the organ net, HPSCHD-L (or the “harpsichord net”) is unmoderated, and Kelzenberg expects it to quickly become an exciting, provocative, and timely avenue for the exchange of ideas and information between early keyboard enthusiasts. “Organ net is not just a group of organists,” he said. “We have instrument builders, scholars, historians, technicians, owners, hobbyists, clergymen, and preservationists from around the world—each bringing a unique, personal perspective to the discussion table. As the harpsichord net grows, it will also benefit from the tremendous diversity of its subscribers.” Reading the postings for any one day, one immediately observes that PIPORG-L has created an exciting opportunity for the instantaneous world-wide

exchange of information relating to the organ. HPSCHD-L now brings similar opportunities to the early keyboard instrument crowd. As with PIPORG-L, topics for discussion will be far-reaching, potentially covering such areas as history, theory, uses, construction, and decoration practices. Related topics for discussion might include performers and performance practice, literature, pedagogy, ownership, recordings, live concerts, etc.

Subscribing to either of these lists is easy. First, however, one must have a computer with a modem, some form of internet access, and an e-mail address. Internet access can be had through many colleges and universities, and there are a number of commercial networks (such as Prodigy, America On Line, and CompuServe) which provide access for a small fee. There is no charge to belong to either net, so your only expenses (other than your hardware, of course) are the cost of your telephone calls and your commercial internet access, where applicable. Once you are set up to send and receive e-mail, just send a subscription request to the Albany list server, at <listserv@albany.edu>. Your subscription request is a one-line e-mail message: SUBSCRIBE HPSCHD-L “NAME”. Be sure to substitute your own name for the word NAME. And, if you wish to subscribe to PIPORG-L, substitute PIPORG for HPSCHD in the above command. (You may subscribe to both if you wish.) That's it! You will receive a confirmation message from the list server, and the messages of your fellow-subscribers will begin to arrive.

Your own posts to the list should not be addressed to the list server address, but to the list addresses <HPSCHD-L@albany.edu> and <PIPORG-L@albany.edu>. Questions about either the organ net or the harpsichord net may be addressed to David Kelzenberg, List Owner, at <DKELZENB@blue.weeg.uiowa.edu>.



# M I N I M S

☞ The Midwestern Historical Keyboard Society has announced its 1995 meeting, to be held at the University of Michigan at Ann Arbor, May 18-20, 1995. An annual event, the meeting will again bring together performers, scholars, builders, composers, and enthusiasts for papers, concerts, and discussion. One day's events will be devoted to Beethoven and the evolution of performance practice from his time to our own; **Sandra Rosenblum**, author of *Performance Practices in Classical Piano Music*, will be a featured speaker. Other highlights of the meeting include a session on twentieth-century compositions for early keyboard instruments, a tour of the Stearns Collection of Musical Instruments, and a visit to the University of Michigan's Fisk organ. **Edward Parmentier** will be featured in a solo harpsichord recital. For more information call **David Kelzenberg**, 319/351-3926.

☞ **Felix Friedrich** has written a bibliography of the life and work of the organ builders Johann Tobias Gottfried Trost and Tobias Gottfried Heinrich Trost. The 30-page work includes short biographical sketches, work lists, bibliography, and an index to people and places. The booklet, entitled *Die Orgelbauer Johann Tobias Gottfried Trost und Tobias Gottfried Heinrich Trost: Bibliographie zu Leben und Werk*, is available from the Gesellschaft der Orgelfreunde (GdO), Josefstrasse 8, D-66693 Mettlach, Germany. The price is 14 dM for members of the GdO, 17.5 dM for everyone else.

☞ **Mark Kroll** recently returned to Germany for another tour of concerts and teaching. He played a program at the University of Leipzig which celebrated the 500th anniversary of that institution with music by composers who attended it (Telemann, Bach, Benda, Kuhnau, among others). He repeated this at Schloss Planitz in Zwickau and returned to Leipzig to play fortepiano at the Bose House and Bach-Archiv in a program featuring Hummel's arrangements of Mozart symphonies. He also gave lectures and master classes on French harpsichord music and performance practice at the Musikhochschule in Würzburg and Freiburg.

☞ *Spain, 1550-1830*, Volume 1 of **Calvert Johnson's** *Historical Organ Techniques and Repertoire*:

*An Historical Survey of Organ Performance Practices and Repertoire*, has been published by Wayne Leupold Editions (Greensboro, NC). Johnson used his sabbatical last fall to write volume 2, *England, 1550-1830*, and volume 3, *Italy 1500-1800*. Johnson's CD recording of early Spanish organ music, a companion to the above volume, has also been released by Calcante Recordings (Ithaca NY). Johnson recorded Spanish works on the north German Taylor & Boody organ in Lynchburg, Virginia. An additional CD recording, also of Spanish repertoire, recorded on the Patrick Collon Spanish-style organ at John Carroll University, Cleveland, Ohio, was released in December. Calvert Johnson is Professor of Music at Agnes Scott College, Decatur, Georgia.

☞ Applications are being solicited for the Noah Greenberg Award of the American Musicological Society. The Award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by fostering outstanding contributions to historically aware performance, and to the study of historical performing practices. Both scholars and performers may apply, since the Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Applicants need not be members of the American Society, and projects will be considered on the music of any period or cultural group. The Award will consist of a sum up to \$2,000. Normally, there will be a single Award, but it may, at the committee's discretion, be divided. Application deadline is March 1, 1995. For further information, write to Professor Thomas Forrest Kelly, Chair; Noah Greenberg Award Committee; Department of Music; Harvard University; Cambridge, MA 02138.

☞ The Aston Magna Foundation for Music and the Humanities announces the twelfth cross-disciplinary Aston Magna Academy under the direction of Raymond Erickson, to be held June 18 -July 8, 1995 at the Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ. Supported by a major grant from the National Endowment for the Humanities, the 1995 Aston Magna Academy will bring together approximately 80 scholars and artists representing the fields of art, architecture, cultural

history, dance, literature, music history and performance, history of science, religion, theatre, Spanish and Latin American studies, among others, to explore the topic "Cultural Cross-Currents: Spain and Latin America, ca. 1550-1750." The focus of the program will be on Spanish culture from the peak of the Golden Age up to the Enlightenment and its transformation in the New World, especially colonial Mexico and Peru. Faculty lectures, demonstrations, and masterclasses will be supplemented with *ad hoc* discussion groups, readings of drama, poetry, and music presentations by participants who are themselves specialists in the area, and classes in historical dance. Twenty-two NEH fellowships will be available for full-time humanities faculty at American colleges. Limited scholarship assistance from non-Federal sources will be available for those not qualifying for NEH stipends (eg., graduate students, freelance scholars, musicians, dancers and others). Application deadline is March 1, 1995. Late applications will be considered if openings remain. For application and detailed program information contact: Joseph Darby, Academy Administrator, 120 West 44th Street, #1001, New York, New York 10036-4020 (tel. 212-819-9123; E-mail: jzd@cunyvms1.gc.cuny.edu).

☞ A group of clavichord enthusiasts is in the process of forming the Boston Clavichord Society. The purpose of the Society will be to sponsor concerts, lectures, workshops, and other events. The Society plans to make its debut at the Boston Early Music Festival in June, 1995, where it will sponsor a concert and a lecture. Further information can be obtained by writing the Boston Clavichord Society, Box 515, Waltham, MA 02254, or by calling 617 891-0014 or 413 532-5413. The organizers include **Alan Durfee, William Porter, Peter Sykes, Allan Winkler, and Beverly Woodward.**

☞ Following the success of the first International Clavichord Symposium, the proceedings of which were recently published by the Regione Piemonte and are now available from the Istituto per i Beni Musicali in Piemonte, **Bernard Brauchli** and Christopher Hogwood are pleased to announce the second International Clavichord Symposium to take place again in Magnano from September 21-23, 1995. This second Symposium will give precedence to subjects related to repertoire, performance practice, and social aspects. For more information, write

to : Bernard Brauchli; 19a, av. des Cerisiers, CH-1009 PULLY, Switzerland (tel. 41 21 728 59 76; fax: 41 21 728 70 56).

☞ October 29, 1994 marked the first meeting of the newly formed British Clavichord Society. For information about the society contact Paul Simmonds, English Passage, Lewes, East Sussex BN7 2AP or Judith Wardman, 26a Church Lane, London N8 7BU.

☞ For ten years the Iowa City Early Keyboard Society has sponsored the Early Music Iowa concerts, bringing artists from around the world for performances in eastern Iowa. In addition to harpsichordists, clavichordists, and fortepianists, the series has featured chamber ensembles, vocalists, and performers on viola da gamba, baroque flute, baroque oboe, and recorder. For information on the remaining concerts in the 1994-95 season, contact **David C. Kelzenberg**, President, Iowa City Early Keyboard Society, 2801 Hwy 6F, Suite 344, Iowa City, IA 52240.



☞ Last summer **Joyce Lindorff** (Hong Kong) conducted the Shanghai Symphony Chamber Orchestra in concertos of Bach and Vivaldi in Shanghai, to nationwide TV coverage on June 10 and 12, 1994. As visiting professor at the Shanghai Conservatory, she recently started a new class of harpsichordists and continued training a young teacher for the harpsichord curriculum, which she began in 1991. (*Editor's note:* See her article in this issue.)

❁ **Keith Reas** honored the Delphin Strunck (1601-1694) anniversary by including Strunck's *Magnificat noni toni: Meine Sehl erhebet den Herrn* on an organ recital which also included works by Böhm, Frescobaldi, Daquin, Balbastre, and Bach.

❁ The Organ Department of the University of Iowa will sponsor a workshop focusing on nineteenth-century French organ music on March 31 - April 1, 1995. Robert Glasgow (University of Michigan) and **Delores Bruch** and **Delbert Disselhorst** will play recitals. Lectures will be given by Orpha Ochse ("The Life and Times of 19th-century French Organists" and "A Survey of Lesser-known Organ Repertoire of 19th-century France"); John R. Near ("Problems of Interpretation and Edition in the Organ Symphonies of Widor" and "Symphonie Gothique and Symphonie Romane of Widor"); and Robert Glasgow ("Performance Considerations of French Romantic Organ Music"). For a registration form, write Dr. Delbert Disselhorst, Organ Department, U.I. School of Music, Iowa City, IA 52242; tel. 319 335-1630; fax 319 335-2637.

❁ Organ builder Kristian Wegscheider of Dresden recently completed a copy of the Silbermann organ in Bremen Cathedral for the Silbermann Museum in Frauenstein. Both instruments were heard together at the dedication concert on July 3, 1994.

❁ The Southeastern Historical Keyboard Society is pleased to announce its Fourth International Harpsichord Competition, on February 29 - March 2, 1996, in Tallahassee, Florida. The competition is open to harpsichordists of any nationality who are under the age of 33 at the time of the competition. Tapes for the preliminary screening are due by September 1, 1995. For further information and applications, write to Charlotte Mattax (Director, SEHKS Harpsichord Competition), Rutgers University Department of Music, Old Music Building, Douglass College, P.O. Box 270, New Brunswick, NJ 08903-0270; tel. 212 619-2647; e-mail SEHKS<kjacob@cybernetics.net>.

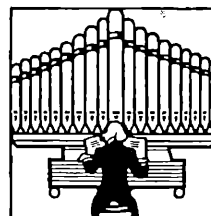
❁ The Thuringia Organ Academy will take place September 4-7, 1995. Among teachers and topics: Rupert G. Frieberger on the alternation practice in the Middle Ages; **Felix Friedrich** on organ repertoire from the Bach school; and **Harald Vogel** on organ works of J.S. Bach. Workshop sessions will take place on the Trost organ in Altenburg and

the Silbermann organ on Ponitz; there will also be excursions to organs by Volkland and Schröter in Elxleben, Töttleben, and Klettbach. For information, write Schlossdirektion Altenburg, Schloss 4, 04600 Altenburg, Germany; tel. 3447 314080; fax 3447 502839.

❁ The Romainmôtier [Organ] Interpretation Course will take place July 16-30, 1995. For over twenty years organists have gathered at the Old Romanesque abbey in Romainmôtier for summer workshops taught by **Guy Bovet** and his colleagues. (Romainmôtier is located about 20 miles north of Lausanne, 50 miles from Geneva, at the foot of the Jura Mountains.) Classes in 1995 will be taught on the Alain family organ and on an 1706 Italian organ. Faculty includes Guy Bovet, Marie-Claire Alain, Michel Dignens, and David Sanger. For further information, contact Mlle Marisa Aubert, Cours d'Interprétation d'Orgue, Place du Prieur, CH-1323 Romainmôtier, Switzerland; tel. 41-24-531718; fax 41-24-531150.

❁ The annual Spanish repertoire workshop in Salamanca, Spain, will take place July 5-13. It will be taught this year by **Guy Bovet**. The works of Correa de Arauxo will be studied in daily interpretation classes. For information, contact Cours d'Interprétation d'Orgue, at the same address in Romainmôtier (Switzerland) listed above.

❁ **Edward Parmentier** has announced the 1995 summer harpsichord workshops he will lead at the University of Michigan. From July 17 to 21 he will focus on the concerti and other works of J.S. Bach, (including the first movement of the French Overture, BWV 831, and the first movements of Partitas nos. 4 and 5 and English Suites nos. 2 through 6); from July 24 to 28 he will address music of William Byrd. For information, contact Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; tel. 313 764-2506 or 313 665-2217.



# 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*

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