NEMA NEWSLETTER

Editor: Francis Knights

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Welcome to the *NEMA Newsletter*, the online pdf publication for members of the National Early Music Association UK, which appears twice yearly. It is designed to share and circulate information and resources with and between Britain's regional early music Fora, amateur musicians, professional performers, scholars, instrument makers, early music societies, publishers and retailers. As well as the listings section (including news, obituaries and organizations) there are a number of articles, including work from leading writers, scholars and performers, and reports of events such as festivals and conferences.

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Interview with Shuann Chai

Pamela Hickman

On 15 September 2021, Pamela Hickman spoke to pianist and fortepianist Shuann Chai (illus.1) at her home in The Hague, Holland. The Chinese-American artist is an active and engaging performer, critically acclaimed for her interpretations on both modern and historical instruments. A soloist and chamber musician, Shuann Chai is also increasingly in demand as a teacher.

Illus.1 Shuann Chai (photo: Marco Borggreve)

Pamela Hickman: Shuann, I see you started off with an undergraduate degree in both Biology and Piano Performance at Oberlin College. Were you on your way to making a career in the sciences?

Shuann Chai: Well, I was very interested in studying medicine and thought I would finish my pre-Med. requirements in case I did decide to do that. But I was interested in all sorts of things - languages, but also biology from a research point-of-view and anthropology. So, Oberlin was a great playground for me: in the first couple of years, I was able to take a huge glut of different classes, scratch all of those itches and see where I was going to end up. After four years at Oberlin, I decided on music, because I could just feel the continuity and I felt that, if I wanted to explore something else, the continuity in those fields was not as important. So, it wasn't so pressing for me. I had left the door open for other things, but just got caught into the music and felt I never wanted to leave it. I was happy there

and that I could dabble in other subjects by reading and in my own time. I didn't feel compelled to make a life in science, but did feel compelled to make a life in music.

Are you from a musical family?

Both my parents are musical and love music very much, but neither are musicians. My father was a physicist and my mother a restaurateur. Both of them emphasized that it wasn't so much that I had to be a musician, but that I had to apply myself and work hard and commit to whatever I chose.

What were your first musical experiences?

In a very childish way I got my start of being hooked on classical music through Saturday morning cartoons … the Smurfs and all of these things whose soundtracks had a lot of classical music in them. And the TV I got to watch was *Fantasia* and early Disney films with very sophisticated scores. I first heard some music on the Smurfs and was excited by it. My mother said it was written by a man called Beethoven. I was so impressed and thought he must be such an excellent composer to have a job writing for The Smurfs! From early on, I really associated music with something that told a story and had a narrative. When I started piano lessons, my teacher noticed this: having a story to go with it was important for me, to be able to identify with it and to understand what kind of expression I wanted to make with it - it wasn't just piano, forte and allegro; rather, what the music was saying to me or what do I want when others hear this music. I had a really wonderful piano teacher (almost like a grandfather to me) and, since my mother had a restaurant, I brought him lunch most school days. Some days, to be honest, I never went back to school. He would start playing recordings and we would chat. (That worked back in the days before mobile phones. I don't think it would today.) I learned so much from him, just sitting at his dinner table … listening to Cortot, Rachmaninov and just chatting about it. He always asked me what I thought. He would point out funny things in a recording like 'He is missing half the notes in this passage, but does it matter?', or 'Do you understand what he is saying?'. He was full of stories himself: he had heard Ravel live on his American concert tour when he played in Chicago. My teacher had studied with Percy Grainger, who was a genius but very eccentric and a really strange man. Not just anecdotes, the stories got me wondering just how other people thought about music, so I started reading biographies. All these things made an impression on me and gave music some three-dimensionality. I could see how it really became more than just sitting at your instrument and playing … kind of a whole life philosophy. Those were really meaningful influences for me when I was young.

Where did you grow up?

In the Cleveland suburbs. When I was 11, we moved to Oberlin primarily for the music and what the college had to offer to the community. That was great. I was just on a bicycle in a small town and could go to the Conservatory or hear some concerts. As a young person, I had a lot of autonomy to just follow my whim.

And your higher music education?

I went to Oberlin as an undergrad, where I did a double study in Biology and Music. It was great that they offered that. Then, for my Masters I went to Boston - my first experience of a large city. The Boston Symphony Orchestra was right on the doorstep of

the New England Conservatory and I made use of that. It was such a completely different world, to be surrounded by musicians in the conservatory setting. It was an eye opener for me and a lot of my friendships from that time have endured. Even though my teachers there were wonderful musicians, I think I had a really hard time accepting their view of what it meant to be a musician - that you had to be correct, that you had to fit some kind of a mould. I felt like I wasn't fitting in and that I wasn't measuring up to a certain standard that nobody had ever bothered to tell me about. It took a long time for me to circle back to just giving myself permission to make music the way that I wanted to and that I thought was fun. But from those years of undergraduate and graduate education, I'm so grateful for all of the collegial relationships that I was able to make, the chamber music I was able to learn and the concerts there for hearing other students play, being inspired by their efforts and everything people had to offer.

When did your interest in historic keyboards begin?

I had first become interested in historical instruments just before starting high school. I listened in on a masterclass of Malcolm Bilson when he came to Oberlin. He is an incredibly knowledgeable and charismatic teacher. So, I was really hooked right away and went to a couple of his masterclasses later on, spent a few weeks studying with him at Cornell when I was still a teenager and just basically stayed in touch with that world. I didn't have a fortepiano to practise on so I didn't think that was a route I could seriously go with but, at Oberlin, I took fortepiano lessons with David Breitman and it was really wonderful to have access to an instrument all the time and to be challenged with the kind of nearness and farness of modern instruments to historical ones. I sometimes found that really difficult in those years, I have to say … to have enough time and to also know enough of what I was trying to do on both instruments. During my Masters I again didn't have a fortepiano. Finally, years later, I was able to buy one and make my way back to it. I found a community of early music players, coming to it in a kind-of sidewinding way. With pianos, I really started to appreciate the continuum of the instrument and, through studying the history of piano building, I felt like I was able to understand better what each individual instrument was asking for when you approached it.

Are you more at home with the modern piano than the fortepiano?

In the beginning, I felt a lot of pressure to choose one instrument or the other, to identify myself as an early keyboard player or a modern piano player and I think there is still some of this pressure in general in our field, but it matters to me less and less, maybe because I am older and a little bit more specific now about what I want at the keyboard, no matter which I am sitting in front of. I feel comfortable with that now.

Have you played harpsichord?

I never went into the harpsichord. I felt that was really a different technique and I could appreciate a lot of the specialists that I heard playing at a level I wouldn't be able to achieve just in dabbling. I felt I would really have to immerse myself in it and that was something I never really had the chance to do. So, the harpsichord is something I admire from afar.

I understand that a major project of yours has been performing the Beethoven Sonatas on period instruments.

Indeed. Well, that has been a big stop-and-start thing. I started having the idea in 2012 and was hoping to finish all 32 of the sonatas around mid-2020 or so. (That was, of course, derailed by the corona crisis.) It has been a fantastic journey for me because, to be very honest, one of the reasons I started it was because I couldn't convince myself that I liked all 32 sonatas. Some of them I found immediately compelling, both as a performer and as a listener. There were several I could not get myself to love and this bothered me. So, I decided to go after the ones I didn't love and really try to understand them. I found that this was such a fascinating way of going about things and that I have learned so much by putting aside my gut reaction to hearing a piece, rather, looking at it and studying it pianistically, also reading about the general context of a piece, what else Beethoven was writing at that time, what was happening in his life at that time and the person to whom the work was dedicated. The latter was sometimes 'business as usual' but sometimes it had a very personal connection. So, then I had the idea of doing the series because that brought the whole thing to a three-dimensional life for me and, also, I felt it necessary pianistically for me because this repertoire and Beethoven's life just happen to span the development of the piano from a five-and-a-half-octave instrument to a six/six-and-a-half octave instrument. By the end of Beethoven's lifetime, the piano was going in all sorts of directions. He couldn't hear these last steps, but he could feel them. I think that's a powerful statement and we're so lucky to have one repertoire that encompasses the gestation and the growth of an instrument in this unique way. I think Beethoven had a deep understanding of all of these instruments and that he made demands on them, spurring the development of the instrument. So, this has been a deeply personal and learning project for me. I think I have about six more sonatas that I haven't had the chance to perform yet, but I'll get there and I'm really looking forward to being able to dive back in and then, hopefully, to present them as more of a continuum some time in the future.

What pianos have you been playing them on?

I have studied all of them on original instruments but have not been able to perform all of them on original instruments yet. I'm lucky to have instruments at home and I have had access to instruments where really getting into this continuum is possible for me. I'm aware of being in a very privileged position. I have only recorded four of them, indeed, on different instruments. Just lately, I was lucky enough to be able to play some of them on English pianos and that was a new experience for me and very illuminating. Here in Holland we are very lucky: we have a lot of instruments around. I wouldn't say there is one experience of playing a fortepiano: every fortepiano is so different, depending on the maker or whether it is a copy. It's a little like chemistry - that you have to calibrate and re-calibrate every time you meet a new instrument; there are things that the fortepianos teach you. And I think it is interesting to bring that idea back to the modern piano. Some pieces are more difficult than others on fortepianos. For example, with the five-octave pianos you really get the sense that Beethoven is trying to push through a sound barrier, an instrumental barrier, an aesthetic barrier. Part of the excitement of a lot of early Beethoven is his continuous challenging of the borders of the instrument and the aesthetic of the time. And part of what one loses, I think, when you bring this to the modern piano, is this sense of challenge, because the modern piano can do anything, but I think if you are clear about that sense of challenge, of trying to break the border, you can bring that idea to any instrument if you are intentional about it.

Would you like to mention the keyboard instruments you have?

The earliest one is a five-octave Stein copy, a very interesting little piano made by Philip Belt. It is light and the touch is also very light. It was the first piano that Philip made upon his return to the US, having spent some time in the Philippines. The piano is now about 15 years old. I bought it directly from him. I went to see him in Indiana. He is a fascinating person and such a skilled craftsman. A delightful, crunchy instrument, it is fantastic for C. P. E.Bach and Haydn. The six-octave instrument I have is an original restored piano built by Michael Rosenberger (Vienna, c.1820) and restored by Edwin Beunk. He is probably one of the best-known restorers in Holland, so authoritative on the restoration of old instruments. This piano is on loan to me from the National Music Instruments Foundation. It's a very lyrical instrument, has been with me for several years and I am very grateful for that. It has a really deep sound for a six-octave instrument. It also has a Turkish stop pedal, for which I am endlessly grateful. This is a wonderful talking point whenever I have a concert and it is fun to see where it could fit in - some repertoire absolutely not, but some repertoire just seems to be begging for something like this. Online, I found a French Erard (1862). I never buy instruments online, but, somehow, I saw this one and I knew it was the 'real deal'. It is very beautiful, in almost pristine, unrestored condition and I have enjoyed playing it very, very much. And then, there is my Steinway - it's a New York Steinway I brought over from the States. I had moved to Europe and everybody thought I was crazy for not selling it and getting another piano here in Holland, but I love it and I feel like pianos are family - they are not just furniture. Just recently, I was gifted an incredibly beautiful 1842 Collard & Collard by a very kind music-lover here in The Hague. That instrument is awaiting restoration and I'm looking forward to playing it, to getting to know it and its 'personality'.

Would you like to speak about your chamber music activity and collaborations?

Yes. I think I am very lucky to have so many wonderful colleagues and very different ones, as well. It's inspiring. Some of them play only modern instruments, some only historical instruments and some do both. So, it is just wonderful to be able to 'swim' in all of that and the repertoire that they all lead me towards. My husband is a violinist, so we do a fair bit together and that's always a pleasure. I also have the privilege and pleasure of recording flute repertoire with a dear friend Tami Krausz, who lives here in The Hague. There are really too many colleagues to name. I am also very fond of playing piano four hands and two-piano repertoire, which is something I think pianists should do more often. There is such a huge repertoire and, doing it, we have so much to learn from each other. A lot of pianists say they don't do it because it's difficult, that it is very hard to line up your techniques in a way that your attacks are together, etc. But, from my personal point of view, I have so much to learn from my colleagues at the piano and find it fascinating that someone else comes to the same instrument and, through how they play, every piano sounds different. For me, chamber music is always a learning experience: you learn by getting into the stream of consciousness, the stream of music-making, the stream of where you want to blend and where you want to stand out. It's a wonderful feeling to just be open and to hear yourself sounding in a way you maybe wouldn't when you are playing by yourself. I learn so much from all my colleagues and feel really privileged for that.

I have read that you have collaborated with dancers.

I have, yes. That was so wonderful. There were two projects. One was with the music of John Cage. Cage was always really fascinating to me because of the long-time collaboration

with his partner Merce Cunningham. Whenever I hear his music, I hear so much movement. There is such a physicality suggested, even with silence … so physically provocative. I thought that was so special about his music and, the more I read about his life and how he got his start with prepared piano. I found it a fantastic story. He was actually accompanying dancers and they were in a space where half the musicians had to be sent home because there was no room for them and the dancers. So, John Cage had the idea of preparing the piano and making some kinds of percussive, metallic sounds to make up for the musicians who were not able to join them on stage. From there, this whole prepared piano thing came about. I just found him to be such a wonderful thinker that I wanted to harness this for myself. So, together with a choreographer friend of mine, we found six dancers and made a whole story around the music of Cage, from his early period, to his middle period and late period. We put together what I think was a beautiful presentation of all those things. That inspired me to go on and I put together a project around the music of Prokofiev, whose music I find uniquely narrative. People talk a lot about the fairy tale aspect of his music, and so, together with two dancers and my husband Shunske Sato (illus.2) - we also had a puppet - we put together a programme called 'Fairy Tales and Nightmares'. This also referred to the political aspect of Prokofiev. Using selections of his music, we put together a kind of 20th century fairy tale with the two dancers. We had the instruments on stage as part of the theatre, showing the physicality of the instruments not just as accompanying at the side. We had an upright piano on stage that we moved around. Sometimes it became a wall and sometimes a more recognizable piano-and-violin thing. We bounced balls off of it, we climbed the puppet on it, doing some things that don't usually happen in concerts. It was fantastic fun and also illuminating, something I hope to do again.

Illus.2 Shuann Chai (fortepiano) and Shunske Sato (violin)

Do you engage with much modern or new music?

Well, in my Boston days, I did a lot. There were so many universities in Boston with Composition departments and there was always new music to play and fantastic ensembles that focused only on new music. I have done less of that since coming to the Netherlands, but those chamber music connections I have often still bring me in contact with more modern things and more modern programming and that's wonderful. I love to swim around in that. Like I said about the Beethoven sonatas that I didn't feel so connected to in the beginning, often I find that if I don't feel connected to something in the beginning, I push aside my gut feeling and study it further or learn something about the composer or about the situation that gave rise to this music. This often puts everything in a different light for me. I love to find that personal connection, that personal way in. That's the same, whether it is music from a classical or contemporary era.

Let's go back to early music. Where do you personally stand as regards the Authentic Performance movement of the mid-20th century?

I think the word 'authenticity' has been applied in many different ways since the movement first began. I think we have a lot to be grateful for to all of those pioneers who stuck their necks out and did something single-handedly that really flew in the face of where music was going at that time, making us question the aesthetic, the sound and the very instruments we were all playing. They went back and dug around and made research on a very important part of music-making that had disappeared by that time. That scholarship was revalued. We have also come a long way since those days, but, as to the word 'authentic' used in some reviews, as in 'This is authentic Beethoven', I myself question what the reviewer means by that. My curiosity goes towards 'authentic to whom?'. And who is the ultimate judge of authenticity? In my thinking, the ultimate judge of authenticity would have to be the composer him- or herself … and, most of the time, they are not here to confer upon any performance. So, for me, I think every performance needs to be authentic from the 'South'. What I mean by that is that, of course, you have to do the groundwork; you have to think about the composer and his or her intentions, you have to consider the instrument, you have to consider the aesthetic of the time, articulation, expression, rhetoric … all of these things. You have to read, you have to 'swim' in the language of that composer. I think that is absolutely essential … and also enjoyable. Why do we play Beethoven now if one's aim is just to sound like the last recording that you heard, wonderful as that recording may be? I think it essential that we, as interpreters, offer an interpretation. What that means to me is to cover as much of the groundwork as possible, but then to know why you are playing this piece and have an authentic story of your own behind it. You must ask yourself what you want to show, why are you playing this, what do you want to say with it. And then, through what you know about the time and the instrument and the composer, it's a synthesis and your own interpretation has to be a part of that synthesis. I am always mystified when people say the performer has to 'stay out of it' or when a performer says 'I don't want to get in between a composer and the audience'. I suppose I understand the intention of a statement like that, but I feel it's my responsibility, my duty, to 'join the hands' of the composer and the public. If you want someone's most direct connection with Chopin, it would have to be through looking at not just the sheet music but at the autograph copy: this is connection, this is authenticity. You look at the autograph and you see the physicality of what the composer has committed to paper. At the moment, I am working on Chopin's First Ballade for a concert this weekend. I sit at the piano and marvel at the ability that someone had to just pull this off at the piano, to have conjured a piece of music like this. Well, it is

not as simple as that. And then, to think about authenticity, you have to take a risk and there will be people who are going to say this isn't authentic. And I think: 'If it isn't authentic to you, if it doesn't jibe with your vision of how Chopin should sound or whatever, that's absolutely fine'. That's actually necessary. We don't have to like or agree with everything we hear. But I think, as an interpreter, you have to put your foot down and you have to say: 'This is my interpretation. I have done the groundwork to the best of my ability'. And every performer also has to say: 'As I grow and change, as I learn more and hear more, so will my interpretations of pieces change'. I hope they do. I hope they grow. I think that's what we can best hope for ourselves, that, as musicians and artists, we continue to grow, that we continue to change, that we continue to learn from the composers, from the generations before us, from our colleagues. All these things can shape authenticity. The short version of that is that I believe authenticity should come from yourself and not from the idea that a performer can not hope to meet some external standard of authenticity, because, frankly, I have no idea what that means, as it means something different for everybody.

Would you like to talk about your work in education?

Sure. I love teaching. I absolutely love it. I recently had the pleasure and privilege of teaching at the Orlando Festival, giving masterclasses to a number of young ensembles and lessons to some conservatory students. What is special to the Orlando Festival is the amateurs, enthusiastic amateurs. I think it is amazing that someone comes to play for you. I think it is such an act of humility that they offer themselves in such an open way. Teaching is a synthesis that you make. I try not to come and say 'This is the way I think this piece should go and how you guys should play it'. Rather, I try to hear what someone is offering and where they want to go with it and then you play a bit of a Tetris game of where your aesthetic and their intentions meet. On some occasions, of course, you completely disagree with what you have in front of you and then I feel like I have to understand it and still learn from each other without necessarily changing the essence of what a student has brought to you. I love teaching not just for this exchange, for this openness, but also I find when students ask me for advice on how I should practise, or something like this, and I give them advice, the next time I go to the piano I might realize that I haven't taken my own advice! That can be very confronting, but I love moments like that and you have to ask yourself: 'Why haven't I done it?'. It brings up so many questions for myself in my own process. I just love seeing that the tradition of teaching and learning still goes on and to see the energy and enthusiasm of young musicians who are really stepping onto the stage and putting themselves out there just out of love for this craft and the love for music. I think it is so moving and I absolutely love being a part of that process.

And your future plans?

Well, I have some recordings that have been scheduled and rescheduled because of Corona, but I hope they will come around. One is a CD of Berg songs with Israeli alto Noa Frenkel. Another is a solo CD of Schubert Impromptus on my Rosenberger fortepiano. Another is a collaboration of *Pictures at an Exhibition* (Mussorgsky) which I would like to play on a period piano. I am hoping to make that together with a photography book of pictures that depict the modern equivalent of the themes that concerned Mussorgsky. Viktor Hartmann was the original artist whose exhibition inspired Mussorgsky to write this work. So, that's in the pipeline. And, of course, Beethoven is always on the radar. Just for myself, I would like to be able to perform the six sonatas that

await. And then to be learning new things, always. I think the revisiting of old projects and old repertoire is really satisfying. It can be such a measure of growth … also measuring frustration … things that haven't happened. As a performing musician, I think it's so useful and interesting to be confronted with these things, and I love being busy with all of that. What I like less about being a musician is all of the logistics and the down-to-earth financial nuts and bolts, but I think that's the same for most of us.

How has the Corona pandemic influenced your direction and work?

Even though Corona has been a really challenging time for everyone, and for the arts globally, it has forced us to really reckon with the fact that the place of arts in society is not where we would like it to be. It's not really a priority, I think. It makes a lot of us question our place in society, which is painful, but it gives me, anyway, some focus. I ask myself different questions and don't just think of a project to do or to record. I ask myself how much I want to do that and is it a priority and do I really have something to say. So, it's mainly forced me to focus. I think that's good for me now. It's a silver lining for me and I think we have to try to find something positive in all of this, because positivity keeps our hearts open and open hearts are what artists need in order to thrive and grow.

When it's not music, what interests you?

I love to cook; I love to eat. I love to read and I'm fascinated by my daughter, who is seven. I'm such a lucky mother (not that it is easy all the time), but I find her and children fascinating and redeeming. And I'm grateful for friends and the community that I have … also family. .So, when it's not music, I'm wondering if there is someone I would like to call. Sometimes people need help and I feel good about reaching out and letting friends know that I think of them and that they're loved. Keeping friendships and connections alive is really important to me...recommending books to each other, passing on recipes … it's all a part of enjoying life and finding your enthusiasm and just hoping for the best for everyone.

Shuann, many thanks for your time and for sharing your thoughts and experience.

An unknown Roman portative organ

Glen Wilson

The portative organ – that is, one carried, pumped and played by one person – is familiar from many late medieval depictions. Less familiar are the portatives hanging from a willow in the 9th-century Stuttgart Psalter's illustration of Psalm 136. (That organs should be so represented was the result of a misinterpretation of St Jerome's initial translation from the Septuagint's Greek as *organa*. He later went back to Hebrew sources and changed the word to *citharas*.)

Distinguished writers are extremely cautious about going back even farther, to classical Antiquity. They are eloquent on the subject of the ubiquitous Graeco-Roman *hydraulis*, the early bellows organ, and the positive (such as the fragmentary one found at Aquincum), but evidence for the existence of the true portative before the Middle Ages is too scanty for them to confirm that it existed that early. They need no longer shy away from the idea if I have correctly interpreted a Roman floor mosaic from around 300 AD.

The subject of the organ in Antiquity has generated a vast literature which begins in the Renaissance, but the first monograph on the portative was Hans Hickmann's *Das Portativ* of 1936.[1] He says that there is 'a considerable number' of references to portatives in Antiquity and the Middle Ages which he has reluctantly omitted ('deren Ausbreitung mir hier versagt bleiben muss'). In a footnote he adds, 'Thus there were "Portatives" in Antiquity', and proceeds to discuss the instrument's history from the 12th century onwards. One wonders precisely what sources were at the disposal of this later director of Deutsche Grammophon's Archiv series.

A major modern treatise on the early organ was Jean Perrot's *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century* of 1971.[2] His attitude about portatives in Antiquity is ambivalent. He calls the resemblance of the tiny Aquincum positive to true portatives, such as those which appear in literature, illuminated manuscripts and statuary from the 12th century onwards, 'disconcerting'. On p.269, while discussing the earliest of the literary references (including one in the *Roman de la Rose*), he goes so far as to say,

> *The organs which play with other instruments at public gatherings were presumably small portatives, for this type of organ, carried around by the player himself, and probably known among the Byzantines if not by the Romans of the late Empire, had by now made its appearance in [northwestern] Europe. Although they are never specifically described in any of the texts, the iconography shows them as early as the tenth century (Stuttgart Psalter).*

Perrot goes on to cite a 12th-century MS in the British Museum, which he apparently thinks is the next illustration of a portative after Stuttgart. He dates the Stuttgart Psalter a century later than recent scholarship, which calls it an early 9th-century product of the scriptorium of St Germain-des-Prés in Paris. That puts it about mid-way between the late Roman Empire and the heyday of the Gothic portative.

Perrot circles warily around possible Roman and Byzantine depictions of portatives. The most interesting of these is a third-century funeral stele at Autun, which shows a small

organ I would not hesitate to call a portative. Then there is an engraved glass vase in the Museo Nazionale in Naples; Perrot's photograph is very difficult to interpret, but he thinks it shows a large portative with some 25 pipes, standing on the ground with a strap attached allowing it to be carried on someone's back. If he is right, this is not the kind of portative I am referring to, but a kind of positive, the heavier type which is movable in principle but stationary once it reaches playing position. And I believe Perrot and Markovits (see below) are correct in thinking that the fragments of two organ-like instruments found in the ruins of Pompei in the late 19th century belonged to a kind of automaton.

An interesting category of Roman portative candidates is found on the large medallions, usually struck in bronze, called *contorniates*. These date from the late Empire, and seem to have been used as good luck tokens for chariot races. They bear images of racing patrons or participants on their obverses, including figures dating as far back as Nero and Caracalla. On their reverses they usually show scenes from the amphitheatre, and some of these display music instruments. A fragment in terracotta found at Orange and now kept in the museum at Saint-Germain seems to me to clearly show a portative lying on the ground. The 1911 *Encyclopaedia Britannica*, semi-infallible and near-omniscient, singles out another example as possibly showing a portative, but this is obviously a *syrinx*. Perrot knows of a worn specimen of the same medallion at Grenoble. His book appeared too early to have reference to later editions of Andreas Alföldi's definitive catalogue of *contorniates*.[3]

Another important English-language study is Peter Williams' *The Organ in Western Culture 750-1250*. His title dates eliminate consideration of Antiquity, but that does not stop him from weighing in on many aspects of the period. This author posed more questions than answers, but we can be grateful that Williams adduces six 9th- to 11th-century Byzantine manuscript illuminations[4] which help to close the chronological gap between the Stuttgart Psalter and the many Gothic representations of portatives. Five of them are Psalters, and there the instruments, whatever they are, are again hanging on willows by the waters of Babylon. Some quite obviously show portatives in various states of artistic incomprehension, but Dr Wiilliams is so reluctant to allow this instrument to exist before the 12th century that he thinks all such representations, including the Stuttgart Psalter, 'are probably to be seen as "reductions" of larger [organs]'. This is questionable to say the least, especially when he extends this view to the Romanesque portal of Jaca cathedral in Aragon. There one of King David's musicians shown on a capital is playing a portative, and no bones about it.

Incidentally, one of the Byzantine manuscripts just mentioned, an illustrated Book of Job, is kept in the library of St Catherine's Monastery on Mount Sinai. The portative shown there (the best available illustration is in the July 1980 issue of *Early Music*)[5] is possibly distorted, but seems to show a symmetrical arrangement of pipes in the shape of a mitre, which would mean a major advancement in organ-building technology. The Vatican Library manuscript Vat. gr. 752 (f.414v, accessible on their website)[6] looks to me to have portatives of the same shape hanging upside-down by their carrying straps, but this is mere speculation.

Perrot and Williams are both dwarfed by Michael Markovits' comprehensive *Die Orgel im Altertum* of 2003.[7] This author is critical of Perrot, and devastatingly so of Williams. While there might be much to say about his own book, for present purposes only one thing is of interest: for Markovits, the Roman portative does not exist. The word appears twice in

reference to medieval instruments. The small organs illustrated in Stuttgart's Psalm 136 are, in the writer's view, not sufficiently detailed to say anything about them. The Byzantine MSS noted below receive no attention, except for the equivocal Chludov Psalter (Moscow), which Dr Markovits is certain shows two *Kastenleier*. He does cite another of the same period (Vat. gr. 333, f.45v – not f.54 as incorrectly indexed) showing King David building a positive.

Dr Markovits is similarly categorical about West-European medieval manuscript depictions of organs being copies of Eastern models, not of actual instruments. But would organs present at Compiègne and Aix-la-Chapelle from the mid-8th century have necessarily been unknown, say, in Paris around 830, when the Stuttgart Psalter was being illuminated?

The preceding is meant to prepare the ground for what news I have to offer. My wife and colleague Naoko Akutagawa and I recently visited a UNESCO World Cultural Heritage site deep in the heart of Sicily, the Villa Romana del Casale. This is one of the largest and most spectacular of all Roman country houses discovered to date. Its commissioner and occupant is unknown, but among various theories put forward by scholars I lean toward the co-Emperor Maximian (d.310). There seems to me no other explanation for the lavishness of the complex, or the presence of a large basilica lined on walls and floors with the most costly marbles. The cipher for the Tetrarchy to which Maximian belonged has been found in various locations at the villa.

Its most famous feature is some 3500 square meters of floor mosaics, largely in an excellent state of preservation after a landslide destroyed the place not long after it had been abandoned. Among these is a room devoted to a musical competition (illus.1). At the top of the depiction prizes are shown: two crowns on cushions and two bags of coins. Below these are four finalists or victors playing their respective instruments: a large lyre on a chair (illus.2), an *aulos*, a *salpinx* (the long Roman trumpet, illus.3),[8] and, I would contend, a portative organ. This particular floor is unfortunately one of the most damaged. Naoko photographed the mosaics with her iPhone from a walkway at considerable distance, at an oblique angle and under bad lighting; a friend was able to improve the image of the organist somewhat (illus.4). Efforts to obtain a better view from the appropriate provincial (Enna) Sicilian Soprintendenza and from UNESCO have gone unanswered, but I still have hopes of obtaining a better image in the future.

Aside from this imaging issue, it should be kept in mind that almost all these early representations of instruments are vexing blends, in varying degrees, of astonishing accuracy, absurdity and artistic freedom. These reservations should be kept in mind when considering what follows here.

First, I must give my opinion of what the instrument in question is not: a *syrinx* (Pan-flute / panpipes). It is taken for one in the few texts I have seen which are devoted to the mosaic, as it also was by a distinguished organologist to whom I emailed Naoko's photograph. I have since checked dozens of ancient depictions of *syrinxes*, and have yet to come across one with the pipes pointing upwards – and indeed, what could possibly be the point? If this Sicilian player had flipped his instrument upwards for some reason (a victorious gesture?), he would have used his right hand, his fingers would be behind it, his thumb in front, and his elbow farther outwards. Instead, we see his left hand from the outer side and his longest fingers touching the keyboard. This last element is admittedly hard to make out, not to say virtually absent – but buttons, slides or keys would have been

so small as to be nearly impossible to render in stone. Some black irregularities in the middle of the lower dark horizontal line, also visible under the organist's fingers, could be remainders of an attempt. That the figure is actually playing his instrument is supported by the fact that the other three musicians on this level and the performers on the lower ranges (as far as can be determined) are doing so as well.

Illus.1 Floor mosaic, Villa Romana del Casale

Illus.2 A large lyre on a chair (left), Villa Romana del Casale

Illus.3 Aulos *(centre) and* Salpinx *(right), Villa Romana del Casale*

Illus.4 Portative organ and performers, Villa Romana del Casale

The rectangular element below the pipes has the characteristic hipped shape of an early wind chest. Above it I think one can make out a soundboard with the pipes inserted in it, but of that I am even less certain than about some other points. In any case, this box is not the strictly rectangular connective band, slightly wider than the pipes (not narrower, as here), with decorative lengthwise articulations one sometimes sees at the top of a *syrinx*, and there is no trace of the pipe extensions for the blowing holes which otherwise always appear above it – or would, in this case, below it. (One Hellenistic mosaic shows Pan himself, with a silver protective cover on the blowing holes of his pipes.)

There are two dark horizontal lines on the wind chest. I think the upper one is the shadow of the soundboard, but it could be decorative. The lower marks the protruding manual. The cross-bar supporting the pipes has extensions beyond them such as one sometimes sees in early organs. A white upright on the left is barely distinguishable; the one on the right has a black shadow. There are eight pipes, a usual number for an early organ; the fourth from the left has lost its black opening. No labia are visible, unless some small bits of black (such as at the bottom of the first pipe left) are meant to represent them.

The performer stands before us in his toga, with a look of great concentration on his face, wonderfully realized in fragments of stone or hardened glass by the anonymous artist. His organ is not balancing on top of his head, but somehow held in front of his forehead. That would be a very difficult trick indeed without some kind of stabilzation, with only a thumb and two small fingers as support, especially when there is a hidden, weighted bellows to consider. But the whole point of this performance is some kind of stunt balancing act. Our champion is playing with his left hand, while his right, the one acceptable for a public gesture, requests recognition of his remarkable accomplishment after releasing the bellows, which will descend slowly enough to allow him to play his tune to the end. (An expert on early rhetorical and theatrical gestures whom I consulted knew of no specific meaning for this one, but classified our example of Roman kinesics provisionally as 'TA-DA!').

I would suggest that the organist is wearing some kind of headgear which allowed the bellows behind and the organ in front to remain in balance. One-man bands of later ages used such devices, and still do; could this mosaic depict their precursor?

In closing, two tangentially relevant remarks. The previously-mentioned 1911 *Britannica* article, written by the Irish-born curator of musical instruments at the British Museum, Kathleen Schlesinger (1862-1953), makes a point about organs before Ktesibios/Ctesibius allegedly invented the *hydraulis* in 3rd-century BC Alexandria:

> *It is most improbable that a man busy with the theory and practice of hydraulics would invent a highly complex musical instrument in which essential parts lying outside his realm, such as the flue-pipes, the balanced keyboard, and the arrangements within the wind-chest for the distribution of the wind, are all in a highly developed state; it would be a case for which no parallel exists in the history of musical instruments, all of which have evolved slowly and surely through the ages. On the other hand, given a pneumatic organ on which the primitive unweighted bellows worked unsatisfactorily, an engineer would be prompt to see an opportunity for the advantageous application of his art.*

The admirable and long-lived Ms Schlesinger cites a couple of putative pre-Alexandrian examples of primitive bellows organs from excavations at Tarsus and Central Asia. I have not traced these further, but the point made, certainly as regards flue-pipes, seems cogent enough. Curt Sachs also thought there must have been 'a slow evolution', and cited (in his

History of Musical Instruments)[9] a 1st-century BC Syrian statue of a panpiper with a bellows attached to his instrument for what Sachs says must be a drone pipe. But for *New Grove*, Williams, Perrot and Markovits the organ begins in Alexandria with Ktesibios. The 1911 *Britannica* inexplicably escaped Markovits' scholarly microscope.

Finally, concerning a little-known detail of the late-Gothic portative: in Florence's recently-revamped museum Opera del Duomo a series of small statues of angels carrying instruments is displayed. One of them, by Piero di Giovanni Tedesco (dated 1387, inv.2005/062) has an extremely fine and detailed depiction of a portative organ (illus.5). The celestial being's left hand supports the instrument in conjunction with an ornamented shoulder strap, and works the bellows. The hand is aided by two small, nailed-down straps; one holding the thumb against the box, the other for the middle finger pulling the bellows down. This would be a major convenience in terms of security and stability, but it also limits the range of the bellows to the span of the angelic hand. There must have been a miniature wind reservoir within the relatively capacious wooden structure, otherwise playable phrases would have been intolerably short and would have had wildly fluctuating wind pressure. The treatise of Hen[d]ri[k] Arnau[l]t of Zwolle (c.1440) mentions such regulating reservoirs in portatives (f.130r) which he says are like a jeweller's bellows. The wonderful Roman floor mosaic of an organ discovered not long ago in Hama (Syria) and, if it still survives, still in peril of wartime destruction, shows four weighted intake bellows of a similar size. They are fixed atop a reservoir upon which stand two *putti* pulling the strings which open them. No other depiction of a bellows organ in Antiquity shows its wind mechanism so clearly.

Illus.5 Portative organ, bellows mechanism, statue by Piero di Giovanni Tedesco (1387)

Glen Wilson, born in the USA in 1952 and a Dutch citizen since 1988, looks back on a long and distinguished career as an early keyboard specialist, writer and editor, and was recently limited to the last two occupations by mild stroke. He taught at the Würzburg Musikhochschule for many years, and has recently completed a biography of Eta Harich-Schneider (1894-1986).

Notes

[1] Hans Hickmann, *Das Portativ* (Kassel, 1936).

[2] Jean Perrot, trans Norma Deane, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century* (Oxford, 1971); the original French edition was published in Paris in 1965.

[3] Andreas Alföldi, *Die Kontorniat-Medaillons* (Berlin, 1976).

[4] Rome, Biblioteca Apostolica Vaticana, Vat. gr. 1927 and Vat. gr. 752; Moscow, Historical Museum, MS 129; London, British Library, Add MS 19352 and Add MS 40731; Mount Sinai (Egypt), St Catherine Monastery, Greek Codex 3. Accessible at the libraries' websites or (for Moscow) at WikiCommons. John Koster pointed out to me that in Add MS 40731, 'The choice of instruments is interesting, resembling illustrations related to Boethius, Isadore, et al. showing the three classes of instruments: wind (organ), percussion (drum), and string (citole?)', and further that 'the miniature is a perfect representation of organa in its generic sense as musical instrument of any type'. For the citole, see article 42 on my website www.glenwilson.eu. The other British Library manuscript (19352) shows two portatives and what very much looks like a skin bellows divided into intake and reservoir, with a pump and three conduits, hanging from the willow tree beside two portatives. Hickmann reports early small organs with two and three holes for conduits, which were necessary to even out the flow of wind into the chest. The resemblance to the bellows serving the large positive organ illuminating Psalm 150 in the Stuttgart Psalter is striking.

[5] Joachim Braun, 'Musical instruments in Byzantine illuminated manuscripts', *Early Music*, viii/3 (July 1980), pp.312–328.

[6] http://www.mss.vatlib.it.

[7] Michael Markovits, *Die Orgel im Altertum* (Leiden, 2003).

[8] The *salpinx* was constructed of separate sections. On this mosaic a kind of brace is visible which would be useful in holding the instrument together. Another mosaic in the villa shows a complete salpinx with the same brace. The t-shaped fixture in the middle – similar ones are visible on the *aulos* – is puzzling. *Auloi* were also constructed in short sections. Could these be attempts to depict connecting bolts or screws?

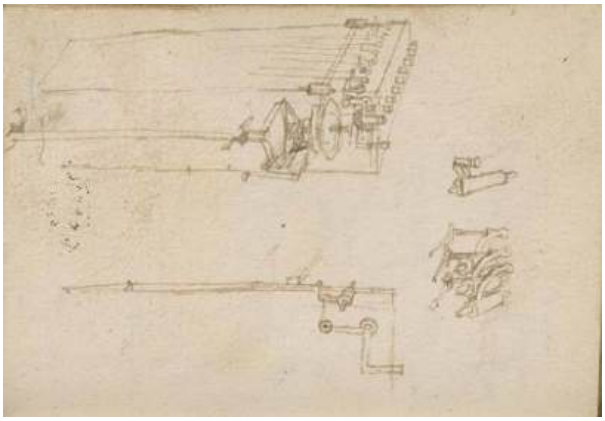
[9] Curt Sachs, *History of Musical Instruments* (New York, 1940).

The *Viola organista* – a lost instrument

Sławomir Zubrzycki

In a world of advanced information technology, everything seems to be known and researched, and information on any topic is readily available. However, when in 2009 I became interested in a forgotten and unknown instrument called the *Viola organista*, information about it was very scarce. Designed more than 500 years ago by Leonardo da Vinci (1452-1519), it was never built in his lifetime. The manuscript sketches and drawings, notated with Leonardo's characteristic mirror writing, are currently in three collections: the Codex Atlanticus at the Ambrosian Library in Milan, the manuscript 'H' at the French Institute in Paris, and manuscript II at the National Library in Madrid. Leonardo's design, not in the form of technical drawings - outlines the construction concept for a bowed string instrument which at the same time is a keyboard instrument. None of the sources presents the exact construction plans of the instrument. Rather, they are sketches of varying degrees of precision in which the general idea of the instrument is shown in several variants. Numerous details of the structure were also presented.

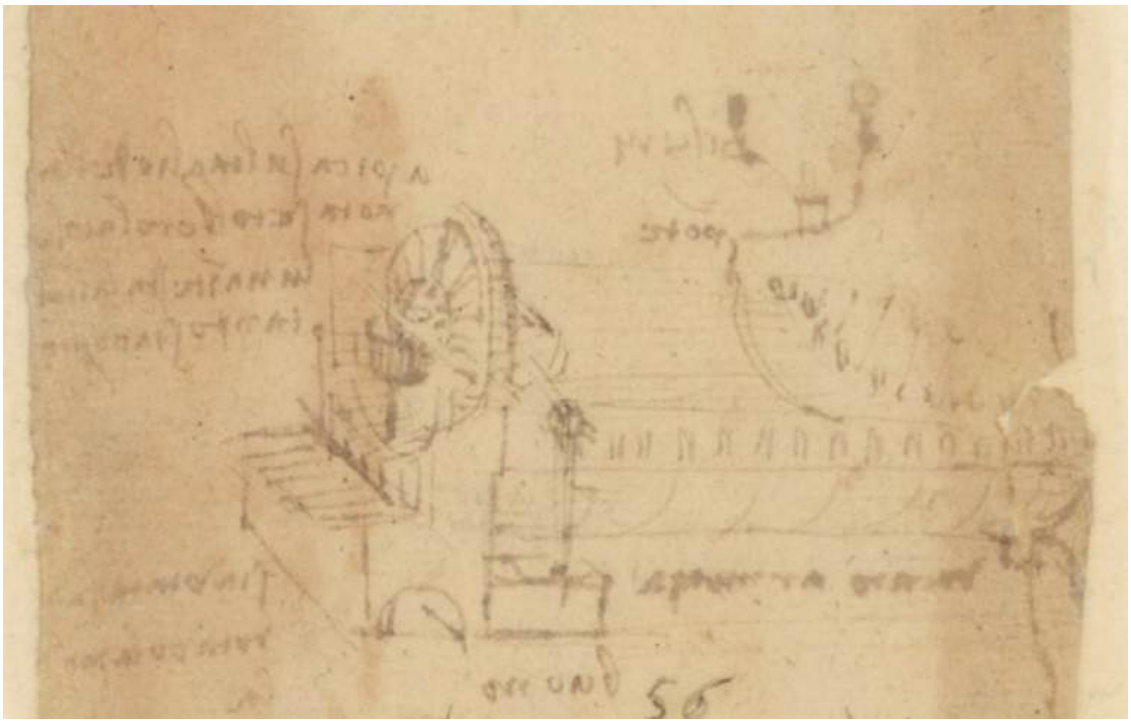
However, their legibility is not always sufficient to understand the designer's final intention. They can be interpreted as the presentation of a certain creative process aimed at identifying possible solutions and hypothetical effects that they may bring. Undoubtedly, the sketches show a stringed instrument with various body shapes and keys, which in some cases take the form of round or rectangular buttons (illus.1, 2).



Illus.1, 2 Various forms of the Viola organista *drawn by Leonardo da Vinci*

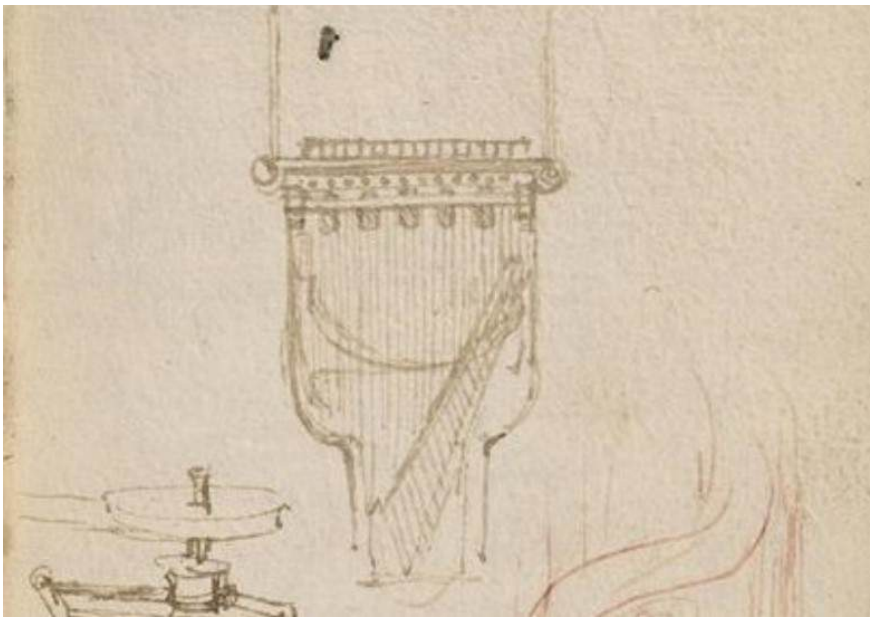
The instrument presented by Leonardo (illus.3, 4) is equipped with a mechanical bow in the form of a strip made of bristles or leather, moving on rollers over the strings or in the form of a circle. In each case, the bow functions like an endless belt, in a closed circuit. The sketches also show the details of the keyboard mechanism and the drive mechanism that sets the bow in motion. The structure of the soundboard (or rather a closed soundboard) is also legible, as it usually appears in a flat form, although in one case it is a hexagonal figure, and also in another it has a concave shape.

Even a cursory review of the sketches shows the possibilities of such an instrument, consisting in creating a continuous sound that can sound similar to string instruments, but through the existing keyboard makes it possible to perform a more complex musical structure than that usually performed on strings alone.



Illus.3 Viola organista *mechanism sketch by Leonardo*

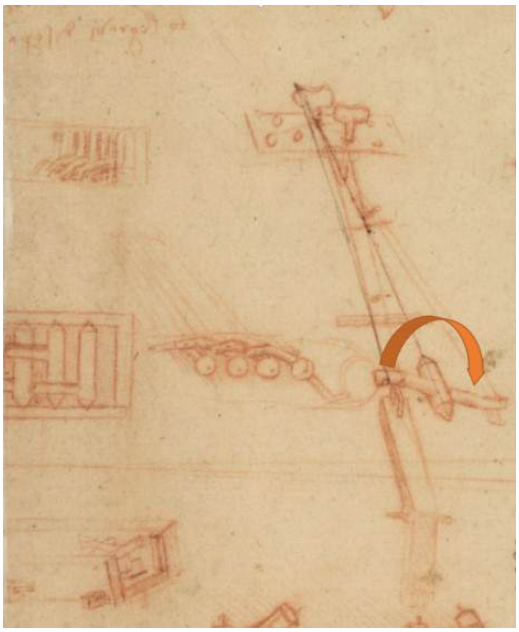
Of course, it can be noticed at this point that the structure of the instrument presented in Leonardo's sketches is similar to one previously known, in the 11th century, an instrument called the *organistrum*, which later became a popular hurdy-gurdy, in a slightly reduced form. Instruments of this type also could produce a continuous sound through the use of a circular bow, which, by rubbing the strings, makes them vibrate, the sound of which is then amplified by a small box resonator. They also had a keyboard consisting of small buttons mounted in the body along the strings. The buttons touching the strings could shorten them (like the tangents in a clavichord) and thus create different notes of the musical scale.



Illus.4 Viola organista *string layout sketch by Leonardo*

So what is the milestone of Leonardo da Vinci's invention in relation to the hurdy-gurdy? Well, the *organistrum* or hurdy-gurdy was equipped with strings that performed two basic functions: some could be shortened with buttons (keys), while others played the role of a drone, which sounded continuously, giving the bass. Sometimes there were more drone strings and they were tuned in the octaves, or octaves and fifths. A single or double string shortened by the keys was used to play a melody, but because all the strings were touching the spinning circular bow all the time, this type of instrument had a serious limitation: the strings had to sound all the time the bow was in motion. Although it was possible to play different pitches on the melodic string, it was not possible to insert pauses between the notes: only the stopping of the bow movement made this possible. Then, however, all voices, both melodic and drone, had to be silent. Therefore, playing a polyphonic structure, where at any time a voice may become silent or return to play, was not possible. Independence and the number of voices were also limited – apart from the bourdon, only one melodic voice could sound. In addition, the continuous sound of the bourdon tied the music played on the hurdy-gurdy essentially to one key, that of the drone. These significant limitations must have been the reason why Leonardo turned to the concept of an instrument with polyphonic possibilities, in line with the logic of the development of the music of his time – an instrument that could fill the gap between other already existing keyboards on the one hand, and stringed instruments on the other.

The most important part of Leonardo's invention is a very clever mechanism that allows each string to escape from contact with the bow. Its additional advantage is that the sliding string does not change its tension and so maintains the same pitch, without excessive detuning (illus.5).

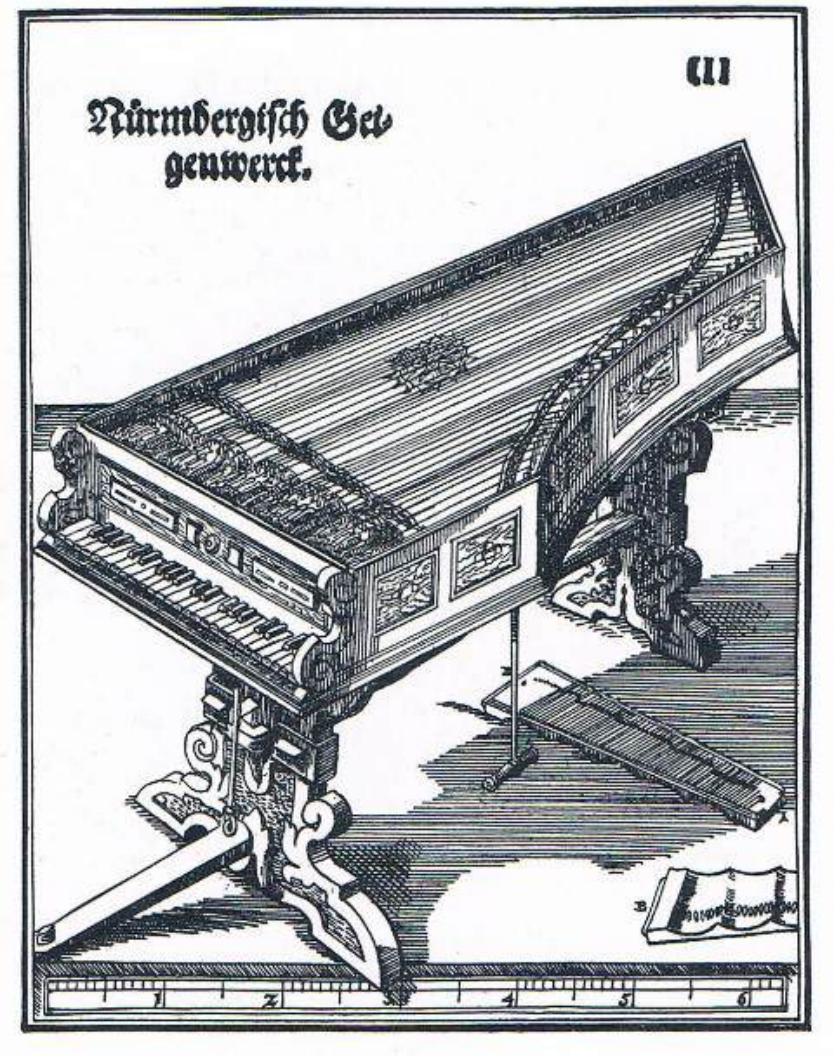


Illus.5 Viola organista *string mechanuism sketch by Leonardo*

The bowed instrument called the *Geigenwerk*, built by German craftsman Hans Heyden in 1575, with another version in 1600, is the first known instrument based on da Vinci's design. A description of Heyden's instrument, with its sound characteristics and musical properties is contained in the *Syntagma Musicum* by Michael Praetorius, published in 1618 (illus.6). The instrument promised to be a revelation, it was universal, combining the best features of various types of instruments: it produced a continuous sound like an organ, it had the sound of bowed string instruments, and you could play vibrato on it. It was a unique synthesis of harpsichord, positive organ and bowed string instruments, especially viola da gamba. None of Heyden's instruments have survived to our time.

The only surviving instrument of this early stage of development was made in 1625, on the model of Heyden's *Geigenwerk*, by a Spanish craftsman, Fray Raymundo Truchado in Toledo. It is preserved in the Musical Instrument Museum in Brussels (illus.7).

Overall, around 200 instruments of this kind were built over 500 years in different places in Europe, some of them successfully, some of them not. Amazingly, almost all of them have been lost, so the history of the *viola organista*, known only to a few researchers, has not even found itself on the periphery of the interest of numerous circles dealing with early music.



Illus.6 Geigenwerk*, engraving from Michael Praetorius,* Syntagma Musicum *(1618)*

Illus.7 Geigenwerk *by Fray Raymundo Truchado (Toledo, 1625)*

There are two other surviving instruments from the 19th century, preserved in MIM in Brussels, a *Piano-viole* made by Lichtenthal in 1830 in Brussels (illus.8) and a *Piano–Quatuor* by Gustave Baudet built in Paris in 1873 (illus.9). These instruments have been restored in recent years and have been available to MIM visitors since 2018. Another one is preserved in National Museum in Nuremberg.

Illus.8 Piano-viole *by Lichtenthal (Brussels, 1830)*

Illus.9 Piano–Quatuor *by Gustave Baudet (Paris, 1873)*

The fact that the *viola organista* was rejected and forgotten, but every now and then someone returned to it before it fell into oblivion once more, was extremely motivating for me. It was a great challenge.

In my reconstruction work from 2009-2012 (illus.10) I followed three clues. The first was an idea about its sound; the second was an idea about the potential repertoire, which would have to be almost completely recreated; while the last one was an idea about the structure of the instrument.

Based on historical descriptions, and particular drawings of Leonardo, I wanted to refer not only to the early stage of development of the idea of the instrument shown in Leonardo's sketches, but also to take into account the forms of the instrument realized at the turn of

the 16th and 17th centuries. I also wanted to solve the problems mentioned in historical descriptions in connection with different realizations by various builders.

Illus.10 Viola organista *built by Sławomir Zubrzycki in 2012*

I thought that the sound had to be similar to the viola da gamba, but that it could also enter the range of the organ or wind instruments' tone slightly. Both gut and metal strings were used in past times. I used metal strings and eventually noticed that with the construction of the soundboard the sound is very similar to those made of gut.

We know the lutenist and music theorist Vincenzo Galilei played Heyden's *Geigenwerk* made in 1575, the first instrument built according to Leonardo's ideas. That instrument was sent to Munich in the hands of the master of the local orchestra, who was none other than Orlando di Lasso. German composer Leo Hassler knew the first or second instrument (made in 1600) of Hans Heyden, so at least those three musicians – Galilei, Lassus and Hassler - played and probably composed some pieces for the instrument made according to Leonardo's idea.

There are three important topics in the search for repertoire for the *viola organista*. The first interesting area is the music of the Italian Renaissance, starting with composers from the north who found themselves in Milan at the Sforza court at the time Leonardo da Vinci himself was employed by Prince Il Moro: Heinrich Isaach, Josquin des Prés, Jacob Obrecht and Alexander Agricola, and a little later Adrian Willaert and Orlandus Lassus. Subsequent generations contributed to the development in instrumental music, especially of keyboard music: Luzzasco Luzzaschi, Andrea and Giovanni Gabrieli, Antonio Valente, Paolo Quagliati, Marco Facoli and many, many others.

Secondly, it should be noted that a great deal of music of the 16th and 17th centuries was composed for a viol (da gamba) consort. The great 17th and 18th century French masters of the viola da gamba - Monsieur de Saint Colombe and Marin Marais, and the German Carl Friedrich Abel, created music full of moving expression, sensual and often at the same time entering into areas of mysticism. Such compositions as *Tombeau Les Regrets, Les Voix humaines,* are the best example of that.

Finally, we can point to one piece by Carl Philipp Emanuel Bach, which there is no doubt was composed for a specific bowed-string-keyboard instrument. We know that he wrote it for the instrument known in Prussia as the *Bogenklavier*, which was built in 1753 in Berlin by Johann Hohlfeld. Bach composed the Sonata in G major H280 after he had met Hohlfeld at the Prussian court. He familiarised himself with Hohlfeld's instrument and described it in his treatise on keyboard instruments, *Versuch uber die wahre Art das Clavier zu spielen*, expressing his regret that this instrument was so uncommon.

Bogenklavier, *Geigenwerk*, claviolin, hunched piano, bowed string piano, Lyrichord, *Piano-viole*, *Piano-Quatuor* – there are a lot of different names given by builders who very often thought their construction as the first in history. Each of them probably had only limited information on other instruments. Most of them wouldn't even have known of da Vinci's manuscript drawings, but they would have to have been aware of some of the previously made instruments.

At the beginning of my project of reconstruction of Leonardo's idea, I wondered what name I would use. I thought about the 'bowed string piano' for a while, but finally, I decided that *viola organista*, the name written by the hand of Leonardo da Vinci in one of his drawings, is most appropriate of all. It perfectly characterizes the instrument's sound.

Today, after additional research on the *viola organista* for the first book on the subject, which was written by me and my wife Magdalena and published in Poland in 2021 (illus.11), I must say that there is a clear line of development, starting with Leonardo da Vinci's drawings, through a series of historical realizations, all the way to our times. The priority of Leonardo's idea is difficult to question today, although not all later builders were aware of it. On the other hand, designs of the instrument included in sketches made with the hand even such a person as Leonardo da Vinci are not enough to attempt to reconstruct some music performance traditions on this type of instrument. However, the presence of names such as Galilei, Lassus, Hassler, C. P. E. Bach, and even Franz Liszt in the history of the instrument suggests that we can still discover a lot in this matter.

Illus.9 Viola organista *book cover (2021)*

Since 2013, I have played solo recitals on my *viola organista* at more than one hundred concerts and festivals in 20 countries in Europe and Turkey, always with great interest from the public (illus.12). In addition to solo activities, the *viola* also sounded along with the harpsichord and the 'Fissure Flute', which was also designed by Leonardo da Vinci. The Renaissance repertoire with a countertenor is also very interesting, and the repertoire with musette is currently being rehearsed. The possibilities for cooperation with other instruments appear to be very extensive.

Illus.12 Viola organista *recital at the Bucharest Early Music Festival*

In 2021, I built another copy of the *viola organista* (illus.13) that appeared at my concerts in 2022 and also took part in several CD recordings. Further plans assume that interested musicians will also be able to get to know the instrument. In my studio, preparations are also underway for further improvement of the structure and construction of new copies. There are also contemporary compositions intended for the *viola organista*. The premiere of Christof Dienz's *Concerto for Harp, Viola Organista, and Strings*, which will take place in Berlin this year, promises to be very interesting.

Sławomir Zubrzycki graduated from the Academy of Music in Krakow, and was then a Fulbright Scholar at The Boston Conservatory of Music. As a pianist, he has performed with many orchestras in the US and Europe, and he is also a composer and television presenter. Sławomir's instrument building includes clavichords and the reconstructed viola organista*, first heard in public in 2013 in Krakow. Website* www.violaorganista.com

Illus.13 Viola organista *by Sławomir Zubrzycki (2021)*

Fugue subject mutation in Bach's *Well-tempered Clavier*

Francis Knights

Historically, how the work of practical musicians and the writings of music theorists relate to each other often exhibits an appreciable time lag;[1] for example, codification of Sonata Form appears well after it was in common use, and the same is true to some extent of fugal techniques. Composers first developed, used and taught certain methods and approaches, which were only written down systematically later on. In some cases, then and now, theorists and historians have attempted to reverse-engineer compositional methods through the close study of scores, and formal techniques such as fugue have been a particular area of interest. To take one specific example, compositional practice regarding 'real' or 'tonal' fugal Answers – where the latter shows some change to the pitch or rhythmic outline of the subject or theme – have been discussed at great length in the 19th and 20th century counterpoint literature and in textbooks, but actual mutation of the fugue Subject itself barely rates a mention, either in the historical or modern record. Why such changes were made is actually a problem of considerable interest, as the fugue Subject is the fundamental structural material, which by definition is not expected to be modified when stated in the home key.

Nevertheless, there are numerous examples of such modifications in the works of Bach, and the corpus under consideration here is the set of 48 fugues from the *Well-tempered Clavier*.[2] While Bach does occasionally mutate fugue Subjects elsewhere – in his other keyboard and organ works (such as the early clavier Toccatas), chamber music and cantatas - the explicitly pedagogical purpose of the '48' gives the problem a particular focus. This set is, according to the 1722 dedication of Book 1, 'for the use and profit of the musical youth desirous of learning',[3] and therefore represents codified good practice by Bach. In fact, half of its fugues contain at least one instance of some Subject mutation, however minor, and categorization of these instances often makes clear why such changes have been made (note that Bach was also not above making slight alterations in his canons, another 'strict' genre, such as in the *Goldberg Variations* and *Art of Fugue*).[4] In the case of the '48', account is here taken only of pitch or duration changes to the *ur*-Subject, not those made to the Answer, where inversions or major-key[5] statements (for example) appear,[6] or where a Subject appears in fragmentary or partial form (Book 2, Fugue in B minor, bars 70-72, 96-98). One reason why these small changes are rarely noted by scholars or analysts may be that they are not easily seen (or heard) in the densely contrapuntal keyboard format of the '48', whereas examination of the fugues in open score,[7] as in the examples shown here, makes them much easier to identify.

Below are tables listing all of the Subject mutation instances, preceded by an explanatory typology (Table 1), which is used as a key in the subsequent tables. Letters (with number suffix for definable variants) group the instances according to analytical observation; it is not certain that these represent the actual *reasons* for Bach's changes, but they note at least the implicit melodic, harmonic or structural context within which they occur. In three cases the Type Code column (Tables 2 and 3) is left blank, as it is not certain what reason should plausibly be assigned.[8]

Type	*Context*	*Number of instances*
a1	for stretto	6
a2	for augmentation stretto	1
b	register change	1
c	flowing into the following phrase	5
d	flowing out of the previous phrase	4
e	first note shortened	8
f1	subject elided into a cadence	2
f2	subject elided into the final cadence	3
g	tonic major statement	3
h	first note tied back to the previous bar	3
i	first note changed	1
j	statement in thirds	1
k	rhetorical interruption	1
l	tonal mutation, eg for a sequence	2

Table 1 Typology of mutation types

In Book 1, there are 26 examples of mutation in 15 of the fugues (Table 2). These rarely occur near the beginning of piece (the D major and B major fugues are exceptions) and tend to occur in the upper voices.

Fugue key	*Bar number*	*Voice*	*Type code*	*Comment*
C	24	T	a1	
C#	28	A	b	final note an octave higher
	51	S	d	
c#	14	S1	e	
	25	A	e	
	35	T	e	
	44	S2	e	
	97	B	e	
D	13	B	c	
d	34	B	a1/g	tonic major, ending changed
	39-40	B/A	g	chromatic alterations
Eb	29	S	h	first note changed and tied back, ending transferred to bass line
eb	77	S	a2	augmentation
E	26	S	f2	ending changed
e	39	S	f2	ending changed
g	23	S	c	first note shortened
Ab	24	A		interval expanded at end
A	42	A		first note changed
a	65	T	f1	sharpened interval at end
	77	A	a1	partially tonic major
	80	A	f1	ending changed
	85	A	a1	partially tonic major
B	7	S	d	tied over at end
b	38	B	e/i	ending changed

Table 2 Subject mutation instances, Well-tempered Clavier*, Book 1. The Voice names SATB are Soprano, Alto, Tenor and Bass*

In Book 2, compiled about 20 years later, there are 18 examples of mutation in nine of the fugues (Table 3), somewhat fewer than in Book 1. This is plausibly a result of Bach's changing attitude later in his career to such modifications; he may by then have felt able to able to produce any desired musical, structural or rhetorical effects without needing to alter the fundamental structural material of the fugue. As with the first Book, such changes are rare near the beginning of a piece, but this time tend to be in the lower rather than higher voices.

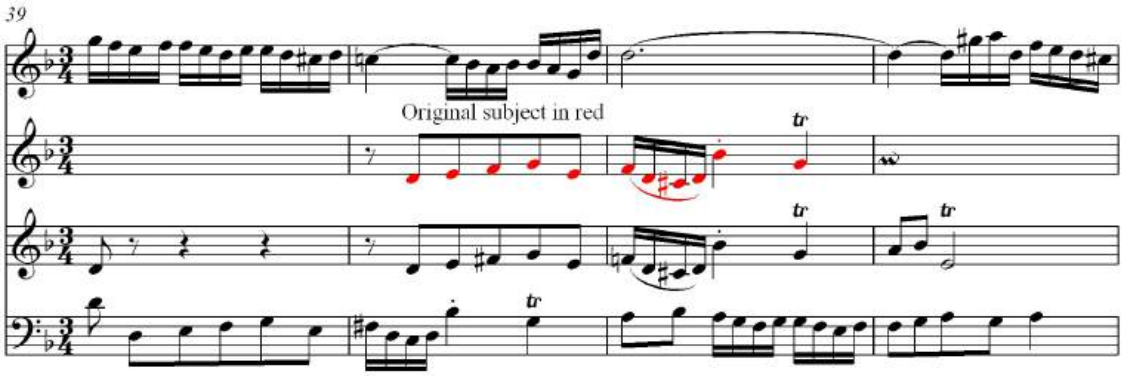
Fugue key	***Bar number***	***Voice***	***Type code***	***Comment***
c#	48	S	h	tied back
	55	B	h/g	tied back; sharp added to E
d	14-15	A	d	ending changed
	25-27	S	f2	ending changed for final cadence
Eb	31	T	e	
d#	32-33	T		accidentals changed
E	35-37	T	a1	ending modified for stretto
	36-38	S	a1/e	ending modified for stretto
F#	20	S	c	first note altered
g	60-62	B	j	subject in thirds below
	69-73	S	k	ending changed
Ab	13-15	B	l	accidental changed
	41-42	T	l	accidental changed, as bars 13-15
	48-49	T	c	first note changed
a	6-8	S	d	accidental changed
	25	B	c	first note changed

Table 3 Subject mutation instances, Well-tempered Clavier*, Book 2*

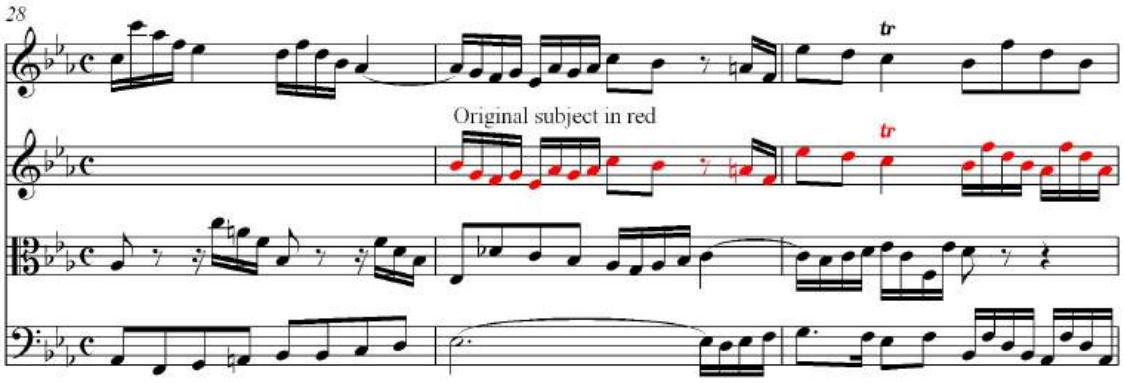
Of the Type Codes listed, the most common are for stretto or by way of shortening the first note in a *stile antico* fugue in subsequent statements (seven and eight instances each); the latter change derives from common Renaissance polyphonic practice. Modifications for stretto are not unexpected, especially where a composer has not designed a strict stretto fugue but finds on working the material that such overlapping is possible once changes have been made (ex.1).[9] The next major category is where the start or end of the Subject is modified to allow it to flow out of previous melodic material, or to flow into the following passage (nine instances in total). In the first case, this suggests that Bach sometimes prefers to allow a theme to emerge unobtrusively, rather than being clearly signposted after a rest in that voice, which may have implications for performing style (for example, some 20th-century pianists telegraphed every Subject and Answer in Bach through forceful dynamics by way of making formal structures plainly audible). Linked to this is the Type c group, where the first note is tied back into the previous bar (ex.2), and for the same reason. The remaining large group (five instances) is where the ending of the Subject is modified to allow a structural cadence, sometimes the final cadence of the entire work (Book 2, Fugue in D minor, bars 25-27).

The remaining mutations are particular to their own musical circumstances, such as entries in thirds, a rhetorical interruption of the subject, tonal mutation for a sequence or other reason, or due to chromatic alteration. This last can be seen in ex.1, where the stretto has the alto and bass appearing with sharpened thirds or flattened leading notes within D minor; note that Bach could in fact easily have written a different soprano voice to fit with the Subject in stretto, unmodified. This is in fact the key point concerning Bach's

compositional decision process here, where given material is changed to fit with other added voices, not the other way around.[10]



Ex.1 J. S. Bach, Fuga a 3 in D minor BWV851, bars 39-42. The original entry (bar 1) is shown second, aligned with the top voice and printed in red for comparison. Stretto appears in the two lower voices, both of which are chromatically modified in different ways.



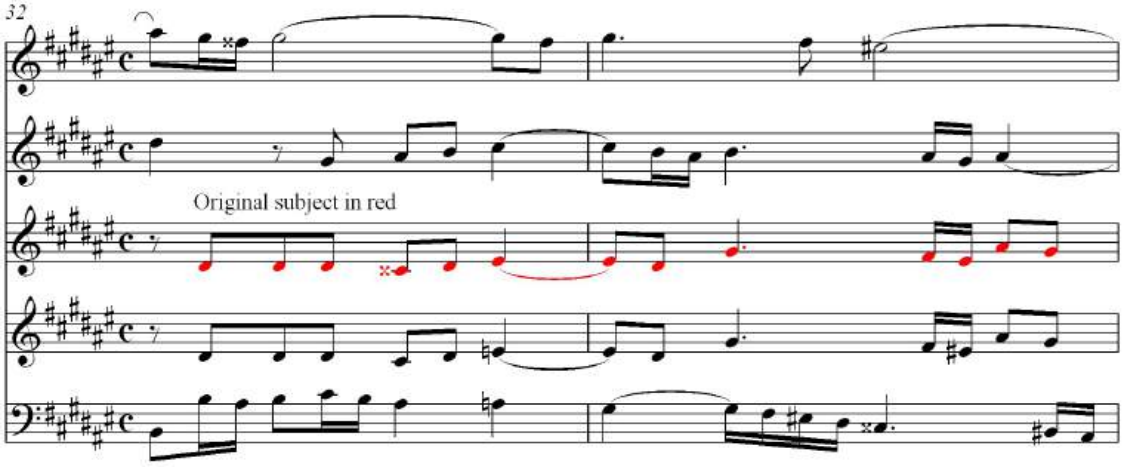
Ex.2 J. S. Bach, Fuga a 3 in E♭ BWV852, bars 28-30, using the same comparative layout as ex.1. The subject entry in the top voice is disguised in bar 29 by having the first note lowered and tied back to the previous one, while the 'tail' of the subject has been moved to the bass voice and replaced by an augmentation pattern.[11]

There remain several instances for which no particular reason can be assigned with certainty. For example, in the tenor entry of Book 2, Fugue in D# minor, bars 32-33 (ex.3) the mutation involves both a flattened leading note and a flattened second. It is possible Bach made the decision to prepare for the bar 33 cadence by using a chromatic descent in the bass, sacrificing the subject's shape in the process.

Elsewhere in his keyboard music, Bach (or possibly a copyist) changed the rhythm of one Subject to avoid a stretch of a tenth (Toccata in C minor BWV911, bar 56, major-key statement); however, this kind of mutation for practical reasons does not occur in the '48', where the decisions appear purely compositional, not performance-related.

The previous history of fugal mutation is clearly seen in the 17th-century German keyboard and organ tradition, from Froberger to Buxtehude and beyond, where themes could be presented in modified form and in different mensurations in later sub-sections, as for example in the canzona. This became much less common during the 18th century (one

Bach example is the Canzona in D minor, BWV588, and of course the *Art of Fugue* includes Subject variation as a fundamental principle), but it might be the case that no such instances of such a contrapuntal technique exists in the otherwise-compendious '48' simply for reasons of space: the great majority of its fugues are designed to fit concisely on a pair of facing pages, a fact obscured by the majority of modern editions.[12]



Ex.3 J. S. Bach. Fuga a 4 in D# minor BWV877, bars 32-33. Critical tonal changes have been made to the Subject, likely in order to allow the striking cadence into bar 33.

As generations of counterpoint teachers have found, despite Bach's explicit goal of providing two volumes of Preludes & Fugues 'for the use and profit of the musical youth desirous of learning', the material must be approached with some caution as models, as Bach's exemplars rarely fit modern descriptions of 'textbook' fugues, as first codified by Cherubini[13] and others. This list of subject mutations provides a further set of examples where students need to consider carefully what Bach does and why, before emulating any of his more unexpected and creative contrapuntal practices.

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Notes

[1] Francis Knights, 'Guidelines for the systematic evaluation of early music theorists', *NEMA Newsletter*, iii/2 (Autumn 2019), pp.44-49.

[2] For analytical comment on the *Well-tempered Clavier*, see among others David Ledbetter, *Bach's* Well-tempered Clavier*: The 48 Preludes and Fugues* (New Haven, 2002), Joseph Groocock, ed Yo Tomita, *Fugal Composition: A Guide to the Study of Bach's '48'* (London, 2003) and David Schulenberg, *The Keyboard Music of J. S. Bach* (New York, 2/2006). Further notes on the set can be found in Peter Williams, 'J. S. Bach's *Well-tempered Clavier*: a new Approach', *Early Music*, xi/1 (January 1983), pp.46–52 and xi/1 (July 1983), pp.332–339, Ralph Kirkpatrick, *Interpreting Bach's Well-Tempered Clavier* (New Haven, 1984), Richard D. P. Jones, *The Creative Development of Johann Sebastian Bach*, 2 vols. (Oxford, 2007, 2013), Francis Knights, 'Learning the 48', *Harpsichord and Fortepiano*, xxiii/1 (Autumn 2018), pp.21-31 and Claudio Di Veroli, '*J. S. Bach's Well-tempered Clavier Book 1*' (Lucca, 2022), while David Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge, 2002) contains general observations on Bach's contrapuntal practice. My thanks to David Ledbetter for some useful suggestions on this topic.

[3] Cited in Hans T. David and Arthur Mendel (eds), rev Christoph Wolff, *The New Bach Reader* (New York, 1998), p.97.

[4] Compare the canons in *The Musical Offering* BWV1079, presented in unrealized notation in the 1747 publication and hence of the strict kind.

[5] An exception is made for major-key statements appearing within the prevailing minor tonality, not as a modulation.

[6] No account has been taken of the source ornamentation of the various Subject statements (which in the '48' is never extensive); Bach may or may not have expected these to be played consistently as part of the intrinsic thematic material, but there are numerous instances where (for example) cadential trills cannot be physically played every time the Subject or Answer appears.

[7] See for example, Charles Vincent (ed), *The Forty Eight Fugues for the Wohltemperirte Klavier by J. S. Bach, in Score with proper clefs*, 2 vols. (London, 1891). Ebenezer Prout, *Fugal Analysis* (London, 1892), pp.1-2, specifically recommends the scoring up of all fugues being used for study.

[8] For example, the alterations in the Fugue in D minor from Book 1 listed in Table 2 may derive from the 'tonal' stretto versions of the Answer heard earlier in bars 17-19, which Bach perhaps found he liked, but this is only conjecture.

[9] The presence or absence of stretto is one of the main typological categorizations in Groocock (2003).

[10] There also exists the possibility that one or more of such changes may represent a miscopying or error made at the time of composition (for example, an omitted accidental), which was then incorporated without noticing into the contrapuntal working constructed about it. For one case of what may have been an uncorrected copying error in the original compositional manuscript carried over into subsequent exemplars, the 'missing' soprano quaver B in the Chromatic Fugue BWV903ii, bar 93, looks very like such an instance; elsewhere in this fugue Bach quite freely varies the end of the subject in a way not found in the '48'.

[11] It is not always easy to define what exactly comprises the Subject proper; Roger Bullivant, *Fugue* (London, 1971), p.55 suggests that this 'tail' arpeggio figure is a continuation rather than part of the main theme.

[12] See Jones (2013), p.19 and Knights (2018), p.31 n17.

[13] Luigi Cherubini, *Cours de contrepoint et de fugue* (Leipzig, c.1835).

Learning from C. P. E. Bach: *Probestücke* Sonata No.2

Mike Zachary

Introduction

When some musicians examine C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* for the first time, they may have the idea that its main purpose is to explain how to properly perform figured bass symbols. And while the *Essay* does provide abundant information about figured bass and other musical topics, students who patiently study the work will understand that C. P. E. Bach's work taught these details to be used as part of an overall plan that guides improvisation.

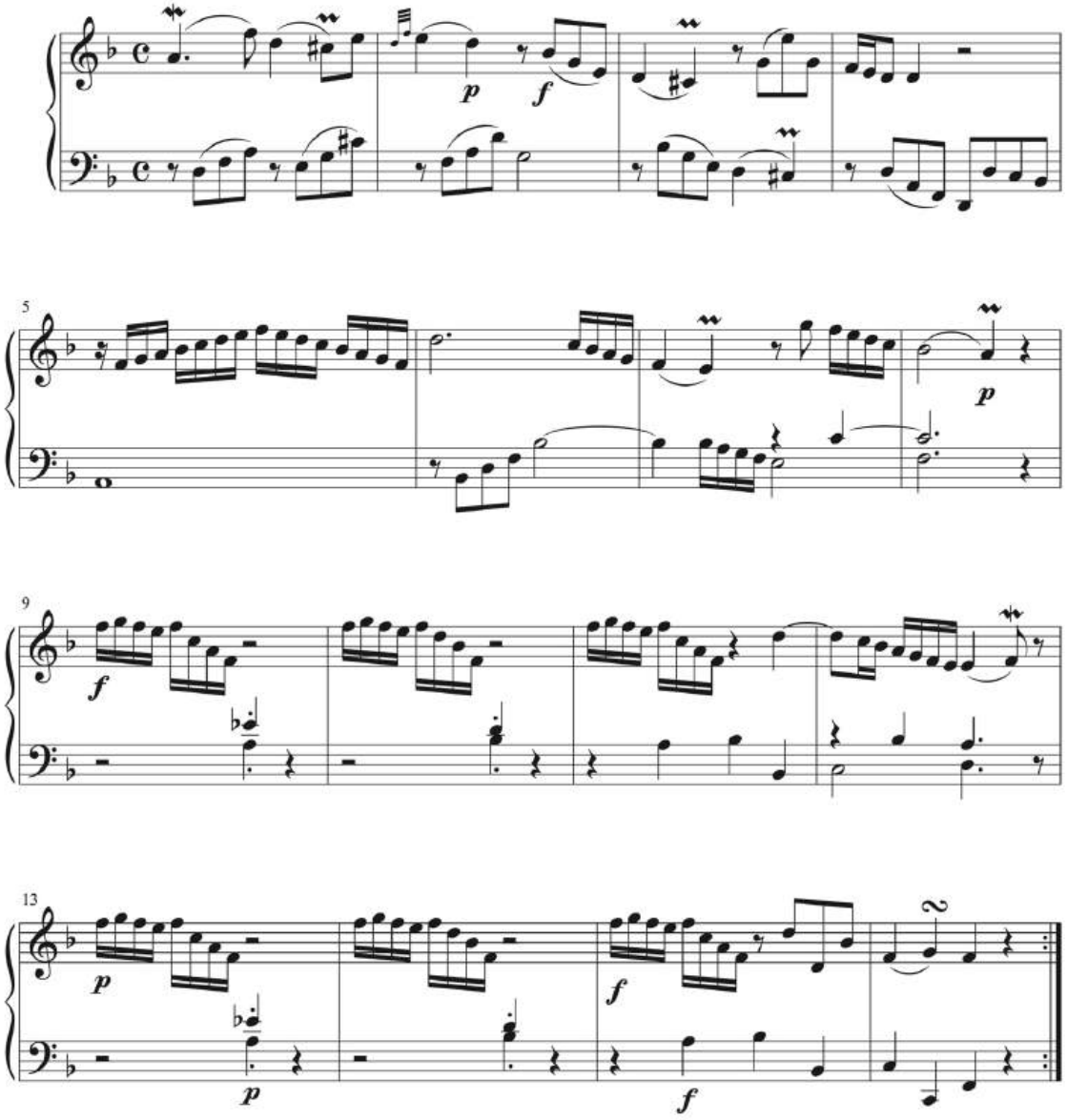
In other words, for C. P. E. Bach, ideal improvisation was not sitting in front of a keyboard with a completely blank slate. Instead, it was having an underlying, guiding plan that could be infinitely varied. William J. Mitchell explained that,

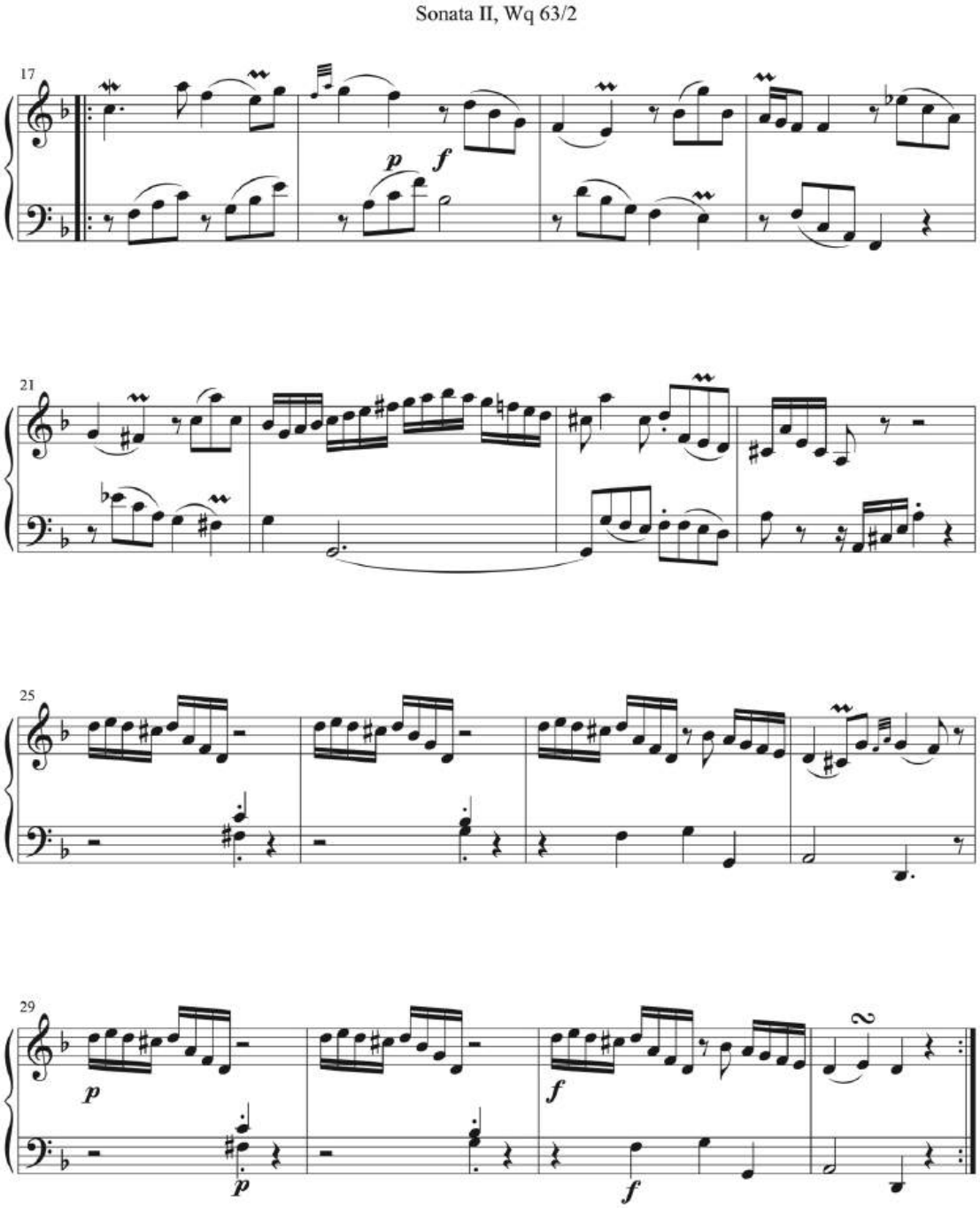
> *Significant in Bach's exposition is the omnipresence of a ground plan, regardless of whether the subject of discussion is the short preliminary exercise, modulation, or the complete fantasia. The improvisatory character of this type of composition is achieved not by a meaningless wandering from key to key, but by an imaginative manipulation of details that fit persuasively into a unified whole. But the relation between execution and plan is bold and free. Nowhere does the plan obtrude. Its function is to direct the general course of the work, and this is accomplished by remaining quietly where it belongs, in the background. And when necessary it yields to a free twist of the foreground.*[1]

Along with the *Essay,* C. P. E. Bach published a set of eighteen sample pieces (*Probestücke*).[2] These pieces were presented as six three-movement sonatas. Carl Czerny (1791–1857) confirmed that 'Beethoven's method followed the *Essay* closely and included the playing of the *Probestücke*'.[3] When these pieces are carefully examined, they can impart an enormous amount of information about the musical structures Bach was explaining.

In this article, we will examine the first movement of Sonata No.2, Wq.63/2 to see how it can serve as a model for keyboard players who want to learn more about improvisation. Our examination will be sensitive to eighteenth-century terminology, but we will also use terms from modern music theory, terms that are likely familiar to the reader. This article suggests practical assignments in improvisation. While these assignments were not devised by C. P. E. Bach himself, they are designed to help modern musicians learn from the *Probestücke.* The complete first movement of Sonata II is shown below (ex.1).

Carl Philipp Emanuel Bach (1714–1788),
Wq 63/2





Ex 1 C. P. E. Bach, Sonata No.2, Wq.63/2, first movement

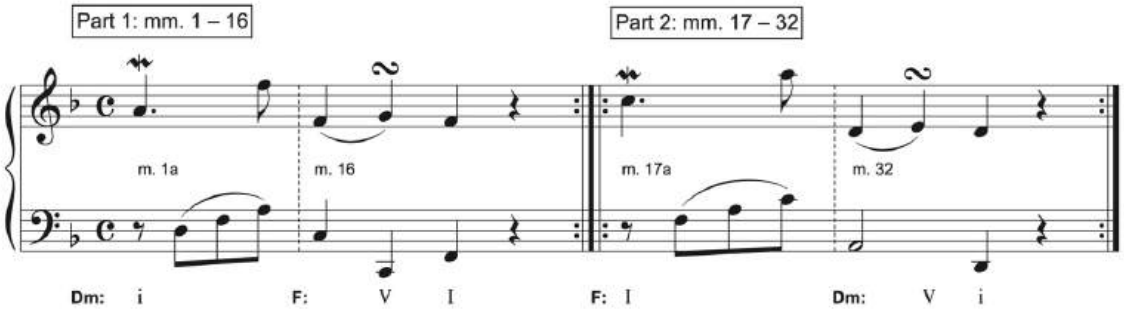
First steps

C. P. E. Bach was clear about having an overall plan. In examining this movement, we will follow these steps:

1. We will subdivide the movement into its sections, identifying its overall harmonic goals.
2. We will examine the methods that C. P. E. Bach used to achieve these goals, giving special attention to identifying the scale-based progressions he emphasized in his *Essay*.[4]
3. We will examine some features that give insight into the details of the style.

Subdividing the movement into its sections

Looking at the first movement in its broadest sense, the repeat signs make it easy to identify that the piece is a binary form, which is to say that there are two basic units. Having identified these sections, we can also observe the overall harmonic goals of each individual unit. The first unit begins in D minor and modulates to F, while the second unit begins in F and returns to D minor.



Ex.2 The overall structure of the first movement

Repetition

Even as we observe this overall structure, we can't help but notice certain details that give us insight to the piece. For example, mm. 1a and 17a both have an ascending sixth in the right hand and a broken triad in the left hand. The pattern $\hat{1}$, $\hat{2}$, $\hat{1}$ is found in the right hand of the cadences found in bars 16 and 32. In m. 16, the $\hat{1}$, $\hat{2}$, $\hat{1}$ appears as F–G–F in the key of F major, but in bar 32 it appears as D–E–D in D minor. Cadences that share such obvious similarities are sometimes called rhymed cadences. These obvious repetitions should be treated as hints that lead us to explore the extent and significance of repetition in this movement.

Phrase Length

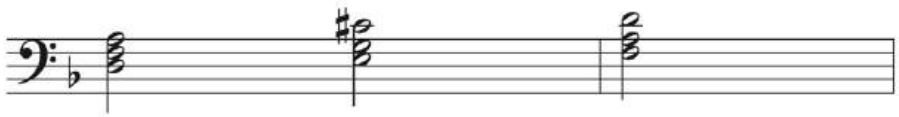
Another detail that may be observed is that the entire movement is 32 bars long. Each half of the movement is 16 bars. Understanding that musical phrases are often formed as four-bar groups, we soon realize that the entire composition is laid out in four-bar phrases, an idea that will be useful to us as we attempt to explore this movement and learn to improvise with its underlying ideas.

Background Information

Before we proceed, you should understand two important techniques that can be used in improvisation.

Technique #1: Using Chords to Create Music

Let's presume that a person with little or no experience in improvisation was asked to improvise based on the chords shown in ex.3. We will use the simplest possible explanations to help you improvise in this style.

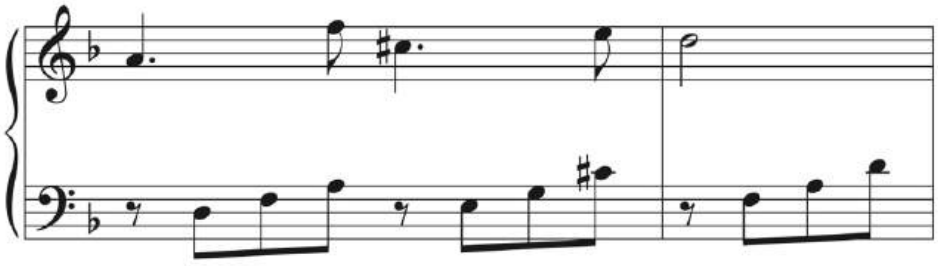


Ex.3 Chord Progression for Improvisation

1. Create a left-hand part by simply playing the notes of the chord one at a time. Though there are endless options for this one simple task, we choose the option shown in Ex.4.

Ex.4 Broken chord pattern

2. Create a melody in the right hand by randomly selecting notes of the chord. Ex.5 shows the melody that was created this way.



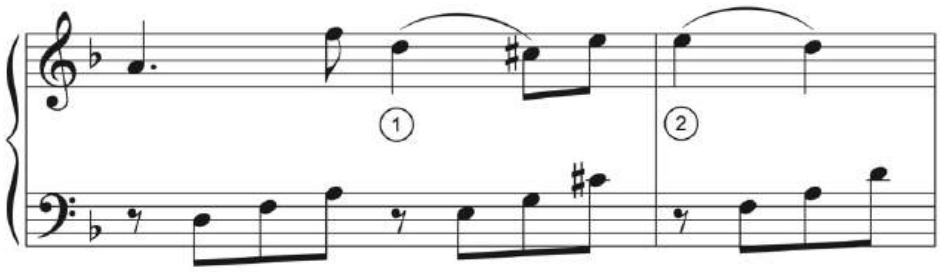
Ex.5 Melody added above broken chord pattern

The first chord is D minor, and its notes are D–F–A. The notes A and F were randomly selected as melody tones. The second chord is $C^{\#\circ}$, and its notes are $C^{\#}$–E–G. From this chord, the notes $C^{\#}$ and E were randomly selected for the melody. The final chord is D minor, and the notes D was randomly selected for the melody.

Just as notes must be selected, rhythms must be chosen. In Ex.5, the first measure uses the simple rhythm of a dotted crotchet followed by a quaver, while the second measure simply uses a minim.

If you are new to improvisation, the steps outlined so far may be sufficient. If you are experienced or especially ambitious, you may want to also experiment with the step shown in point #3 below.

3. Composers often use nearby non-chord notes, sometimes called 'wrong notes', to add variety to their compositions. The music of ex.5 is rewritten below in ex.6 to show one way such nearby non-chord tones could be used.

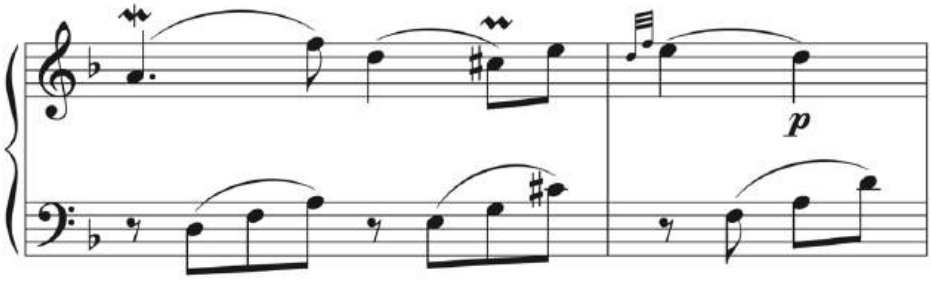


Ex.6 The melody of ex.5, with non-chord notes

In ex.6, notice the D that is marked with the numeral '1'. Here, the underlying chord is $C^{\#\circ}$. In ex.5, we randomly chose $C^{\#}$ as the melody note, but in ex.6 at '1' we replaced the $C^{\#}$ with the nearby non-chord D, letting the D resolve into the

originally chosen C♯. In the second bar of ex.6, the E is marked with the numeral '2'; here, the originally chosen D was replaced with an E.

Bars 1 and 2a of C. P. E. Bach's actual movement are shown in ex.7. By comparing ex.6 with ex.7 you should be able to have an idea of how this passage may have been conceived.

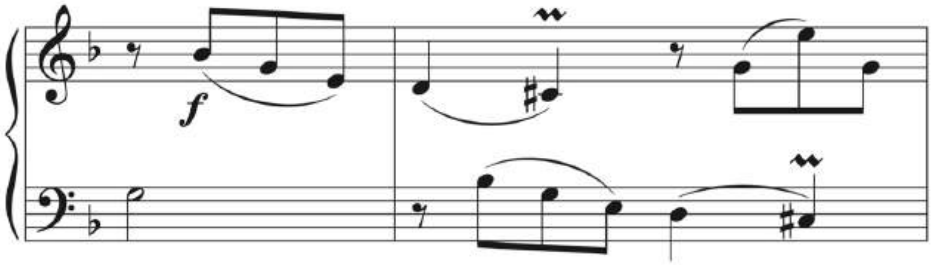


Ex.7 C. P. E. Bach, Sonata No.2, Wq.63/2, bars 1-2

If you are going to learn from this *Probestück,* it is important to understand and practice this technique.

Technique #2: Using imitation to create music

For convenience, ex.8 shows bars 2b and 3 of this movement.



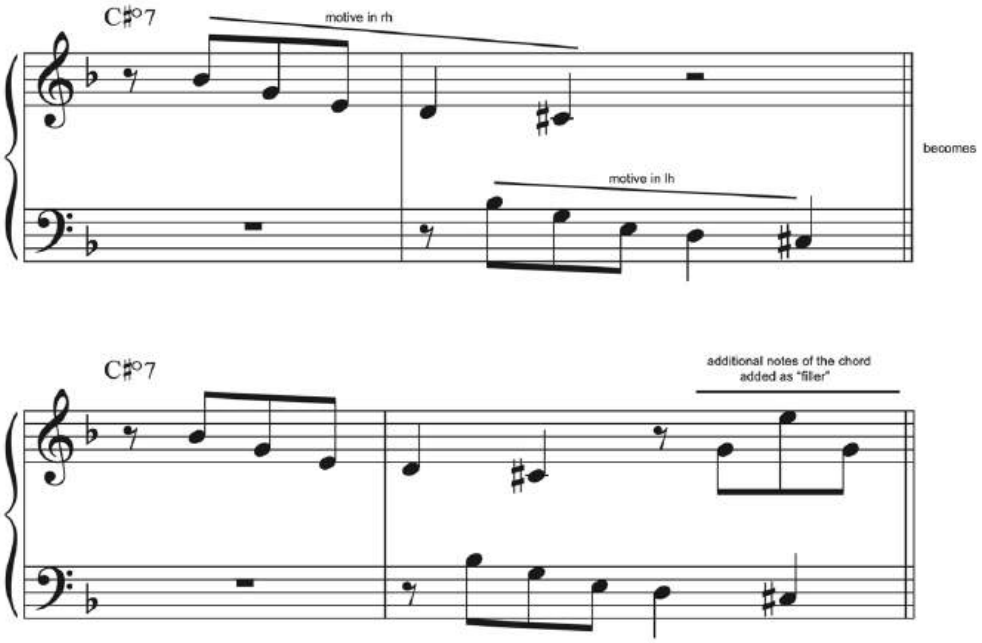
Ex.8 C. P. E. Bach, Sonata No.2, Wq.63/2, bars 2-3

In my reading of this passage, the underlying chord is C♯°7. The right hand presents B♭–G–E–D–C♯ and the left hand exactly imitates these notes an octave lower. This imitation takes a total of six beats.

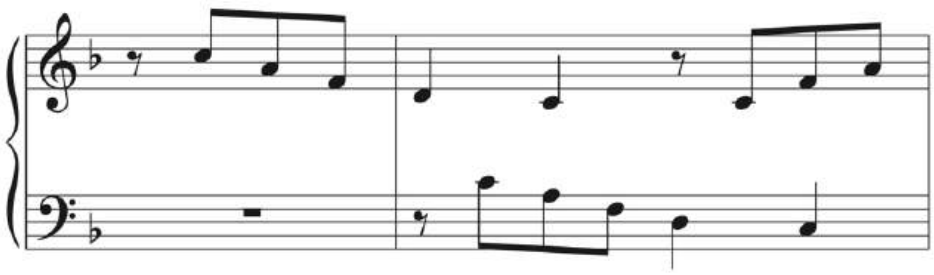
1. The first thing we may notice is that the motif here is nearly identical to a broken chord. Ex.9 demonstrates how the motif may have been derived. In this case, (a) a passing tone was inserted between the E and the C, and (b) both eighth notes and quarter notes were used. These devices are so accessible that we are tempted to believe that C. P. E. Bach inserted this passage for the educational benefit of keyboard players who were just beginning to experiment with such techniques.

Ex.9 Transforming the C#°7 chord into a motif

2. One way to improvise with imitation is to think of passing a chord from the right hand to the left hand. Ex.10 shows one possible way of thinking through the imitation used in mm. 2b and 3. Motivated keyboard players are advised to experiment with this technique on other chords. Ex.11 shows one possible way of doing this with an F major triad.



Ex.10 Developing the imitative motif



Ex.11 Experimenting with the F major triad

Examining the First Section More Closely

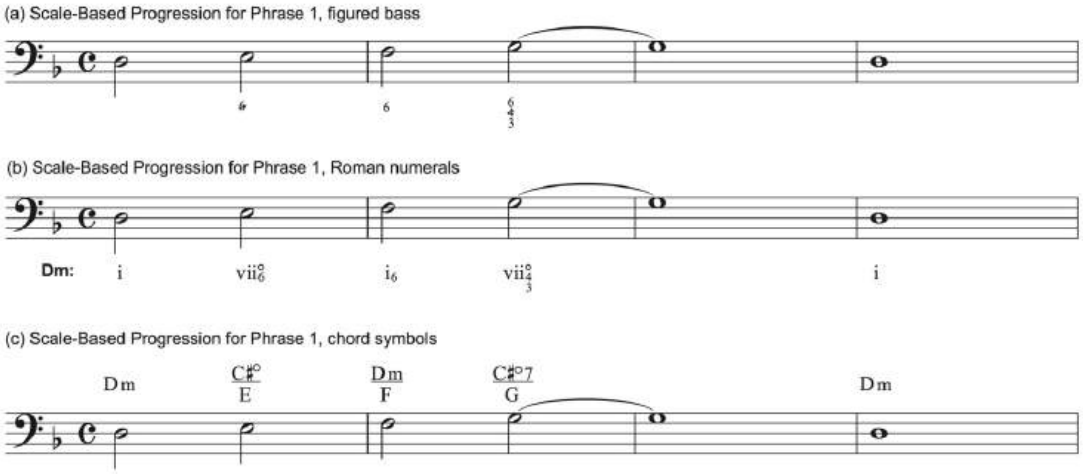
Having established the fact that bars 1–16 have the overall plan of beginning in D minor and modulating to F, we will now examine these bars in more detail.

Phrase 1, bars 1–4

Phrase 1 is in the key of D minor. Ex.12 shows the left-hand part of bars 1–4 as C. P. E. Bach wrote it. The notes of the scale that guide the phrase are circled.

Ex.12 The left-hand part of bars 1–4

Though not circled, the last three quavers notes of ex.12 form a descending scale that lead smoothly to the A of the next phrase. Ex.13 shows the underlying scale-based plan of the first phrase. Ex.13a shows the progression with figured bass symbols, Figure 13b shows the same information with Romans, and ex.13c uses chord symbols.



Ex.13 The underlying scale-based plan of the first phrase

Having identified the underlying scale progression that guides this phrase, we will now consider how Techniques #1 and #2 (discussed above) are used in this phrase; see illus.1.

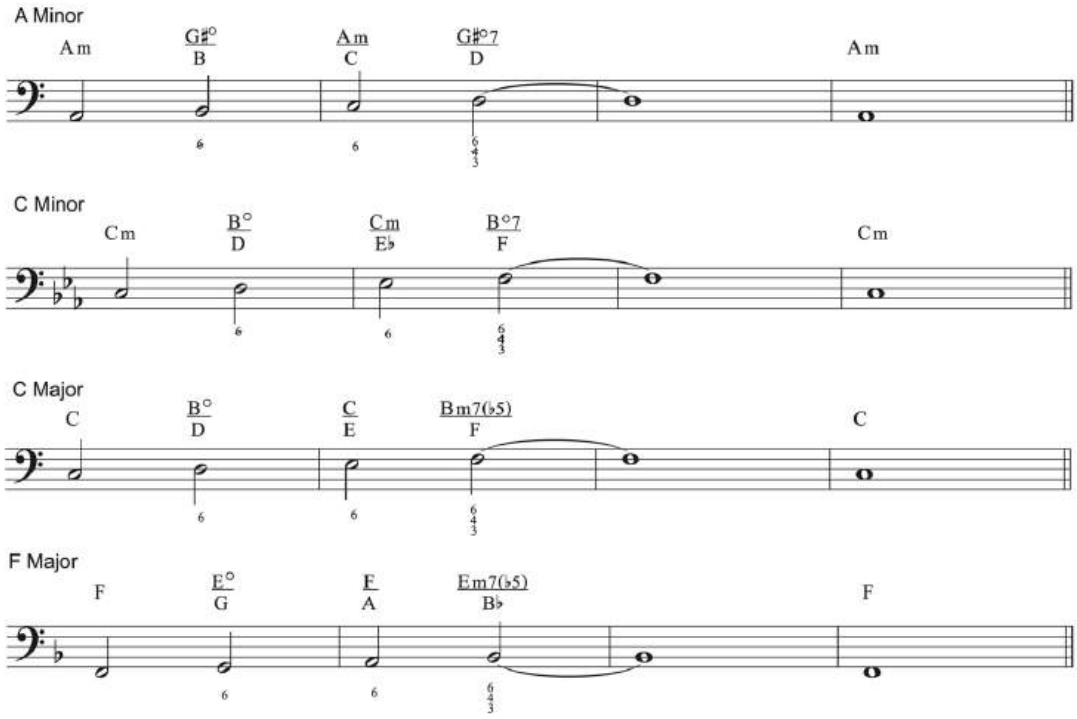
Techniques Used in Phrase 1	
mm. 1–2a	Technique #1
mm. 2b–3	Technique #2
m. 4	Technique #1

Illus.1 The techniques used in bars 1-4

The term *harmonic rhythm* refers to the rate of chord change. In evaluating this phrase, it seems somewhat odd that a new chord was used every two beats for the first bar and a half. But when the bass arrived at the G in bar 2b, the same chord was used for six beats. In this case, it may be helpful to think that passages that feature imitation are interesting enough to justify a slower rate of chord change. In this composition—and many others—it seems that contrapuntal devices like imitation are given special status.

Homework

1. Use Technique #1 with the basses shown in ex.14.



Ex.14 Scale patterns with chords

In his *Essay,* C. P. E. Bach himself wrote, 'I consider it better, in transposing, to take keys at random rather than [to] move stepwise from one to another, for some students like to play and copy from the untransposed example, depending on their memory to make the necessary changes without giving the matter any real thought'.[5] In light of this advice, this scale-based progression is presented above in several keys. Motivated students will want to practice it in all the keys.

In the basses shown in ex.14, notice the adjustments that have been made when the progression is presented in major keys. For example, in a minor key, the vii°$_7$ is a fully diminished seventh chord, but in a major key it is half-diminished.

Also, don't hesitate to improvise for six beats over the fourth bass note of this exercise. In the first place, this may build your creativity in spinning out the right-hand melody. Secondly, by becoming somewhat bored using the same chord for such a long span of time, it may help you create the mental space to later feel comfortable using Technique #2.

2. Practice transforming a broken chord into a simple motive by inserting a non-chord none. You may, of course, experiment with many different rhythms, but begin by using the rhythm shown in ex.15. Once you are comfortable with this, practice using your motive in imitation.

Ex.15 Inserting a non-chord note

You may practice this on any chords you choose, but here is a sample list of chords to start with: F, Gm7, A°7, Gmaj7, Cm7(♭5), and F♯°7.

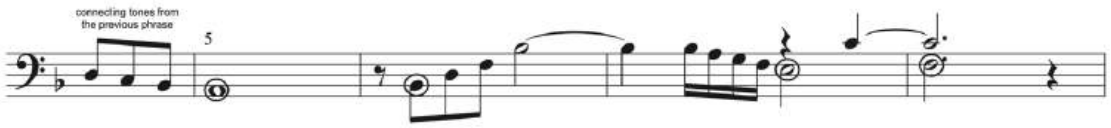
3. Return to the figured basses shown in ex.14 above. Improvise over this bass as you did before, except now use Technique #2 when you reach the bass note that is held for six beats.

Phrase 2, mm. 5–8

Before we examine Phrase 2 in detail, it is important to remember that the overall harmonic scope of bars 1–16 is from D minor to F major. Phrase 1, as we have seen, is completely in D minor. When we arrive in the second phrase, it seems that we are already in the key of F major.

The last three notes of bar 4 lead stepwise to the semibreve A of bar 5. Arriving at this A, we are not met with the dominant of D minor. Instead, the A has been reinterpreted as the third note of the F major scale, a notion which is immediately confirmed in the right hand, which presents an F major scale with the utmost simplicity.

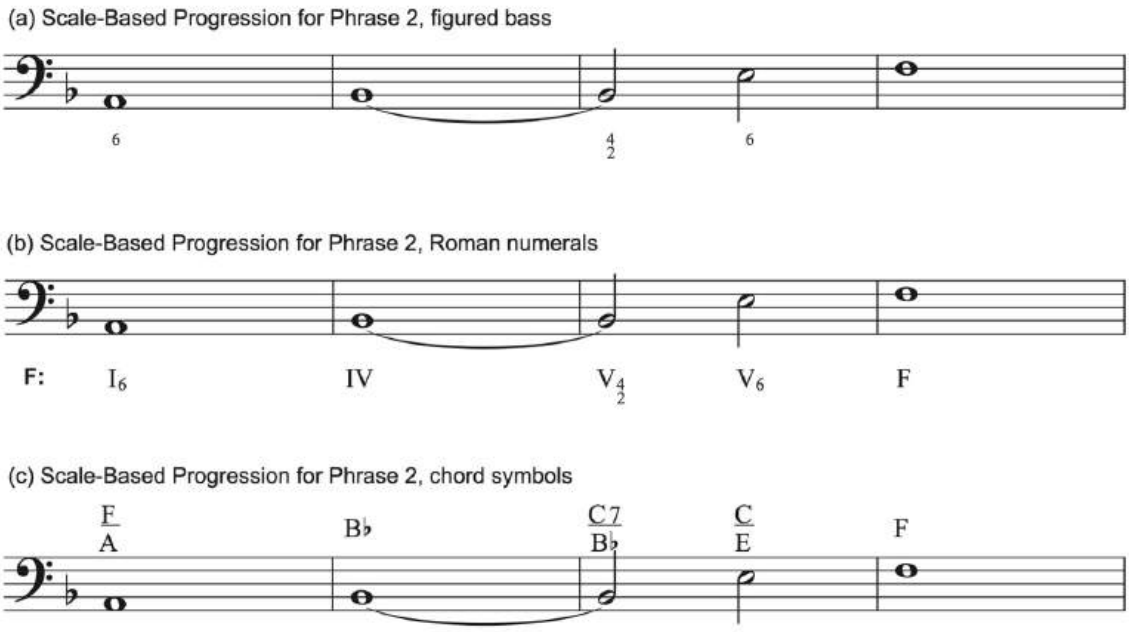
Ex.16 shows the bass part of bars 5–8. The guiding bass notes have been circled.



Ex.16 The bass part of bars 5–8

It is helpful to remember that, even though the term *scale-based progressions* can be used to explain the approach set forth in C. P. E. Bach's *Essay,* there is no requirement that the scale be used literally. In explaining his approach, Bach instructed his readers that they may 'arrange the scale in or out of its normal sequence'.[6]

In this instance, the two semitones of the F major scale were selected (A–B♭ and E–F). Ex.17 employs three different notations, as before, to show this underlying bass.



Ex.17 Three different notations for the underlying bass

Homework

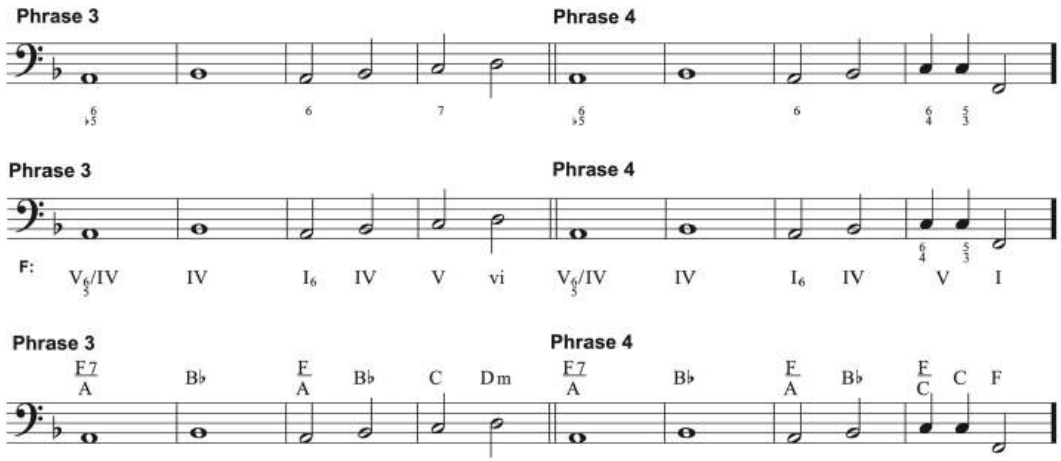
1. Use the pattern shown in Figure 18 as a plan for improvising a four-bar phrase.

2. Once you are comfortable with this in the key of F, use the same pattern in several other keys.

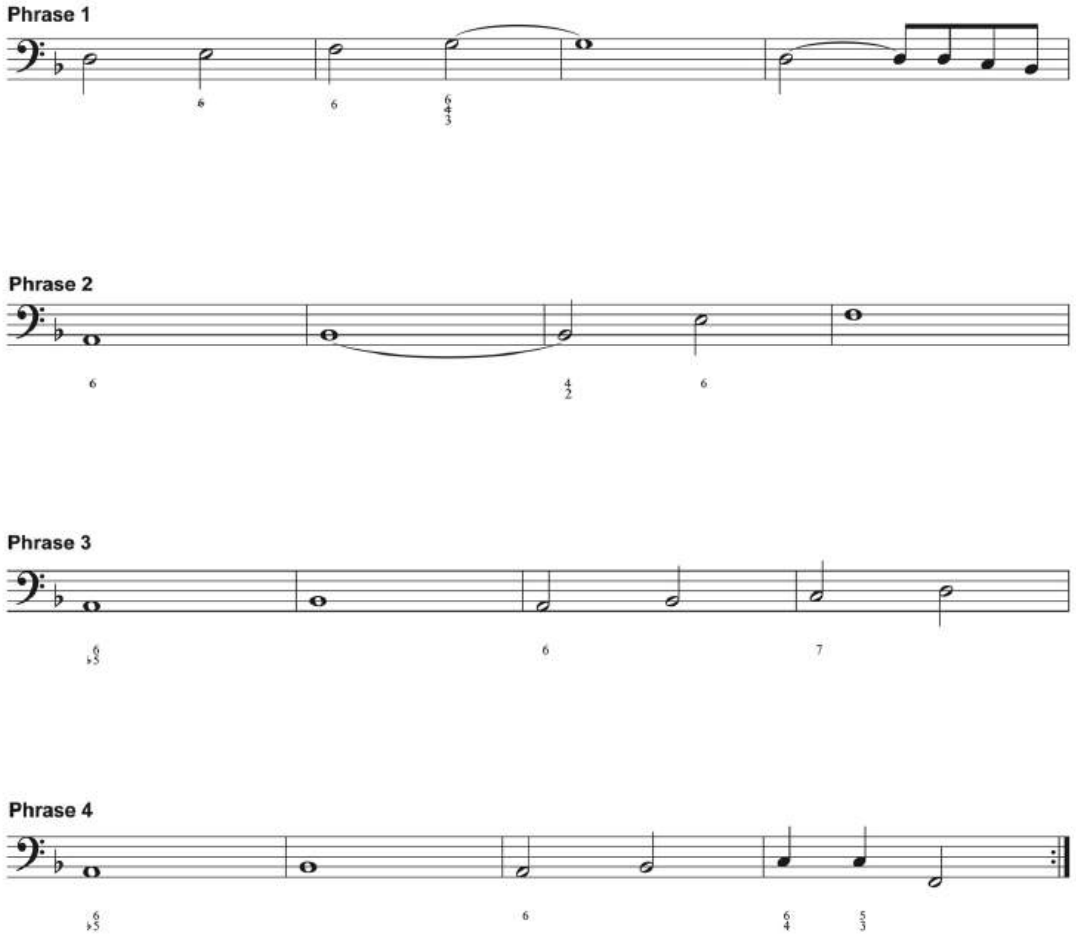
Phrases 3 and 4, bars 9–16

Phrases 3 and 4 use very similar chord progressions. The chief difference is that Phrase 3 ends with a interrupted cadence (V–vi) while Phrase 4 ends with a perfect authentic cadence. These phrases are relatively easy to understand; nonetheless, ex.18 shows the underlying plan of these phrases.[7]

Next, use the pattern shown in ex.19 as a plan for improvising two four-measure phrases. Once you are comfortable with this in the key of F, use the same pattern in several other keys.



Ex.18 Three different notations for the last two phrases



Ex.19 The underlying harmony for all four phrases

Unit Homework

1. Ex.19 shows the underlying plan for bars 1–16 of this movement. Using this as a ground plan, improvise over it until it is memorized. As you do this, be mindful of the fact that you are moving from D minor to F major and notice how it is done.

2. Keep in mind that C. P. E. Bach wanted keyboard players to devise an entire ground plan and then improvise over it. Once you feel confident and comfortable with the plan in ex.19, experiment using this plan to improvise in other keys.

3. When you are comfortable improvising with the plan shown in ex.19, play bars 1–16 of C. P. E. Bach's Sonata No.2, Wq.63/2.

   It is helpful to alternate, (1) improvising with this ground plan, and (2) playing the composition. If you keep an alert and active mind, improvising over the ground plan helps you understand this passage from C. P. E. Bach much better. If you have a thorough understanding of the ground plan, it is possible to play the original composition almost as though you are improvising it. If you are able to accomplish that, it will be easier to improve your performance because you have more fully entered into the spirit of the composition.

4. When you are comfortable with all the exercises pertaining to bars 1–16, make an independent study of bars 17–32 in the same way.

Dr Mike Zachary is a church pianist and independent music instructor currently residing in Houston, Texas. He earned his DMA in piano at the American Conservatory of Music in Chicago (1991), where he studied piano with Herman Spier and musicology with Enrique Arias. His dissertation, Style and Structure in Selected Viennese Keyboard Fantasias of the Early Nineteenth Century*, focused on a history of the keyboard fantasia from the Renaissance through the 20th century. He currently studies music theory privately with Matthew Brown and Ben Baker, both of the Eastman School of Music. mikezachary2009@gmail.com*

Notes

[1] Carl Philipp Emanuel Bach, trans William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments* (New York, 1949), p.22.

[2] For more on the publication history of the *Probestücke,* see David Schulenberg, 'Printing the *Probestücke*: an eighteenth-century music publication by C. P. E. Bach', *Harvard Library Bulletin*, xxiv/3 [2014], pp.81–103, https://dash.harvard.edu/handle/1/37363376.

[3] Bach (1949), p.2.

[4] Bach (1949), pp.430–445. Here, dozens of examples of scale-based harmonic progressions are provided. See also Mike Zachary, 'Learning Improvisation from C. P. E. Bach', *NEMA Newsletter*, vi/1 (Spring 2022), pp.81–115.

[5] Bach (1949), p.178.

[6] Bach (1949), p.431.

[7] Analytical note: in the Roman numeral analysis in ex.18, some systems of analysis would use the Roman numerals I 6/4–V–I in the last measure.

The Baines Family and the Bate Collection

Alice Little

Anthony Baines (1912-1997) (illus.1) was the Bate Collection's first Lecturer/Curator, in the 1970s. By the time he came to the Bate in 1970 Baines was widely considered a world expert on organology, and by the time of his death had made a significant and enduring contribution to the study of musical instruments, having written many of the standard texts for 20th-century students of the subject.

Illus.1 Anthony Baines in the Bate Collection of Musical Instruments (photos: © Bate Collection unless indicated otherwise)

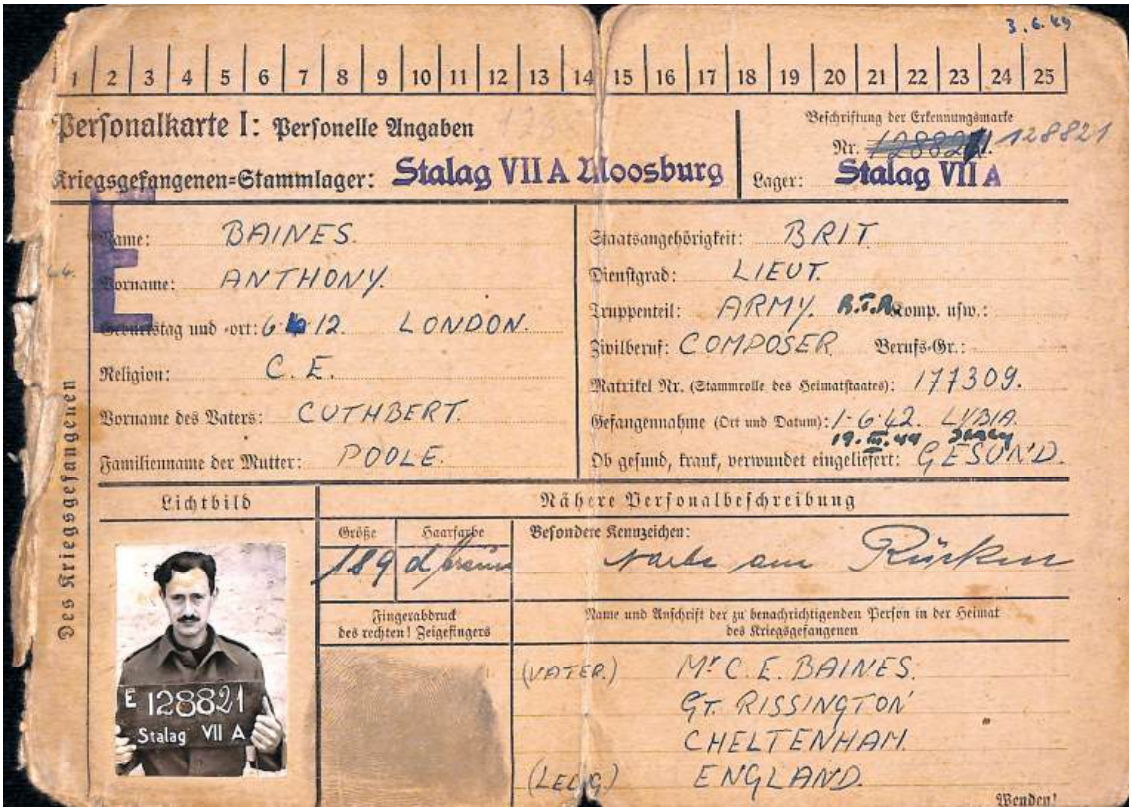
The Anthony Baines Archive at the Bate Collection of Musical Instruments in Oxford contains Baines's research notes on a wide range of musical subjects as well as historical documents relating to his life, such as correspondence, and compositions from his time as a prisoner of war. Since October 2018, the Baines Project has given us the opportunity to study the documents Baines created in the process of his research, to assess their importance to the field, and to make them accessible to organology researchers today. In the second half of 2019 we completed the scanning of around 80% of the archive, meaning high resolution digital images of almost all the documents are now available upon request. These images are a valuable resource for reference, and will help bring the archive to life for researchers and the general public alike. Highlights of these are available to see online, where you can also buy the full colour catalogue of the Anthony Baines Archive: www.bate.ox.ac.uk/baines.

Now in its second phase, the Baines Project has expanded to include study of instruments as well as archive documentation. This means the project is now about more than simply making an archive accessible to researchers, it now incorporates topics in the history of collecting and asks how certain instruments and sets of objects ended up at the Bate in the first place, acknowledging the impact of not only the first Curator but also of his family.

Anthony Baines

Anthony Baines first came to Oxford University as a chemistry student in the 1930s, but he was always an avid musician, arranging music for his (somewhat reluctant) family band as a teenager and trawling junk shops for musical instruments – once selling his motorbike to buy a saxophone. After his undergraduate degree, Baines went on to the Royal College of Music where he spent his early career conducting orchestras and performing on the bassoon, gaining experience on stage and in various ensembles. In the archive there are a number of short lively articles he wrote in his thirties for the *Musical Times* and other publications, recounting these experiences.

The Second World War broke out when Baines was 26. He served in Egypt where he was captured and transported to Italy and interred in a prisoner of war camp (illus.2). From there he was transferred to Germany. He escaped twice (once disguising himself as a shepherd and making his way into the hills) but was eventually recaptured each time. In the camps in Chieti and Eichstätt Baines conducted orchestras, transcribed and arranged music, and composed. He wrote out scores from gramophone recordings, and created parts for alternative instruments – clarinet instead of viola in one quartet, for example. Among the documents in the archive there is an envelope of handwritten sheet music, much of it on very soft and tatty paper – these pages contain some of his transcriptions and compositions from the prisoner of war camps (illus.3).



Personalkarte I: Personelle Angaben

Kriegsgefangenen-Stammlager: Stalag VII A Moosburg

Beschriftung der Erkennungsmarke Nr. 128821

Lager: Stalag VII A

Des Kriegsgefangenen

Name: BAINES.

Vorname: ANTHONY.

Geburtstag und -ort: 6.12. LONDON.

Religion: C.E.

Vorname des Vaters: CUTHBERT.

Familienname der Mutter: POOLE.

Staatsangehörigkeit: BRIT.

Dienstgrad: LIEUT.

Truppenteil: ARMY. R.T.R. Komp. usw.:

Zivilberuf: COMPOSER Berufs-Gr.:

Matrikel Nr. (Stammrolle des Heimatstaates): 177309.

Gefangennahme (Ort und Datum): 1-6-42. LYBIA.

Ob gesund, krank, verwundet eingeliefert: GESUND.

Lichtbild

E 128821 Stalag VII A

Nähere Personalbeschreibung

Größe: 189 Haarfarbe: d. braun

Besondere Kennzeichen: Narbe am Rücken

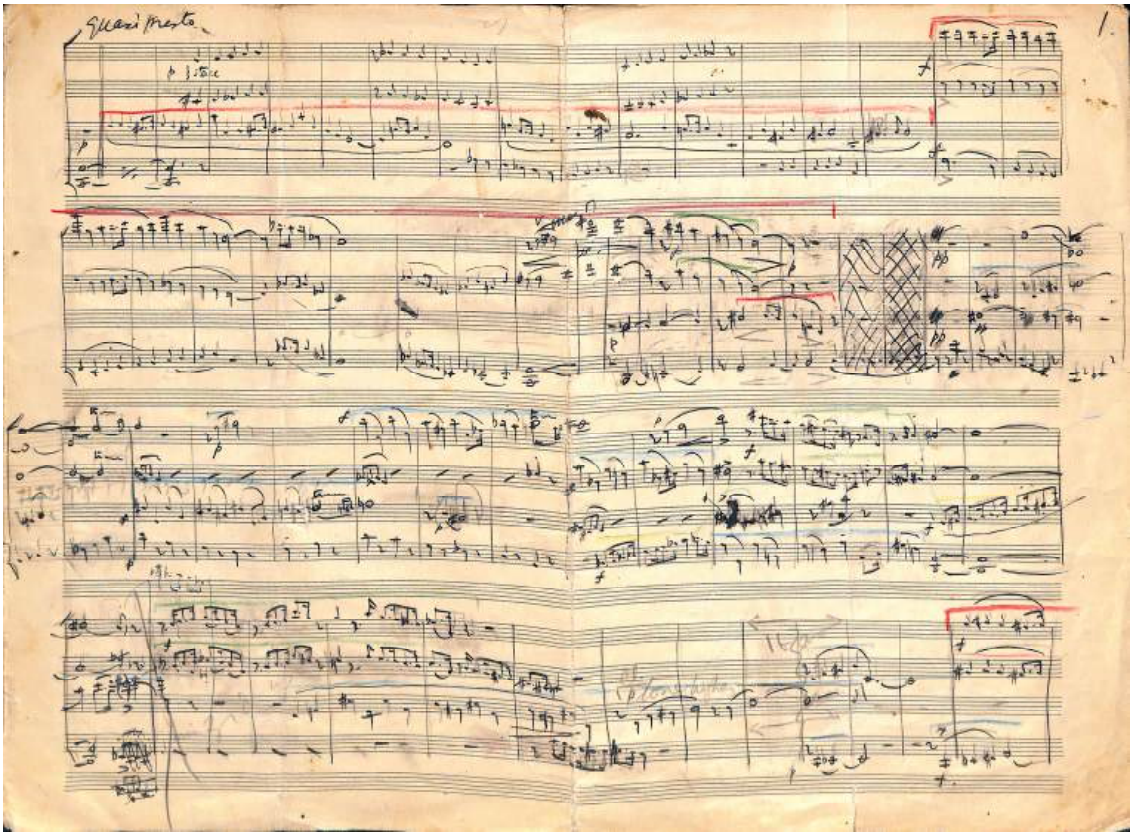
Fingerabdruck des rechten Zeigefingers

Name und Anschrift der zu benachrichtigenden Person in der Heimat des Kriegsgefangenen

(VATER.) Mr C.E. BAINES.
GT. RISSINGTON'
CHELTENHAM.
(LEIG.) ENGLAND.

Wenden!

Illus.2 Baines' PoW ID card



Illus.3 Composition excerpt, from a work performed at the Chieti PoW camp

After the war, Baines held posts as a conductor and music teacher, while writing books about musical instruments in the gaps between terms. He became known as a great scholar of organology and built a large collection of musical instruments, many of which he sold in the 1960s, some to the collector Philip Bate. In 1968, Philip Bate gave his collection of musical instruments to the University of Oxford, and in 1970 Anthony Baines came to the Bate Collection of Historical Wind Instruments as the Collection's first Lecturer/Curator – where he found himself reunited with many instruments he himself had once owned. Baines subsequently donated many other instruments to the Bate Collection, and lent some which were later formally accessioned.

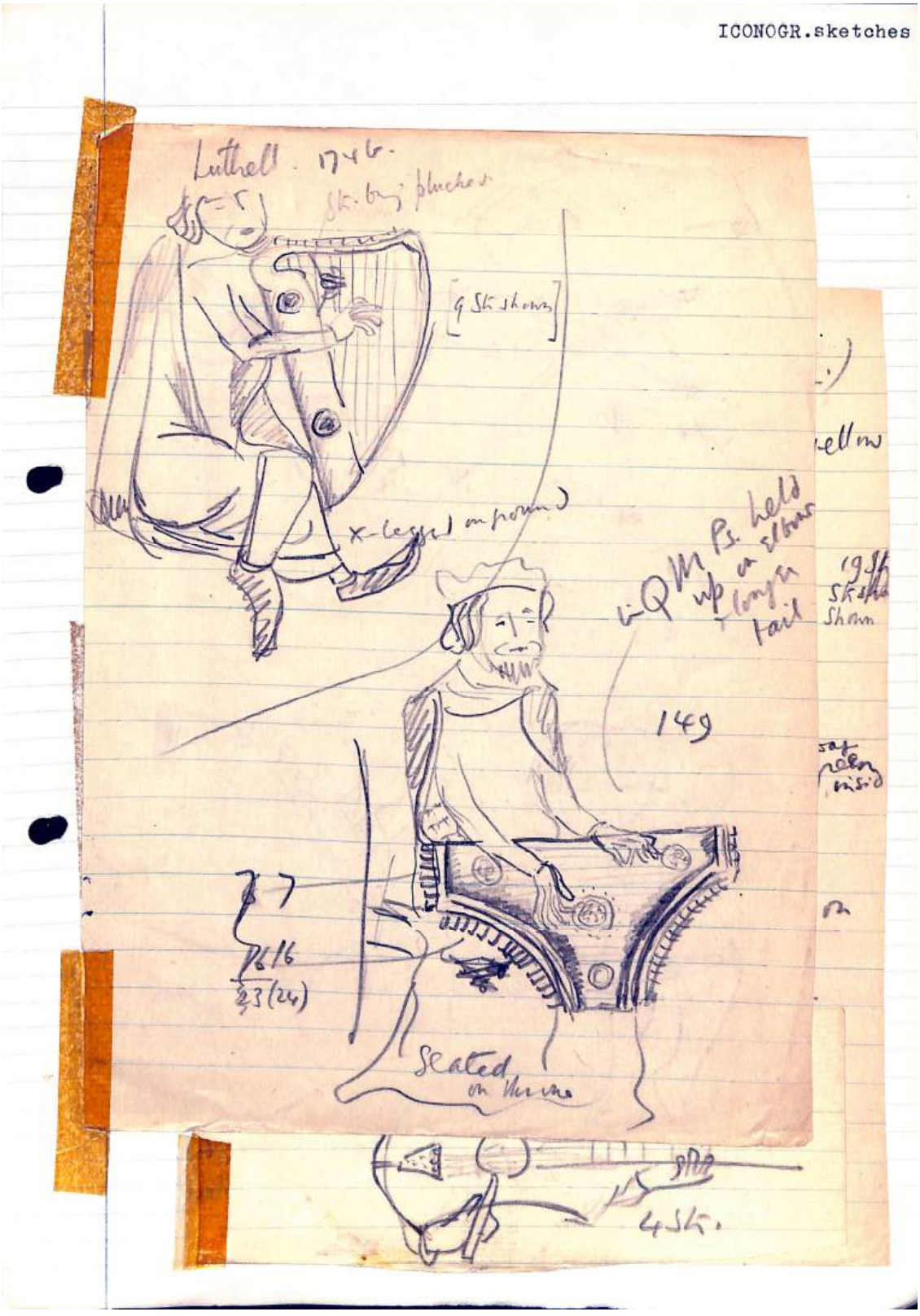
Today the Bate Collection holds around 2,000 instruments, primarily woodwind, brass and keyboard instruments by English, French and German makers. The gallery is arranged to show the musical and mechanical development of all orchestral wind instruments from the Renaissance to the present day. Almost every instrument can be taken out of its display case to be studied, and the majority can be played.

Cataloguing the archive

When Baines's archive first came to the Bate, the papers were filed in ring-binders, with notebooks gathered in packing boxes, largely as he had left them at the end of his life. Now the papers have been conserved and have been properly stored in museum-quality folders and boxes. The entire archive has been digitally catalogued, and the majority of it scanned.

The archive extends beyond Baines' time at the Bate (1970-80), with papers dating from the 1930s to the 1980s. In addition to handwritten notes and letters there are technical drawings of musical instruments, notes on how instruments work, and graphs to demonstrate the effects of string length or bell width (illus.4). In other folders there are pictures of musical instruments cut from magazines, photographs of instruments ordered from other institutions, sketches of instruments and musical iconography (illus.5), and newspaper clippings about bands and other local musical happenings.

Illus.4 Templates for trombone bells (photo: Alice Little)



Illus.5 Drawings of c16-17th iconography

Baines was interested in a range of musical topics and appears to have been unrestricted by period, genre, or geography. There are diagrams and maps relating to contemporary African instruments, pages about folk music and customs, photographs of musicians from

around the world, and a selection of personal papers including his DLitt certificate from the 1970s (see illus.6 for a photograph from this event).

In 2021 the Bate Collection published a biographical catalogue of the Anthony Baines Archive, detailing Baines's life and showcasing archive highlights, which includes both research notes for his publications on woodwind and brass instruments, and personal papers such as his wartime identity cards, musical compositions, and botanical drawings. With the completion of the archive catalogue, the second phase of the Anthony Baines Project is now underway, linking archive documents to instruments in the collection that were donated, bought, or otherwise brought into the museum by Anthony Baines and members of his family.

The Baines family and the second phase of the project

In October 2020 I was invited to contribute to a roundtable discussion at the Oxford Centre for Life-Writing for which I spoke about musical instruments as a window onto life stories – for which my work on Anthony Baines and his collection was highly relevant. Just as musical instruments and the collecting of them shaped Anthony Baines's life and research, so he shaped the contents and nature of the Bate Collection. My research during the cataloguing stage of the project revealed there was what could be called a 'Baines Collection' within the Bate: a discrete set of instruments, objects, and documentation that has not heretofore been identified and distinguished from the general collection at the Bate.

Within any museum collection there are usually distinct groups of objects, perhaps sets bought from one person, or items relating to something in particular. At the Bate, for example, the original bequest came from Philip Bate's collection of musical instruments, but the museum has subsequently acquired the Edgar Hunt collection of historic recorders and the Reginald Morley-Pegge collection of wind instruments. In addition to musical instruments we also have the Chanot Family Violin-Making Tools, and of course the Anthony Baines Archive. These collections all sit within the overall Bate Collection, as distinct sub-sets of objects.

But what about all those instruments brought ad hoc to the Bate by Anthony Baines, either given from his own collection during his lifetime, given after his death, or purchased by the museum on Baines's initiative as Curator? There are also those instruments sold to Philip Bate in the 1960s which his notes, receipts, and other archive documentation may help us to identify. More than just looking at instruments that came from Anthony Baines, it seems that collecting musical instruments was a family affair, with items in the Bate Collection catalogue recorded as coming from Patricia Baines (his wife) and Christopher Baines (his brother) too. In total there are some 300 objects connected to the Baines name listed in the Bate Collection database, accounting for around 15% of the overall collection, and more that may be accounted for through archival research.

The second phase of the Baines Project therefore incorporates not only the archive but also the instruments in the Bate relating to the Baines family, allowing for further research on the Baines archive and collection, enhancing the organological elements of this project and bringing together the documents in the archive with the instruments Anthony and his family brought to the Bate Collection. The instruments that came to the Bate through the Baines family have long been on display to the public as well as in use by students, but this

project is the first time attention has been paid to these instruments as a collection in their own right.

Illus.6 Anthony Baines (front row, second from right) received an honorary doctorate from the University of Edinburgh on 15 July 1994

To find out more about the Baines Project and see archive highlights at www.bate.ox.ac.uk/baines, where you can also order the full colour catalogue.

Dr Alice Little is a Research Fellow at the Bate Collection of Musical Instruments, where she is responsible for the Baines Project. Her research pertains to collectors and collections of musical instruments from the 18th century to the present day. Her most recent book was a biographical catalogue of the Anthony Baines Archive. alice.little@music.ox.ac.uk

Report: Friends of Square Pianos study day (9 April 2022)

Francis Knights

The previous annual Spring meeting of the Friends of Square Pianos (see http://www.friendsofsquarepianos.co.uk) took place in April 2019 at Chelveston, near Wellingborough, so there had been a gap of three years when the Friends gathered last April for a day of talks, instrument exhibitions (illus.1) and recitals, excellently organized as usual by David Hackett. Some 40 instrument makers, restorers, collectors, players and enthusiasts gathered in Chelveston Village Hall; on display were clavichords (illus.2), spinets, ottavini (no fewer than four!) and a *clavisimbalum*, but only one square piano, travelling with larger instruments seeming to have become more awkward these days.

Illus.1 Some of the instruments on display (photos: Francis Knights)

Illus.2 Two different reproductions of the Anonymous 'Praetorius' clavichord now in Edinburgh

The first talk was given by Peter Bavington, and covered the early keyboards produced by the Chickering firm in Boston during Arnold Dolmetsch's time there (1906-), a brief relationship ended in 1910 by a financial crisis. This study had been made possible by the survival of the company logbooks, which give some details of design, client and price (for example, $200 for a clavichord and $1000 upwards for a harpsichord); Bavington has transcribed these in full, adding important information about the original owners and the current whereabouts of the instruments, and the files are available on his website http://www.peter-bavington.co.uk. As well as keyboards (34 clavichords, 13 harpsichords, 3 virginals, 19 ottavini, 3 spinets and 3 fortepianos), some gambas and lutes were produced by the factory.

Illus.3 Peter Bavington speaking on the Dolmetsch-Chickering years

Next, David Hackett introduced his personal 'lockdown project', the construction of a 5-*voet* muselar and 'stiefdochter' (ottavino) after Ruckers (illus.4), the latter portion of which was demonstrated later by Francis Knights, who played the only contemporary piece so far written for this type of instrument, Liz Lane's 'Diamond Fantasia' of 2019.

Illus.4 'Mother and child' muselar by David Hackett

Malcolm Rose's intriguing talk was – improbable as it may seem – about a historic spinet *lid*, which he had acquired from William Drake in 1986. Closer examination showed it to be American walnut, which had only been imported into Britain from the 1690s. The lid's shape suggested the work of Barton, and Rose's ongoing project was to build an instrument to fit it, using a structure based on the Edinburgh Hitchcock (illus.5).

Illus.5 Spinet in progress, by Malcolm Rose

Finally, Tony Millyard, who had restored a Clementi square piano, changed the instrument focus with a practical discussion about the various early wind instruments he makes, including flute, oboe, oboe da caccia and bassoon; examples were there to see.

During the day, which was as usual broken by a fine buffet lunch, instrument demonstrations were given by Chris Sansum (clavichord), Lizzie Cooke (muselar), Francis Knights (ottavino) and Luke Bradley (clavichord), while Angela Hicks (soprano) was accompanied by David Wright (spinet) in music by Purcell and his contemporaries, and also one of Couperin's complete *Leçons de ténèbres*.

Report: Musicking conference (19-24 April 2022)

Laura Trujillo

The annual Musicking Conference, organized by the University of Oregon's School of Music and Dance, has been bringing together all sides of culturally informed performance practices (performances, education and academic research centred around the study of early music from a culturally informed perspective) since 2016. The seventh edition - held on 19-24 April 2022 at the University of Oregon – celebrated and honored Musicking's Artistic Director Marc Vanscheeuwijck (illus.1) upon his retirement from the University of Oregon by focusing primarily (but not exclusively) on genres, composers, instruments and music in and around Bologna and Naples.

Illus.1 Masterclass with Marc Vanscheeuwijck

'Intermezzo' lecture-concerts and panels made the core of the conference, rounded out with a special lecture by Luisa Nardini (University of Texas at Austin), 'Re-texting the Liturgy in Southern Italy: Prosulae for the Proper of the Mass', a keynote address by Guido Olivieri (University of Texas at Austin), 'Instrumental Music in Eighteenth-Century Naples: Repertory, Culture, and Institutions', two masterclasses provided by the special guests Guido Olivieri (illus.2) and Kraig Scott (Walla Walla University) (illus.3), and two concerts including the by now-traditional oratorio performance, this year Giovanni Paolo Colonna's *La Profezia d'Eliseo*. As in previous years, in this seventh edition Musicking events were offered in person and online, via the conference's YouTube channel. This modality facilitated the participation from outside the University's campus, opening the door to attendees and participants from different parts of the country and overseas.

Illus.2 Masterclass with Guido Olivieri

Illus.3 Organ masterclass with Kraig Scott

'Intermezzo' lecture-concerts were offered daily from Tuesday to Saturday. Guillermo Salas Suárez (Case Western Reserve University) opened the conference with his 'Eighteenth-Century Spanish Violin Repertory through its Owns Lens'. Salas Suárez discussed primarily issues of ornamentation, bowings and articulation, and accompaniment techniques as they appear in Spanish treatises from the 18th century. The lecture was interspersed with the performance of works by Domenico Scarlatti, Francisco Manalt, José Herrando and Gaetano Brunetti that illustrated the discussion. On Wednesday, Valeria La Grotta presented her lecture-concert 'The Operatic Microcosm of Leonardo Vinci's Cantatas'. La Grotta, an Italian soprano specializing in opera of the 17th and 18th centuries, and especially appreciated for her performances of Neapolitan repertory, analyzed the appearance of theatrical elements and techniques in the composer's reduced corpus of cantatas. She demonstrated her approach to this repertory in a touching performance presented in collaboration with the Ensemble Sonar d'Affetto.

The Thursday Intermezzo lecture-concert was presented by Giovanna Barbati (Conservatorio 'Alfredo Casella,' L'Aquila). In 'The Neapolitan School for Improvising on the Cello: Francone's *Passagagli*, 1699', Barbati addressed improvisation in early violoncello repertoire. Barbati's analysis of Francone's variation patterns – Francone's *Passagagli* are fundamentally improvisatory pieces – and her discussion about the role of improvisation during this period were preceded by fascinating remarks about the instrument's organological aspects in its earliest period, performance techniques and terminology. As in the preceding concert-lectures, Barbati illustrated her discussion, with virtuoso performances of the *Bizarre sulla Ciaccona* by Matteis, a *Tarantella* by Giulio di Ruvo, and her own variations on a ground by the same composer.

Friday's intermezzo was entitled 'With Five-Strings: New Studies about a Violin from the Seventeenth Century'. Fabrizio Longo (Pontificio Istituto Ambrosiano di Musica Sacra, Milan) analyzed the reason behind the appearance of this instrument in Bolognese repertory from the 17th century. Longo argued that reasons of timbre, rather than a technical sub-development, are most likely the reason behind the appearance of this instrument in the music of Carlo Ambroglio Lonati, as well as in the 17th-century Bolognese collection I-Bc, AA. 360. The final lecture-concert of the conference was delivered on Saturday 23 April. Christopher McGinley (University of Wisconsin, Eau Claire) addressed both modern choral pedagogy and 18th-century performance practice traditions in his discussion of Nicolò Jommelli's motet 'O vos omnes'. In his lecture-concert 'The Tyranny of the Barline: Freeing Jommelli's Counterpoint from Metrical Expectations', McGinley addressed performance issues concerning the *tactus*, text underlay, pronunciation and musical emphases, and proposed methods to assist today's choral directors when communicating performance issues with the choir.

Three panels were held during the conference, joining together scholars with related research interests, and creating fascinating and enriching synergies. Titled 'Soldiers & Castrati', 'Obbligato & Improvvisato', and 'Contrapuntal Instruction and Performance Practices' respectively, these panels addressed some of the most up-to-date topics in the field of historical performance practice. The first panel joined together Cameron Steuart's (University of Georgia) discussion around the use of the term *falsetto* in 18th-century opera and a fascinating presentation by John Ahern (Princeton University) where questions about authorship in the 15th century were addressed. In his presentation, 'Applications of Falsetto in Eighteenth-Century Opera', Steuart debunked some of the negative connotations commonly attached to the word *falsetto* in its modern use by analyzing the actual meaning (or meanings) of the word in the 18th century. According to Steuart, *falsetto*

was understood during this period as an essential component of most voices and a unique method to reach extreme ranges, something that was not reserved exclusively to parodic contexts but could also be associated with the illusory and unbelievable. In the second presentation in this panel, 'Attribution, Style, and Idiom in the Naples *L'homme armé* Masses', Ahern challenged traditional theories about the authorship of this cycle of masses, traditionally attributed to Caron or Busnoys. Recent discoveries related to the Naples *L'homme armé* manuscript, NapBN VI E 40, and its sister manuscript Brussels Br 5557, along with codicological and historiographical evidence, served as the basis for Ahern's presentation, who proposed Robert Morton as a third possible author for the cycle of masses. This presentation also emphasized the difficult balance between personal style, tradition and ceremonial requirements during the 15th century.

On Thursday 21 April, the panel 'Obbligato & Improvvisato' brought together independent scholars Catherine Bahn and Matthew Mazanek in a rich conversation about instrumental improvisation in the 18th and 19th centuries. In the presentation 'The Obbligato Cello: Recreating the Improvised Practice of Aria Accompaniments in Northern Italy', Bahn recreated the process of creating improvised violoncello obbligato parts as it was customary for late 17th and early 18th-century cellists in Northern Italy, demonstrating how complex and removed from the modern practice of simply doubling the bass line this tradition was. The result was an exciting combination of contrapuntal, harmonic and melodic realizations of the thoroughbass. In the same panel, Mazanek presented 'Implicit Curriculum: Improvisation Pedagogy in the Guitar Methods, 1760-1860'. 19th-century teaching methods aimed at amateur guitarists were the focus of Mazanek's presentation, who discussed issues of gender and amateur performance practice, the concept of *Werktreue*, and some of the reasons that lead to the decline of improvisation in the 19th century.

The final panel was held on the Friday. 'Contrapuntal Instruction and Performance Practices' included presentations by Peter van Tour (Örebro University, Sweden) and Federico Lanzellotti (Università degli Studi, Bologna & Universidad Complutense, Madrid). Van Tour's presentation, 'Giambattista Martini's *Libro per Accompagnare*: Thoroughbass and Counterpoint in Eighteenth-Century Bologna', discussed Martini's thoroughbass exercises and highlighted the importance of counterpoint in 18th-century Bolognese composition. Lanzellotti's 'A New Approach to Carlo Ambrogio Lonati's Violin Music: From (Puzzling) Sources to (Gripping) Performance', analyzed stylistic features of Lonati's work through the lens of performance practices, including the use of a five-string instrument, scordatura, chordal and polyphonic passages in double or triple stops, arpeggios and bow vibrato.

Two extraordinary presentations by the special guests Luisa Nardini and Guido Olivieri completed the scholarly part of the conference. On Wednesday, Nardini (The University of Texas at Austin) delivered her lecture 'Re-Texting the Liturgy in Southern Italy: *Prosulas* for the Proper of the Mass', a fascinating discussion of *prosulae*, where she shared some of the research from her recent publication, *Chants, Hypertext, and Prosulas* (Oxford University Press, 2021). The following day Olivieri presented his keynote address 'Instrumental Music in Eighteenth-Century Naples: Repertory, Culture and Institutions'. A renowned specialist in Neapolitan instrumental music, Olivieri brought to light the central (and often forgotten) role of Neapolitan teaching methodologies and instrumental repertoire had in the development of 18th-century Western European music.

The first concert programed for this seventh edition was held on 22 April, when the University of Oregon Oratorio Ensemble performed Giovanni Paolo Colonna's oratorio

La Profezia d'Eliseo dall'assedio di Samaria (Modena, 1686) (illus.4). The score had never been performed after its premiere in Modena in March 1686, and this occasion was especially emotional because of the proximity of the Ukrainian tragedy. The libretto, written by Giovanni Battista Neri and based on the second Book of Kings, recounts the Syrians' siege of Samaria and the city's ensuing famine. The convincing performance and the proximity of the siege of Mariupol made this an especially memorable event. The final concert, 'Sacred Music in Baroque Naples', featured guest artist Kraig Scott (organ), Marc Vanscheeuwijck, and faculty and students from the University of Oregon's early music programme. The concert included Neapolitan compositions for organ by Trabaci, De Macque and Storace, Pergolesi's *Stabat Mater* and *Salve Regina*, and one of Leonardo Leo's concerti for violoncello. The virtuoso performances and the central role of Neapolitan music in the programme provided a perfect closure for this intense week of events around early music historical performance.

Illus. 4 Performance of Colonna's oratorio La Profezia d'Eliseo dall'assedio di Samaria *(1686)*

As in past editions, this seventh edition of the Musicking Conference kept its promise of bringing together culturally informed performances, education and academic research centred around the study of historical performance practices, this year focusing particularly on the areas in and around Bologna and Naples in order to honour the scholarly contributions of Marc Vanscheeuwijck. Concert-lectures, panels and lectures given by the special guests were complemented by masterclasses and concerts guided by leading figures in the field of historical performance practice, such as Guido Olivieri, Kraig Scott and Marc Vanscheeuwijck, giving the audience the opportunity of listening to hardly-ever-programmed repertoire. The Musicking Conference, this year more

international than ever, keeps building bridges between the different fields of the historical performance practice discipline, and offered participants and attendees an enriching and inspiring environment to enjoy early music and engage in the ongoing conversation about culturally informed performance practices.

New Perspectives in Fifteenth- and Sixteenth-Century Music Notations

Nicholas Bleisch

From 4-6 May 2022, notable scholars of early music gathered in person, and virtually from across Europe, the United Kingdom and North America in Park Abbey Leuven for a synergistic conference that brought together enormous expertise on diverse aspects of notation. The first Wednesday afternoon session contained three papers on later plainchant. Barbara Haggh-Huglo opened the conference with a detailed foray into the notation of Dufay's chants for the office of *Tenebre diffugiunt*, known as the *Recollectio*. The session thus opened with an interesting editorial problem: the chant was composed in Savoy but brought to Cambrai by messenger to be copied and printed. The combined evidence of relevant treatises and conflicting notated witnesses points towards a mentality favouring equal-word performance, supporting both an editorial solution and insight into plainchant practice in 15th-century Cambrai. Henry Drummond continued the theme of disagreement between print and manuscript by surveying the revisions of the 'Sung Liturgy of Sint-Catharinadaal'. Drummond found that in the nuns corrected their sources piecemeal and inconsistently, so that snippets of chant copied from a new print antiphoner stand in stark contrast to the original, older-style notation. Spyridon Antonopoulos shifted the session to eastern chant. He presented the treatise of Manuel Chrysaphes, with particular attention to the problem of notating modulations and Chrysaphes' opinions on the correct way to employ the *phthorai* in composition.

With the thorny questions of accidentals and proportional relationships came one of the most embattled and fascinating sessions of the conference so far, Sam Bradley's provocative contribution, 'Phantoms of the Opera Omnia'. He argued that accidentals could be assigned to the wrong voice part in the transition to partbooks. The resulting challenges to editorial orthodoxy, presented very entertainingly, led to a lively discussion. More productive dialogue ensued with Peter Urquhart's question, 'Just How Necessary Are Accidentals?', specifically in the context of a 16th-century compositional device, the cambiata sequence. While objectors propounded their own views following the paper, Urquhart championed a linearly approach to ficta, even at the expense of cross-relations. With Brett Kostrzewski's paper, attention moved to successive proportional relationships. Kostrzewski used instances of passages repeated under a different proportion to argue for a strict observance of proportional relationships in succession, analogous to that for simultaneous relationships.

Margaret Bent delivered the first keynote of the conference, 'Notational translation, notational revision' (illus.1). In keeping with the themes developed in the previous sessions, she focused on the 'musical intelligence' (her term) of scribes. Educated scribes,

the majority, were expected to change and edit. Holographs made by rushed or less competent scribes are scarce. The composer's intent hides behind further layers of musical intelligence. Bent offered examples of updating notation as outdated practices became ambiguous to new audiences, of corrections in pursuit of consistency, and notational translation between regions. Her examples ranged across European and insular sources, beginning with 'Sumer is ycumen in' through to the layers of the Od Hall manuscript. The culminating point of her contribution was the Council of Basel in 1435, where musicians experienced problems of notational translation in real time. In a gesture of characteristic generosity, Bent closed her lecture by drawing attention to younger scholars working on the early 15th century. Discussion of the keynote was held informally during the opening reception at the Brasserie De Abdijmolen, after which the official conference concert took place at the Abbey church, where Cappella Pratensis performed Obrecht's *Missa Maria zart*.

Illus.1 Margaret Bent keynote speech

A session on canons inaugurated the second day. Jason Stoessel launched the session with his paper, 'The Poetics of Mensural and Proportional Canons'. He showed links between the Italian humanistic culture of decoration and the poetics of musical notation in the *fuga*. Guillaume Bunel presented on 'The Poetic "Canons" of Jean Molinet'. The devices described by these 'canons', in the original sense of rules, resemble the inversions, retrogrades and alternative readings of musical compositional techniques. The floor was then turned over to Katelijne Schiltz, who presented on retrograde, 'crab' canons and visual depictions of retrograde techniques. Zodiacs out of order and circular or reversed staves revealed the early modern understanding of canons reversing musical time and space. Adam Knight offered his discovery of musical secrets meant to be 'Heard but Not

Seen but Not Heard'. According to Gilbert, mutations in solmization can reveal not audible or visible in staff notation. Gilbert also pointed out the large number of passages capable of being sung against their own retrogrades or retrograde inversions, present only for those in the know to find.

After a coffee break, Philippa Ovenden brought the floor back to the early 15th century with her paper on 'Musical Notation and Compositional Grammar in Leonel Power's *Gloria'*. Ovenden interpreted the piece's unique blue coloration as a clue to musical grammar and a means of visual emphasis for the moments where it is employed. Kalina Tomova proposed a similarly novel assessment of notation in the carol *Alma redemptoris mater*. Returning to an old debate over the meaning of dots, Tomova offered a third way, relying on the flexibility of the notational system.

Following lunch, Fabrice Fitch presented his reconstruction of canons in the discantus and tenor parts in Obrecht's *Missa Scaramella*. Thanks to Paul Kolb's performance of the vocal lines in question during the paper, and a performance of selections from the mass by Park Collegium, the audience could experience newly reconstructed counterpoint sonically.

The afternoon session culminated with the second keynote address, delivered by Emily Zazulia. Her title struck the conference's central theme by asking 'What Kind of a Thing Is Musical Notation?' She contrasted the modern view of early notation as an obscure and inherently difficult medium to the view from the 15th and a little of the 16th centuries. Singers and musicians were once comfortable with what is now unfamiliar. The legacy of myths propagated by older musicologists who denigrated 'eye-music' damages the view of early notation. Extramusical aspects of the notation may serve to mystify it, when in fact the notation remained clear despite its superficial appearance. To pretend otherwise is to make interpretation unnecessarily daunting for students and for scholars.

That evening, the conference returned to the subject of canons. Thomas Schmidt in his 'Shapes in Space: On Ligatures as Visual Devices' examined the use of chains of ligatures in the untexted lower voices of 15th-century polyphonic manuscripts. Schmidt pushed against the idea that such ligatures lack meaning, to argue they serve to guide musical interpretation on the structural level. Julie E. Cumming delivered an analysis of the compositional processes behind the deceptively simple *Choralis Constantinus* of Isaac. These pieces, built around a two-voice chant-paraphrase canon, afforded Cumming insight into Isaac's compositional strategies and preferences. Zoe Saunders closed a stimulating day with a topic appropriate to the conference's host, the Alamire Foundation. She examined the notational anomalies of the Alamire choirbooks of Montserrat. The notation of canons in these sources varies in precision, as scribes worked to interpret and visually punctuate the music they copied.

Friday morning opened with the theme of printing. John Milsom brought us back to Bent's topic of musical intelligence, this time explored in the context of typesetting. Milsom demonstrated that technologies that could provide guidance were not always employed, as typesetters decided whether to invest the time, effort and skill to spoon-feed singers. Bernhold Schmid's paper on proofreading the printed works of Orlando di Lasso further showed printmakers' intelligences at work in the meticulous process of correcting prints through marginal additions, paste-overs and ultimately re-prints. Those attending the library session the next day were able to witness a copy of Lasso's work containing

precisely the minute evidence Schmid described. Royston Gustavson delved deeper into the notational practice of a budget printer's workshop, that of Christian Egenolff. Egenolff's reprints allowed Gustavson to offer impressive insight into the notational changes taking place in the early 16th century. In contrast, Louisa Hunter-Bradley presented on the deluxe choirbooks produced by Christopher Plantin. These books show clear attempts to maintain their high status and appeal to an elite audience through symbolic clarity, material appearance and a typeface indebted to manuscript traditions.

The next two sessions dealt with instrumental notations. In a short session on tablature before lunch, John Griffiths offered a reconsideration of that word, arguing in the 16th-century 'intabulation' referred to any music written in the format of a table. The next paper, '"Oral residue" in the *ricercari* of the Petrucci Lutenists', given by Eric Thomas, focused specifically on lute tablature and on the process of transcription into that medium. Thomas found evidence of non-written practice in the notation of actions performed on a lute, distinct from sounds imagined by a composer.

The topic continued following lunch with a detailed paper by Kateryna Schöning. She considered the range of practice and patterns of thought behind letter tablatures in the German area, including those for keyboard and lute, and the only extant example for harp. Augusta Campagne's contribution next provoked new understandings of keyboard intabulations and partbooks in the second half of the 16th century. By invoking cognitive phenomena such 'typoglycemia', Campagne showed how performers could fill in the gaps of short-hand partbooks for keyboard, without a detailed system such as that we now associate with continuo parts. Adam Bregman's provocative work closed the session, arguing against received assumptions about the relationship between the 15th-century *basse danse* and the polyphonic songs whose tenors derive from it. Bregman's evidence came in part from descriptions in Margaret of Austria's manuscript, today housed in Brussels.

Friday afternoon witnessed the final session at the Abbey, focused on the reception of notation. The session opened with Antonio Chemotti analysing handwritten emendations to Valentin Triller's hymnbook. According to Chemotti, the original book was correct but did not live up to the priest Triller's expectations and preferences. Paul Feller provided the conference a global scope with the notation of Guatemalan manuscripts containing, he argued, a hybrid tradition preserved by indigenous musicians and scribes. What have been considered as markers of colonial mediocrity are in fact evidence of Mayan practices, preserved by the indigenous ruling class. The following paper, William Watson's 'Sweet Hallucinations of the English Rose', focused on more modern reception history. An editorial interpretation of medieval notational and improvisational practice led to a fixed addition in modern notated editions. Warwick Edwards then presented on 'The Great Word-Note shift', a topic of great interest to any singer or editor who has worked with text underlay. Edwards documented the abrupt change in the mid-15th century from text-first copying to music-first copying and the resulting change in how notes were habitually spaced. He argued that these shifts reflected the deeper change in priorities around the same time, as music's place in the liberal arts drifted from the Quadrivium to the Trivium. To cap off the evening, another concert, 'Buio e Splendore' continued the 'Voices of Passion' series at the Abbey church. The mixed vocal and instrumental ensemble Ratas del viejo mundo performed madrigals and frottole of Cipriano da Rore, Orlandus Lassus, Thomas Crequillon and Josquin des Prez.

The conference moved to the KBR (Koninglijke Bibliothek/Bibliothèque royale) in Brussels for Saturday morning's meeting. Bernadette Nelson opened the session with a paper on the theoretical problem posed to 16th-century and later theorists by the groups of three black semi-breves used by Josquin and Morales in passages notated in imperfect time. Giacomo Pirani followed with a rehabilitation of Johannes Gallicus as a constructive rather than iconoclastic reformer. Pirani elaborated on Gallicus' programme of 'downgrading' notation from the status of scientific discipline by simplifying and universalizing it. Luigi Collarile and Johannes Keller closed this final session with their presentation on the chromatic and enharmonic notation of Nicola Vincentino. They were able to perform the notated microtones thanks to the reconstructed *arci-organo* in Basel.

Following a break for lunch, delegates could take full advantage of the library thanks to the private exhibition curated by Antonio Chemotti and Ann Kelders. A wealth of prints and manuscripts relevant to the papers were on hand for presenters to consult and to elucidate for one another, offering the chance to elaborate on many of the topics with reference to the physical evidence itself.

Report: The Twentieth-Century Revival of the Early Harpsichord (11 May 2022)

Christine Laloue

The study day on 'The Twentieth-Century Revival of the Early Harpsichord' was held at the Musée de la Musique, located in the Philharmonie de Paris, on 11 May 2022. It brought together museum curators, musicians, organologists and instrument makers, and its aim was to examine the (re)discovery of the harpsichord in the 20th century. The aim was first to examine how their collection, study, restoration and playing had been envisaged. This approach also allowed us to understand the state of the instruments today, witnesses of a complex history.

Marie-Pauline Martin (Director of the Musée de la Musique, Cité de la musique - Philharmonie de Paris) introduced the day by questioning the role of museums and the way in which instruments are viewed in the past and today. She recalled the relativity of taste criteria, and underlined the importance of this historical approach while stressing its link with musical practice. Christine Laloue (Head curator in charge of Harpsichords, Musée de la Musique, Paris) provided a general framework for reflection, saying that it was not so much a question of understanding a history of the rediscovery of the harpsichord as of questioning the mechanisms of this interest and its evolution. This area has not been the subject of a comprehensive study, except for the manufacture of harpsichords by the firms Pleyel and Érard at the beginning of the 20th century, although this period appears to have been decisive in the formation of instrument collections and the revival of early music. Its study is necessary in order to understand more deeply the instruments that have been identified, attributed and restored that seem more or less justified today. Indeed, these instruments sometimes reflect the state of knowledge and taste of the 20th century more than those of earlier periods do.

The morning session, led by Thierry Maniguet (Curator and Scientific Manager, Musée de la Musique, Paris) was devoted to historical approaches, especially to the question of the formation of collections and the understanding of the harpsichord in its functionality.

Florence Gétreau (Director Emeritus of Research at the Centre National de la Recherche Scientifique - CNRS, Institut de recherche en musicologie, Paris) retraced the history of the Musée instrumental du Conservatoire de Paris by placing it in the context of musicological research. She evoked the great collectors and actors of the renaissance of early music, including Geneviève Thibault de Chambure. Gétreau also showed the rise of interest in the materiality of harpsichords and the creation of the restoration workshop at the Musée instrumental, initiated by Frank Hubbard and taken over by Hubert Bédard and Michel Robin. She also discussed some of the more recent important discoveries: the harpsichords of Vincent Tibaut (1691), François Blanchet (1736) and Ioannes Couchet (which belonged to Princess Kinsky). Finally, she mentioned the consideration of reasoned documentation of the collection and the creation of a department dedicated to it.

Mimi Waitzman (Senior Curator of Musical Collections and Cultures, Horniman Museum, London) focused on the personality and work of Arnold Dolmetsch (1858-1940), a true pioneer in the discovery of early music making and a tireless inventor. She explained the evolution of Dolmetsch's career in his search for a harpsichord sound that he endowed with a capacity for expression characteristic of the 19th century. To this end, she used as an exemple the 'Green Harpsichord', now in the Horniman Museum, created by Dolmetsch in 1896 and transformed thirty years later.

Olaf Kirsch (Head of the Musical Instrument Collection, Museum für Kunst und Gewerbe, Hamburg) spoke about the revival of early music in Hamburg through numerous initiatives in the 20th century. He also mentioned the role of musicians, through the figure of Edith Weiss-Mann. The second half of the 20th century saw the acquisition of important instruments such as the Christian Zell harpsichord of 1728, restored by the harpsichord maker Martin Skowroneck, and the interest it aroused both in performance (concerts and recordings) and in making copies. A new step in the formation of the museum was taken in 2000 when private and public collections were brought together with the Andreas Beurmann collection, which was largely donated to the museum.

Pascale Vandervellen (Keyboard Instrument Curator, Musée des Instruments de Musique - MIM, Brussels) outlined the corpus of harpsichords attributed to the Rückers dynasty. She showed that many instruments were falsely attributed or falsified, and explained how these practices were the consequences of a prestige and thus a strong demand for instruments from the famous Antwerp workshops. She examined the various characteristics of these instruments that reveal the state of knowledge at the time of their falsification.

An interview with William Christie (harpsichordist, conductor and of Les Arts Florissants, Paris) discussed the American revival of Baroque music in the Boston area in the 1960s. The fundamental role of Ralph Kirkpatrick in the interpretation of the repertoire and in the teaching of the harpsichord was underlined. Harpsichord making was undergoing a major research and development at the time, with makers such as John Challis, Arnold Dolmetsch and the Chickering firm, but especially with the historically informed achievements of William Dowd and Franck Hubbard.

The afternoon session, moderated by Jean-Philippe Echard (Curator, Musée de la Musique, Paris), was devoted to the study of two particular instruments and then to the different approaches of the actors of the musical field. First, Esclarmonde Monteil (Director of the Musée des Tissus, Lyon) and Marion Falaise (in charge of Textile Arts and Decorative Arts Collections, Musée des Tissus, Lyon) presented the Donzelague 1716 harpsichord. The story of the acquisition of this harpsichord from Lyon in 1978 bears witness to the growing interest in both musical and regional heritage. The instrument entered the collection thanks to a public subscription - the first in France - after an intense press campaign.

Jean-Claude Battault (Conservator, Musée de la Musique, Paris) explored a harpsichord, formerly attributed to Nicolas Blanchet, bequeathed to the museum by the harpsichordist Huguette Dreyfus (1928-2016). A study of the instrument shows structural elements from different periods, revealing to a complex history and a revisited construction, far from the idea of an 'original' harpsichord. The decoration of the instrument, now called the 'Dreyfus', inspired by a motif by Watteau, reflects the taste for the 18th century at the turn of the 19th and 20th centuries.

Marguerite Jossic (Researcher, Musée de la Musique, Paris) discussed the different tools and methods of examination and reviewed the research developed in recent years in the laboratory of the museum, particularly on the vibration of soundboards with Sandie Leconte. Material analysis and acoustic experiments bring new approaches to the characterization of musical instruments.

The floor was then given to various actors in the musical world during a round table discussion moderated by Jean-Claude Battault, bringing together the makers Christopher Clarke, Marc Ducornet, Emile Jobin and Reinhard von Nagel, as well as the harpsichordist Annie Kalifa, member of the association Clavecin en France. They all reflected on their experiences: restorating, making copies, playing on instruments. They assessed the fundamental role of the ancient instrument as a reference object, to be studied with a critical eye.

To end the day, Olivier Baumont (harpsichordist and Professor at the Conservatoire national supérieur de musique et de danse de Paris) paid a vibrant tribute to Huguette Dreyfus; he recalled the harpsichordist, musician and teacher at the Conservatoire who trained many renowned artists, and testified to the bond that attached him to his former teacher, whose harpsichord he played that evening.

In connection with the study day, two concerts were organized to listen to the 1716 Pierre Donzelague harpsichord from the Musée des Arts Décoratifs in Lyon, and the anonymous harpsichord known as the 'Dreyfus', played by Justin Taylor and Olivier Baumont respectively.

All of the presentations were recorded and posted on the Philharmonie de Paris website at https://pad.philharmoniedeparis.fr/doc/CIMU/1140631

Report: Music, Creativity, and Culture in England, 1642-88: Marking the 350th Anniversary of the Death of Captain Henry Cooke (21 May 2022)

Samuel Teague

In regard to my own doctoral studies, the timing of the 350th anniversary of Captain Henry Cooke's death has fallen quite serendipitously: neatly placed in the middle of my project. Cooke died on 13 July 1672 at Hampton Court Palace after serving twelve years as Master of Children of the Chapel Royal, in addition to an array of other roles within the King's Musick.

Cooke's tenure is of particular significance for a number of reasons, none more so than the massive societal changes that England had seen between 1642-60. As many will know, the English Civil Wars (technically, three conflicts between 1642-51) had resulted in the regicide of Charles I on 30 January 1649 and the formation of the Commonwealth of England. The turmoil of the period caused the cessation of the Anglican choral tradition across the majority of the country from the early- to mid-1640s. The result of this cessation was that the institutional memory of many cathedrals, chapels, and churches (crucial to the training of choristers, in particular) was lost. It is in this context that we must consider Cooke's accession to the position of Master of the Children of the Chapel Royal, as he was forced to begin the tuition of this new cadre of musicians from scratch. Those included amongst the first generation of choristers were Pelham Humfrey, John Blow, William Turner and Michael Wise, with perhaps the most notable name - Henry Purcell – being one of Cooke's later pupils. The acclaim and musical output of his pupils is a testament to Cooke's skill as a pedagogue and reinforces his crucial position in the formation of this English Restoration School.

The Queen's College, Oxford was chosen as the location for the event. Although it is unknown whether Cooke ever visited the city, many of the manuscripts that contain his surviving work reside at Christ Church and in the Bodleian Library, and Oxford was (temporarily) the Royalist capital of the country during the First Civil War (1642-46); these factors made Oxford seem an appropriate location for hosting. This, in turn, allowed the utilisation of two Oxford-based ensembles: the Instruments of Time & Truth, and the Choir of the Queen's College, in order to present an evening concert as part of the event's proceedings.

The day began with the conference address, which I delivered myself, titled 'A Seventeenth-Century Whodunnit: Reassessing the Ascription of "Sleep, downy sleep"'. The song in question had previously been ascribed to both Cooke and his first pupil (later son-in-law, and also successor as Master of the Children), Pelham Humfrey. Through palaeographic analysis, the alleged autograph inscription to Humfrey in *Lbl* Add. 29396 was challenged and it was proved that the hand is almost certainly that of Edward Lowe, who copied the entirety of the said manuscript. Further consultation of the song text revealed that 'Sleep, downy sleep' was written by Thomas Flatman (1635-88) as half of a poem pair, the other being a 'Hymne for the morning' – 'Awake my soul'. A setting of the other text remains extant from Cooke, and an analysis of the musical setting of both 'Awake my soul' and 'Sleep, downy sleep' revealed deep compositional links between the two, cementing the grounds for the re-ascription of the latter. This paper, to my great

relief, was well received by the delegates, who largely agreed with the content, and constructively added to the discussion during the conversation that followed.

A session on 'Celebration & Occasion' followed, with papers from three speakers. Caroline Lesemann-Elliott (Royal Holloway, University of London) presented 'Benedictines, Bonfires, and Basilindas: Politics, Religion, and Celebratory Music at English Convents in Exile, 1660-1686' which delved into the fascinating activity of English nuns on the Continent and their celebrations in the early years of the Restoration, which produced much interest and discourse from the delegates. Following this, Dr Matthias Range (University of Oxford) spoke to the royal occasions of the Restoration from 1660-88, which provided excellent insight and considered speculation as to the potential repertoire of many of the important services of the period. Professor Peter Holman (University of Leeds) provided the final paper of the session, which postulated that Jeremiah Clarke's 'Song of the Assumption' was one of his earliest works, and may have been commissioned and performed at Longleat House by an exiled Bishop Thomas Ken.

The second session discussed 'Songs & Printing', with Dr Bryan White (University of Leeds) presenting 'Creating an Anthology: Henry Playford's Harmonia Sacra books 1 & 2' which looked at the creation and construction of these publications. With the notable exception of any of Cooke's repertoire, which White had brought up in the discussion following the conference address, the paper looked at how the publication presented an accurate representation of the devotional music as it was performed and collected in England across the Restoration period. Dr John Cunningham (Bangor University) then discussed the entr'actes of Katherine Philips in her translation *The Death of Pompey* by Pierre Corneille (originally *La mort de Pompée*), premiered 1663 in Dublin. Cunningham proposed that Philips adopted a new combination of 'recitative musick' and poetic metre to draw attention to political facets of the time.

The final group session addressed 'Chapel Royal Practice' and included two papers. The first, by Professor Jonathan Wainwright (University of York) explored the 'musical continuities' of the Chapel Royal, from the pre-Civil War era under the direction of Walter Porter to the genesis of the symphony anthem genre in the earlier Caroline court, rather than an innovation of Cooke's devising post-Restoration. The session ended with a paper by Dr Zsombor Tóth-Vajna (Royal College of Music), who spoke on 'Creating something for the moment: the art of improvising a voluntary', which provided an exceptionally interesting conversation on a more practical aspect of music-making in the period.

This session segued immediately into the Church Music Society Keynote, which was delivered by Professor Rebecca Herissone (University of Manchester). The Church Music Society contributed greatly to both the promotion and funding of the event, this keynote being one particular example. Herissone delivered an exceptionally detailed look into Cooke's compositional process, utilising evidence from the manuscript Bu 5001, which contains the largest corpus of Cooke's surviving works. The analysis revealed that the instrumental sections of Cooke's symphony anthems appear to have been written after the choral passages, inserted into gaps or on small, pasted sheets. Additionally, Herissone indicated that Cooke's approach to vocal part-writing may have been rooted in his experience as a lutenist, rather than through any training in counterpoint, due to the frequency of errors in the middle voices, which indicate the order in which the parts may have been added. Herrisone's conclusion was that of a re-evaluation of Cooke as a

composer, his position and role within the musical canon, as well as the changing role of the composer in Restoration England in general.

As mentioned above, the day's events ended with a concert directed by Professor Owen Rees (The Queen's College, Oxford) and performed by the Choir of the Queen's College (illus.1) accompanied by the Instruments of Time & Truth. The programme was selected to present a snapshot of the English Restoration School, featuring repertoire by Pelham Humfrey ('By the waters of Babylon'), John Blow ('I will hearken'), Matthew Locke ('How doth the city sit solitary'), Michael Wise ('The ways of Sion do mourn'), alongside newly edited and previously unheard (at least in the past three centuries) works by Cooke ('Come, let us pray and God will hear' and 'The King shall rejoice'). The highlights of the concert were undoubtedly those works by Henry Purcell, including a full performance of his setting of 'My heart is inditing' – with particularly complimentary comments being paid to the eight-voice semichorus by many of the delegates and concert attendees alike.

Illus.1 The Choir of the Queen's College, conducted by Prof Owen Rees. rehearsing music of the English Restoration School

Report: Bachfest Leipzig (9-19 June 2022)

Yo Tomita

The Bachfest Leipzig 2022 was held from 9-19 June, around the time when Covid-induced restrictions were eased, allowing the normality of everyday life to return gradually. For me personally it was a much longed moment to resume my annual pilgrimage of the Bachstadt after two years of 'lockdown'.

The motto chosen for this year was 'Bach—We Are Family'. Here the word 'family' was interpreted in two ways: (1) Bach family, the works of both Bach's ancestors and sons to be performed by world-famous interpreters; (2) Bach enthusiasts across the world in the form of choirs, ensembles and societies, to take an active part in the festival. This motto was in fact carried over from the 2020 Bachfest that had been cancelled due to the pandemic. The original plan included an ambitious project involving 33 Bach choirs from around the world to perform a complete cycle of Bach's chorale cantatas. This idea, among others, was postponed to later years, dividing them into the festivals of 2022 and 2024. This year, therefore, was a partial manifestation of what was promised two years ago.

During the eleven-day festival, 153 events were put on show, which were timetabled in a pattern familiar to the regular Bachfest visitors. The bookend events, namely the opening concert affirming the theme of the festival and the B minor Mass (BWV232) as closing concert, were entrusted respectively to Andreas Reize, a recently appointed Thomascantor, directing the Thomanerchor Leipzig and Gewandhausorchester in a programme featuring J. S. and C. P. E. Bach (Toccata and Fugue in D minor, BWV538; *Der Gerechte kömmt um*, BWV deest; *Gott hat den Herrn auferwecket*, Wq.244; *Heilig*, Wq.218; *Lobet Gott in seinen Reichen*, BWV11), and to Diego Fasolis directing Coro della Radiotelevisione svizzera and I Barocchisti. There were also other regulars such as the Goldberg Variations (Konstantin Lifschitz, on modern piano), two concerts dedicated to Passions (the St John Passion taken by Rudolf Lutz with Chor und Orchester der J. S. Bach-Stiftung St Gallen and the St Matthew Passion taken by Andreas Reize with Thomanerchor with Akademie für Alte Musik Berlin).

For a typical day, the most illustrious concerts of the day occupied the 8pm slot in one of the two main historic venues, the Nikolaikirche and the Thomaskirche, or sometimes at the Gewandhaus, while all the remaining events were slotted around them, allowing visitors to attend a few more events on the same day. About 30 other venues scattered across the city were also used, which not only made us explore the present-day Bachstadt, but also gave us a chance to appreciate a pleasant variety of acoustic colours of each venue. From a visitor's perspective, a typical day may have been something like this: a 9.30am start with a morning service in one of churches to hear a few Bach cantatas performed by a group from other countries; then attending two or three events during the day before the main concert at 8pm, and the day ending with a late-night concert at 10.30pm to hear Bach's masterpieces for solo instruments. Alongside concerts, there were lectures, seminars and panel discussions given by the researchers at Bach-Archiv; in addition, there were several refreshing varieties such as a research presentation by Bach Network as well as book launch of the long-awaited 3rd edition of *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (BWV^3) produced by Christine Blanken, Christoph Wolff and Peter Wollny (Breitkopf & Härtel, 2022) and Michael Maul's new book, *Bach: Eine Bildbiografie* (Lehmstedt Verlag, 2022). For those wishing to explore beyond the town of Leipzig, musical excursions to

neighbouring towns (Arnstadt, Freiberg, Halle, Pölsfeld, Rötha, Sangerhausen, Störmthal and Cöthen) were offered. The attendance of each event was not at the same level as those in pre-pandemic times, but still there was a heightened mood of expecting magic as well as deep feeling of appreciation, which was symbolically seen in the smiling face of the artistic director, Michael Maul, who showed up to nearly all 36 events that I myself managed to attend. He even demonstrated his skill in violin playing on a few occasions, including the aria 'Alles mit Gott und nichts ohn' Ihn' (BWV1127) with Japanese amateur group 'Soft Bach Society' in the Evangelisch Reformierte Kirche on 12 June (illus.1), which was much appreciated by the crowd.

In terms of programming, there were three main pillars: (1) exploring the 'roots of Bach', in which the works from the 'Alt-Bachisches Archiv' as well as the masterpieces of Bach himself in youthful days were featured in six concerts that are gathered in the early part of Bachfest; (2) complete performances of Violin Solos and Cello Suites, which were also gathered in the early part of the Bachfest; (3) a complete performance of both books of *The Well-Tempered Clavier*, which were slotted on the eighth and ninth days of the Bachfest. In the space below I shall comment how each pillar came across.

Illus.1 Michael Maul (violin) with members of the 'Soft Bach Society'

1— 'Roots of Bach'

The 'Roots of Bach' was definitely the most attractive feature of this year's Bachfest. Aligned with the motto, each programme explored how Bach's creative genius has emerged in the history of

music. Out of six concerts for this series, I have selected the first two for this review that impressed me the most.

The first taker of this series was a well-known group from Prague, Collegium Vocale 1704 with Collegium 1704, directed by Václav Luks, in the Nikolaikirche on 9 June (illus.2), who left a deep impression. The programme entitled "'Great and expressive" lamenti' focused on works by Johann Christoph Bach (1642–1703):

J. C. Bach: *Wie bist du denn, o Gott, in Zorn auf mich entbrannt*
Reincken: *Sonata in A minor*
J. C. Bach: *Ach, dass ich Wassers gnug hätte*
J. Bach: *Unser Leben ist ein Schatten*
Bruhns: *Ich liege und schlafe*
J. S. Bach: *Christ lag in Todes Banden*, BWV4
J. C. Bach: *Es ist nun aus mit meinem Leben*

Illus.2 Collegium Vocale 1704 and Collegium 1704, directed by Václav Luks

Two lamentations by the Eisenach organist (first and third in the programme) were superb: already in the first vocal movement of the first piece, Luks' exquisitely sensitive handling of colourful shades was noted; the interplay of voice and obbligato violin added further colours in a kaleidoscopic display. Also effective was his flexible handling of tempi: in the fifth movement his ensemble even sounded as if they communicated autonomously. J. C. Bach's second lamentation,

Ach, dass ich Wassers, opened with a wonderfully warm and rich sound that immediately melted listeners' hearts. Countertenor Alex Potter sang sensitively against the harmony with a rich and colourful voice. The only item by our Bach, *Christ lag in Todes Banden* (BWV4) was breathtaking. Tight and energetic ensemble created an assured sense of expressive trajectory. In the last number, *Es ist nun aus*, the solo soprano and bass sang from the balcony, which added very distinct and effective sonic flavour to already colourful performance. Luks' rendition came through as honest and faithful to music; but he keenly sought to discover the dramatic qualities hidden in music, which he communicated persuasively with his trusted musicians.

The Monteverdi Choir with English Baroque Soloists, directed by Sir John Eliot Gardiner, was the second taker of the series on the following day in the same venue (illus.3), who offered a programme featuring funeral music entitled 'Musical Exequien', seeking a musical connection between Heinrich Schütz and J. S. Bach on the topic of death, inviting us to ponder how such feelings as pain and suffering ended up in one of most beautiful pieces of music:

Schütz: *Freue dich des Weibes deiner Jugend*, SWV453
Schütz: *Ist nicht Ephraim mein teurer Sohn?*, SWV40
Schein: *Da Jakob vollendet hatte*
Schütz: *Auf dem Gebirge hat man ein Geschrei gehört*, SWV396
Schütz: *Musikalische Exequien*, SWV279–281
J. S. Bach: *Gottes Zeit ist die allerbeste Zeit*, BWV106 (Actus tragicus)
J. S. Bach: *O Jesu Christ, meins Lebens Licht*, BWV118
J. C. Bach: *Es ist nun aus mit meinem Leben* (encore)

Illus.3 The Monteverdi Choir and English Baroque Soloists, directed by John Eliot Gardiner

Gardiner is one of Bachfest regulars who enchant us year after year without fail. I expected the same again, and it only took a few seconds into *Freue dich* to be assured: with his magical handling of shades and colours, articulation, rhythmic flow and twists, and everything else to make his musical trajectories powerfully imaginative and persuasive. Contrasting moods both soothing and reflective were sought in the next piece, *Ist nicht Ephraim*, in which counterpoint was organically and beautifully weaved. The consistent quality of performance is maintained in Schein's *Da Jakob*. Sung unaccompanied, it was another colourful and imaginative rendition with elastic and powerful shaping of phrases. An early climax came with *Musikalische Exequien* by Schütz—a performance with heart and soul.

After a short break, the programme progressed chronologically to Bach's cantata *Gottes Zeit*. Soloists, who were not named individually in the programme, were all great storytellers, and he use of the pulpit to deliver heavenly message was effective. The cantus firmus in the alto expressed the vulnerability of mortal mankind. The final chorale was a showcase of a great choir capable of singing long-extended phrasing. In the last number, *O Jesu Christ*, I heard an expression of dedication and trust, which was magically communicated with a long-breathing and slow-moving melody. Various textural features such as imitations and chromatic lines were related organically in super-tight ensemble. The piece for encore was the same piece heard in the previous night with Luks' group; but the variety of colours and shaping was very different, creating a refreshing and captivating rendition, leaving the audience ecstatic.

2—Unaccompanied Solos for Strings

This year's Artist-in-Residence was Amandine Beyer (illus.4), who appeared in three concerts, in the first two as a soloist playing Bach's Violin Solos (BWV1001–1006), which she split in two late-night concerts on the second and third days of the Bachfest, and the last directing her ensemble Gli Incogniti as first violinist in a programme of violin concertos by Telemann, J. S. and C. P. E. Bach on the tenth day.

On the first night of her solo programme, Beyer performed the first three sets, the Sonata in G minor (BWV1001), the Partita in B minor (BWV1002) and the Sonata in A minor (BWV1003) in the Thomaskirche, in front of the altar near Bach's grave (illus.4), which turned out to be disappointing. She took fast movements too fast; too many rough edges came through in her playing. The slow movements flowed more colourfully, but still insecure moments with questionable intonation surfaced from time to time.

Illus.4 Amandine Beyer (violin) performing unaccompanied Bach

The second night, this time in the Nikolaikirche, was totally different. Playing the rest of the set, the Partita in D minor (BWV1004), the Sonata in C major (BWV1005) and the Partita in E major (BWV1006), Beyer appeared in a totally different mindset, even joking at start saying, 'because Bach is not watching her from behind tonight'. She looked much more relaxed and comfortable, which was soon confirmed in her opening of the *Allemanda*, BWV1004i: she explored a rich and colourful soundworld in which to find moments of delicacy and sweetness as well as bitterness and harshness, with the range of colours that only a period instrument can get at. It was not a flawless performance; but occasional glitches were amply compensated by her characteristic charm in that they were felt as part of a humble and vulnerable human being trying to climb the unconquerable Bachian *Gradus ad Parnassum*. With her beautiful sound, richness of colours, exquisite control of shades, lovely finessing of phrases, bold and risk-taking performative decisions to tirelessly explore Bach's musical world, it was a truly memorable performance.

Originally, Six Cello Suites (BWV1007–1012) were to be presented by Jean-Guihen Queyras, but about a week before the event we were notified that he would be replaced with Sergey Malov on *violoncello da spalla*. He also used a looping device which he called 'loop-invention': it collects sound sample from live performance that can be used for play back through loudspeakers until stopped, while the player can continue to supply different material on top to create a one-man ensemble. The concert was divided into two sessions, playing BWV1007, 1010 and 1011 at 11.30am) and BWV1008, 1009 and 1012 at 10.30pm on 12 June at Salles de Pologne, which is an elegant and cosy medium-sized hall (illus.5).

*Illus.5 Sergey Malov (*violoncello da spalla*) performing Bach*

The concert was refreshing, entertaining as well as educationally satisfying. Malov opened his recital ceremoniously: while processing to the stage he improvised on the *spalla*; he then operated the looping device with his foot, and switched to violin to play the opening *Adagio* from the Violin Sonata in G minor (BWV1001i), which was a very impressive performance in itself; he then changed to the *spalla* with the pre-recorded sound a little before moving on to perform the first piece on the programme, the Suite in G major (BWV1007). It quickly became apparent that the interlude of BWV1001i on the violin was to demonstrate the technical dexterity of Cello Suites from the perspective of a virtuoso violinist, so as to convince his audience that the Cello Suites were modelled on Violin Solo genre. The programme continued in this manner with all kind of unexpected adlibs and improvisation—an intriguing experience. It was a concert to be remembered.

3—The Well-Tempered Clavier

2022 was the anniversary year for *The Well-Tempered Clavier*, Book 1 (1722), and as part of celebrating the 300 years of its completion, the organisers invited Sir András Schiff to perform the work in entirety in the Gewandhaus on the evening of 16 June; the instrument he chose was a Bösendorfer Konzertflügel Modell 280 VC Vienna Concert. Schiff conceived the cycle as a single thoughtful journey. The opening prelude was taken calmly, not to add extra shades or shapes to phrasing as if to reserve energy for a long, eventful journey ahead. Some new colours and shades were subtly and discretely thrown in from time to time, which continued throughout the first half. In the second half with the F# major prelude, Schiff decidedly levelled up his musical engagement by boldly exploring a greater range of subtleties in articulation and phrasing. The prelude in F# minor was taken very fast, which sounded refreshing; the G major prelude had lovely flow and colours, and so on, making the performer's own voice being heard more clearly. In fugues, his characterisation of the subjects was eloquent: I particularly liked those in G minor and A major; the fugal discourse in the A minor - double fugue with inversion - was absolutely commanding. Not every fugue was so: I was not impressed by the way Schiff did not see the importance of the extended cadence in A^b minor (a *Tierce de Picardie*) in the middle in the fugue in B^b minor, where Bach subsequently strengthened it by adding an extra bar at bar 34. But the final fugue in B minor was sublime.

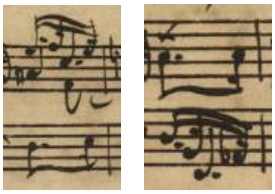
It may be worth adding that Schiff departed from what we advocate as 'historically informed rendition' according to the genre and style of Bach's time of some movements, that is, preludes in A^b major as a concerto, B^b as toccata, and B minor as a trio sonata: they were re-interpreted to function within a single journey. After the concert, there was the Bach medal presentation, which was another nice feature expressing our appreciation of his contribution to Bach performance.

It is a rare experience to hear all 48 preludes and fugues live. The second book of WTC, which is considerably longer than the first, was played by Angela Hewitt on a Fazioli piano in the Paulinum, Aula und Universitätskirche St Pauli on the following day, starting at 2pm, less than 17 hours after Schiff had played the final chord of the first book. The Paulinum is an impressive building that has very high ceiling with beautiful stone walls and shiny floor; however, for a piano recital it is not an ideal venue, as sound from the piano came out distorted, affecting specific pitches more severely than others. It was one of unfortunate features of Bachfest using many venues that are not acoustically designed for events like this one.

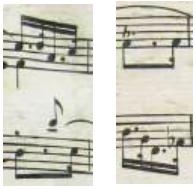
Hewitt's performance was a masterful demonstration of pianism, conviction armed with a huge range of expression from delicate and sensitive to powerfully dramatic. Nearly half of all preludes

in WTC II are in binary form, many displaying characteristics of Baroque dances, of which Hewitt made a feature by cleverly differentiating all the repeats with affectionate care, imaginatively recreating refreshing soundworlds out of the same material. Unlike Schiff, who presented the cycle as a continuous journey, Hewitt had a greater focus on bringing out individual characters from each movement. An unforgettable moment came with the final fugue in B minor, which is a *passepied*: she swung her arms around to conduct herself into this lively dance movement. It summed up her elegant and characterful approach to Bach.

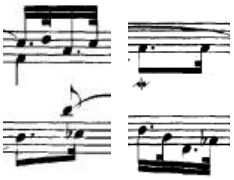
From time to time, I could not help but notice her choice of textual variants that sounded strange, which left me wondered which edition she chose. A few wrong notes or rhythms will not ruin a performance, of course. I would even say that a performer should consider improvising from time to time when it can be done in an appropriate manner in the spirit of Baroque performance practice. However, the case of her rendition of dotted rhythms in the G-minor prelude was her misreading of Bach's notation (ex.1) that goes against the direction of modern scholarship. While the first edition by Simrock (1801, ex.2) understood what was meant by Bach, many other editions such as Nägeli (1801) and the Bach-Gesellschaft (1866, ex.3) gave this rhythmic notation somewhat incorrectly. Modern editions such as Wiener Urtext (1983), Associated Board (1994) and Bärenreiter (1996) align the notes still incorrectly but inform their readers with a supplementary note that the beamed semiquavers are to be rendered as demisemiquavers when played in conjunction with such dotted figures. Incidentally, the Henle edition (2007) aligns the notes correctly, as the Simrock does.



Ex.1 Bach's autograph (1739)



Ex.2 Simrock edition (1801)



Ex.3 Bach Gesellschaft (1866)

Other events

Outside the three pillar events, there were four that merit special mention. First, the *St John Passion* (BWV 245) performed by the Chor und Orchester der J. S. Bach-Stiftung St. Gallen directed by Rudolf Lutz on 14 June at 8 pm in Thomaskirche. The unexpected additions of keyboard introductions before each part, as well as interludes between or within movements were surprising, but interesting as they added autonomous flow to the work. But by far the best appreciated was the quality of choral singing: both choruses and chorales are consistently crafted beautifully, while choruses were colourful and characterful, and chorales flowed so naturally without any arbitrary intervention. The best moment came with the final chorale 'Ach Herr': it began softly *a capella* — beautifully sustained lines and harmonies were breath taking, and second half joined by instruments *colla parte*, affirming our faith in God.

Second, worth hearing as musicologist was the reconstruction of Bach family concert, Hamburg 1786, which included Bach's *Credo* from the Mass in B minor, probably then performed in public for the first time in history. Presented by The Packard Humanities Institute to celebrate the completion of *C. P. E. Bach: The Complete Works*, it was performed by Vocalconsort Berlin and Les Talens Lyriques directed by Christophe Rousset on 11 June at 8 pm in Thomaskirche. While it was

impossible to tell how faithful it was to the sound that the audience of aging C.P.E. Bach might have heard there then, it nevertheless was the first time for me to hear C.P.E. Bach's introduction to the *Credo*, which sounded modest but lovely.

Third, an intimate and refreshing ensemble concert was given by Pieter Wispelwey on violoncello piccolo and Mahan Esfahani on harpsichord on 17 June at 5 pm in Kupfersaal. Playing all three Gamba Sonatas (BWV1027–1029) tightly and lovingly as the core of the programme, each player had his own solos to shine—Wispelwey playing the A minor Partita for flute (BWV1013), transcribed for his instrument and Esfahani taking W. F. Bach's Sonata in D major (Fk.3) displaying stylistic novelties and virtuosity.

Fourth and the last was a harpsichord recital by Mahan Esfahani on 18 June at 10.30 pm in Bundesverwaltungsgericht, which was also the last of the late-night concerts this year (illus.6). Consisting of the works not only of youthful Bach (BWV913, 904 and 912) but also of well-known composers of the previous century from Germany, France, Italy and England, it was a fascinating programme inviting us to enjoy speculating what Bach might have learned from the musical world that was prepared for him. Starting with the closest, Johann Christoph Bach (Prelude in E^{b}, BWV Anh.177) who saw the little Bach grow in Eisenach, then to Pachelbel's *Ciaccona* in D, Louis Marchand's Suite in D minor before reaching Bach's Toccata in D minor (BWV913). Our second journey began with Byrd's *Ut re mi fa sol la* in G, followed by Bach's Fantasy and Fugue in A minor (BWV904). The third and final excursion began with Frescobaldi's *Capriccio sopra la Bassa Fiammenga* followed by Bach's Toccata in D (BWV912). Esfahani frequently took risks by taking lots of time, sometimes felt to be too much; but a refreshing 'compensation' always arrived, which quickly turned into 'appreciation'. His encore was Purcell's Ground in C minor (Z221). Using the lute stop for the arpeggio section, it was colourful but sorrowful, reminding me of Dido's lament, leaving sadness in my mind as we came out of the magnificent hall, thinking about tomorrow—the last day in Leipzig.

Illus.5 Mahan Esfahani (harpsichord)

Next year's Bachfest Leipzig will take place on 8-18 June 2023, with the motto 'BACH for Future'.

Report: Smarano International Early Keyboards Academy (6 August 2022)

Dylan L. Sanzenbacher

The 2022 Smarano International Early Keyboards Academy (https://www.smaranoacademy.com/home) took place in Smarano, Italy, a small municipality in Trentino, with an additional excursion to Vienna, Austria. Smarano is in northern Italy or the Südtirol region and in 2015, merged with five nearby municipalities to form a new single municipality called Predaia. This year, the Smarano Academy celebrates its 30th anniversary. The Academy is a two-week hub where students come together to learn about the art of keyboard music from the 16th to the 18th centuries from leading international musicians and scholars based on historical methods of teaching. They lead workshops that address the repertoire of keyboard instruments such as organ, clavichord, harpsichord, *claviorganum* and fortepiano, and discuss the technical aspects in the similarities and differences between the instruments. Beginning in 2022, the Academy decided to dedicate a three-year period to study the relationship between music from Vienna and music in Italy of that time. This year focused on composers such as Frescobaldi, Froberger, Poglietti, Pasquini, Kerll and Muffat. There was an emphasis on the impact of Emperor Leopold I, who was a key figure for the music in Vienna in the late 17th century. The 2022 faculty included Ulrika Davidsson, Joel Speerstra, William Porter, Edoardo Bellotti, Enrico Baiano, Johannes Ebenbauer, Manuel Schuen and Armando Carideo (illus.1), who between them covered all aspects of the instruments and the course repertoire, as well as improvisation, performance practice and editing.

Illus.1 Students and faculty participating in the 2022 Smarano International Early Keyboards Academy

The programme included a visit to Vienna from 29-31 July. While there, students and faculty visited and played the Wöckherl organ (1642) in the Franziskanerkirche and the Sieber organ (1714) in the Michaelerkirche. Prior to this, everyone was invited to the presentation by Greta Haenen on King Leopold I at the Universität für Musik und darstellende Kunst Wien. Haenen's studies included information on the King's private collection of books and manuscripts. William Porter gave a tour of stops on the Wöckherl organ, and Manuel Schuen, organist at the

Michaelerkirche, kindly presented the 1714 Sieber organ. On the evening of the 30th, Schuen also performed a public concert of Muffat, Frescobaldi, Kerll, Salvatore and Valeri.

Illus.2 Dr William Porter giving an improvisation masterclass at the Chiesa Santa Maria Assunta di Smarano

The daily schedule for the Smarano academy is very structured, giving emphasis to practicing. A typical day begins with practice from 8.15 to 9.00, then a clavichord masterclass with Joel Speerstra and Ulrika Davidsson from 9.00 to 10.00, where we learned about the best practices and technique of the instrument, as well as understanding our own body map while sitting at any keyboard instrument. Next came a short break before improvisation with William Porter (illus.2) from 10.30 to 11.30, where we looked at the music of Poglietti for clues on how to improvise a short praeludium or toccatina, and later, in the fugal style, or fughetta. Occasionally from 11.30 to 12.30 there would be a lecture by Joel, Armando, or Greta on various subjects such as instrument collections, reading manuscripts and tablature, or about King Leopold I. If there was no lecture, that time was used for practice. After lunch, we had time to practice from 13.30 to 15.00, when

we would then have harpsichord masterclass with Enrico Baiano. There was a short break before the final organ masterclass with Edoardo Bellotti which began at 17.45 until dinner time at 19.30. Both Baiano and Bellotti are excellent scholars with a wealth of knowledge on historical sources. After dinner, there was more time allotted for practice from 20.30 to 23.15.

The Smarano Academy hosted a total of eight concerts between the main concert hall and the local church, Chiesa Santa Maria Assunta di Smarano. The performers included Hans Davidsson (organ), Enrico Baiano (harpsichord), Joel Speerstra and Ulrika Davidsson (pedal clavichord, clavichord, harpsichord, organ, fortepiano), Pieter van Dijk (organ), William Porter (organ), Lea Suter and Massimiliano Raschietti (organ, Basilica Santi Martiri di Sanzeno), Edoardo Bellotti (organ) as well as the students (clavichord, harpsichord and organ).

The Academy is partnered with organist and musicologist Armando Carideo, to edit and create the Smarano Academy editions of historical manuscripts published by Il Levante Libreria Editrice in Latina, Italy. These editions are done at a very high scholarly level. Carideo gave two lectures during the Academy depicting the process of studying manuscripts to make a modern edition.

For it being in a very small town atop a mountainous region, making it somewhat difficult to travel to, the Smarano International Early Keyboards Academy is still worth attending. The esteemed faculty, the excursion to a large city with important historical instruments, and the structure of your time during the Academy make this a must-do if you are at all interested in early keyboard technique and historical musicology. What I appreciated most was an open conversation between all students and faculty about the past, present, and most importantly, the future of the Smarano Academy where we discussed what we think works and does not work for the betterment of the programme. I hope to see the Academy continue to grow and foster their passion more for early music in the next three decades and beyond.

Illus.2 The students who participated in the student recital on 4 August 2022, at the Chiesa Santa Maria Assunta di Smarano

News and Listings

NEWS

The 2022 Joan Benson Clavichord Award has been made to performer **Carol lei Breckenridge**.

The **Boalch-Mould database** of harpsichords and clavichords and their makers (1440-1925) has gone online at https://boalch.org.

An index of **Swedish clavichord and harpsichord makers** before 1900 is now online at http://www.klaverenshus.se/Clavichords-harpsichords.html.

A new survey of surviving **historic organs in Scotland** is online at https://sowneoforgane.com.

The **Tureck Bach Research Institute** is now housed at the Interlochen Center for the Arts in Interlochen, Michigan, website https://www.interlochen.org/music/fennell-music-library/tureck-bach-research-institute.

Back issues of the ***American Organist*** from 1918-1970 have been digitized at https://archive.org/details/pub_american-organist-1918.

OBITUARIES

Scottish harpsichord maker **Morton Gould** (13 May 1928 – 12 July 2021) has died at the age of 93.

Organist **Earline Moulder** (11 October 1934 – 13 April 2022) has died at the age of 87.

Organist and conductor **Simon Preston** (4 August 1938 – 13 May 2022) has died at the age of 83.

Harpsichordist **Aymeric Dupré la Tour** (d. 29 May 2022) has died at the age of 49.

Musicologist **Richard Taruskin** (2 April 1945 – 1 July 2022) has died at the age of 77.

Performer and instrument collector **Richard Burnett** (3 June 1932 – 8 July 2022) has died at the age of 90.

Baroque violinist **Alice Harnoncourt** (26 September 1930 – 20 July 2022) has died at the age of 91.

Baroque violinist **Marie Leonhardt** (6 November 1928 – 25 July 2022) has died at the age of 93.

EARLY MUSIC ORGANIZATIONS AND SOCIETIES

Early Music Fora and events

Border Marches Early Music Forum, http://www.bmemf.org.uk

5 November 2022 – *Constanzo Porta - Missa Ducalis*, Yarpole Parish Hall,

Leominster, tutor David Hatcher

26 November 2022 - *Music for Advent and Christmas*, Canton Uniting Church, Cardiff, tutor Emma Gibbins

4 March 2023 – *Instrumentalists' workshop*, tutor Stephanie Dyer

Early Music Forum Scotland, http://www.emfscotland.org.uk

12 Nov 2022 - *EMFS Choir Workshop*, tutor Noel O'Regan

Eastern Early Music Forum, http://www.eemf.org.uk

15 October 2022 – *Lambert de Sayve, Missa Dominus Regnavit a16*, St Peter's by the Waterfront, Ipswich, tutor Philip Thorby

5 November 2022 – *Heinrich Schütz*, St Catharine's College Chapel, Cambridge, tutor David Allinson

7 January 2023 - *Epiphany Party*, Blyburgate Hall, Blyburgate, Beccles NR34 9TF, tutor Philip Thorby

4 February 2023 – *William Byrd*, tutor David Allinson

11 March 2023 – '*Back to the future' - composers before Byrd*, tutor Angus Smith

10 June 2023 – *The Sadler partbooks*, Cambridge, tutor Rory McCleery

North East Early Music Forum, http://www.neemf.org.uk

29 October 2022 – *The music of Costanza*, Clements Hall, York, tutor David Hatcher

26 November 2022 – *Advent/Christmas workshop for instruments*, Newcastle, tutor Tim Bayley

17 Dec 2022 – *Seasonal fun for voices and Instruments*, Clements Hall, York, tutor Tricia Moores

21 January 2023 – *Byrd and the birth of the consort anthem*, Jesmond URC, Newcastle, tutor Bill Hunt

11 February 2023 – *My Heart is Inditing*, Clements Hall, York, tutor Christopher Roberts

6 May 2023 – *Byrd, 4 Part Mass*, Clements Hall, York, tutor Deborah Catterall

North West Early Music Forum, https://nwemf.org

15 October 2022 – *Dunkeld Partbooks*, Lancaster St Martin's, tutor Rory McCleery

12 November 2022, *Schütz* for voices and instruments, Didsbury Baptist church, tutor Roger Wilkes

11 March 2023 – *Felix Austiae: music from Habsburg Vienna*, Quaker Meeting House, Lancaster, tutor Gawain Glenton

15 April 2023 – Lassus and Andrea Gabrieli, Manchester, tutor James Weeks

Midlands Early Music Forum, http://memf.org.uk

22 October 2022 - *Songs of Love and Death – Leonhard Lechner*, Solihull School, tutor Philip Thorby

12 November 2022 – *Song of the Birds*, Solihull Methodist Church Hall, tutor Anita Datta

15 December 2022 – *Benevoli, Mass for four choirs*, tutor Robert Hollingworth

Southern Early Music Forum, https://semf2.semf.org.uk

12 November 2022 – *Music inspired by the two Marys*, Bosham

18 February 2023 – *Byrd and his contemporaries*, Scaynes Hill Village Centre, tutor

11 March 2023 – *Music from 16th-century convents*, Bosham Village Hall, tutor Laurie Stras

30 April 2023 – *Workshop for instruments*, Normandy Village Hall, tutor Emily White

South West Early Music Forum, http://www.swemf.org.uk

19 November 2022 – *A Plaine and Easie Introduction to the mathematics of tuning and temperaments*, Zoom talk by Clare Griffel

4 March 2023 – *Celebration of Byrd*, St Mary's Church, Yatton, tutor John Bryan

6 May 2023 – *Monteverdi, Vespers*, St Thomas of Canterbury, Thorverton, tutor Philip Thorby

Thames Valley Early Music Forum, http://www.tvemf.org

29 October 2022 – *The Lambeth Choirbook*, Northwood, tutor Patrick Allies

8 November 2022 – *John Dunstaple – context and contenance*, Zoom talk by Rory McCleery

Early Music Organizations

American Bach Society, https://www.americanbachsociety.org

American Musical Instrument Society, http://www.amis.org

Asociación Amigos del Clavecín, http://clalsan.wix.com/amigos_clavecin

Bach Network, https://www.bachnetwork.org

Benslow Trust, http://www.benslowmusic.org

Boston Clavichord Society, www.bostonclavichord.org

British Harpsichord Society, http://www.harpsichord.org.uk

British Institute of Organ Studies, http://www.bios.org.uk

Cobbe Collection, http://www.cobbecollection.co.uk

Dolmetsch Foundation, https://www.dolmetsch.com/dolmetschfoundation.htm

East Anglian Academy of Early Music, http://www.eastanglianacademy.org.uk

Early Music America, https://www.earlymusicamerica.org

Fellowship of Makers and Researchers of Historic Instruments, http://fomrhi.org

FIMTE, International Festival of Spanish Keyboard Music, http://www.fimte.org

Finnish Clavichord Society, suomenklavikordiseura.blogspot.com

The Friends of Square Pianos, http://www.friendsofsquarepianos.co.uk

Galpin Society, http://www.galpinsociety.org

Handel Institute, https://handelinstitute.org

Handel Friends, www.handelfriendsuk.com

Historical Keyboard Society of America, https://www.hksna.org

Keyboard Charitable Trust, http://www.keyboardtrust.org

L'association Clavecin en France, http://www.clavecin-en-france.org

Les Amis du Clavecin, http://www.amisduclavecin.be/¬index.htm

London Bach Society, http://www.bachlive.co.uk

London Handel Festival, http://www.london-handel-festival.com

National Centre for Early Music, http://www.ncem.co.uk

National Early Music Association UK, http://www.earlymusic.info/nema.php

Het Nederlands Clavichord Genootschap, www.clavichordgenootschap.nl

Netherlands Bach Society, https://www.bachvereniging.nl/en

REMA, European Early Music Network, https://www.rema-eemn.net

Royal College of Organists, https://www.rco.org.uk/

Schweizerische Clavichordgesellschaft, www.clavichordgesellschaft.ch

Southern California Early Music Society, http://www.earlymusicla.org

Spanish Association of Early Music Groups, http://www.asociaciongema.com

Stichting Clavecimbel Genootschap, http://www.scgn.org/¬index.php

Swedish Clavichord Society, http://goart.gu.se/gcs

Thomas Tomkins Society, http://www.thomastomkins.org.uk

Japan Clavier Society, www.claviersociety.jp

Vlaamse Klavecimbel Vereniging, http://www.vlaamseklavecimbelvereniging.be

Westfield Center for Historical Keyboard Studies, http://westfield.org

MUSICAL INSTRUMENT AUCTIONS

Brompton's (UK), https://www.bromptons.co

Christie's (USA), https://www.christies.com/departments/Musical-Instruments

Gardiner Houlgate (UK), https://www.gardinerhoulgate.co.uk

Gorringe's (UK), https://www.gorringes.co.uk

Ingles Hayday (UK), https://ingleshayday.com

Peter Wilson (UK), https://www.peterwilson.co.uk

Piano Auctions (UK), http://www.pianoauctions.co.uk

CONFERENCES

The conference **Improvisation in Historical Styles: Performance, Pedagogy, and Research** will take place online on 19-20 November 2022. Contact johnmortensen@cedarville.edu.

The conference **Reincken in Focus: 1722-2022** will take place in Hamburg on 24-26 November 2022. Contact: roberta.vidic@hfmt-hamburg.de

The conference **Early Music Pedagogy Then and Now. From the Classical Antiquity to the Renaissance** will take place in Brescia on 9-11 December 2022. Website https://www.luigiboccherini.org/2021/11/15/early-music-pedagogy-then-and-now-from-the-classical-antiquity-to-the-renaissance.

The conference **The Hieronymite Musical and Liturgical Tradition within the European Context** will take place in Lisbon on 9-10 February 2023. Contact: musicbelem@fcsh.unl.pt

The two-part conference **Memory and Performance: Classical Reception in Early Modern Festivals (15th-18th century)** will take place at the University of Parma on 13-14 October 2022 and at University College London on 23-24 February 2023. Website https://www.ucl.ac.uk/early-modern/news/2022/feb/cfp-memory-and-performance-classical-reception-early-modern-festivals-15th-18th.

The conference **Bach and Timbre** will take place at the University of Massachusetts Amherst on 21-22 April 2023. Contact: eknyt@music.umass.edu

The conference **Rabab & Rebec: Skin-Covered Bowed String Instruments of the Late Middle Ages and the Renaissance and their Non-European Relatives** will take place in on 28-30 April 2023. Website: https://www.hkb-interpretation.ch/rabab-rebec

The conference **Music and the Figurative Arts in the Baroque Era** will take place on 10-12 May 2023. Contact: conferences@luigiboccherini.org

The 58th **International Congress on Medieval Studies** will take place at Western Michigan University on 11-13 May 2023. Contact: musicology.kzoo@gmail.com

The conference **Musical Competitions in Europe, 1700-1920** will take place in Lovere on 9-11 June 2023. Website: https://www.luigiboccherini.org/2022/10/24/musical-competitions-in-europe-1700-1920

The symposium **Byrd at Lincoln** will take place in Lincoln on 3-4 July 2023. Contact: Katherine.butler@northumbria.ac.uk

The conference **Lost & Found: Traces of Early Music. An International Colloquium on Fragmentology** will take place in Cascais, Portugal on 19-22 July 2023. Contact: lostandfoundcolloquium@gmail.com

The 59th Annual Conference of the **Royal Musical Association** will take place at the University of Nottingham on 14–16 September 2023. Contact: RMA2023@nottingham.ac.uk

The virtual conference **'Sicut in cælo, et in terra': Commissioning and Production of Sacred Music in Italy from the Middle Ages to Today** will take place on 6-8 October 2023. Contact: conferences@luigiboccherini.org

The thirteenth **Handel Institute Conference** will take place at Bridewell Hall, London, on 17-19 November 2023. Contact: natassa.varka.handel@gmail.com

FESTIVALS

19–23 October 2022 Brighton Early Music, http://www.bremf.org.uk

4–11 June 2023 Boston Early Music Festival, USA, http://www.bemf.org

8–18 June 2023 Bachfest Leipzig, https://www.bachfestleipzig.de/en/bachfest