

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

Isolde Ahlgrimm:

discography, performers, publications and instruments

In our last issue (vol. 6 no. 2) Peter Watchorn offered a re-assessment of Isolde Ahlgrimm's place in the early keyboard revival. Here we present his appendices to that article, providing a fascinating insight into her activities and those of her colleagues.



Playback during the recording of the Bach Complete Works for Harpsichord, Vienna, 1954

Appendix 1: Discography

A.	J. S Bach: Complete Works for Harpsichord	Philips
1)	Das Wohltemperierte Klavier I (BWV 846-69) Recorded Dec 9 - 21, 1951. Issued 1953	A00157-9 L
2) & 3)	French Suites (BWV 812-7) Twenty Little Preludes (BWV 924-43) Recorded Feb 10-21, 1952. Issued 1953	A00155-6 L
4)	English Suites (BWV 806-11) Recorded May 23-27, 1952. Issued 1953	A00 169-71 L
5)	Partitas (BWV 825-30) Recorded Sept. 18-21; Nov 18-Dec 2 1952. Issued 1953	A00 172-74 L
6)	Das Wohltemperierte Klavier II (BWV 870-93) Recorded April 30-May 3; Nov 5-11 & 23-30, 1953. Issued 1954	A00 185-7 L
7)	Goldberg Variations (BWV 988) Aria variata all maniera italiana (BWV 989) Aria with variations (BWV 991) Recorded: BWV 988: Jan 15-24; Mar 19, 1954 BWV 989: Mar 13, 15, 29-30, 1954 BWV 991: Mar 31, 1954. All issued 1955.	A 00 267-8 L
8)	Sonatas for Flute and Obbligato Harpsichord (BWV 1030-2) <i>With Ludwig von Pfersmann (Flute)</i> Recorded: BWV 1030: May 27, 1954 BWV 1031: May 31, 1954 BWV 1032: June 2, 1954. All issued 1955	A 00 265 L
9)	Die Kunst der Fuge (BWV 1080) <i>With Friederike Bretschneider, 2nd harpsichord</i> Recorded: April 23-30, May 2, July 20-Aug 2, Nov 17-12 1953 Issued 1956 Includes Chorale prelude BWV 668, Vor deinem Thron	A 00242-3 L
10)	Musical Offering (BWV 1079) <i>with Rudolf Baumgartner (baroque violin)</i> <i>Ludwig von Pfersmann (Flute c. 1835)</i> <i>Alice Harnoncourt (baroque violin)</i> <i>Kurt Theiner (tenor violin and viola)</i> <i>Nikolaus Harnoncourt (baroque cello)</i> Recorded June 6-23, 1955. Issued 1957	A 00300 L
11)	Sonatas for viola da gamba and harpsichord (BWV 1027-9) Trio Sonata for violin, flute and continuo (BWV 1039) <i>With Nikolaus Harnoncourt (viola da gamba)</i> <i>Rudolf Baumgartner (baroque violin)</i> <i>Ludwig von Pfersmann (flute c. 1835)</i> <i>Josef Herrmann (viola da gamba)</i> Recorded: BWV 1028: Jan 5-6, 1955 BWV 1027: Mar 16-17, 1955 BWV 1029: Mar 19-20, 1955. Issued 1957	A 00 327 L
12)	Inventions and Sinfonias (BWV 772-801) Recorded: Inventions: Mar 12, 16, 31, 1954 Sinfonias: Jan 24-31, Mar 18-19, 1954 Issued 1957	A 00 335 L

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| 13) | Fantasias, Preludes and Fugues
Includes Chromatic Fantasy (BWV 903)
Prelude and Fughetta in d (BWV 899)
Prelude and Fugue in a (BWV 894)
Fantasias in c (BWV 906, 919)
Fantasia in g (BWV 917)
Fantasie on a Rondo in c (BWV 918)
Fantasias and Fugues (BWV 904, 944)
Recorded: BWV 903: Mar 16, 1954
BWV 894: Oct 1, 1954
BWV 904: Oct 1-4, 1954
BWV 918, 919, 899, 906: Oct 16-18, 1954
BWV 944: Jan 4, 1955. All issued, 1958 | A 00 366 L |
| 14) | Toccatas in f#, c, D, d, e, g, G (BWV 910-16)
Passacaglia in c (BWV 582)
Three fugues in c, G, c (BWV 575-7)
Recorded: BWV 910: Jan 17-19, 1955
BWV 911: Oct 1-4, 1954
BWV 912: Jan 15, 1955
BWV 913-14, 916: Mar 10-14, 1955
BWV 915: Jan 16, 1955
BWV 582: Sept 24-7, 1956
BWV 575-7: Nov 12-14, 1956
Issued 1959 | AA 415- 6 L |
| 15) | Four Duets (BWV 802-5)
Pastorale (BWV 590)
Recorded Sept 24-7, 1956 | Not issued |
| 16) | French Overture (BWV 831)
Italian Concerto (BWV 971)
Recorded Nov 12-14, 1956 | Not issued |
| 17) | Capriccio on the departure of his beloved brother (BWV 992)
Fugue on a theme of Albinoni (BWV 946)
Fugues C, C, d (BWV 952, 953, 948)
Recorded: May 16-17, 1957 | Not issued |
| 18) | Sonatas for Violin and Harpsichord (BWV 1014-9)
With <i>Rudolf Baumgartner</i> , baroque violin
Recorded: May 11, 1954 | Not issued |
| 19) | Italian Concerto (BWV 971)
French Overture (BWV 831)
Capriccio (BWV 992)
Four duets (BWV 802-5)
Recorded: Oct 9-12, 1975 | 6580 142 |

Issues 1-5 were recorded at Linke Wienzeile 42, Vienna on an Ammer harpsichord and pedal harpsichord built in 1941. Issues 6-18 were recorded on a 1937 Ammer harpsichord and the 1941 pedal harpsichord. Issues 1-7, 9, 12-14 were re-issued in 1976 in two boxes of 10 LPs : 6747053/4. Issues 10-11 were issued in 1974 together as 6599 743/4.

6580 142 was recorded on a harpsichord by David Rubio, 1972 in Holland.

B. J. S. Bach: Concertos for harpsichord (BWV 1052-6; 1058; 1060-2)

Concerto in C for two harpsichords (BWV 1061)
 Concerto in c for two harpsichords (BWV 1060)
 With *Friederike Bretschneider*, harpsichord
 Concerto in f for harpsichord (BWV 1056)

A 00 501 L

Concerto in g for harpsichord (BWV 1058)

The Amati Orchestra, Erich Fiala cond.

Recorded: BWV 1060 -61 Nov 28-Dec 1, 1955

Concerto in d (BWV 1052)

Concerto in D (BWV 1054)

Concerto in c for two harpsichords (BWV 1062)

With Friederike Bretschneider, harpsichord

The Amati Orchestra, Erich Fiala cond.

Recorded: BWV 1052, 1062: April 3-5, 1956

BWV 1055: Nov 15-19, 1955

A02038 L

Concerto in E (BWV 1053)

Concerto in A (BWV 1055)

The Amati Orchestra, Erich Fiala cond.

Recorded: BWV 1053: Nov 28-Dec 1, 1955

BWV 1054: Nov 11-19, 1955

505355 R

These concertos were all recorded in the Palais Liechtenstein in Vienna. The harpsichords used were: harpsichord 1 (Ahlgrimm): Gebr. Ammer, 1937; harpsichord 2 (Bretschneider): Gebr. Ammer 1941.



Philips publicity photo, Vienna 1951

C. Recordings of music by J. S. Bach for other companies		
1)	Partitas (BWV 825-30)	Belvedere ELY 06102-4
2)	Italian Concerto (BWV 971) French Overture (BWV 831) Four Duets (BWV 802-5)	Belvedere ELY 06105
3)	Goldberg Variations (BWV 988)	Belvedere ELY 06107
4)	French Suites (BWV 812-17)	Belvedere ELY 06108 (Reissued MHS 947)
All recorded in 1965 in Switzerland on a Wittmayer harpsichord		
5)	Die Kunst der Fuge (BWV 1080) Recorded 1969 on an Ammer pedal harpsichord, 1941 With Friederike Bretschneider-Resele, harpsichord	Tudor 06100-1
6)	English Suites (BWV 806-11) Recorded 1976 on a harpsichord by William Dowd, Paris.	Tudor 73021-3
7)	Flute Sonatas (BWV 1020, 1030-5) With Johannes Walther, flute Recorded 1970, Dresden	Eterna 825934-5
8)	Trio Sonatas (BWV 1038, 9, 1079) With Werner Tast, Johannes Walther (flutes) Reinhard Ulbricht (violin) Joachim Bischof (cello) Recorded 1973, East Germany	Eterna 826367
9)	Sonatas for viola da gamba and harpsichord (BWV 1027-9) With Siegfried Pank (viola da gamba) Recorded Dresden, 1978	Eterna 827216
10)	Concertos for multiple harpsichords (BWV 1060-65) With Hans Pischner, Zuzana Ruzickova, Robert Veyron-Lacroix Orchestra of the Staatskapelle, Dresden, Kurt Redel, cond. Recorded, Dresden, 1965	Eterna 820681 802693 802704
D. Recordings of works by other composers:		
1)	J. J. Fux: Capriccio in g (K. 404) A. Poglietti: Suite "sopra la ribellione di Ungheria" G. Muffat: Suite No 3 from "componimenti musicali per il cembalo" J. J. Froberger: Tombeau de M. Blancrocher G. C. Wagenseil: Divertimento no 3 Recorded 1968, Dresden. Neupert harpsichord	Eterna 820812
2)	Variations on famous themes Music by Cabezon, Byrd, Sweelinck, Frescobaldi, Poglietti, C. P. E Bach, F. Couperin	Eterna 826312
3)	Salzburger Hofmusik Mozart: Concerto for harpsichord (K. 107) With the Camerata Accademia, Salzburg, cond. Dr Bernard Paumgartner	Amadeo AVRS 6179
4)	Handel: Six Recorder Sonatas With Hans Maria Kneis (recorder)	Belvedere ELY 0655
5)	Handel: Harpsichord Suites 1-8 (1720) Sonatas in C	Eterna 826799-800

Prelude and Chaconne in G
Air in A
Prelude and Allegro in g
Recorded 1976

- 6) Handel: Four Harpsichord Suites Philips 9502 099
Nos 3, 5 and 7 from Book 1 (1720)
No 6 from Book 2
Recorded 1968 on a 1599 Ruckers harpsichord at the Händelhaus, Halle
- 7) Handel: Flute Sonatas Eterna 827050
With Werner Tast, flute
Recorded 1978
- 8) Richard Strauss: Three dances from "Capriccio" Unissued
Recorded Sept 18, 1960 for Philips, Ammer harpsichord, 1941
- 9) A. Poglietti: Aria Allemanda con alcuni variazioni Philips 400 241 AE
sopra l'Eta della Maestro Vostra
Recorded September 18, 1960, Ammer harpsichord, 1941
- 10) Vivaldi: Complete sonatas for cello and continuo Tudor 74005-6
With Claude Stark, Mischa Frey

Appendix 2: Performers in the series *Für Kenner und Liebhaber, 1937-1956*

<i>Sopranos</i>	<i>Oboe</i>	<i>Harp</i>
Toni Faffelberger	Dr Hans Hadamovsky	Ilse Charlemont
Maria Kytka	Hans Kamesch	
Lida Winiewicz	Karl Mayrhofer	<i>Lute</i>
Maria Winiewicz	Karl Swoboda	
Elisabeth Ranic		Gerda Hammerschmid
Elisabeth Rutgers	<i>Bassoon</i>	
<i>Altos</i>	<i>Karl Öhlberger</i>	<i>Harpsichord/Fortepiano</i>
Elisabeth Höngen	<i>Clarinet</i>	Isolde Ahlgrimm
Eva Tauchner	Leopold Wlach	Friederike Bretschneider
<i>Bass</i>	<i>Horn</i>	<i>Tenor violin</i>
Richard Eybner	Erich Giuliani	Kurt Theiner
Dr. Hermann Juch	Otto Nietsch	
Erich Kunz	Ludwig Schiestl	<i>Violin</i>
	Josef Veleba	
<i>Flute</i>	<i>Timpani</i>	Rudolf Baumgartner
Ludwig von Pfersmann		Gerda Bleyer
Hans Reznicek	Robert Hirsch	Erich Graf
		Alice Harnoncourt
		Anton Kamper
<i>Viola</i>	<i>Viola d'amore</i>	Paul Kling
Paul Angerer	Margot Grümmer	Josef Lehnfeld
Alfons Grünberg		Friedrich Leitermeyer
Alice Harnoncourt	<i>Viola da Gamba</i>	Willy Mattheis
Ernst Kriss		Eduard Melkus
Ernst Moravec	Paul Grümmer	Hans Novak
Anna Schneider	Sylvia Grümmer	Wolfgang Poduschka
Kurt Theiner	Nikolaus Harnoncourt	Christa Richter
Erich Weiss	Josef Hermann	Georg Steiner
	Wilhelm Winkler	Rudolf Streng
		Jaroslav Suchy

<i>Violin(ctd)</i>	<i>Violoncello</i>	<i>Double-bass</i>
Kurt Theiner	Max Becke	Josef Hermann
Karl M. Titze	Richard Krotschak	Franz Schneider
Paul Trimmel	Walter Kurz	Karl Schreinzer
Karl Trötzlmüller	Franz Kvarda	
Hans Zimmer	Rudolf Mayr	
	Otto Stiglitz	<i>Chamber Orchestras</i>
<i>Quartets</i>	Günther Weiss	Innsbruck C. O
Fietz-Hübner	Luitgard Wimmer	Vienna Symphony C. O
Vienna Philharmonia		
<i>Conductors</i>	<i>Period Orchestra</i>	<i>Choir</i>
Dr Erich Fiala	Amati Orchestra	Vienna Boy's Choir
Rudolf Moralt		
Romano Picuti	<i>Orchestra</i>	<i>Speakers</i>
Othmar Suitner		
Hans Weisbach	Vienna Symphony	Brigitte Antonius
		Julius Karsten

Appendix 3: Publications by Isolde Ahlgrimm:

1. "Zur Aufführungspraxis der Bach'schen Cembalowerke", Österreichische Musikzeitschrift, 9 Jahrgang, März 1954 pp71-77
2. "Bach und die Rhetorik", Österreichische Musikzeitschrift, 9 Jahrgang, September 1954 pp342-46
3. "Unter dem Zeichen des Bogens", Österreichische Musikzeitung, 1964/4
4. "Einige Bemerkungen zu verschiedenen Ausgaben Bach'scher Klavierwerke", Akademie für Musik und darstellende Kunst in Wien, Arbeitsgemeinschaft für musikalische Werkpraxis, Studienjahr 1964/5, Heft 3
5. "Über romantische Interpretation barocker Musik", Musikerzeitung, Sondernummer 150 Jahre Akademie für Musik und darstellende Kunst in Wien 1817-1967, Österreichischer Bundesverlag
6. "Cornelius Heinrich Dretzel, der Autor des J. S. Bach zugeschriebenen Werkes BWV 897", Bach-Jahrbuch 1969
7. "Barock Tradition bei Beethoven", Österreichische Musikzeitschrift, Beethoven Almanach, 1971
8. "Das vielgestaltige Arpeggio", Musica 3/1973 (Mai/Juni)
9. "Von Reisen, Kichererbsen und Fischbeinröcken", Bach Studien 5, Breitkopf und Härtel, 1975
10. "als ob er mehr glitschete als tanzte", Musica 1984, März/April
11. "Die Rhetorik in der Barockmusik", zwei Fassungen: eine lange, Maschinmanuskript, das war ein Vortrag in Brügge, 1968, anlässlich des International Cembalowettbewerb. Die zweite ist eine Kurzfassung dieses Vortrages, erschienen in Musica, Jahrgang 22, Heft 6
12. "Zur heutigen Aufführungspraxis der Barockmusik", das war ein Vortrag in Brügge, 1977
13. "Current Trends in Performance of Baroque Music", translation into English of the preceding article by Dr Howard M. Schott.
14. "Manuale der Orgel und Cembalotechnik", Doblinger, 1982, edition in German and English.
15. Daniel Speer: Grundrichtiger Unterricht, Ulm 1687. (1974) Ausgabe von Peters - Leipzig mit einer Vorrede von Isolde Ahlgrimm.
16. Philipp Christoph Hartung: Musicus theoretico - practicus, Nürnberg, 1749. (1977) Ausgabe von Peters - Leipzig mit einer Vorrede von Isolde Ahlgrimm



At the 1937 Ammer harpsichord, Vienna 1943

Appendix 4: Instruments in the Ahlgrimm - Fiala Collection:

Amati, Antonio	Tenorgeige, Cremona, 1595
Amati, Gerolamo	Violine, Cremona, 1701
Amati, Nicolo	Violine, Cremona, 16..
Amati, „sub disciplina“	Violine, Cremona um 1680
Ammer, Gebr.	Cembalo, 1937
Ammer, Gebr.	Cembalo, 1941
Ammer, Gebr.	Pedal-Cembalo, 1941
Anon, (G. Amati, 1715)	Violine, Cremona um 1680, repariert 1715
Bartl, Michael Andreas	Viola, Wien, 1747
Bartl, Christian Franz	Viola, Wien, 1790
Bartl, Andreas Nikolaus	Viola d'amore als Viola umgebaut, Wien, 1777
Bergonzi, Mich. Agniolo	Violine, Cremona um 1750
Bösendorfer, Ludwig	Konzertflügel
Bürger, J. M	konische Querflöte, Strassburg, 1840
Cappa, Antonio	Violine, Turin, 1601
Dechler, David	Violoncello, Salzburg, 1699
Eberle, Joh. Udalricus	Violine, Turin, 1601
Fichtl, Magnus Antinius	Violine, Krems, 1776
Grancino, Giovanni	Violine, Cremona, 16..
Guarnari, Pietro	Violine, Venedig, 1743
Guggemos, Marcus	Basset, Füssen, 1766
Hofmann, Ferdinand	Hammerflügel, Wien, um 1780
Jauck, Johannes	Viola, Graz, 1729
Klotz, Egidius	Violine, Mittenwald 1674
Klotz, Joseph	Violine
Landolfi, Carlo Ferd.	Violine, Mailand, 1740
Mariani, Antonio	Viola, Pesaro, 1609
Marius, Johannes	fünfsaitige Gambe, Norditalien um 1530
Monogrammist, C. G	Clavichord, Wien, 1789
Novello, Pietro Valentino	Violine, Venedig, 1796
Pasta, Domenico	Violoncello, Brescia, 1711
Posch, Anthony	Violine, Wien, 1727
Posch, Anthony	Violine, Wien, 1728
Reinhardt, Ulrich	Kontrabass, Salzburg, 1672
Rosenberger, Michael	Hammerflügel, Wien, um 1790
Ruggeri, Francesco	Violoncello, Cremona, 1680
Ruggeri, Vincenzo	Violine, Cremona um 1710
Samesch, -	Hammerflügel, Wien um 1830
Schorn, Joh. Josephus	Kontrabass, Salzburg, 1697
Schorn, Joh. Josephus	Violine, Salzburg, 1697
Schorn, Joh. Paulus	Viola d'amore, Salzburg, 1789
Stein, André	Hammerflügel, Wien, 1819
Streicher, Joh. Baptist	oberschlachtiger Hammerflügel, Wien, 1840
Thir, Johann Georg	Viola, Wien, 1748
Tononi, Carlo	Violine, Bologna, 1714
Tononi, Giovanni	Violine, Bologna, 1702
Wagner, Benedikt	Violine, Ellwangen, 179..
Walter, Anton	Hammerflügel, Wien, 1787
Walter, Anton	Hammerflügel, Wien, 1790
Walter, Anton	Tafelklavier, Wien um 1790
Wutzelhofer, Bernardus	Violine, Brunn, 1801

ferner originale Streichbogen aus Deutschland (Cramer), England (Dodd), Frankreich und Italien.

Peter Watchorn is a well-known Australian harpsichordist and harpsichord-maker based in Boston, USA. His book Isolde Ahlgrimm and Vienna's Historic Keyboard Revival is due to be published shortly (Vom Pasqualatihaus, Vienna).
