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BOOK REVIEWS

David Schulenberg,

The Keyboard Music of J.S. Bach, 2nd ed.
(New York, London: Routledge, 2006).

Reviewed by Richard Troeger

It is good to see this book in print again, the only thorough survey of Bach's music for stringed keyboard instruments since the volumes by Keller (1950) and Bodky (1960), both long out of date. The present volume is a revised and expanded version of the original 1992 (Schirmer Books) publication. (I presume that many readers are familiar with the original edition of this very useful work, so this review will focus on the nature of the revisions in the new version.) Some sixty pages have been added to the main text, which is organized by the same chapter titles as in the first edition: after a Preface and an Introduction, and chapters on "Some Performance Issues" and "Bach's Style and Its Development in the Keyboard Works," the chapters go more or less chronologically through the repertory, from "The Early Suites" and "The Early Fugues" on through to "The Musical Offering and the Art of Fugue", with Appendices on "Works of Uncertain Authorship" and "The Clavier-Büchlein vor Anna Magdalena Bach." There is a full apparatus of endnotes, indices and bibliography.

The author opens the Preface by defining the goals of the book: "This is a guide to Bach's keyboard music for the student, teacher, listener, or scholar seeking information, analysis, and performance ideas for individual works." The intention is "to provide a musically literate reader with useful information about the background, origins, and musical text of individual works, much of which is buried in scholarly literature." (p. v.) A fair amount of the commentary is devoted to pointing out structural features and compositional revisions. In addition, as Schulenberg puts it, "I have also aimed at balancing scholarly matters with interpretive discussions and suggestions about performance practice, and I have included suggested completions – now containing a few corrections – for several fragmentary works." (p. v.) (Notable among the latter is a suggested completion for the Art of Fugue's disputed final movement.) As I suggested in a review of the original publication, this is a difficult balancing act, but it is managed with grace and dexterity. The performance suggestions

are presented so as to show clearly that they are the author's personal approach.

Inevitably, the scope of the discussion varies from one work to another. Ideally, I would have hoped for a more thorough account of manuscript and print sources and the nature of their divergences, as well as some comments on important modern editions (generally omitted from discussion, apart from the NBA) and fewer specific performance recommendations, but the commentaries are always engaging, full of insights and opinions as well as basic information, and are often reminiscent of an eager, very well-informed conversation on points of interest.

Discussion of specific works often centres on their structure: patterns of contrapuntal entries, modulatory procedures, etc. as it rightly should. In view of the changed climate of some current musical scholarship, it is refreshing to see Dr. Schulenberg's comment in the revised Preface, "I have also avoided criticism of a fashionably subjective nature, preferring to couch my interpretive views in the form of analytic comments," in contrast to "the type of writing that describes a listener's personal responses by attaching adjectives to themes or asserting their extra-musical significance." (p. vi.) He wastes no more time on the topic, nor should I; but I feel I must acknowledge his remarks with gratitude after, for instance, reading with incredulity one analyst's apology in print for offering "traditional" harmonic and formal analysis where it seemed "inescapable."

The revisions vary from major expansions to minor rewording. Thus, the discussion in Chapter 2 on performance issues is approximately doubled, adding brief discussions of slurs, fingering, and so forth. The introductions to many chapters have been expanded: e.g. the discussion of the Inventions and Sinfonias has been extensively cut in some areas, expanded in others, and sometimes carefully reworded. On the other hand, the introduction to the English Suites is revised but basically the same as before; and, for another example, the account of the B-Flat Major Partita is scarcely altered, but the text has been carefully adjusted here and there, adding a few intensifiers and correcting one very minor slip of wording. A revision that includes such detail as well as large adjustments is plainly a labour of love and devotion.

It is easier to cite shortcomings than to praise generally. In fact, I have only two real caveats, and they do not loom large regarding the book's overall purpose. First, the chapter on performance practices is sketchy and incomplete, touching on some subjects more deeply than others and leaving out many altogether. One would not expect in-depth coverage, since the book's focus is elsewhere, but the discussion that is offered may suggest to the novice that there is little more to consider.

And, I am sorry to see an expansion of Dr. Schulenberg's largely negative comments on the clavichord. Apart from what comes across as his personal dislike of the instrument – "to play Bach's contrapuntal keyboard music on the clavichord can be a maddening exercise" (p. 14) – his main objection seems to be based in the widespread and erroneous idea that only fretted clavichords were current during Bach's lifetime. Repeatedly, he cites the limitations caused by fretted courses. There are several flaws with this notion, notably the fact that German stringed keyboard instruments of any sort from the first half of Bach's lifetime are quite rare, whether we speak of harpsichords or of fretted and unfretted clavichords.

Unfretted clavichords were indeed known, although hardly any happen to survive from the very early eighteenth century. Johann Speth's mention of unfretted clavichords in 1693 makes no allusion to the instrument as newly invented, and the surviving unfretted 1716 Johann Michael Heinitz clavichord (cited indirectly on p. 203) shows a strong design relationship to later Saxon clavichords, suggesting that it is anything but the first of its kind.¹ Furthermore, in Schulenberg's commentary on pieces from the W.F. Bach Clavier-Büchlein, his new version retains the first edition's comments regarding supposed musical limitations of the clavichord: suites, preludes, and fugues are "playable on the clavichord. Yet the arpeggiated chords of some pieces..., the lively violinistic figuration of others..., and the contrapuntal textures of the inventions and sinfonias are more idiomatic to the harpsichord than the clavichord, whose greatest strength...is in textures that combine an expressive, lyrical melody with a relatively simple accompaniment." So much for the instrument which Bach's pupil Kirnberger called the "mother of all keyboard instruments," excelling all others in its capabilities. Even the clavichord's modern detractors usually recognize that it can play arpeggiation effectively, and those of us who cherish it are unfailingly delighted by the life and transparency that a good clavichord can bring to densely

contrapuntal writing. The insistence with which one of the two primary stringed keyboard instruments of Bach's time has been pushed out of discussion by modern commentators is historically and aesthetically unjustified.

I wish to stress, apart from the preceding two considerations, that this magnificent book gracefully distills and expounds its subject matter. As the author says, it can be used for consultation or read straight through. Indeed, it is often difficult to put down, which cannot readily be said of many reference works! This is a survey of Bach's keyboard music which will not readily be replaced. Its thoroughness, erudition, and general good sense earn it a place on every enthusiast's bookshelf.

¹ See Troeger, "Bach, Heinitz, Specken and the early Bundfrei Clavichord," in *Music and its Questions, Essays in Honor of Peter Williams*, ed. Thomas Donahue (Richmond, Va.: OHS Press, 2007), 143-66.

A.C.N. Mackenzie of Ord. *The Temperament of Keyboard Music: Its Character; its Musicality; and its History.* (Bristol: A.C.N. Mackenzie of Ord. 2007). + 2 CDs.

Reviewed by Richard Troeger

Books on keyboard temperament tend to be individual, if not in fact temperamental; and the present offering is no exception. Rather like a good unequal temperament, the sequence of materials eases into the subject. It begins with an Author's Note, Acknowledgments, Foreword, and a note on Printing Conventions, followed by an Introduction and a note on numerical representation of intervals, only then moving into Part One (eighteen chapters, outlining the issues of temperament, its terminology, and discussion of musical qualities of different temperaments). Part Two follows, which, after presenting some further material pertinent to earlier discussion, includes a slow wind-down of Conclusion, Summary, and A Review of Fundamentals; further on there is also a Postscript. The organization leads the reader smoothly through the author's discussion, which centres on certain considerations of the common keyboard temperaments in England during the eighteenth and early nineteenth centuries.

On pages ix-x, the author addresses the "general lack of comprehension regarding even the basics" of temperament and states that "the present study sets out: a) to establish proper definitions; b) to explain the basis of the different temperaments; c) to illustrate how they variously affect the vital musicality

of keyboard compositions." (The punctuation is Mr. Mackenzie's.) This statement of intention can be read to suggest a general coverage of the subject. However, the focus is strongly directed to the virtues of unequal temperament (especially those with the sharpness of the major third carefully graded), the "static and decidedly unrewarding arid" nature of equal temperament (p. xi), and an exhaustive confirmation that nineteenth-century English "meantone" was in reality unequal temperament of the eighteenth-century's "common method" of tempering. This last is a fascinating story and very convincingly presented.

If it is not too fanciful, I would sum up the disposition of the book by likening it to the divisions of the medieval Trivium: grammar (definitions are discussed in Chapters V and VI); disputation (generally limited to discussion of the 18th- and 19th-century arguments regarding choice of temperament); and rhetoric (toward persuading the reader that there is a present need to adopt unequal temperament for even contemporary and future music, as well as earlier music).

Apart from some idiosyncrasies of style – particularly, a lavish use of italics, boldface type, and underlining for graded emphasis – the book is well-written, although it could benefit from an independent editor's tightening of text and style. Above all, it would be helpful to add topic paragraphs. Often a section will go into immense detail (sometimes with digressions) without the reader being given, at the start, a grip on the overall direction of the argument. In relation to the text, twenty-one coloured charts are included, to illustrate temperaments in terms of both tempered (and untempered) fifths and the resulting major thirds. These include such expected temperaments as Pythagorean, Mean-tone (quarter-comma), Printz, Neidhardt, Werckmeister III, Vallotti, Equal Temperament, and temperaments by Kirberger and Young; some "evolved" by Mackenzie himself; and such unexpected approaches as "Semi-Mean-tone" 'described' by A.J. Ellis.

The volume is handsomely produced, and the multi-colour temperament charts are beautifully done. An index would be helpful, but none is provided. The "Selected Bibliography" appears to be confined to works cited in the text and includes scarcely any modern studies. Two CDs are included to demonstrate certain temperaments: "The Organ of Dingestow Court", played by David Ponsford" and "The Organ of St. Michael's Church, West Watford", played by Geoffrey Parker.

The author fulfills his statement of purpose in terms of the avenues mentioned above, but the book remains in some regards a very personal work, in that Mr. Mackenzie takes a prescriptive approach toward what constitutes a good or a bad temperament. He prefers, among circular temperaments, any which show a regular gradation in the beat-rate of major thirds and a large variety among those beat rates, in order to characterize the various tonal modulations of musical compositions. On page 103 we read that "it is particularly ironic that of the most popular [temperaments], Werckmeister III; Vallotti, etc., each contain some of the very worst features to be found in any unequal temperaments, i.e., several successive III^{rds} [major thirds] being identically, or equally-tempered, devoid of any musical rationale for this sudden interpolated interruption in the grading of the series; together with the potential maximum number of differing III^{rds} never being realized. In the case of Vallotti and Young II, this potential number of 9 being reduced to a miserable 5; and, in the case of Werckmeister III, even to a wretched 4." The reader will not be surprised to learn that for related reasons the author dislikes equal temperament, which of course makes no such distinctions at all.

Mr. Mackenzie is, of course, entitled to preferences, and he makes some interesting and valid points, but it is also important to realize that some temperaments of which he disapproves were perhaps widely used; and that the principles on which he disapproves of them, although recognized at the time to at least some extent, may not have troubled eighteenth-century players and listeners.

Vallotti, for instance, which Mackenzie distains for an insufficient variety and non-continuous grading of major thirds, nonetheless shows a progression from the sweetest major thirds around C to the gentle gradient of thirds on D, A, E and B, to a "stable" area with the thirds on F# and C# (the same beat rate as on B, and not as sharp as in some temperaments) and a similar increase in beat rate going down the circle of fifths from C through B \flat , E \flat , and A \flat . As its popularity with soloists and even ensembles today might suggest, it is a temperament that, avoiding extremes but with some graded variety, works well for much repertory. Equal temperament strikes Mr. Mackenzie as virtually beyond the pale; and here again, the aesthetic second-guessing of history becomes a bit self-defeating: much music was conceived and heard in terms of equal temperament; and (as Mackenzie concedes on p. 148) it was needed for the

development of free chromatic movement. But he concedes grudgingly: equal temperament "immediately removes all individual difference or character from any eventual 'foreign' destination, since this has already been reduced, in every feature and aspect, to being an exact copy of the 'home port.' This naturally begs the question of the rationale for having embarked upon any such voyage in the first place! I rather doubt that most listeners feel so let down as this by a performance of, say, any of Liszt's more chromatic excursions.

In short, an interesting, stimulating, and refreshingly candid treatment of an important subject.

Madeline Goold, *Mr Langshaw's Square Piano*. (Corvo Books, 2008) ISBN: 0954325591
Reviewed by *Micaela Schmitz*

Goold's writing shows the mark of a true storyteller and it may be this sort of writing that helps a greater range of people to understand and appreciate early keyboards. A particular champion of the quiet, yet "edgy" square piano, she shows the rise of the square as a bridge to many things: from the harpsichord to the modern piano, from the elite aristocratic society to the "middling sort", from one-of-a-kind production to a business of mass production.

The author describes her own journey of research (using the first person) and also gives narrative, description and characterization of real people from the past. One gem is her imaginative description of a second-hand keyboard shop: "It was full of harpsichords, many with their lids raised, as if a silent flock of gorgeous birds had descended." (p. 17).

She soon moves to the realisation that squares are really a "minefield" while she explores the ethos of a proper keyboard restoration (p. 40). The book continues by charting the phenomenon of the Broadwood firm, the activities of John Langshaw (barrel pinner, organist and composer), his son Jack Langshaw and the fortunes of their descendants, including shopping lists, artistic work, and exchanges with the Wesleys. The Langshaws, while piano agents, were nothing less than agents of societal change

There are a few topics that are simplified, such as the description of a clavichord having hammers rather than tangents; a description of C.P.E. Bach's desire for a singing line draws the distinction between harpsichord and fortepiano but omits clavichord. On the other hand, the thorough look at Broadwood ledger books

and marketing techniques clearly shows what canny marketing they employed in the early stages of factory production; their expanded range of up 15 makes allowed middle- and eventually lower-classes to access the piano.

The author also pulls in her own experience of playing music as well as her pursuits of the arts so that the book draws in information about the family and the artistic work of Emily Langshaw (Jack's daughter in law) and the shopping lists of Barbara Broadwood.

There is a quiet humility and a sense of shared experience in the tone, as the book intersperses characterization of real people with the author's own sense of awe when approaching auction houses, original materials at the Bodleian Library and a living descendant of the book's namesake. We share her humour as the author mistakes an acronym for a surname, (p.35) and describes the province of the amateur who pedals to cover less-than-perfect technique. (p. 26)

However, make no mistake here –despite the sense of the serendipity nothing is truly an accident– the author has done all the homework, visited all the locations (include Emory, Georgia and the Barbados!), and has listened, watched, and read with a perceptive eye. The impressive range of historical events referenced (The Battle of Trafalgar, the Seven Years War, the Jacobite rising of 1745, the Gordon Riots of 1780...) and the references to contemporary writers (Doctor Burney, Mary Granville Delaney) as well as apt descriptions of architecture allow the connoisseur to nod in agreement, and the novice to place the specific keyboard events into context. Despite an extensive bibliography, scholarship is worn lightly, making it something that can be read as much for social history as for keyboard history.

Recorded music and information can be found at www.mrlangshawssquarepiano.co.uk

SCORES

Carlos Baguer, *Siete Sonatas*, ed. María Ester Sala (Madrid: Unión Musical Española, 1976), Ed 22055 Madrid 1976.
Available from Music Sales
www.musicroom.com

Carlos Baguer, *Tres sinfonías para tecla*, Serie C: *Musica de Camera* 14, ed. María Ester Sala. (Barcelona: Instituto Español de Musicología, 1984).

Available from www.trito.es
Reviewed by John Collins.

Although the two volumes reviewed here were published a considerable time ago it seems an opportune moment to bring them to our readers' attention in the 200th anniversary of Baguer's death, as he is far from being a well-known name even among those who include Iberian sonatas in their recitals. Carlos Baguer, organist of Barcelona cathedral, left many compositions in manuscripts; whilst some contain explicit registration instructions for specific stops in one hand, and are certainly intended for organ, there are many sonatas and rondos which sound well on all contemporary keyboard instruments.

The seven one-movement sonatas (all in major keys) included in this edition show clearly the influence of Haydn and Mozart. Nos. 3 and 5 commence with a slow introduction in 3/4 that leads directly into the main Allegro. In no.3 the time signature changes to 2/4; in no. 5 to common time. Only the final sonata, in E, is of moderate tempo, a lyrical Andantino with some sensitive shading in the sudden turns to the minor over throbbing left hand chords, each section of which closes with a passage for right hand triplets in thirds.

The influence of Scarlatti is also discernible, particularly in no.4 in 3/8, and Alberti with "murky" basses, repeated notes in the left hand beneath a melodic right hand, writing in octaves, and repeated tonic-dominant chord alternations to close sections. These exuberant vibrant pieces are very much of their time, although apart from a few bars in nos. 2 and 5 there is little evidence of the customary interplay of duplet and triplet right hand rhythms. Apart from a few fast left hand jumps in octaves, they present few real technical difficulties and will provide exceptionally attractive material for pleasure, didactic and recital use.

According to the preface these are the only pieces with the title of Sinfonia amongst the extensive quantity of pieces Baguer left in manuscript, and are arrangements for keyboard of orchestral works. In one manuscript no. 1 is attributed to Haydn but Ester Sala presumes that all three originals were by Baguer himself. Like the sonatas the influence of Haydn and Mozart is never far away. The first sinfonia is in four movements, with the first and third being in F, the others in different keys. The Allegro assai in 2/4 rolls along mainly in right hand triplets over crotchet chords. The Adagio con variaciones (three of them) also in 2/4 is in C Major with both hands having plenty of

figuration. The third movement is a Minuetto and Trio, with the left hand having some movement in octaves. The final movement is a typical Haydenesque Rondó in 2/4 G Major full of great humour with plenty of repeated chords in the left hand, and four bars of tricky writing using the thumb as a pivot.

The second sinfonía is in Eb, with only the third movement, a highly expressive Adagio con variaciones (four) in 2/4, being in the relative minor – the first variation is actually in Eb. The opening Allegro spiritoso in 3/4 and the Minuetto have octaves in the left hand, and the 2/4 finale marked Presto again shows all the joys of Haydn with plenty of repeated left hand octaves as well as chords and a smattering of Alberti basses.

The third Sinfonía in D is in three movements only, lacking a closing fast movement and finishing surprisingly with a hauntingly beautiful 6/8 Adagio Larghetto in D minor with three variations; the second variation includes plenty of semiquaver triplet passagework. The opening Allegro in common time includes a noteworthy passage with the left hand in quaver octaves moving against oscillating semiquaver middle and treble A's in the first section and D's in the second. There is plenty of chordal writing in the left hand and a few runs in thirds in the right hand as well as other passages of oscillations in the right hand over repeated left hand quavers in octaves. The Minuetto and Trio (in the tonic minor) also contain quite a lot of left hand octave work.

These pieces are again not generally overly difficult but the passages in octaves will make demands and the precisely marked articulation and some of the fast passagework will require care. It is to be regretted that the great bulk of Baguer's work is not available in modern editions, and to be hoped that this grave lacuna will be rectified before too long. Perhaps it is not too much to hope that some of this selection of pieces will feature in recitals this year.

Giovanni Marco Rutini,
6 Sonate op. 1, ed. Laura Cerutti;
6 Sonate op.2 ed. Giorgio Hanna, and
Sei Sonate per Cimbalo Op VIII; and Sei
Sonate per Cimbalo Op IX ed. Laura Cerutti.
Cornetto Verlag, CP358, CP340, CP466 & CP467.
Reviewed by John Collins

Rutini, (1723-97 according to William Newman and Groves, not 1725-95 as on the cover of the Cornetto Verlag editions), was born and died in Florence, was probably taught by Fago and

Leo in Naples, and travelled extensively with stays in Prague, Dresden, Berlin, St. Petersburg, Bologna and Venice. He published eleven sets of solo keyboard sonatas and three sets of accompanied sonatas; at least eight sets of the solo sonatas are now available in either facsimile or modern editions. Cornetto Verlag have produced editions of four sets. It is well worth reading William Newman's entry on Rutini in his book *The Sonata in the Classic Era*, especially pages 203-215, which help to clear the confusion surrounding the opus numbers of the published works.

Opus one was signed in Prague and dated 1748. All of the sonatas are in major keys, and in three movements, of which the first is Largo in nos. 1, 3 and 5 and Allegro in the others. For initial movements, the texture varies in no. 1 from thick chords to single notes in each hand, no. 3 is in mainly crotchet or quaver movement with written out tiratas and turns, in no. 5 there are some neat syncopations incorporated into the melodic right hand line, no. 4 is in *da capo* form in predominantly two-part writing, nos. 2 and 6 are full of rhythmic variety, and no. 6 contains some leaps in the right hand, and fast octaves and jumps in the left hand.

The second movements are Andante in nos. 1 and 6, the former having varied textures and rhythms with sextuplet semiquavers marked staccato, the latter having passages in the left hand in octaves; no. 2 has a highly effective Recitative in the relative minor, no. 3 has a *Presto e Staccato* with pairs of repeated semiquavers in the right hand over quavers, there is a Largo in no. 4, again full of textural and rhythmic contrasts, and an Allegretto in no. 5 with passages in octaves between more tuneful sections. The final movement is a vehicle for virtuosity, the first being a lively giga, the second a through-composed Allegro with long trills in the right hand over left hand passagework, and the third an Allegretto in 3/8 with big jumps in the left hand with some of the notes at the top of the leap interlocking with the right hand. No. 4 closes with a *Tempo di Minuet* with some sections marked piano, and no. 5 has another 3/8 Allegro with much rhythmic variety again, as well as right hand octaves and a lengthy passage of left hand broken arpeggiated chords with just a right hand trilled final quaver in alternate bars. The final closing movement is another virtuoso Giga with crossed hands and big leaps, a real tour de force with which to close the collection.

Even the slower movements require a well developed technique in places to bring off the octaves and leaps cleanly. There are

several instances of built-in accelerandos and decelerandos through reducing and increasing note values which are highly effective, as is the use of texture to imply dynamic changes.

Opus two was signed in Prague but undated and probably originated in c.1757. All of the sonatas are in major keys, C, D, F, A, E and G respectively. The first four of the six sonatas contain three movements, the other two have two movements. The first movement of no. 2 is a most attractive Allegretto, others being Allegro, stated or implied (no. 4 is marked *Spiritoso*, no. 5 is *Resoluto*). The second movements are Andante (nos. 1 and 3 in the relative minor) or Minuets (nos. 2 in the tonic major and 4 in the tonic minor). Final movements include Minuet and Trio (nos. 1 and 3, in 3/8 in triplets; there is a major printing error in the left hand at the end of the first section), a gigue-like 6/8 *Spiritoso* in two parts, the left hand being mainly broken chords, in no. 2, a *piu allegro* (than the preceding Minuet in 3/8) in no. 4, a rollicking 3/8 *Allegro assai* in two parts in no. 5 and a Haydn-esque *Tempo di Minuetto* in 3/4 with some nice touches in the minor marked piano in no. 6. There is some virtuosity in the writing, including triplet semiquavers against duplets, and extended left hand arpeggios in the first movement of no. 4, and trills on the soprano semibreve against an inner part in bars 29-30 in the first movement of no. 6. However, crossed hands and big leaps for either hand are absent, making this set more accessible but still providing plenty of challenges to test even the experienced player.

Opus eight was originally published in 1774 in Florence, and all of the sonatas are in major keys, F, C, D, Eb, A and G respectively. Each sonata is in two movements, the first being either an Allegro (stated, or as, in nos. 5 *Con Spirito* and 6 *Risoluto*, implied) or an Andante (as in nos. 2 and 3). The second movement is either a Rondo (nos. 1 in F Minor with a section in the tonic minor, and 3 marked *Tempo di Minuetto*), Allegretto (no. 2), or Minuetto (nos. 4 and 5, the latter of which also has a Trio). The closing movement to no. 6 is a keyboard setting of the aria "Clori amabile", probably one of Rutini's own. In the first movements there are many occurrences of the Alberti bass beneath tuneful melodic lines, occasional use of left hand repeated octaves, repeated accompanimental chords in the left hand in no. 2 and broken semiquaver chords in the right hand over left hand quavers in no. 4. Most movements contain figuring in the bass which has been realised and incorporated into the score in most instances. Most movements also contain

rhythmic variety, and several ornament signs are used including the double stroke to indicate arpeggiation. A few dynamic markings are included, possibly intended for performance on the fortepiano rather than the clavichord (which was not so prevalent in Italy at this time).

Each sonata of opus nine (no date or publisher details) is introduced by a short Preludio of no more than six bars; the semibreves in no. 3 are obviously meant to be arpeggiated, the double stroke appears over many of the chords in no. 5 and in no. 6 the arpeggiation is written out. All of the sonatas are in major keys, F, A, D, G, C and F respectively. All of the sonatas contain a further three movements (apart from nos. 2 and 3 which have only two). The first movement is either an Andante (nos. 1 and 2), Allegro (nos. 3 and 6), Spiritoso (no. 5), or as with no. 4, being unmarked but probably Allegro. Again there are Alberti and murky basses, repeated left hand notes and chords in thirds, with rhythmic variety being prevalent in no. 2 and arpeggiated figuration in no. 6. The third movement is normally a Minuet and Trio, with the trio either in the normal relative minor or parallel tonic minor. The final movement is a lively Balletto in nos. 1, 4, 5 and 6 and a Rondo in the other two; the Grazioso in common time in no. 2 being melodic, the 3/8 Allegro in no. 3 being rhythmically based. As in the sonatas of opus eight, these also contain figures in the bass, most of which are realised here but there are no dynamic markings.

Full of galant mannerisms, these two sets of sonatas include some very tuneful movements and are far less demanding than those in op. 1 and 2 (even the rapid semiquaver scale passages lie well beneath the hands, and the extended arpeggios are no faster than Allegretto), and they reflect the growing demand for easier pieces at this time. However, all four sets deserve to be better known and played for pleasure or used for teaching purposes, with some of the earlier works not being out of place in a recital programme. The edition is generally well printed, although the font size used varies considerably between the volumes containing op. 1 and 2 and those containing op. 8 and 9; even in the same piece, for example in the first movement of the third sonata of op. 8, some systems contain two bars whilst most contain just the one and in the second movement of the second sonata of op. 9, the number of bars in the system varies from one to three – confusing to the eye! The few mistakes are readily apparent. Unfortunately there is no information about

the composer or the source used, but in this day of expensive editions, they are all most reasonably priced and provide the opportunity to sample the changing world of the Italian keyboard sonata during the Classic period.

J. S. Bach, *Das Wohltemperierte Klavier, Teil II. Studien-Edition*, ed. Yo Tomita, (Munich: G. Henle Verlag, 2007).
Reviewed by **Gregory Crowell**

The second book of the Well-Tempered Clavier arguably has one of the most complicated histories of all of Bach's keyboard collections. Among the original sources are the so-called London autograph, which is incomplete, and displays both composing and *Reinschrift* scores. A copy by J. Altnickol (P430) relies on a lost (presumed) autograph score, and contains corrections in Bach's hand, but also notations by a later owner, F.A. Grasnick, who entered variants taken from a copy made by J.P. Kirnberger. Both Kirnberger and Altnickol, of course, had studied with Bach, and the corrections indicated in their scores may well have been made during the course of lessons with the composer. The challenge of unravelling the complicated source history in order to present a version from which one can play requires a full arsenal of musicalological skills; Yo Tomita rises to the occasion by sorting out handwriting traits, ink types, and text variants to arrive at a version that attempts "to get closest to Bach's final thoughts". The thorough preface by the editor (in German, English, and French), and the critical commentary (unfortunately only in German and English) give the player and scholar access to the editorial decisions made.

One of the most notable differences in this edition is the strict observance of 18th-century notation, and especially beaming—see, for example, the first full bar of the F Minor Fugue subject (all notes under one beam!). On occasion the editor has opted to "tidy up inconsistencies in the notation" (for example, the beaming of the eighth notes in the fugue in G Minor), prompting one to wonder why modern musicians are still so bothered by such inconsistencies. Tomita has also undertaken a careful re-examination of all of the ornaments, and a number of variants from previous editions will be found here.

This is a study edition, and thus is smaller in format (at 17mm x 24mm) than the full-sized score, from which it is presumably reproduced. Clearly effort has been taken to accommodate page turns, sometimes with awkward results. The B-flat Major Prelude, for

example, gets more crowded on the page as it progresses: five staves on the first page, six on the second page, and seven on the last two pages. The final bars of the E minor Fugue seem especially crowded. The text is otherwise clearly and cleanly presented. This edition by a leading Bach scholar is a vast improvement of the previous Henle "Urtext" edition, prepared in 1970 by Otto von Immer.

Two scores of Mozart, *Concerto for Piano & Orchestra in C Major, K. 467*: New Urtext Edition ed. Norbert Gertsch, (Breitkopf & Härtel 15106); Two-Piano reduction (G. Henle, Verlag, HN 766).
Reviewed by Steven Devine

When is an *Urtext* not the original text?

In an interesting twist, this new edition of Mozart's Concerto for Piano, K. 467, is issued as a co-production between Breitkopf and Härtel and G. Henle Urtext. The full score (and, I assume, the orchestral material) published by the former and the piano part – with the standard orchestral reduction for a second piano – by the latter. I say "twist" as these publishing houses may be perceived as old rivals. Here, however, the editor, Norbert Gertsch, has overseen the whole concept.

My first thoughts were that the new edition was simply an attempt to update the old Breitkopf score and supply an alternative to the Bärenreiter Neue Mozart Ausgabe. This may well be true, but the new Henle edition has also tried to offer performance practice suggestions and practical pianistic solutions by employing the service of the renowned pianist Andras Schiff for the piano solo,

Both full score and piano score make much play of the word *Urtext*; with scholarly prefaces by Mr Gertsch, Breitkopf and Henle are clearly marketing a viable alternative to the Neue Mozart Ausgabe.

The full score is in a medium-large (B4) format with excellent, clear print and a layout that doesn't waste space but allows a good gap between systems – especially useful when a full-scored orchestral system is immediately followed by a piano solo system. The score is generally free from clutter apart from a couple of asterisked footnotes which generally offer performance practice hints (e.g. "Mozart's manner of indicating arpeggios"; "A lead-in should be played here"). I feel these should not be in the main body of an *Urtext* score, if such personal comments are appropriate at all. The editorial policy in this full score is, on

the whole, very discreet. Obvious omissions of articulation are replaced and clearly shown (square brackets, dotted slurs). I'm less happy with the few editorial dynamic suggestions as I feel these add a layer of editorial interpretation which is entirely inappropriate for an *Urtext*. Most examples of this occur when the wind chorus trade musical ideas with the piano – noticeably in the last movement.

An *Urtext* edition is one in which a clear text is presented and the performer can make performance practice decisions based entirely on his or her musical skill, knowledge and understanding of the idiom.

On this count, the Henle piano score should be reported to trading standards. The level of editorial interference from Andras Schiff is ludicrous. There are numerous (far too many) fingerings –many of which are difficult to execute on the fortepiano– and phrasing and slurring suggestions (not always that obvious to spot as placed in brackets at the beginning and end of a passage). The lead-in and cadenza suggestions are bloated and formulaic, destroying the wit and humour of the outer movements. I dread the day someone plays this edition as a live performance or recording.

Mr. Schiff is one of the finest and most distinguished performers on the modern instrument but surely a pianist with experience of the historical instrument would be more appropriate to suggest performance details. Henle regularly calls on the skills of harpsichordists, especially Davitt Moroney, to assist in editions of Baroque keyboard music, so why not a specialist for classical piano repertoire? To me this copy takes the music publishing industry back to the end of the nineteenth century and the cult of the celebrity editions, for example Thalberg's Beethoven

In short, I would happily buy and use the full score but I wish the same clarity of purpose had been applied to the piano score. This new edition makes it simply not worthy of the *Urtext* moniker and marks a worrying development in a normally reliable publishing house's output.

Beethoven, *Cadenza for Piano Concerto in Bb, op. 19, no. 2*, Kenneth Cooper, ed., (New York: International Music Company, no. 3598).
Reviewed by David Breitman

This small publication (12 pages) has three parts. Five pages of background information cover the early phase of Beethoven's career, the history of the B \flat concerto, and a brief discussion of cadenzas in general, and of the cadenza

that Beethoven wrote for this piece in 1809. This material, plus the accompanying bibliography, is a perfect introduction for any student learning the piece. Next comes a diplomatic transcription of 18 measures from page 89 of the *Kafka* sketchbook, which treats motives from the first movement of op. 19 in a cadenza-like way. According to Cooper, this is the first time “[these] sketches have been interpreted and assembled, although many scholars have recognized their existence.” Finally we have the 45-measure cadenza that Cooper has stitched together from that material.

The little sketches seem unremarkable at first, but Cooper has done a truly admirable job of transforming Beethoven’s scraps into usable music —amplifying the ideas, supplying connective tissue, and providing sensible performance indications (dynamics and pedal markings). And, although Cooper doesn’t spell this out, he has solved a particular dilemma facing the historically minded performer. The problem arises from the cadenza that Beethoven wrote for this piece in 1809, long after the composition of the concerto. This cadenza, a monumental contrapuntal masterwork in Beethoven’s mature style (think *Emperor* concerto), is unplayable on the Mozartean five-octave piano for which the concerto itself was written. Until now, performers who wanted to play the piece on a five-octave piano had to make their own cadenza. And in a case like this, where the composer has left his own (great) cadenza, many players feel uncomfortable offering up anything else—fearing either that listeners will feel cheated, or that their cadenza will be compared with Beethoven’s and found lacking.

With Cooper’s solution, the performer gets it both ways: the new cadenza takes full advantage of the resources of the five-octave piano, just as the concerto itself does. And the cadenza features music by Beethoven —best of all, at least for the next little while—music that audiences haven’t heard before.

Two nagging questions remain, however. First of all, if Beethoven didn’t seek out a 5-octave piano to play op. 19, why should we? After all, it should have been easier for him to find one in 1809 than it is for us today. Instead, he opted for a “modern” piano and wrote a cadenza that demanded its six-octave range. Secondly, it appears that by 1809 Beethoven no longer wanted performers to improvise their own cadenzas: at the appropriate spot in the *Emperor* concerto he wrote “non si fa una cadenza, ma s’attacca subito il seguente”

(don’t make a cadenza, play what follows)—and he retrofitted op.19 with a masterpiece...

These questions bring us face to face with a central paradox of the historical performance idea: while we claim to be recreating a historical approach to old music, it is absolutely clear that the historical musicians themselves had no such concept. Beethoven composed a new cadenza to an old piece in his new style, not his old one. The new cadenza took advantage of the newest pianos, heedless of the limitations of the older ones. Similarly, we know that he found Mozart’s playing “choppy,” and applied his own, more legato style to his performances of Mozart’s music. Mozart, for his part, rewrote Handel. Schumann appreciated Bach but supplied piano accompaniments to the solo violin works. Mahler and Strauss revered Beethoven but re-orchestrated his symphonies. Such examples could be multiplied *ad infinitum*, and, until recently, scarcely anyone would find these attitudes and practices remarkable. But we inhabit a truly new place, and from where we stand, the sound world and musical values of a particular moment —1790s Vienna in this case— have their own unique value. Just as we now demand an appropriate olive oil when preparing authentic Italian dishes, we want to appreciate distinct musical styles, unadulterated by later influences.

Which brings us back to the 1793 sketches. Beethoven may have consulted his old notebook while composing the new cadenza, but his sketches are little more than a curiosity when viewed alongside the completed masterwork. Certainly no one today would propose performing the sketches for any of Beethoven’s other works: it is well known that Beethoven’s working method produced great pieces from astonishingly unpromising raw materials. But in this case, the finished product, wonderful though it is, doesn’t help us if our goal is a 1790s-style performance of op. 19. Beethoven’s keyboard compositions from that decade show a particularly marvelous mastery of the resources of the then-current five-octave fortepiano. To appreciate the fit between the instrument and the composition, we need to be able to hear op.19 on the instrument that inspired it (not to the exclusion of other kinds of performances, of course), and now it’s possible to have it with an authentically early Beethovenian cadenza. Kudos to Kenneth Cooper and his publisher.

RECORDINGS

The Queen's Chamber Trio (Robert Zubrycki, violin; Peter Seidenberg, cello; Elaine Comparone, harpsichord), Haydn, Franz Joseph, Trios. The Lyrichord Early Music Series, 2007, LEMS 8061.
Reviewed by Kasia Tomczak-Feltrin

This is a very refreshing look at this wonderful chamber music repertoire mainly explored by pianists. New York based The Queen's Chamber Trio, led by the harpsichordist Elaine Comparone, chose two trios (Hob XV:27 and Hob XV:28) composed during the second Haydn visit to London in 1794. They are from a three-trio set dedicated to Therese Jansen, whom Haydn considered as one of the most important keyboard players in London, but the performers omitted the third trio of this collection and offer the two-movement Trio in E Minor, Hob XV: 31, instead. This choice balances the programme beautifully, and gives it a concert feel.

The keyboard part in these trios is dominant. These pieces sound like keyboard sonatas extended by occasional dialogue with violin and strongly supported by the cello which often doubles the left hand of the keyboard player. This texture is often lost in modern piano recordings where one loses the writing details, especially when string players apply a lot of vibrato and powerful sound. Therefore, listening to this repertoire on the harpsichord is like unwrapping the music of thin transparent layers and having a much sharper look at Haydn's wonderful, colorful keyboard writing.

The ensemble playing is very coherent. I miss a bit more articulation in the cello part, especially in bars where it reinforces the speech of the harpsichordist's left hand. Also, the E Minor key of the second trio on this disc seems to be challenging intonation-wise for the cellist (especially in the Andante). Tempo choices are very natural, phrasing very elegant, and there are some lovely dynamic contrasts helped by the thoughtful registration of the harpsichord player. Elaine Comparone's touch seems a bit hard; one can hear a lot of the mechanics of her instrument, especially in loud passages. She plays on a 1968 copy of a 1720 Blanchet harpsichord built by William Dowd, and it's a shame as the instrument has quite a metallic sound especially in the bass register. One would dream of hearing this repertoire on one of the historical Broadwood or Shudi instruments available in London collections...

The sound of the recording is well balanced and the booklet contains a very informative article by Elaine Comparone regarding the pieces and performer's perspective on the use of the harpsichord in this repertoire.

Overall, the disc is a charming addition to the 200th anniversary of "Papa Haydn's" death that the musical world will celebrate in 2009.

Ulf Samuelsson, organ; with Johan Hammarström, organ accompanist; Olaus Petri Vocalis; Ålems Kyrkokör, Bach i Ålem: Musik av Bach—mäktiga klangar på Ålems historiska Strandorgel och klingende koraler, sjunga på svenska! [Music by Bach, played on the historic Strand organ of Ålem, and chorales sung in Swedish!]. Proprius PRSACD 2039.
Reviewed by Gregory Crowell

The historic organ in Ålem (Småland, Sweden) used for this recording was built in 1842 by Zacharias Strand. Originally a one-manual organ, the instrument was restored and enlarged by the addition of a second manual in the style of Strand in 2004 by the Ålem Orgelverkstad under the direction of Sune Fondell. Although an organ built nearly a century after Bach's death might seem an odd vehicle for a recording of his works, the best organs of this vintage still displayed many of the qualities of clarity and colour of organs of the late Baroque. The Ålem organ certainly acquires itself quite well in this repertory; indeed, though its Romantic nature is evident in the smooth blend of the reeds, its Baroque heritage is clearly felt, and illustrates why organs of this period were so prized for their versatility by, among others, Albert Schweitzer.

The programme is loosely constructed as a worship service, with prelude (Prelude and Fugue in D Major, BWV 532), liturgy and chorales (various chorale preludes presented with the appropriate four-part chorales sung in Swedish by the Ålem Church Choir), a sermon (the motet *Komm, Jesu, komm*, BWV 229, sung by Olaus Petri Vocalis), and a postlude (Concerto in G, BWV 592). The chorales are sung with focused tone and shapely phrasing, accompanied (rather loudly) by the organ, and lend to the feeling of a congregation at worship. The motet is sung stylishly and cleanly by Olaus Petri Vocalis who, for all their beauty of sound and vocal control, nevertheless remain rather indifferent to some of the work's most expressive moments ("Der saure Weg wird mir zu schwer" certainly

deserves a less cool presentation). The organ accompanies the choir throughout not by playing continuo, but by doubling the voices.

Ulf Samuelsson is clearly a virtuoso player with excellent rhythmic and touch control. If he is to be faulted, it is for occasionally allowing concepts of style to override any larger sense of the emotional, expressive potential of these pieces. The powerful bass ostinato of *Wir glauben all' an einen Gott* (BWV 680), for example, is laid out in rather prim, two-note slices that deflate the strong statement of constancy and faith that surely lies at the heart of this piece. The ensuing *Wenn wir in höchsten Nöten sein* (BWV 641) is taken at an extremely slow pace which, along with the lovely registration, could have resulted in an ethereal performance of one of Bach's most beautiful pieces. Samuelsson's insistent over articulation of every note allows the piece, however, to remain decidedly earthbound. The early setting of *Vater unser in Himmelreich* (BWV 762) fares much better, as does Concerto in G (actually an arrangement by Bach of a concerto by Duke Johann Ernst), which fairly bristles with rhythmic verve.

Marcia Hadjimarkos, Fortepiano, Mozart Sonatas and Rondos.
Avie Records, 2007.
Reviewed by Carol Iei Breckenridge.

Marcia Hadjimarkos brings a clavichordist's touch and aesthetic to several well-known sonatas and rondos by W. A. Mozart, in a recording played on a copy of a 1793 Lengerer fortepiano built by Christopher Clarke. Hadjimarkos is herself much respected in clavichord circles for her expressive CDs of Haydn keyboard sonatas and C.P.E. Bach's Character Pieces. In this CD on fortepiano, she brings an intimate, nuanced approach to Mozart's Sonatas in C Minor (K. 457), C Major (KV 545), and B♭ Major (K. 333), and the Rondos in F Major (K. 494), D Major (K. 485), and A Minor (K. 511). Hadjimarkos' playing is overwhelmingly elegant, with rich attention to dynamic and rhythmic nuance.

At times, however, this reviewer longed for more fire and dramatic contrast, especially in the sonatas of this set. Particularly in the C Minor Sonata, greater spontaneity and abandon in the outer movements would have better suited their stormy character. While Hadjimarkos' graceful approach worked well in the first movement of the Sonata in B♭ Major (K. 333), in the final movement, further dramatic effect could have been achieved through more

strongly accented octave basses (such as in measures 132 and 135, and most particularly in the final cadenza of measure 198, where, after a diminished seventh descending arpeggio, the lowest F octave of the 18th-century fortepiano is finally reached). I find, too, that Hadjimarkos' nuance is at times so detail-oriented that it occasionally breaks up the flow of the phrase (such as in the *Andante cantabile* of K.333).

On the other hand, the three rondos included were indeed a treat to hear. Hadjimarkos elicits a perky flirtatiousness in the F Major Rondo that seems entirely right for the piece. The spirited, sprightly rendition of the D Major Rondo likewise is quite convincing. I found the A Minor Rondo to be the most expressive piece on the CD, conveying by turns the introspective nature of the rondo theme, the turbulent drama of the middle section, and the passionate and tragic close.

The fortepiano used for this recording was built by Christopher Clarke, as a copy of a 1793 piano by Sebastian Lengerer of Kufstein, Tyrol. According to the notes about the instrument included in the CD (submitted by Clarke, apparently using text by Sylvie Brely of Zig-Zag Territoires), Lengerer apprenticed in Augsburg with Stein, then moved to Vienna in the early '90s. Much is made in these notes of the difference between Stein and the Viennese Walter pianos, Stein's being "quieter but much more volatile, with constantly-changing timbre from bass to treble, reminiscent of a wind band." Interestingly enough, I found the sound of the Lengerer copy to be more similar to Walter copies I have heard than those of Stein, in that the piano had a full-bodied tone, with little contrast between registers. I found another statement in the notes puzzling: that "Mozart knew, appreciated and owned both types of pianos" [Stein and Walter]. Mozart did purchase a Walter piano after he moved to Vienna in 1781; however, to my knowledge, he never owned a Stein piano.

In any case, this CD is a welcome addition to the growing collection we have of Mozart solo keyboard recordings on period instruments, and particularly so for the insights it brings into the intimate, nuanced possibilities in the composer's works. As we know, in 1763 the Mozarts purchased a small traveling clavichord from Stein in Augsburg, and this was used for the children's practice during the family's years of extensive touring. Later, in Vienna, Mozart purchased a large, five-octave clavichord, which, his widow stated, he used to compose *The Magic Flute*. The clavichord presumably remained a steadfast practice

instrument throughout the composer's life. It is certainly possible, and even likely, that the touch and dynamic nuance inherent in the clavichord carried into works Mozart intended to be performed on the more robust-toned fortepiano. From this standpoint, Hadjimarkos' clavichord-like approach to the fortepiano has merit; it is a matter of opinion whether the recording also achieves the full range of extroverted drama and contrast which are so much a part of Mozart's works for solo piano.

**Marina Minkin, harpsichord,
Harpsichord Music by Israeli Composers,
Albany Records, TROY 977.**
Reviewed by Pamela Hickman

This CD is a representative and interesting collection of works performed by harpsichordist Marina Minkin. Born in Ukraine and living in Israel, Minkin has studied harpsichord and organ performance in Israel and Boston, earning a Doctor of Musical Arts degree in historical performance in 1998. For this disc, she has chosen works by eight composers of two generations, all of whom, excepting Yinam Leef, came to Israel from other countries, blending musical traditions from their past with perfumes and flavours of the Middle East in general and Israel, in particular.

Take, for example, Haim Alexander's (b. Germany, 1915) miniature – "Improvisation on a Persian Song" (1974). Melodic and dance-like, Alexander weaves his melody in and out of a constantly spiraling, repetitive accompaniment.

Paul Ben-Haim (1897-1984), born in Germany, scored his "Sonata a Tre" (1968) for harpsichord, mandolin and guitar; the work represents the composer's ideal of synthesising eastern and western music. Minkin here is joined by guitarist Hanan Feinstein and mandolin-player Alon Sariel. The three instruments emulate Arabic plucked instruments and maqam motives in a moving performance which contrasts moods and textures.

Yinam Leef, born in Jerusalem in 1953, is a prolific composer, attaching importance to his pedagogical work at the Jerusalem Academy of Music. His "Elegy" (Canaanite Fantasy no. 3) composed in 1990, is contemplative and contemporary. Minkin breathes life into this collage of local, familiar motifs, from the call of the Moazzin to prayer, to Jewish prayer, and to church bells sounding from the Old City of Jerusalem.

Benjamin Bar-Am (b. Germany, 1923) composed his "Petite Suite for Recorder and Harpsichord" in 1967. Literally forgotten for

many years, Minkin came across it by chance and premiered it in 2006 with Israeli recorder player Drora Bruck. Decidedly modal in flavour, the work has four short movements, at times energetic, at others, thoughtful and whimsical.

Yeheskel Braun (b. Germany, 1922) is a versatile and prolific composer of vocal, orchestral and chamber music. His "Four Keyboard Pieces," written in 1992, were originally composed for the harpsichord. Rich in melody and influenced by 17th-century styles, Braun's writing is, at times, minimal and he writes: "As to expression, I rely upon the performer because I have offered only the naked notes".

Segiu Natra was born in Romania in 1924, immigrating to Israel in 1961. His "Theme and Variations," conceived in 1945 as a piano work, was adapted for harpsichord in 1974. Abounding with irregular rhythmic patterns, clusters and mood changes, the piece calls for flexibility, with Minkin identifying with the improvisational character of the piece.

Born in Moscow in 1974, Uri Brener's "7-11 and Much Later" also presents a play of improvisational ideas and jazz rhythms, with much attention to harpsichord sonority. Minkin's playing lures the listener to listen, to be involved. Dina Smorgonsky (b. Belarus, 1947) wrote her "Three Dances for Harpsichord" for Minkin in 2007. The composer mixes styles of past with present. Minkin gives this work an elegant reading.

With her choice of high-quality Israeli harpsichord music, Minkin's playing leaves no stone unturned. Her technique is crystal clean and boasts ease; her ability to interpret very different styles is evident throughout. Above all, Minkin's playing delights the senses. Adding to the listener's enjoyment is the fine technical quality of the recording itself.