

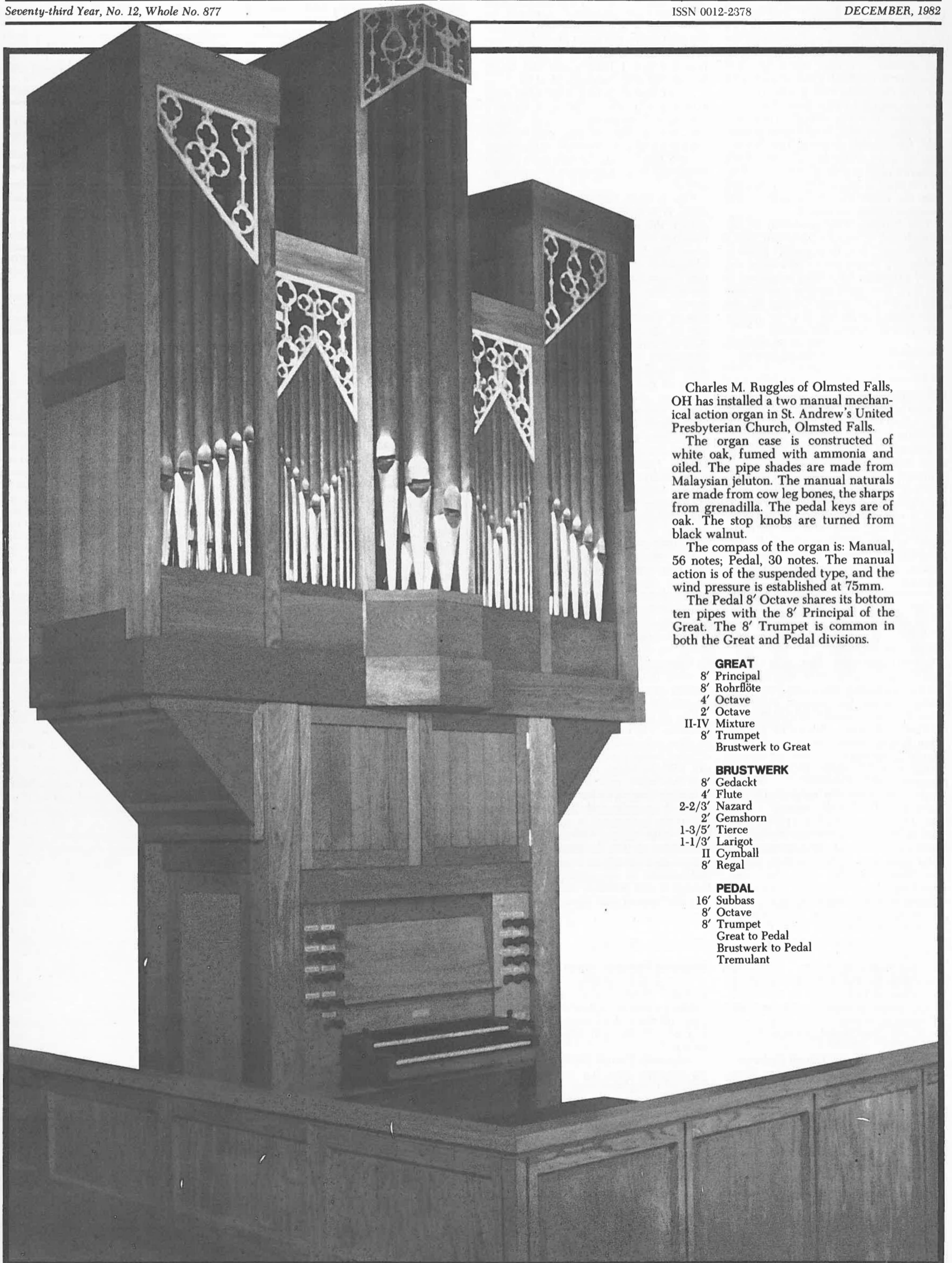
# THE DIAPASON

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Charles M. Ruggles of Olmsted Falls, OH has installed a two manual mechanical action organ in St. Andrew's United Presbyterian Church, Olmsted Falls.

The organ case is constructed of white oak, fumed with ammonia and oiled. The pipe shades are made from Malaysian jeluton. The manual naturals are made from cow leg bones, the sharps from grenadilla. The pedal keys are of oak. The stop knobs are turned from black walnut.

The compass of the organ is: Manual, 56 notes; Pedal, 30 notes. The manual action is of the suspended type, and the wind pressure is established at 75mm.

The Pedal 8' Octave shares its bottom ten pipes with the 8' Principal of the Great. The 8' Trumpet is common in both the Great and Pedal divisions.

#### **GREAT**

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Octave
- II-IV Mixture
- 8' Trumpet
- Brustwerk to Great

#### **BRUSTWERK**

- 8' Gedackt
- 4' Flute
- 2-2/3' Nazard
- 2' Gemshorn
- 1-3/5' Tierce
- 1-1/3' Larigot
- II Cymbal
- 8' Regal

#### **PEDAL**

- 16' Subbass
- 8' Octave
- 8' Trumpet
- Great to Pedal
- Brustwerk to Pedal
- Tremulant



## 1982 Organ Academies Germany and Italy

Buxtehude and Bruhns, Frescobaldi and Rossi, are a pair of pupil-and-teacher teams whose keyboard music stands as models of their respective styles. Though the North German and Italian styles are often taught as separate entities in organ repertoire, they may well have as much in common as they have differences. An opportunity to participate in such an association is provided yearly through the contiguous scheduling of the Norddeutsche Orgelakademie (directed by Harald Vogel) in mid-August and the Accademia di Musica Italiana per Organo (led by Luigi Tagliavini and Umberto Pineschi) held in late August-early September.

The North German Academy, headquartered in 1982 at Bunde and Stade, featured an abundance of carefully restored organs dating from the 15th through the 19th centuries as well as several clavichords and harpsichords on which course participants could play. Organs visited during the session: Weener (1710), Rysum (1456), Uttum (1630), Holtland (1810-13), Backemoor (1782), Wiefelstede (1731), Jade (1739), Stade, St. Cosmae (1673), Osterholz-Scharmbeck (1734), Cappel (1690), Lüdingworth (1599).

Vogel led members of the course through a demanding schedule of classes, workshop sessions, performances, practice sessions, visits to instruments and to the shop of Jürgen Ahrend in Leer where the Schnitger organ from Norden is now in restoration. Yet throughout the time from August 15-26 there was always time for good food and camaraderie in several languages amongst group members, who came from Holland, West Germany, Hungary, Japan, France, and Canada along with two current residents of the United States out of approximately

28 registrants. Two impressions stand out in addition to the beautiful instruments played and Vogel's brilliant playing and animated teaching—(1) there are many fine players of early music, some of whom have only recently discovered the area of performance practice; and (2) Europeans, particularly young West German organists, are now beginning to acknowledge the leadership of their countryman, Vogel, in the fields of performance practice and historic instruments.

Beginning with an introductory course on Italian organ history taught by Umberto Pineschi, the Accademia di Musica Italiana per Organo (August 27-September 8) was a very different kind of experience from that of the North German Academy. More than 90 people were registered with about two-thirds of them coming from Italy. Other countries represented included Denmark, Finland, Holland, Japan, Canada, Czechoslovakia, Switzerland, Great Britain, and the United States (one current resident enrolled this year). The schedule for the course in Italy was much more relaxed than had been true in Germany, though there were numerous instruments available to participants on which to practice during free time, and many took advantage of this opportunity.

Luigi Tagliavini's playing and teaching tended to be the dominant influence during the sessions as has been true from the beginning of the Accademia. His acknowledged leadership in Italian early music and instruments was quietly evident in his superb playing demonstrations and in his easy recall of all sorts of scholarly bits and pieces related to the music of Frescobaldi, Rossi, Pasquini, and Banchieri. Perhaps the most

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## Incorporated Association of Organists' Congress Oxford University, England □ August 23-27, 1982

In the words of IAO President Gillian Weir, the organization's late summer Congress promised to "display as many of [the organ's] facets as possible." Those, such as I, who attended this event were not disappointed.

Anticipating the need for some cultural adjustments between Boston and Great Britain, I arrived in England a week prior to the Congress and toured the major cathedral cities in the southern regions of that country. By the time I arrived in Oxford I was well-adjusted—and exhausted too!

The fast-paced events and kaleidoscopic programs were dominated by "name" personalities and outstanding talent. Usually a combination of both.

Gillian Weir presented several flawless and inspiring recitals. As the occasion demanded, she exposed her humorous nature in a gracious and charming manner befitting a proper English(wo)man. Ms. Weir was seen in several capacities throughout the Congress: as speaker; lecturer; and solo, ensemble and accompanying performer.

Special highlights of the week included Jean Guillou who conducted improvisation workshops and performed a Reubke recital on both the piano and the organ. Also of note was an evening recital featuring Jane Parker-Smith who performed with an orchestra.

Other recitals presented David Sanger as an organ soloist, and soprano Jane Eaglen accompanied by Graham Bint. Lunchtime recitals featured organists John Butt, Catherine Ennis, Thomas Trotter and Colin Andrews, in addition to other musicians and singers.

Exposure to English choral groups was not overlooked, and guest choirs were presented at several Evensong services. A participatory experience in singing was offered by Ronald Frost

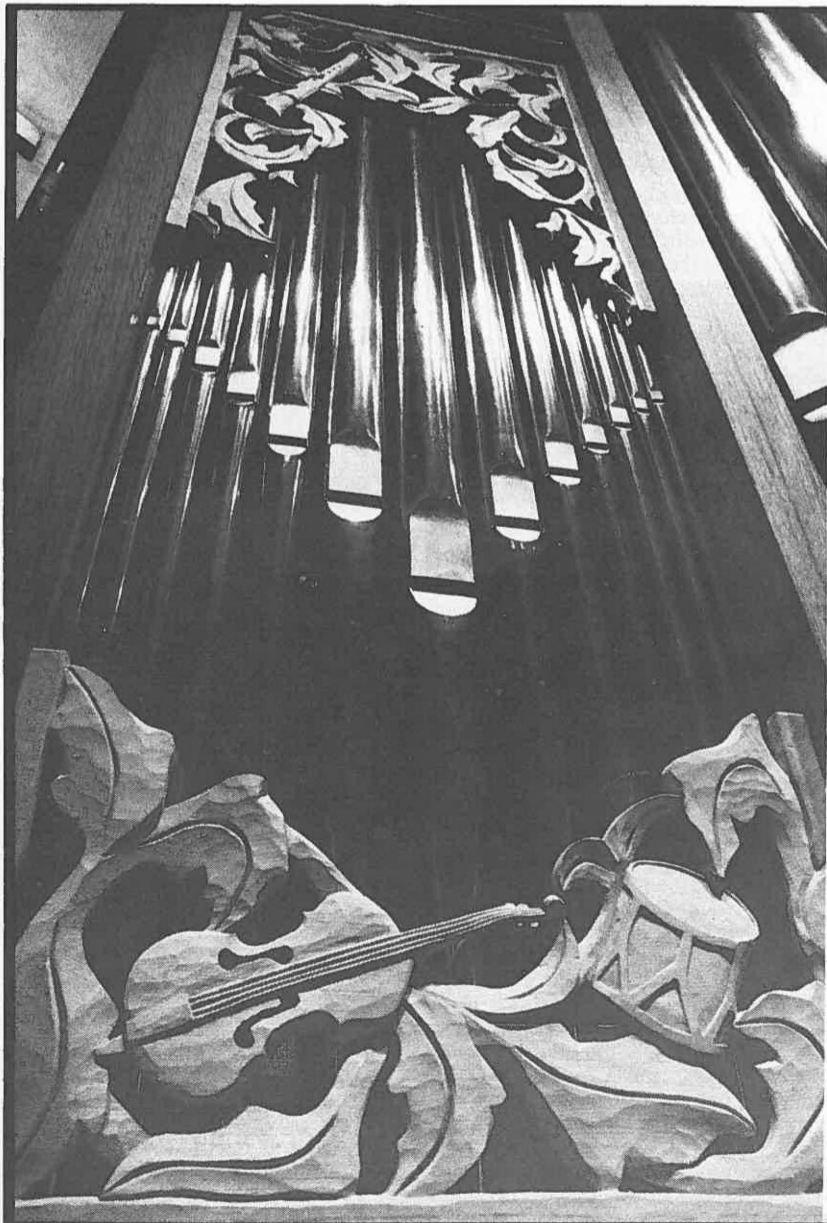
who formed a choral group of Congress attendees, conducted several early-morning rehearsals, and then presented his newly-formed choir in a short program near the end of the Congress.

In keeping with other such events (i.e. Conventions, etc.) the days kept those in attendance rather busy, and the evening hours were not overlooked as opportunities to present additional programs. On three of the evenings, after the evening recitals, the Congress was shown John Brennan's slide program on Historic Organs and Contemporary Organs of Europe. Another post-recital event was a short, informal concert on recorder, flute and harpsichord in the New College Cloisters which we enjoyed while sipping on wine and lemonade.

Trips, either by bus or on foot, took us to Blenheim Palace, the birthplace of Winston Churchill and family seat of the Duke and Duchess of Marlborough, to Goble's harpsichord factory, and to Blackwell's Music Shop. At Blackwell's we enjoyed a festive wine and cheese party while we purchased music and ignored the fact that it was an otherwise gloomy, rainy day.

Several factors contributed to the success of this Congress. The Oxford location, with its thirty-two colleges, many dating to the 13th and 14th centuries, and each with a respectable organ in its chapel, provided a unique setting for the Convention. Not to be overlooked was the accessibility of some ten organs to Congress attendees, all within a short walking distance from our Congress center at Queen's College. We were constantly aware of the names from the past that were closely associated with the locations which we visited—names such as Stainer, Addison, Wilde, Wren,

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# THE CADENZA QUESTION: A DISCUSSION

Performance practice with regard to ornamentation in the Baroque period has been a subject with which more and more musicians have concerned themselves in recent years. Not surprising is the fact that a great deal of this interest is centered in the music of J.S. Bach. Specifically, several articles have dealt in a limited way with the subject of interpolated cadenzas in the organ works of Bach, both for<sup>1</sup> and against<sup>2</sup>; a forthcoming book<sup>3</sup> by Gerhard Krapf devotes even greater attention to the subject of improvised ornamentation with regard to the addition of cadenzas in the keyboard works of Bach, a practice which Krapf views as an extension of the "baroque" practice of free ornamentation.<sup>4</sup> In connection with this, three organ works of Bach which he regards as "obvious" candidates for this treatment, and which are often performed with cadenzas, are the *Tocatta, Adagio and Fugue in C Major, BWV 564*; the *Passacaglia in C Minor, BWV 582*; and the *Prelude and Fugue in G Major, BWV 541*. Each of these works contains passages in which the motion is interrupted by a dramatic rest following a dominant, diminished, or, in the case of the *Passacaglia in C Minor*, a Neapolitan sixth chord. The question that arises is: is it appropriate to add cadenzas in the above-named works, or should the integrity of the dramatic rests be maintained? It is my opinion that, based on the analysis not only of the works in question but also of works in which actual written-out cadenzas occur, the latter course of action produces a more effective performance.

## THE CADENZA

In the Baroque concerto, one can see the solo cadenza as an extension of the close of the final solo section,<sup>5</sup> prolonging the dominant harmony in preparation for the entrance of the final tutti. There are several examples of this in Bach's works, one being the cadenza at the end of the third movement of the *Concerto in A Minor* for harpsichord, violin and flute. This cadenza for harpsichord is a prolonged pedal point on the dominant harmony which Bach has not left to the whim of the soloist, but which he writes out, and even labels "cadenza." This idea of a prolonged dominant harmony can also be seen in the early cadenza, the shorter one, from the *Brandenburg Concerto No. 5*, a cadenza which is clearly a dominant pedal point before the final ritornello.<sup>6</sup>

In transferring the ritornello form from concerto to a solo organ work, Bach again composes a cadenza, this time in the first movement of the *G Major Trio Sonata, BWV 530*, a movement in ritornello form with alternating "tutti" and "solo" passages. Within this tutti-solo structure, there is a passage over a dominant pedal point in measures 153-160 which comes at the end of the final "solo" section and, functioning in the manner of a cadenza, leads into the final "tutti."

In his *Versuch einer Anweisung die Flöte traversière zu spielen* of 1752, Johann Joachim Quantz is very specific about what a cadenza is and when it should be performed. He describes it as an "extempore embellishment created, according to the fancy of the performer, by a concertante [solo] part at the close of a piece on the penultimate note of the bass, that is, the fifth of the key of a piece."<sup>7</sup> In other words, it is a prolongation of the dominant harmony before the final tonic chord, just as in the concerto, the cadenza functions as a dominant prolongation before the final return to the home key.

A type of display passage which is mistakenly called a "cadenza" is the postlude typically found in the North German organ toccatas. Many of these postludes can be found in Bach's organ works, a few notable ones being those of the *A Minor Fugue, BWV 543*, the *Prelude and Fugue in C Major, BWV 531*, and the *Fugue in G Minor, BWV 535*. These passages are reminiscent of the display sections in North German organ works such as those of Buxtehude or Bruhns, in which the formal pattern is characteristically *display-fugue-display*, often in three or five sections, thus creating a balanced structure.<sup>8</sup> This resulting balance is not so much a question of alternating sections of equal proportions; one can see in the *Prelude and Fugue in A Minor, BWV 543*, that the postlude is a good deal shorter than the prelude and the main body of the fugue. However, one is aware of a psychological symmetry that arises from hearing a closing passage that recalls a type of material similar to what was heard in the opening section of the piece. Hence, balance manifests itself in the above-named works in that Bach uses in these toccata postludes material which harkens back to toccata passages in the preludes. And while these postludes assume a structural significance, it is that of a coda and not a cadenza, which, as discussed above, has an entirely different function.

## THE FERMATA

In Baroque music, the use of the fermata at certain cadential points, e.g., over unresolved chords preceding a *caesura* near the end of a piece, is sometimes taken to mean that a cadenza may be added at those places. Sandra Soderlund has stated that the *caesura* itself is a "signal" for a "cadenza," as in the *Tocatta in C Major, BWV 564*.<sup>9</sup> Likewise, David Mulbury has surmised that the fermata over the Neapolitan sixth chord in the *Passacaglia in C Minor, BWV 582*, signifies that "Bach intended the player to improvise a brilliant cadenza at this point."<sup>10</sup> Interestingly enough, Michael Radulescu's caution against elaboration in the *Passacaglia in C Minor* confirms a burgeoning trend in this direction.<sup>11</sup> Nevertheless, in spite of the assertions of Soderlund and Mulbury, one cannot assume that the fermata, or the rest which follows it, automatically functions as a cue for elaboration on the part of the performer. In the late Baroque, the fermata, or *corona*, as it was sometimes called, had several connotations, depending on the context in which it was found. In his *Musicalisches Lexikon* of 1737, Johann Gottfried Walther, Bach's cousin and good friend, defines the *corona* in the following manner:

*Corona, oder [Nota] Coronata, also wird von den Italiänern dieses Zeichen ☉ genennet, welches, wenn es über gewissen Noten in allen Stimmen zugleich vorkommt, ein allgemeines Stillschweigen, oder eine Pausam generalem bedeutet . . .*<sup>12</sup>

Corona, or [Nota] coronata, thus this sign ☉ is called by the Italians, which, when it is found over certain notes in all voices at the same time, signifies a general silence or a general pause . . .

In the remaining part of his definition, Walther makes no mention of cadenzas or improvisatory flourishes. In fact, the near-total silence on the part of Baroque theorists regarding the insertion of cadenzas at fermata points may well indicate that the practice was not as prevalent as some today seem to think.

The use of the *corona* to focus the eye at a point in a piece where the motion stops dramatically can be found in a number of Baroque works, not the least of which is the end of the final chorus from Handel's *Messiah*. Handel's sense of drama can be seen not only in the rest in measure 156, over which Handel puts a fermata, but also in the heightening of tension produced by the dissonant V-4/2 chord preceding it, which Handel originally composed as a simple root position dominant over A in the

bass. This change can be observed in the autograph score, where Handel scratches out the bass A and inserts a G, and to emphasize that it is no mistake, adds the figure 4/2 underneath it.<sup>13</sup> Obviously, Handel's second choice of the dissonant chord only gives a greater force to the rest, and the fermata shows his awareness of the power of that silence.<sup>14</sup>

Corelli and Vivaldi both make use of the fermata as an intensifying device. In his *concerti grossi*, Corelli sometimes uses the *corona* over rests which separate fast from slow sections, as in the *Concerto in D Major, op. 6/1/I*; in the *Largo* of the *Concerto in C Minor, op. 6/3/I*, he marks a fermata over a rest to heighten the impact of the silence after the forceful opening gesture of measures 1-2. (Example 1). Vivaldi occasionally points up structural shifts in his concertos by employing a

Example 1. Corelli, *Concerto in C Minor, op. 6/3/I*.

The image shows a musical score for Example 1, Corelli's Concerto in C Minor, op. 6/3/I. The score is for a Concerto Grosso, featuring Violino I, Violino II, Violoncello, Violino I, Violino II, Viola, and Basso. The tempo is marked 'Largo'. A fermata is placed over a dominant chord in measure 1, which precedes a new section. The score includes various musical notations such as clefs, time signatures, and dynamics.

fermata over a dominant chord which precedes a new section. An example of this can be seen in the first movement of the *Violin Concerto in D Minor* (Ricordi 258) in which Vivaldi places a fermata over dominant harmonies twice, first before a dynamic change (*piano* to *forte*) and later before a textural change (*tutti* to *solo*). It is interesting to note that there is no rest after these chords. One can deduce from this that Vivaldi intended a slightly longer pause on the chords in question, which would accord with Walther's definition, so that the contrast between sections might be intensified.

J.S. Bach's use of the fermata as an intensifying dramatic device can be seen in several of his keyboard works, examples being the *Praeambulum* from the *G Major Partita* and the *Fugue in A-flat Major, WTC II*. In these pieces, the fermata is placed over a dominant seventh chord near the end of the movement, and it is then followed by a sixteenth-rest after which the motion is resumed. In these two works, the notes following the dominant harmony begin with the *figura suspirans*, which is preceded by a rest or "sigh." The effect of the rest is that of a breath or slight pause, which heightens the impact of the dissonant chord before it. It would not be difficult to imagine the disastrous effect which improvisatory flourishes, inserted at these rests, would have on the forward motion of these pieces. Thus, the notion that a fermata is an indication of an opportunity for free ornamentation does not apply in these examples.

## THE TOCCATA IN C MAJOR, BWV 564

In her article, Sandra Soderlund states that the *Tocatta in C Major, BWV 564*, is an "Italianate" work, based on the concerto principle, and therefore subject to free, soloistic interpolations at certain points.<sup>15</sup> With regard to this piece, she proposes that the V7 chord at measure 75 is the signal for a cadenza. (Example 2). The reason

Example 2. BWV 564 (Tocatta), m. 74-75.

The image shows a musical score for Example 2, BWV 564 (Tocatta), measures 74-75. The score is for a single voice, likely the right hand of a keyboard instrument. It shows a dominant chord in measure 75, which is followed by a fermata. The score includes various musical notations such as clefs, time signatures, and dynamics.

given is that the chord is followed by a rest and a coda. However, she does not cite concrete evidence which would give authority to this premise. Also, what follows this chord is not the coda but a cadential passage consisting of episodic material based on the *figura suspirans*,<sup>16</sup> material similar to that found in measures 55-56, as well as material from the episode which begins at measure 65. (Example 3). This particular figure, the broken thirds in the manuals followed by octave sixteenth-notes, appears in measures 67-71, and by using it again in measure 76, Bach rounds out the episode before the final ritornello.

If one were to put a fermata over the chord in measure 75 and insert some unmeasured passage work before returning to the composer's text, the unity created by the return of the *figura suspirans* and the broken thirds would be obscured. Indeed, there is drama in Bach's stopping the continuous sixteenth-note motion, as if to call attention to the fact that something important is going to happen, namely, the recall of two episodic figures to tie up the final episode and to announce the

**Example 3. BWV 564 (Tocatta), m. 75-77.**

compare to m. 55-56 (A)

return of the ritornello in the tonic key.

There is another point to consider in looking at the toccata, and that is the maintenance of a consistent rhythmic pulse. The energetic quality of the ritornello section is characteristic of concerto fast movements, and the rhythmic vitality that it produces would only be de-emphasized by the insertion of a free, improvisatory passage. One only needs to look through fast movements in Italian concertos to see that virtuosity is expressed primarily by patterns of figures which are metered, such as those in the Vivaldi *D Minor Violin Concerto* cited above.

In looking at the coda (which begins at measure 81 and not before), one can see that Bach in effect has written in a postlude for the toccata without losing the pulse. He starts in measure 81 (Example 4) with what sounds like another episode only to

**Example 4. BWV 564 (Tocatta), m. 81-84 (coda).**

interrupt it in measure 82 and start again an octave lower, followed by two more statements of that same figure, each time an octave lower until it reaches the lowest note on the pedals. This descent to the low range of the instrument, coupled with the restatements of the broken third figure, produces an effect of added weight. This effect is strengthened by the final cadence, which brings the toccata to a powerful close with its full five- and six-voiced texture. The embellishment of this coda with a flurry of thirty-second-note divisions and a "cadenza," as Soderlund suggests<sup>17</sup> would enervate this passage and cause confusion just prior to the final cadence by injecting elements which were not present anywhere else in the movement.

One must also consider the contrast between the rhythmic vitality of the toccata and the singing quality of the *Adagio* which follows it. Is the contrast as striking if the basic pulse of the toccata is altered by free, virtuosic flourishes up and down the keyboard? The answer might be that the second section of the toccata is meant to be fairly straightforward and played with rhythmic drive throughout.

Soderlund also offers a cadenza for measure 134 of the fugue; this elaboration is outside the time of the movement. She feels that it is appropriate to maintain the V-6/4 sonority at this point and therefore to extend it.<sup>18</sup> However, the idea of placing a "cadenza" on a 6/4 chord is a device more common to the Classical period than to Bach's time, and the feeling of V-6/4 in this measure is really very fleeting. In addition, it is possible to view this measure as a hemiola measure. (Example 5.)

**Example 5. BWV 564 (Fugue), m. 134.**

The emphasis is on the V7 quarter-note chord; this emphasis is made even stronger by the trills. Added passage work would obscure the rhythmic shift in this measure. Bach often uses hemiolas at important cadential points; measure 286 of the *Passacaglia in C Minor* is another example of that technique. By altering the rhythmic emphasis in measure 134 of the work under discussion, Bach is calling attention to a very important event in the piece, namely, the final perfect authentic cadence.

Michelle Graveline received the BM and MM from Boston University, and the DMA from the University of Michigan. In 1980 she won the Chicago Club of Women Organists competition, and in 1982 she was a finalist in the Bruges International Positiv Organ competition.

Does this mean that the measure in question should be played strictly, in order that the rhythm might not be lost? This is always a matter of personal taste, but it seems that there is some room for freedom, as long as the emphasis is placed where it belongs, on the G pedal and on the cadential V7 chord. An improvisatory feeling is produced by the dramatic rising scale, and yet the forward propulsion which is so characteristic of the entire fugue is never lost. To make additions at this point would jar the tight construction of this important cadence.

**THE PASSACAGLIA IN C MINOR, BWV 582**

We have seen that J.S. Bach and other composers have employed the fermata as a device to direct attention to moments of particular drama within their works. The use of the fermata in order to lay stress on a climactic point can be seen in J.S. Bach's *Passacaglia in C Minor*, in which he places a fermata over the Neapolitan sixth chord in measure 285, and interrupts the motion with a rest following the chord. (Example 6.) The question again arises as to whether or not a "cadenza" is appro-

**Example 6. BWV 582, m. 285-286.**

priate at that point. Gerhardt Krapf has indicated that he has several examples of elaborations for this measure in his forthcoming book.<sup>19</sup> However, Michael Radulescu contends that an improvised embellishment at that point would ruin the hemiola that occurs in measures 285-286.<sup>20</sup> Indeed, going beyond the hemiola itself, one must consider the overall effect that is produced in measures 285-286.

The fermata in measure 285 of the *Passacaglia in C Minor* is significant from a performance standpoint, as it directs the attention of the player to some very important compositional elements, the most obvious being the Neapolitan sixth chord over which the fermata is placed. This chord is unusual in itself, for while one can find other places in Bach's music where he will make a similar rhetorical gesture by stopping the forward motion of sixteenth-notes (for example, the *Fugue in G Major*, BWV 541), he usually does it on some sort of dominant seventh or diminished seventh chord in the key of the piece. Likewise, one can find very systematic uses of the Neapolitan chord in Bach's music (BWV 532 and BWV 535) but nowhere else does it appear in such a dramatic setting. The fermata over this particular chord therefore serves to focus the eye on the drama within this measure.

There are several other elements that make measure 285-286 a very important passage. Following the Neapolitan chord is the last perfect authentic cadence in the piece (measures 286-287), notably on a major chord, not minor. We have also seen that there is a hemiola in Measures 285-286, especially evident if one looks at the pedal part. Also important is the fact that measure 285 is the only measure in the entire *Passacaglia* where the motion stops and silence ensues. With the constant sixteenth-note impetus moving along relentlessly throughout the entire fugue, Bach's placing of a fermata on the Neapolitan chord helps to slightly prolong this coming together of the individual voices, not just for the eye but also for the ear.

All these factors taken together are reason enough for J.S. Bach as a composer to call attention to the great climax of the *Passacaglia in C Minor*. The presence of the fermata makes the music analyst look carefully at what is happening there. It also tells the performer to make this dramatic moment evident to those listening and not to rush right through it. By inserting a "cadenza" at this point, a performer may run the risk of obscuring the harmonic progression and the hemiola, as well as weakening the effect of completely stopping the constant sixteenth-note motion and taking it up again. Indeed, Walther's definition of the *corona*, although appearing some twenty-five to thirty years after the composition of the *Passacaglia in C Minor*, again seems to apply here. The rhetorical effect of the Neapolitan chord followed by silence is a most dramatic compositional gesture on Bach's part. In view of that, it is most unlikely that he intended the fermata over the chord to represent a signal for the display of virtuosity on the part of the performer.

**THE PRELUDE AND FUGUE IN G MAJOR, BWV 541**

The question again arises as to the purpose of the fermata with regard to its use in measure 71 of the *Fugue in G Major*, BWV 541. (Example 7.) As with the *Passacaglia in C Minor*, there are a number of events occurring in and around this measure. The measures preceding the fermata are primarily in a minor tonality which arises from the subject entry beginning in measure 66. Like the *Passacaglia in C Minor*, the shift to the major occurs after the fermata. However, the chord in question in measure 71 of the *Fugue in G Major* is a diminished seventh chord on C-sharp over a pedal D, an extremely dissonant chord. The fermata over it serves as a means of slightly prolonging the dissonance and therefore emphasizing what is the most dramatic, rhetorical moment in the fugue. To insert an elaboration here would lessen the impact of such a strong dissonance, as well as dilute the sudden shift from major to minor, a strong effect in itself.

The diminished seventh chord heralds another important event in the fugue in addition to the return to the major tonality: the introduction of stretto and the final section of the fugue in measure 72ff. The slight prolonging of the diminished seventh chord and the silence following it alert the ear not only to the resolution of the dissonant chord, but also to the beginning of the stretto, a new event in the piece. If one were to add an elaboration in measure 71, it would weaken the effect of the powerful dissonance and draw attention away from the stretto.

One might also make a comparison of measures 70 (beat 3)-71 of the fugue to measures 74-76 of the prelude. The two harmonic progressions are very similar, as well as the figural motion: sixteenth-notes moving on a downward course punctu-

**Example 7. BWV 541 (Fugue) m. 66-72.**

ated by quarter-note chords. (Example 8.) However, in the prelude, the dissonance of the diminished seventh chord in measure 76 is not as strong as that of the fugue since the chord is not held as long against the pedal D, and the C-sharp is only the value of a sixteenth. The sixteenth-note motion continues here, as opposed to stopping in the fugue. Indeed, this passage looks like a kind of mini-cadenza in measure 79. Surely, if Bach had wanted this effect in the fugue, he would have written a similar type of "cadenza" there as well. But that would have lessened the intensity of the most climactic moment in the whole work. In addition, Bach's sixteenth-note passage work in both the prelude (measures 1-11, measures 74-76) and the fugue

**Example 8. BWV 541 (Prelude), m. 74-76.**

(measures 70-71), although somewhat improvisatory in effect, is quite regular, and the rhythmic drive created in both movements by the constant eighth-note pulse and sixteenth-note motion would be jarred by a free interpolation at measure 71 of the fugue, or at least, it would be rendered ambiguous. A better solution would be to have a complete rest after the diminished seventh chord in measure 71, followed by a resumption of the driving pulse, which is only intensified by having been abruptly halted.

It is not only the rhythm which is stopped at measure 71 but also the downward motion begun in measure 70 in the top voice, moving down in sixteenth-notes until arriving on the diminished seventh chord in measure 71. Following the diminished seventh chord, the process is reversed with a rising motion, starting with the pedal and continuing with the roulades in the tenor. The accumulation of subsequent stretto entries in the higher register of the keyboard only adds to this feeling of a ceaseless drive to the end. This progression of events, so important to the maintenance of the intensity of the final section of the fugue, is rendered diffuse when one tries to insert a musical expatiation in the rest of measure 71.

If one were to apply rhetorical terms to this section, one could see the diminished seventh chord in measure 71 as the end of the *confutatio*, which, described by Mattheson, is:

... eine Auflösung der Einwürfe, und mag in der Melodie durch Anführung und Wiederlegung fremdscheinender Fälle ausgedrückt werden: Denn eben durch dergleichen Gegensätze, wenn sie wol gehoben find, wird das Gehör in seiner Lust gestärcket, und

alles, was demselben in Dissonantzen und Rückungen zu wieder lauffen mögte, geschlichtet und aufgelöset.<sup>21</sup>

... a resolution of the objections and may be expressed in music... through the introduction and refutation of strange seeming passages: For it is just by means of these elements of opposition, provided that they are deliberately rendered prominent, that the delight of the ear is strengthened and everything in the nature of dissonances and syncopation which may strike the ear is settled and resolved.<sup>22</sup>

The subject, which has also been fragmented in the *confutatio* (Example 9) is then by means of the stretto (which occurs in the *peroratio*, or conclusion) bound up in a

**Example 9. BWV 541 (Fugue), m. 63-65.**

tight unit.<sup>23</sup> A *conciatio*, that is, bringing something back on the right track, is effected by a sudden shift.<sup>24</sup> In the *G Major Fugue*, the sudden shift occurs in measure 71, where the air is cleared by the rest and the main theme is brought back in the major and reaffirmed by stretto. One could argue as to whether or not Bach was thinking in rhetorical terms as he composed this fugue, but it is obvious that all the aspects of the *G Major Fugue* described above are carefully integrated into a logical progression of events. These events are made most evident to the listener when left uncluttered by free interpolations, no matter how skillfully crafted or improvised.

After examining these three works with regard to the possibility of inserting improvised flourishes, I have drawn the following conclusions:

1. The abrupt chords followed by rests or with fermatas over them are not necessarily signals for "cadenzas," but rather are indications of an equally effective gesture, the rhetorical silence, which itself can be thunderous in its reverberation.
2. By the unexpected nature of these chords and their designed delay of cadence, the actual cadence itself, when it arrives, in each case is rendered all the more final and unambiguous.
3. There is no question that each of these works has a strong underlying pulse, and extra flourishes or "cadenzas" outside the time of the movement will only cause the rhythmic drive to be diffused, whereas in the silences following the strong dissonant chords, the listener is still aware of a forward propulsion.
4. The improvisatory nature of free embellishments is incongruous with the works in question, which are anything but improvisatory; their large formal structures are characterized by motivic and harmonic development, all within a strong rhythmic pulse. The insertion of improvisatory elaborations in these organ works is simply out of character.

In any musical composition, the whole of the piece is more important than any of its parts. Consequently, the performer needs to find the mode of execution appropriate to that piece, namely, the style which is intrinsic to it, and within that style interpret the various parts of the work in a manner which best conveys the whole to the listener. Style can vary from composer to composer; moreover, it can vary within a composer's output, from piece to piece, depending on the genre. In the pursuit of that elusive element of style, it is easy to be over-enthusiastic and inject an ingredient, e.g., an improvisatory flourish, which may be stylistically appropriate in one work, into another work from the same time period for which it may be stylistically and functionally incongruent. When this happens the result is an intruding element which does nothing to promote the whole concept of the work, but renders the form slightly askew, as the outside factor usually sticks out in such a way that undue attention is focused on it, and the rest of the piece suffers.

Thus any embellishment or interpolation done in the name of Baroque performance practice needs to be within the context of the style of the particular work. In the case of the works discussed here, the addition of cadenza-like passages is not in keeping with Bach's style of manipulation of the thematic material, which in these works is a continuum of evolution and growth.

NOTES

<sup>1</sup>Sandra Soderlund, "Italian Ornamentation: Bach's Toccata in C Major," *The American Organist*, Vol. 13 No. 8 (August 1979), p. 31; also David Mulbury, "Bach's Passacaglia in C Minor—Notes Regarding Its Background, Essence, and Performance," *Bach*, Vol. 3 No. 3 (July 1972), p. 19.

<sup>2</sup>Michael Radulescu, "On the Form of Johann Sebastian Bach's Passacaglia in C Minor," *Organ Yearbook* (1980), p. 102.

<sup>3</sup>Gerhard Krapf, *Bach: Improvised Ornamentation and Keyboard Cadenzas* (The Sea Ranch, California, The Sacred Music Press, not published).

<sup>4</sup>Kindly communicated to me by Professor Krapf through private correspondence.

<sup>5</sup>This can often occur outside the time of the movement, although not necessarily.

<sup>6</sup>See also the cadenza in the *Violin Sonata in A Major, BWV 1015*, second movement, for an example of a dominant pedal-point cadenza in a ritornello structure.

<sup>7</sup>Johann Joachim Quantz, *Versuch einer Anweisung die flöte traversière zu spielen*, 1752, trans. by Edward Reilly (New York, Schirmer Books, 1966), p. 179.

<sup>8</sup>Walter Emery, "Some Speculations on the Development of Bach's Organ Style," *The Musical Times*, Vol. 107 (July 1966), p. 599.

<sup>9</sup>Soderlund, "Italian Ornamentation," pp. 30-31.

<sup>10</sup>Mulbury, "Bach's Passacaglia in C Minor," p. 102.

<sup>11</sup>Radulescu, "Passacaglia in C Minor," p. 102.

<sup>12</sup>Johann Gottfried Walther, *Musicalisches Lexikon*, 1732 (reprint edition, Kassel, Barenreiter, 1958), p. 186.

<sup>13</sup>John Tobin, *Handel At Work* (New York, St. Martin's Press, 1964), p. 3; also see the actual change in Handel's "Messiah" "The Original Manuscript in Facsimile," ed. Friedrich Chrysander (New York, Da Capo Press, 1969, republication of *Das Autograph des Oratoriums "Messias"*, Hamburg, 1892), p. 260.

<sup>14</sup>Another example of a dramatic silence emphasized with a fermata in Handel's music can be seen in the *Allegro* from the *F Major Trio Sonata*, op. 2/3/II, meas. 46.

<sup>15</sup>Soderlund, "Italian Ornamentation," p. 31.

<sup>16</sup>One can see the resemblance of this place to the passages in the keyboard works described in the previous paragraph.

<sup>17</sup>Soderlund, "Italian Ornamentation," p. 31.

<sup>18</sup>Ibid., p. 31.

<sup>19</sup>At this writing, they were not available due to copyright restrictions.

<sup>20</sup>Radulescu, "Passacaglia in C Minor," p. 102.

<sup>21</sup>Johann Mattheson, *Der Vollkommene Capellmeister* (Hamburg, 1739; reprint ed., Kassel, Barenreiter, 1954), p. 236.

<sup>22</sup>Translation by Gregory Butler in "Fugue and Rhetoric," *Journal of Music Theory*, Vol. 21 No. 1 (Spring 1977), p. 84.

<sup>23</sup>Butler, "Fugue and Rhetoric," p. 97.

<sup>24</sup>Ibid., p. 75.

◀ IAO, Page 3

Wolsey, Galsworthy and Stokowski.

Time to socialize at the "pubs", over coffee or during the staunch English breakfasts and teas afforded us an opportunity to become acquainted with the British musicians and to compare our mutual interests and concerns.

Among those with whom I talked, the matter of most interest seemed to be comparative support promoted by the AGO in the areas of salaries and working conditions. My position as a full-time professional organist and choir director seemed to intrigue many of those

with whom I came in contact.

Regardless of the respect which England holds for organ recitals, boy choirs and elaborate sung services, it became apparent that American church musicians are paid a princely sum over that received by their English counterpart.

Of the approximately 350 people who attended the Congress, five were Americans, and aside from a handful of Australians, Canadian and Scots (in kilts), the remainder were English. Demographically, there were many in attendance who were in their 60's, 70's and

80's, with many of these in the "buff" category. There were equally a large number of younger people (in their 20's), who it seemed had come to participate in an announced competition, perform, or take advantage of the workshops. The absence of a representative number of middle-aged organists suggested that perhaps they were not able to get away from their places of employment, where they supplement their poor musical salaries, in order to attend this event.

The final banquet was attended by

the Lord Mayor of Oxford, and TV personality, John Amis. Although the performance contest produced no first-place winner, the second and third-place prizes were awarded during the course of this final gathering.

The Congress ended with sincere appreciation to our hosts—and a toast to the Queen.

Barbara Roth

Barbara Roth is the Secretary of the Boston Chapter of the American Guild of Organists.

The following material is the completion of an index which began in the November 1982 issue of *The Diapason*. The compiler does not purport that this index is exhaustive of the subject, and welcomes reader comment or additions.

## A Comprehensive Index of J. S. BACH BOOKS IN ENGLISH

by Palmer D. Lowry

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Readers wishing to contact Palmer Lowry regarding this index may address him at: J.S. Bach Foundation, 1121 Americana Court, Nr. 52, Des Moines, IA 50314.

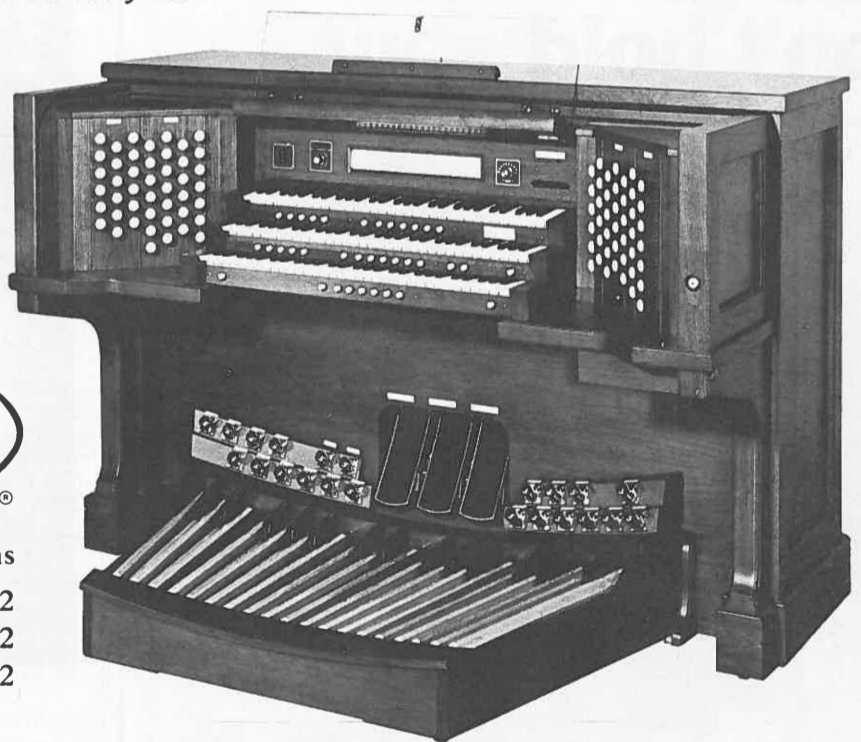


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## New Bells Ring in Fort Worth Tower

St. Stephen Presbyterian Church, Fort Worth, Texas is the recipient of a peal of five cast bronze bells, a gift from the Amon Carter foundation, in memory of Amon Carter. The bells were cast in Asten, Holland by the Eijsbouts, Ltd. Bellfoundry in December 1981 and installed in the church tower in June 1982 by the Schulmerich Company.

The bells, which are free-swinging with interior clappers may also be tolled in a stationary position utilizing secondary, exterior clappers and an electric action. Time clock controls provide the means whereby "Westminster" or "Te Deum" chime tunes are rung on the hour and quarter hour. The electric

action also allows for the bells to be sounded from three locations within the church, including the consoles of the church and chapel organs.

The total weight of the five bells is 12,081 pounds and the inside clapper of the Bourdon weighs over 500 pounds. Each bell bears the inscription "Eijsbouts Astensis Me Fecit Anno MCMLSSI" in addition to which each bears a custom inscription as given below.

The bells were dedicated on June 6th, 1982. Mark Scott is the Minister of Music and Organist of St. Stephen's Church.

St. Stephen Presbyterian Church  Fort Worth, Texas

Eijsbouts, Ltd. Bellfoundry  5 Bells  
Mechanical and Electric Action

PITCH	NAME	INSCRIPTION
C	St. Stephen	Amon Carter, 1879-1955
D#	St. Matthew	All people that on earth do dwell
F	St. Mark	Sing to the Lord with cheerful voice
G	St. Luke	Him serve with mirth, His praise forthtell
A	St. John	Come ye before Him and rejoice! Amen.



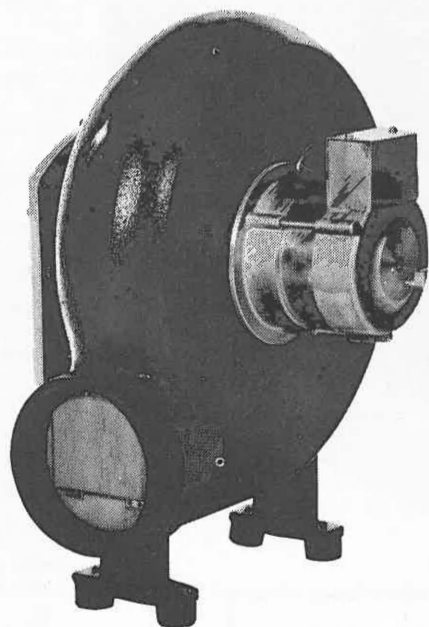
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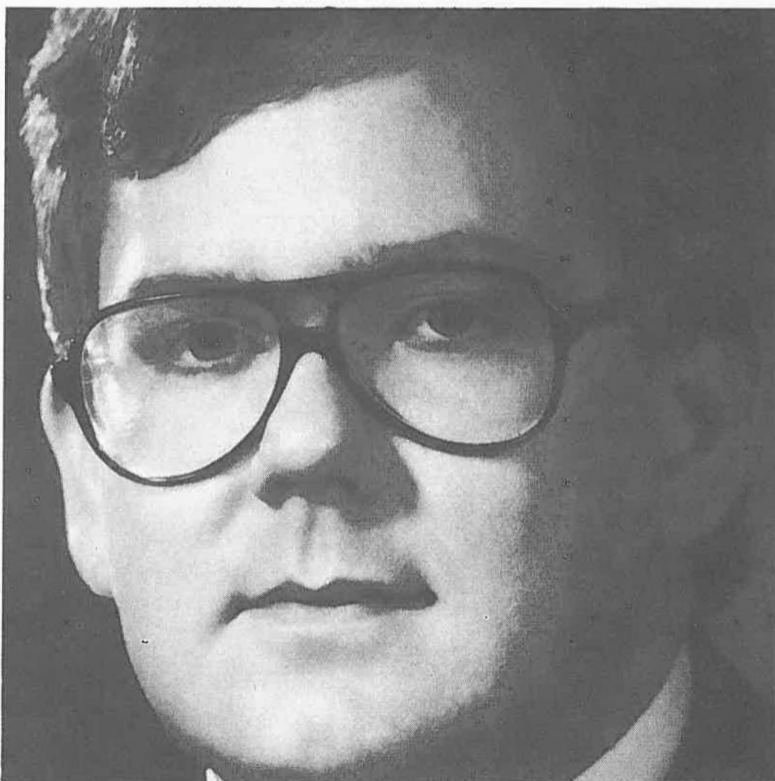
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## ◀ LETTERS, Page 2

Walker notes. The usual interpretation, a shake starting on the upper note (= Fr. *tremblement*), dates from the late-seventeenth century, when the French manner was adopted by post-Restoration English composers; see the table of ornaments in Purcell's *A Choice Collection* (3rd ed., 1699). This should not be used for earlier music without good authority. The double-stroke occurs on almost every page of the Oxford MS (ca. 1620), and inferences may be drawn where passages of fingering (original) and ornamentation coincide. A mordent seems the most likely interpretation. I would add Alan Curtis's *Sweelinck's Keyboard Music*, (Leiden/London: Oxford University Press, 2nd ed. 1972), to a bibliography of this subject; Appendix III is a discussion of ornamentation.

A final Cornet riddle: before the *Regina caeli* in the Oxford MS is an untitled fantasia (p. 322), archaic in style, possibly a mid-sixteenth century motet put directly into keyboard score. The first thirty measures are identical with those of Cornet's *Fantasia del primo Tono*, though a fourth higher and without embellishment (see Walker, Ex. 1A). Does anyone know of a vocal piece

starting like this? I have not been able to identify it. Thereafter the pieces differ. The Oxford piece is in conventional motet style, each section based on a new subject. In the Cornet piece it looks as if the composer was making a deliberate paraphrase of a vocal model; material is constantly developed, and even carried over from one section to the next, a progressive technique very characteristic of Peeter Cornet.  
Richard Vendome  
Oxford, England

Just after my article on Peeter Cornet appeared in [*The Diapason*], an item appeared in the *Musical Times* which concerns the Berlin Manuscript 40 316, the principal source for Cornet's surviving music. On page 530 of the August 1982 issue of *Musical Times*, under "Early Keyboard Source," Mr. Richard Vendome reported that this manuscript, lost since World War II, and known only through microfilm copies, has been located in Poland. Its present location is the Bibliotheka Jagiellńska in Kraków, as confirmed through correspondence with Mr. Vendome by the library's vice-director, Dr. Marian Zwiercan.

Paul Walker  
Buffalo, NY

## Appointments

Bruce Shewitz has been appointed music director of The Temple, the largest Reform Jewish congregation in Cleveland, OH. He will be responsible for the worship and educational music program in The Temple's main building in University Circle and at The Temple Branch in Beachwood. He will also continue his full-time position as assistant Curator of Musical Arts at the Cleveland Museum of Art.

Christopher Robinson, organist of St. George's Chapel, Windsor Castle, has

been elected President of the Royal College of Organists, succeeding Peter Hurford. Mr. Robinson is a native of Peterborough and attended St. Michael's College, Tenbury, Rugby School, and Christ Church, Oxford. Previous to his post at St. George's Chapel, he was organist at Worcester Cathedral from 1963-1975. He was also conductor of the Leith Hill Festival from 1977-1980, and since 1964 has been conductor of the City of Birmingham Choir as well as conductor of the Oxford Bach Choir since 1977.

## Here & There

The 29th International Summer Academy for Organists, Haarlem, The Netherlands, is scheduled for July 15-July 31, 1983. Faculty this year will include Harald Vogel, Ewald Kooiman, Louis Toebosch, Ton Koopman, Luigi F. Tagliavini, and Jos van Immerseel. Information and application forms can be obtained by writing: Stichting Internationaal Orgelconcours, Townhall, P.O. Box 511, 2003 PB Haarlem, The Netherlands.

An infrequent performance of Handel's oratorio *Theodora* is scheduled April 23 at the Kennedy Center, New York City. This is Handel's next to last oratorio and the one which he valued higher than any of his other oratorios. Appearing in leading roles will be mezzo-soprano Beverly Wolff and bass Justino Diaz. They will be joined by other soloists and by the 80-voice Howard University Choir under the direction of J. Weldon Norris.

Bruce B. Stevens, organist and choir-master of Westminster Presbyterian Church, Charlottesville, VA made a recital tour of the Pacific Northwest in October and November. The final appearance was at the University of Oregon, Eugene on Nov. 10.

The National Convention of the American Choral Director's Association will be held in Nashville, TN from March 10-12. Reservation deadline for housing is Feb. 16. Further information and a pre-registration packet are available from: ACDA, P. O. Box 5310, Lawton, OK 73504, or call 405/355-8161.

A Mozart Festival held at the Second Presbyterian Church, Indianapolis, IN on Nov. 21 included two concerts sepa-

rated by a dinner at the church. The first concert featured Church *Sonata in C Major*, KV 278; *Ave Verum*, KV 618; *Church Sonata in G Major*, KV 214; and the solo motet *Exultate jubilate*, KV 165. The second concert featured *Organ Concerto in C Major* (Haydn) and the *Solemn Vespers*, KV 339.

The music of J.S. Bach will be featured in a symposium at Columbia University on Feb. 24-26, with a focus on the organ music and the cantatas. There will be lectures by Peter Williams, Christoph Wolff, and George Stauffer, organ recitals by Jerry Brainard and Catherine Burrell, and concerts on original instruments by *Badinage*, *Concert Royal*, and *Pomerium Musices*. For further information write: Columbia Bach Symposium, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027, or call 212/280-3825.

Details of concerts, speakers, and exhibits for the Frescobaldi Quadrocennial Conference at the University of Wisconsin-Madison, on April 8-10 have been finalized. Write: Cynthia Horton, Conference Coordinator, University of Wisconsin-Madison, 455 North Park St., Madison, WI 53706, or call 608/263-1900.

A communication received at THE DIAPASON in late November requesting a calendar listing for early February noted that "We have been awaiting resolution of the football strike, and now find with their series of playoffs and superbowl, January dates are untenable. We have opted for a later, though less desirable date, due to resumption of other activities our singers are involved in."

## Transparent Model Exposes Organ Action

In 1948, William J. Deveau went to the United States Military Academy at West Point, NY to become the first full-time caretaker of the well-known 4-manual 18,000-pipe organ located in the Academy's chapel. His service there continued until his retirement in 1974. During his 26-year period of service he helped to clean and rebuild the organ that had fallen into disrepair during World War II, and was instrumental in adding more than 4,000 pipes to the instrument, bringing it to its present size of 280 ranks.

The organ that Mr. Deveau has built in the tool shed beside his home is not quite so imposing. Barely resembling an organ at all, there is no bench to sit on, and the pipes are not arranged in neat, symmetrical patterns. The abbreviated "console" has only 10 keys.

Most of the organ sits on tables in the center of the shed's floor—surrounded by garden tools and cluttered shelves—like an elaborate, homespun physics experiment. The organ that Deveau built is not intended to play music, but rather to illustrate several examples of organ action.

The three shoe box-size windchests are made of transparent plastic, revealing the interior working parts of the instrument. An electric blower was especially built for this model organ and the pipes were donated by friends of Mr. Deveau.

Deveau began working on the model organ more than 20 years ago. After attending Sunday services at the chapel, "... just in case something went wrong with the organ," he would retire to the chapel basement for three or four hours to work on his model. The chapel was the only place where he could obtain wind.

Deveau admitted, "I tried using air blown out of a vacuum cleaner, but it was too strong and uneven."

Mr. Deveau's career began when he lived in Beverly, MA where, at the age of twelve, he was employed by the organbuilder W.W. Laws.

Fascinated by working with organs, Mr. Deveau worked his way up from sweeper to apprentice, a position that paid him from \$5 to \$12 per week for up to 80 hours of work. By 1930, he was traveling all over the Northeast tuning and repairing organs.

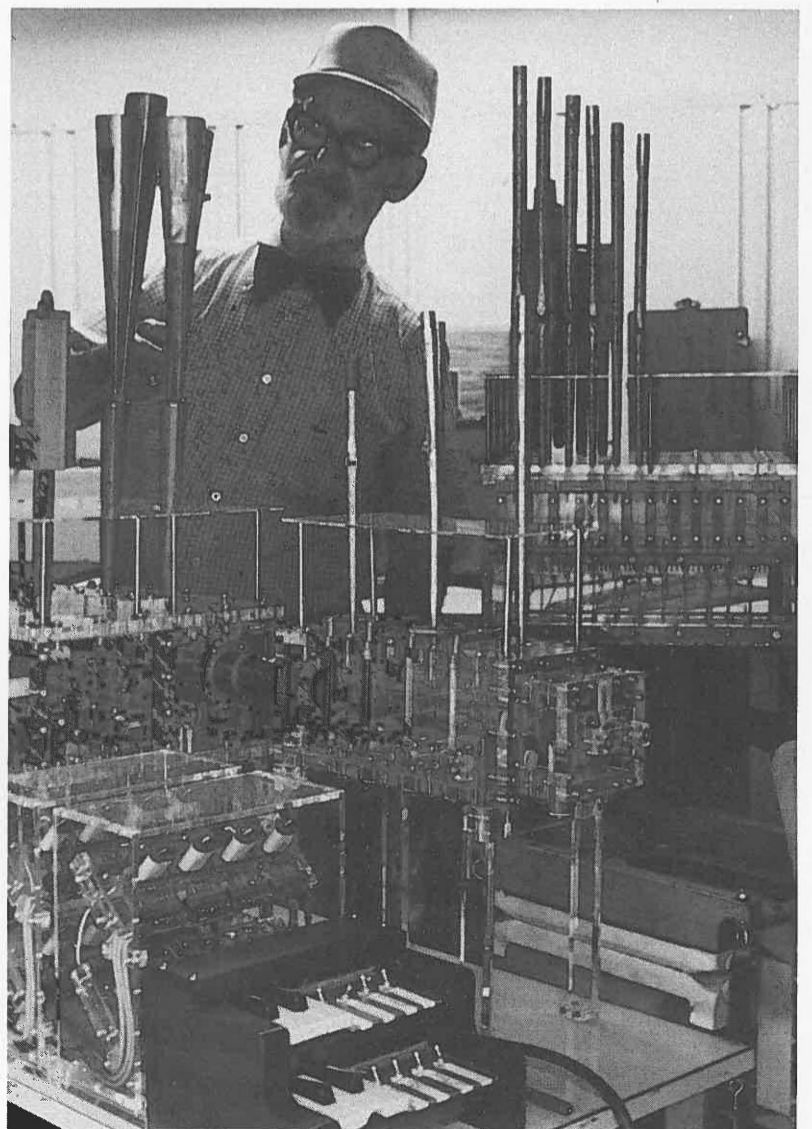
Word of his reputation reached Ernest Skinner, and soon afterward Deveau was working on Skinner organs at the more profitable wage of \$1 an hour.

Deveau recalled that "In those days, they didn't have electric blowers, and wind for the organ had to be pumped manually from the bellows. Whenever we'd go to a church to tune an organ, we'd have to contact them ahead of time and tell them to have the pumper ready and the church heated."

Deveau's own model organ began with a four-note pneumatic windchest, constructed so that he could examine the operation of such an action. Of the other two chests which have been added to the instrument, one contains both electropneumatic and all-electric actions. The other chest is mechanical action.

Mr. Deveau has expressed an interest in donating his model organ to a museum or a conservatory where others might benefit from his interesting hobby, and "labor of love."

Steve Negus



Examples of keyboard fingering from J.S. Bach are rare. The only specimens which are generally accepted as unquestionably authentic are found in the *Clavierbüchlein* for Wilhelm Friedemann Bach: the "Applicatio" and the Prelude in G Minor (of the twelve "Little Preludes"). The fingering in these pieces is not unusual; the former demonstrates finger crossing in conjunct motion typical of the period, and the latter what Arnold Dolmetsch termed "harmonic fingering." A third example, with which this article is concerned, is the Praeludium and Fughetta in C Major, the early form of the first Prelude and Fugue from Book II of the *Well-Tempered Clavier*. The fingering preserved with this little work is possibly not by Bach himself but is certainly by one of his circle; in some ways it is more problematic than the other examples, and has received but scant attention. Several aspects of its fingering are unusual, and perhaps uncomfortable from the standpoint of modern practice. Indeed, Ralph Kirkpatrick commented in a recent article that

Fortunately, I did not carry the cultivation of so-called historical fingerings beyond the two pieces in the *Clavierbüchlein vor Wilhelm Friedemann Bach*, and the short version of the Prelude and Fugue in C major (WTC, Bk. 2) as printed in the Bachgesellschaft edition (vol. 36, pp. 224-5), the manuscript sources of which are copiously fingered. That finger-

ing of the fugue never ceased to trip me up until after many years I resolutely eliminated it.<sup>1</sup>

It is frustrating to have so few samples of fingering from Bach or his circle, as this makes the derivation of general principles difficult. Nor is the system put forth by C.P.E. Bach in his *Essay* of much help in this regard; he remarks of his father's practice that

... he was obliged to think out a much more complete use of the fingers [than employed hitherto], and especially to use the thumb (which apart from other uses is quite indispensable especially in the difficult keys) in such manner as nature, as it were, wishes to see it used. Thus it was raised suddenly from its former idleness to the position of the principal finger.<sup>2</sup>

This is helpful as far as it goes, but the *Applicatio* particularly (see below) and the other fingering examples suggest that Sebastian's "system" was based on somewhat different premises from that of his son. (Disappointingly, Philipp Emanuel says very little that is specific regarding clavichord technique, which will be considered below. His presentation of fingering is of a general nature, applying equally to clavichord, harpsichord and fortepiano.) The present investigation will discuss the various points of fingering raised in the Praeludium and Fughetta in regard to earlier fingering, beat emphasis, articulation and legato, and clavichord technique.

The clavichord's position as a teaching instrument in the 18th century is well established by comments from Adlung, C.P.E. Bach and others. Indeed, anyone who has had experience with a good clavichord will confirm that it is second to none in the degree of control which it demands of the player. In common with bowed instruments rather than with any other keyboard, the player requires a certain level of control to produce even a uniform and basically acceptable quality of sound, let alone refinements of legato, dynamic and articulatory shading and vibrato. On the harpsichord or organ, careless depression of a key will produce a useable tone of some sort; not so on the clavichord which responds to uncertain attack with a hoarse "spitting" sound; this is known as "chucking." This is the result of the tangent (and, indirectly, the finger) failing to maintain steady contact with the strings. Acute finger control and careful hand positioning and shifts of position are all-important. This is particularly so in the upper range, where chucking occurs most readily.

Use of the clavichord for the composition under consideration seems to be very likely. As mentioned, the clavichord was in general use as a training instrument, and the relative simplicity of the work and its written-out fingering suggest that it was intended, at least in part, as a pedagogical piece. The hand positions indicated by the fingering, as well as other considerations to be dis-

cussed below, also imply the clavichord. Another general point suggests use of this instrument: the range. Both the Praeludium and the Fughetta extend up to c<sup>3</sup>, but usually remain below e<sup>2</sup>. They avoid, for the most part, the difficult high range of the clavichord.

Forkel's famous account of J.S. Bach's approach to the clavichord is a particularly apt description of the instrument's technique; and it should be remembered that Forkel derived much of his information from C.P.E. Bach, whose preference for the clavichord and virtuosity on that instrument is well documented. Forkel's description of the close hand position, the curved fingers all in immediate proximity to the keys, the withdrawal of the fingers toward the ends of the keys and the palm of the hand, and especially the barely discernible finger motion, is an enumeration of factors essential to good tone production on the clavichord. (These remarks are in large part applicable to the harpsichord, but that instrument can accommodate a wider variety of attacks than can the clavichord, and indeed requires them, if its full range of articulations and legato is to be exploited.) On the clavichord, any inequality of the fingers is immediately apparent in distorted tonal quality, dynamics or pitch level; fingering must be chosen carefully in order to minimize such inequalities or to turn the natural inequalities of the fingers to best advantage. Roughly speaking, the latter is the basis of much early fingering. Strong fingers fall on strong (metrically accented) notes, weak fingers on offbeats. Strong fingers cross over weak ones in conjunct motion. As the *Applicatio* makes clear, such crossing was part of Bach's approach. (See Example 1. All fingerings in examples are original unless indicated in brackets. In some cases, explanatory fingerings in brackets have been added by this writer.)

In the crossing of fingers, the aforementioned withdrawal of the digits toward the palm ("chickenscratching") is the best way to ensure evenness and clean playing, and to avoid stumbling. In specific reference to clavichord technique, it is advocated by Tomás de Sancta Maria in his treatise of 1565.<sup>3</sup> Quantz, by the way, verifies Forkel's description of Bach's technique of finger withdrawal, and remarks that it is necessary for clarity in running passages.<sup>4</sup> Scales and runs hardly occur in the Praeludium and Fughetta, but close investigation shows finger crossing to be basic to the technique of fingering employed. (Some modern commentators have suggested a relationship between stylized rhythmic inequality and the types of finger crossing included in various early schools of keyboard fingering. There is no denying that certain fingerings can be helpful in rendering *notes inégales*; however, this writer's experience suggests that the link between inequality and finger crossing can easily be exaggerated. A recent article by Isolde Ahlgrimm discusses this point admirably.<sup>5</sup>) In many ways the Praeludium and Fughetta fingering demonstrates techniques for accenting notes and for the positioning, repositioning and balancing of the hand. The following discussion shall consider specific instances of fingering and their musical

## Speculations on Bach's Clavichord Technique

By Richard Troeger

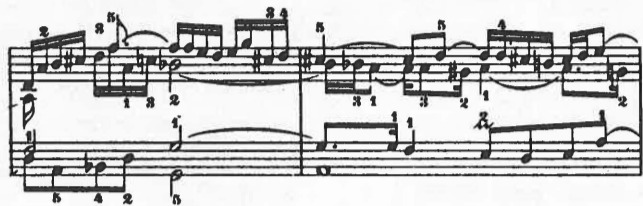
Richard Troeger is completing a doctorate in early music at Indiana University, where he is a harpsichordist, clavichordist and fortepianist. He has assisted Anthony Newman, and has studied with Thomas Brinkley and Hans Tischler.

In 1981, Mr. Troeger played a successful debut recital at Goodman House in New York City. He has performed extensively in recitals at colleges and universities and on museum series. Anthony Newman's forthcoming Bach and the Baroque (MacMillan) contains a dance chapter contributed by Mr. Troeger. Now he is preparing books on the French unmeasured harpsichord prelude and on harpsichord technique.

Example 1. J.S. Bach, *Applicatio*, mm. 1-4.



Example 2. Praeludium, mm. 11-12.



and technical results.

One notable feature of the fingering of the Praeludium and Fughetta is the prevalence of a closed hand position, already mentioned as important to the support of the fingers for a good tone on the clavichord. No awkward stretches are allowed which could cause the fingers at the hands' extremities to lose support through over-extension; the little finger is particularly vulnerable in this respect. An octave is the largest interval grasped. This, of course, is partially inherent in the music itself, but many instances show a closed position. In Example 2, the second finger on b-flat' preserves a smooth position for the hand as 3, 4 and 5 play the soprano line. Although use of the thumb on an accidental is "legitimate" (see below), 1 on the b-flat could cramp the hand unduly. (In balancing the hand so as to support the upper digits in such a passage, the finger on the sustained tone should pull in the direction of the treble keys so that maximum flexibility and support is allowed the fingers rendering the top line. Some degree of relaxed hand weight directed to the latter digits is sometimes advantageous, and can be in other contexts as well.) In the remainder of the Example, the fifth finger on the c-sharp<sup>2</sup> allows the hand to remain closed. Example 3 offers a similar case, again in the right hand. Generally, 5 and 1 in either

thumb was, at most, only on a par with other digits used in crossing until the middle of the 18th century. The wide range of finger crossings found in the Praeludium and Fughetta includes those shown in Examples 5-14. Smooth execution of many of these is considerably assisted by the technique of finger withdrawal.

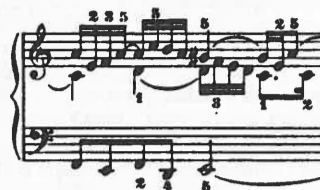
Example 5. Praeludium, m. 10.



Example 6. Praeludium, m. 4.



Example 7. Praeludium, m. 9.



Example 8. Praeludium, m. 16.



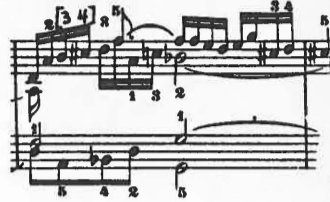
Example 9. Fughetta, m. 10.



Example 10. Fughetta, m. 24.



Example 11. Praeludium, m. 11.



Example 12. Praeludium, m. 15.



Example 13. Fughetta, mm. 32-34.



Example 14. Praeludium, mm. 6-7.



Example 3. Fughetta, m. 5.



hand are kept on the extreme notes of a wide interval, to keep the hand as nearly closed as possible (see Example 4).

Example 4. Fughetta, mm. 7-8



For maximum flexibility in changing position and to preserve a closed hand, it appears that, as far as possible, every finger should be able to cross its neighbor or to slide beneath it. The thumb, of course, is the foundation for pivoting in 20th-century keyboard technique and its use in this capacity is part of earlier techniques as well. Nonetheless, the

The thumb is by nature so strong and, in some positions, so lacking in lightness, that its use as a pivot can induce unwanted accents, especially on so light and dynamically sensitive an action as that of the clavichord. Hence, whereas modern usage might finger the passage in Example 15 as is indicated in brackets, the original fingering changes position gradually rather than in a jerk, resulting in greater fluency. This is not to say that a smooth rendition is impossible with modern fingering, but that the original makes virtually automatic what the other accomplishes only with an effort.

The finger crossings shown above can be accomplished by means of finger withdrawal so as to allow rhythmic equality and legato, or at the most only the slightest detachment. Of course, they can assist articulation and accent, as will be discussed below. However, they partake of a general digital flexibility which is also related to passages such

as those in Examples 16 and 17. The second left-hand quarter beat of Example 16 looks at first, perhaps, absurd to a modern performer. However, it can be executed with perfect smoothness and, again, balances the hand for maximum tonal fullness and control on the clavichord. The same is true of Example 17. In both cases the third finger, the central finger and the best supported, and the thumb, the strongest, play the most important roles; the fingering is based on these digits. The descent to G-sharp in Example 16 places 3 on the arrival point, and the preceding 16ths are fingered so that the hand is kept closed; as

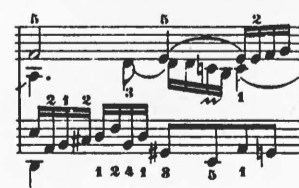
far as the musical lines allow, the hand is kept closed in Example 17 as well. The effect of these passages on the clavichord, fingered thus, is sonorous in the extreme.

As mentioned earlier, this writer has not found that early fingerings necessarily lead to rhythmic inequality. However, the fingering of the Praeludium and Fughetta seems to favor emphasis, however slight, on half- and quarter-note beats. (Both pieces are in C time.) Particularly in the Praeludium, the fingering generally maintains one position within a given half or quarter value;

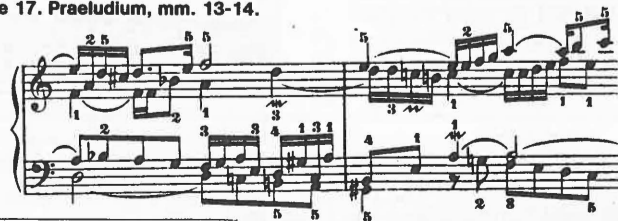
Example 15. Fughetta, m. 18.



Example 16. Praeludium, m. 8.



Example 17. Praeludium, mm. 13-14.



shifts, many finger crossings, and many occasions of one digit's use on consecutive notes take place from one beat unit to the next (see Examples 6-13 and Examples 18-19). Although finger slides from an accidental to a natural are not as reliable on the clavichord as on the harpsichord or organ (they do not occur in the Praeludium and Fughetta, excepting possibly m. 7 of the former), transfers between naturals such as the thumb makes in Example 18 can be made unobtrusively. (It is perhaps worth noting that 1 and 5 are used

**Example 18. Praeludium, m. 5.**

impartially on the accidentals, as occurs in several of the above Examples.) In Example 17, above, the transference of 5 from  $e^2$  to  $f^2$  makes an almost unavoidable break. The fifth finger is used on the  $e^2$  for two possible reasons: 1) to keep the hand closed; 4 could be unreliable in the stretched position required to accommodate the preceding portion of the passage; and 2) to accept the second main beat of the measure. The transference of 5 (right hand) in the ensuing measure is also, perhaps, both for emphasis in the relatively weak top range of the clavichord and to keep the hand position closed; however, 4 would still suffice on the  $b^2$ . Syncopations between two parts in one hand seem to be treated, not as interplay of two fully independent lines, but as one line with notes held for greater resonance—a standard technique on early keyboards. Thus, the last beat of Example 17 is treated more or less as

with "finger pedal." The fingering of Example 19 is as much open to rendition of the music as two sustained "parts" emerging from one line as the fingering of Example 17 allows linear independence. Examples 20-21 offer fingering suggestive of accented second main beats: the 4-5 crossing in the left hand in both examples, the 5-4-3-5 in the right hand of Example 20 and the thumb transference in Example 21. These passages can be performed smoothly, but the fingering of these and similar instances is conducive to agogic and/or articulatory accentuation.

In Example 22, the old style of fingering parallel intervals with the same pair of fingers is adhered to. On the clavichord, the uniform hand motion permits firm pressure on the keys and a full tone.

Some changes of position are made suddenly with a resultant accent, in a manner reminiscent of some unavoidable left hand leaps, generally to an octave, in works of Frescobaldi (Example 23). The arrival of the little finger on  $d'$  in Example 24 makes a virtue of the necessity to reposition the left hand in order to play the middle part; the first-beat  $d'$  is accented slightly by the sudden shift of position.

Only one finger substitution (Example 25, the substitution necessitated by the mordent) is indicated in the Praeludium and Fughetta. Either the leaning toward a beat-articulating style already noted in this particular composition was not felt to require it, or the practice was too well understood to need frequent notation. The bracketed substitution of 1 in Example 24, above, is a possibility; an articulation before the  $g^2$  can also be

<sup>1</sup>Ralph Kirkpatrick, "On Playing the Clavichord" (*Early Music*, Vol. 9, #3):295-96.  
<sup>2</sup>Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. Mit-

**Example 19. Praeludium, mm. 1-2.**

**Example 20. Praeludium, m. 9.**

**Example 21. Praeludium, m. 15.**

**Example 22. Fughetta, mm. 23-24.**

**Example 23. G. Frescobaldi, Partite sopra l'aria di Romanesca, Settima Parte, m. 1.**

**Example 24. Fughetta, mm. 11-12.**

**Example 25. Fughetta, m. 25.**

effective. A similar repositioning occurs in the Praeludium (Example 26), with 2 on the  $a'$ . To play the passage, fingered thus, in strict time at anything but a very slow tempo would be awkward; the strong beat, coinciding with the cadence on D minor and the ensuing soprano figure in a new tessitura, requires time emphasis, which well accommodates the change of hand position.

Another form of finger change occurs in Example 27: from 2 to 3 on the  $d^2$ . The change makes the second  $d^2$  more

**Example 27. Fughetta, m. 8.**

emphatic. (This recalls a favorite fingering of Wanda Landowska's for short, rhythmic trills: 3-2-4-3, 2-1-3-2, etc.)

Another vestige of old-style fingering is the frequent use of 2-1-2-1 in conjunct, left-hand passages, as well as more "modern" use of thumb turning, as ascending 4-3-2-1-3-2-1. A modern player might finger the Fughetta's subject as shown in brackets in Example 28; the original fingering is also shown. In the virginalists' fingering<sup>6</sup>, the basis of strong fingers 1, 3 and 5 taking accented notes does not prohibit frequent accentual use of the index finger, whose independence is obvious. The fingering in the present examples shares many fea-

**Example 28. Fughetta, mm. 1-4.**

**Example 29. Fughetta, mm. 28-31.**

**Example 26. Praeludium, mm. 10-11.**

tures with the virginalists' style of fingering, although a basis with 1, 3, and 5 as principal fingers is not as clear cut; use of the index finger as in the preceding example is a point in common between the two approaches. Its prevalent use in the Fughetta's subject allows a light and rapid attack. On the clavichord, particularly, this produces a lively quality achieved only with difficulty by a 20th-century approach.

Fingering patterns in sequences are not always consistent in the Fughetta. In Example 29, the first and second statements of the one-measure pattern are fingered identically; the third and fourth are also parallel, but beginning on 3 instead of 2. Perhaps this change was made to avoid pattern blindness; possibly this and other non-parallels occur for no particular reason.

#### SUMMARY

The fingering of the Praeludium and Fughetta presents some important clues to Bach's keyboard technique. The preceding discussion has considered these clues in relation to earlier styles of fingering, and particularly in reference to clavichord playing and to Forkel's description of Bach's approach to that

instrument. This style of playing appears to be based on close application of the fingers to the keys and maintenance, as far as is possible, of a closed hand position whose changes of position are effected as much by multifarious forms of finger crossing as by pivots on the thumb. The articulation suggested by many instances of fingering leans toward emphasis of the primary metric units (quarters and halves in the common-time Praeludium and Fughetta) and perhaps slight detachment of some subdivided note values. The strengths and weaknesses of various digits appear to be a consideration of the fingering, and changes of hand position seem in some cases to be managed so as either to maximize their musical effect or else to be made as unobtrusive as possible. Similar patterns receive similar, but not always identical, fingering upon repetition. It is hardly possible to deduce an entire system of fingering from the paucity of examples, but the fingering of the present composition seems to take its point of departure from great flexibility of hand and finger (including use of the technique of finger withdrawal described by Forkel and Quantz) and, in relation to the clavichord, careful hand positioning to ensure finely controlled quality of tone. ■

chell (New York: Norton, 1949): p. 42.

<sup>3</sup>Tomás de Sancta Maria, *Libro llamado arte de tañer fantasia* (Valladolid, 1565).

<sup>4</sup>Johann Joachim Quantz, *On Playing the Flute*, trans. Reilly, p. 280.

<sup>5</sup>Isolde Ahlgrim, "Current Trends in Performance of Baroque Music," trans. Howard Schott (*The Diapason*, Vol. 73, #4).

<sup>6</sup>Richard Troeger, "Source Fingerings in Elizabethan Keyboard Music" (*Performance Practice*

*Magazine*, Vol. 1, #1; published Purchase, N.Y., S.U.N.Y.).

## Book Reviews

Isabel Pope and Masakata Kanazawa, editors. *The Musical Manuscript of Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century*. Oxford University Press, 1978. xix + 676 pp. \$79.00.

This handsome volume achieves what many repertory studies attempt to do and fail—it provides an edition that meets the needs of both performers and scholars and does so admirably. The Montecassino manuscript contains 141 works from about 1430 to 1480 that were copied by an Italian scribe over a period of ten to twenty years beginning about 1480. The contents, which are almost equally divided between sacred works (for the Office rather than the Mass) and secular pieces (French, Spanish and Italian), include compositions by Dufay (15), Cornago (9), Ockeghem (3), Bedingham (2), Hayne van Ghizeghem (2), and the theorist Gaffurius (2), among others. Over half of these works are *unica*.

Performers will appreciate the large print used for the text and music (in spite of the crowded appearance on the page in some cases) and the placing of most editorial comments directly on the music pages. Where appropriate, the editors have extended the text to all the parts or completed texts that were only partial in the original source, a practice that greatly facilitates performance. For other works instruments must be used for some or occasionally all of the lines.

Block, Adrienne Fried and Carole Neuls-Bates. *Women in American Music: A Bibliography of Music and Literature*. Greenwood Press (51 Riverside Ave., Westport, CT 06880), 1979. xxvii, 302 pp., \$29.95.

It will be worth the trouble to call this bibliography to the attention of your college or local library. It brings together a great deal of documentation of the role of women in American musical life from Colonial times to the present (1978, that is). The work has the rather forbidding format of the index familiar to graduate students as RILM (*International Inventory of the Literature of Music*), but serves well as an index to "selected" (a key word which is never fully explained in their preface) writings about women composers and performers. The stance of the editors is openly that of advocacy, not objectivity.

The editors have chosen to introduce meter changes, sometimes frequently, to reflect the delicacies of phrasing in this period; performers may wish to reconsider some of these.

The notes and commentaries include the usual list of concordances and modern editions for each piece. In addition, the editors provide a discussion of the style, a date for the work when possible, references to the piece in the literature, textual sources, added verses, and complete translations. Particularly valuable for the scholar is the inclusion of related compositions—a feature editors often avoid because of its potentially extended nature. In short, all that is missing is a list of the variant readings from the concordances. That the editors note only the variants which affect their transcriptions is a loss for both scholars and performers.

The well-written introduction goes beyond a simple discussion of composers, works, and styles and introduces such provocative issues as the similarity of Spanish and Italian textual forms relative to their French equivalent. As a reference tool, the book is easy to use and comprehensive. The editors are generous with footnotes, and a reader interested only in the French contents can also find important general information in that section (such as the fact that attributions were lost when the manuscript was trimmed). With regard to errors and omissions—a hazard for any study of this magnitude—a review

They are attempting to "restore women to their rightful place in American music history," although that place or its rightfulness does not seem to be too different from the common assumptions: "... there is some truth to the picture that emerges of women in the past making music in a world apart from men: in the parlor, at female seminaries and colleges..." The understandable feminist stance of the editors is at the heart of what is valuable about the bibliography, the collection of references to women in all sorts of book and periodical sources; it only occasionally causes annoying lapses, such as the changing of Mrs. H. H. A. Beach's professional name to "Amy Cheney Beach" (whoever heard of *her*?) because she "for reasons of status used her husband's name." There is no cross reference in the index to bring the male chauvinist to the realization that Amy is the person he's look-

ing for. The organ world is not well served here, but that is because reviews of performances, unless they concentrated on something feminist, have been excluded by reason of their unmanageable number and lack of sociological interest. Therefore, one will find only one organist familiar to readers of these pages in the index (under "performers—organ," with no cross reference from "organists"). But one does find fascinating tidbits related to the organ world, such as an 1886 article defending the training of women as organ and piano tuners by the Estey Company. The author asserted that "women have the same capacity for the work as men!" Every page is a reminder that there was and is a very good reason for compiling this book.

The volume is essential for departments serving graduate students in musicology, not only for its contents but as a model of what a repertory study should be in thoroughness (in all respects save variant readings), readability, and useful format. Undergraduate departments with large budgets and performers of early music will also welcome this beautiful edition with its large number of new additions to the repertoire.

—Courtney Adams  
Franklin and Marshall College

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|              | Tremolo         |
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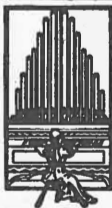
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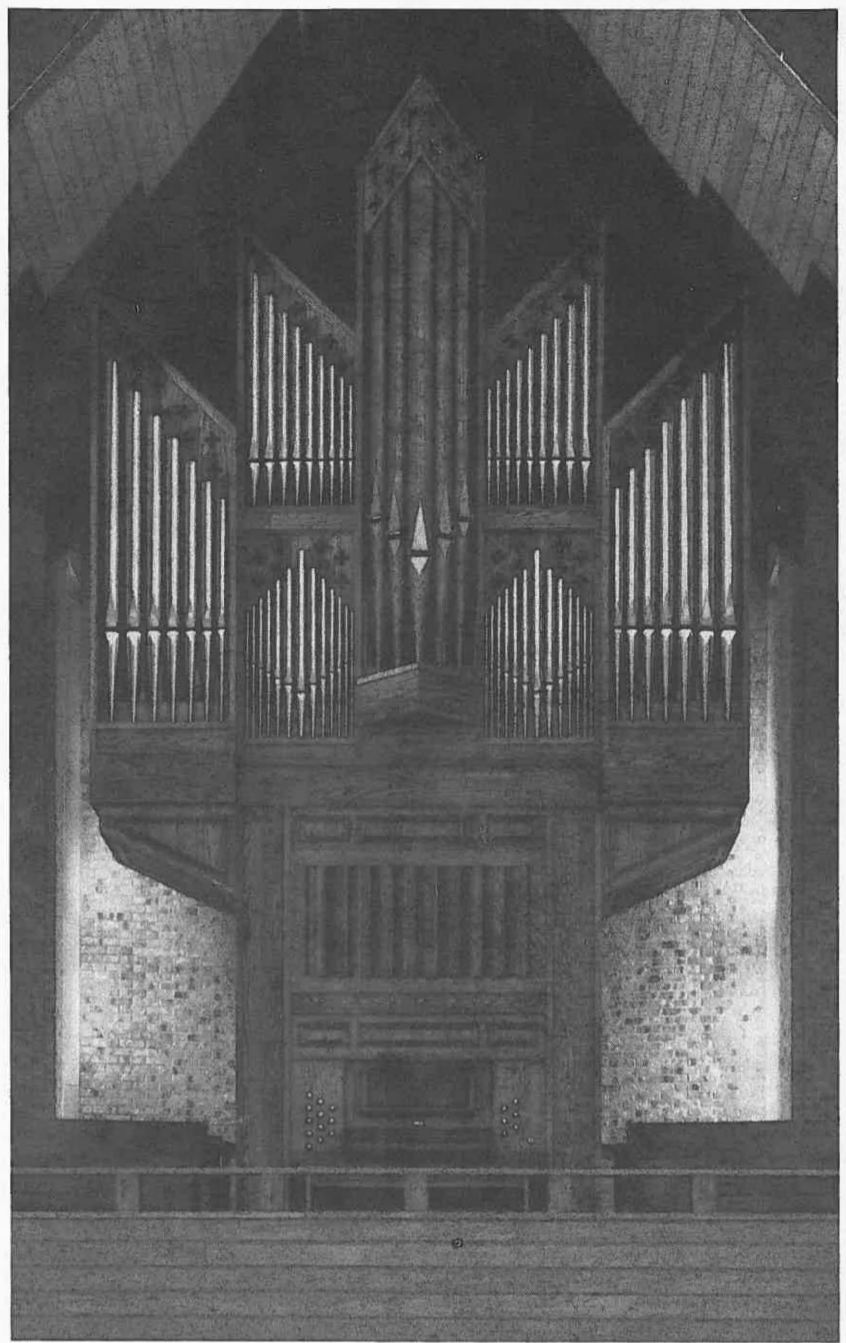
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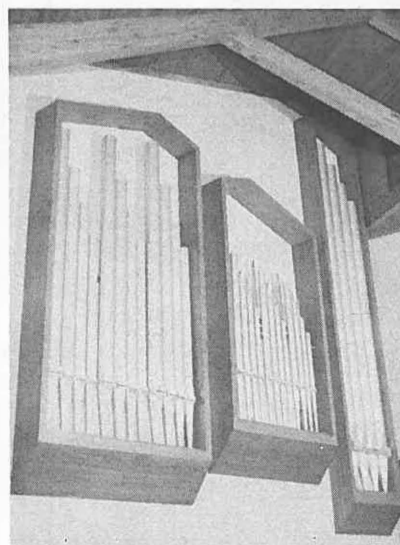
## New Organs



Schudi Organ Co., Garland, TX has built a 2-manual organ for St. Luke's Lutheran Church, Richardson, TX. Key and stop action are mechanical. The

casework is oak. The façade pipes are 80% tin and flamed copper. A dedicatory recital was played on May 23, 1982 by George Baker.

GREAT		SWELL		PEDAL	
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8'	Rohrflöte	4'	Spillflöte	8'	Principal
4'	Octave	2-2/3'	Nazard	4'	Choral Bass
2'	Super Octave	2'	Gemshorn	16'	Posaune
IV	Mixture (1-1/3')	1-3/5'	Tierce	8'	Trompette (GT)
8'	Trompette	III-IV	Scharf (1')		
			Tremulant		
					<b>COUPLERS</b>
					Swell to Great
					Great to Pedal
					Swell to Pedal



Lee Organs, Inc., Knoxville, TN. ° has built a 2-manual and pedal organ of 26 ranks for Greenwood Baptist Church,

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\*J.E. Lee, Jr., member, American Institute of Organbuilders.

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8'	Erzahler	8'	Voix Celeste
4'	Octav	4'	Prestant
2'	Blockflöte	2-2/3'	Nazard
IV	Mixtur	2'	Octavin
8'	Trompette	1-3/5'	Tierce
			III Cymbale
			8' Cromorne

PEDAL		8' Bassflöte	
32'	Resultant	4'	Choralbass
16'	Principal	2'	Superoctav
16'	Subbass	16'	Basson
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8'	Octav	4'	Basson



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The case is of pine, with a grained finish, and the front pipes and case decorations are gilded. The Great is 58 notes, G compass and is all original, except the 8' Open Diapason which was missing. The Swell is 54 notes, C compass, and the Pedal is CC-g, 20 notes. The wind pressure of the instrument is 2-3/4 inches.

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8' Dulciana	37
4' Octave	58
4' Flute	37
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2' Fifteenth	58
III Cornet (2-2/3')	111
8' Trumpet	37
<b>SWELL</b>	
8' Stopped Diapason	54
8' Salicional	42
4' Octave	54
4' Flute	54
2' Fifteenth	54

<b>PEDAL</b>	
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**DOUGLAS L. BUTLER**, Trinity Episcopal Church, San Francisco, CA, Aug. 1: *Ricercar del duodecimo tuono*, A. Gabrieli (brass quartet); *Voluntary in C Major*, Purcell-Butler (with brass quintet & tympani); *Prelude & Fugue in D Major*, BWV 532, Bach; *Fantasia, Almand, Ayre*, Hingeston (with trumpets & bass trombone); *Music for His Majesty's Sackbutts & Cornetts*, Locke (brass quintet); *Feierlicher Einzug*, R. Strauss (arr. Reger) (with trombones & timpani); *The King of Instruments*, Albright (with narrator & percussion); *Sh'ma Kolenu*, Helfman (with baritone); *Choregos III for Organ & Vibraphone*, Michael Bayer; *Three Gospel Preludes*, William Bolcom; *Sweet Sixteenths*, Albright; *Fantasy for Organ, Brasses & Timpani*, Roy Harris.

**WAYNE WYREMBELSKI**, ORGAN, SHARON WYREMBELSKI, SOPRANO (with clarinet), St. Mary Cathedral, Gaylord, MI, Aug. 22: *Prelude & Fugue in C Minor*, BWV 546, Bach; *Les Angelus*, Op. 57, Vienne (with soprano); *Sonata in C Minor*, Mendelssohn; *Ballade for Clarinet & Organ*, Sowerby; *Cortege et Litanie*, Dupré.

**BRIAN JONES**, ORGAN, ANDREW GORDON, PIANO, Gloria Dei Luther-

an Church, Providence, RI, Aug. 23: *Fantasia for Organ & Piano*, Demarec; *Fantasia in F Major*, Mozart; *Symphonic Piece for Organ & Piano*, Clokey; *Variations on Two Themes for Organ & Piano*, Op. 35, Dupré. *Suite de Danzas Criollas*, Ginastera; *Festival Overture in D Major for Organ & Piano*, Grasse.

**ROBERT SHEPPER** (with trumpet), Second Presbyterian Church, Indianapolis, IN, Oct. 3: *Trumpet Tune in B-flat*, Stanley (with trumpet); *Toccata in D Minor*, Pasquini; *Concerto in C Minor*, B. Marcello (with trumpet); *Quod Libet*, Dupré; *Sonata in D Major*, Martini (with trumpet); *Voluntary No. 2 in C Major*, Peek (with trumpet); *Praeludium, Fugue & Ciacona in C Major*, Buxtehude; *Sinfonies de Fanfares*, Mouret (with trumpet).

**BYRON L. BLACKMORE**, ORGAN, WILMA SCHEFFNER, SOPRANO, Our Savior's Lutheran Church, La Crosse, WI, Oct. 10: *Paeon*, Leighton; *Voluntary 5 in G Major*, Walond; *Fantaisie in A Major*, Franck; *Three Sacred Concertos*, Op. 17, Distler (with soprano); *Passacaglia & Fugue in C Minor*, BWV 582, Bach; *La Vallee du Behorleguy, au matin*, Bonnal; *L'Ange a la Trompette*, Charpentier.

**ROBERT FINSTER** (with flute), St. Luke's Episcopal Church, San Antonio, TX, Oct. 31: *Concerto 4 in C Major*, Bach; *Sonata in G*, Handel (with flute); *Liebster Jesu, wir sind hier*, BWV 731, 732, Bach; *Fantasia in C Major*, Krebs (with flute); *Suite No. 1 for Flute Alone*, Luening; *Sonata da chiesa*, Martin (with flute); *Dieu parmi nous*, Messiaen.

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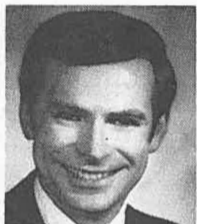
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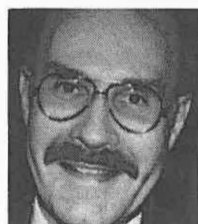
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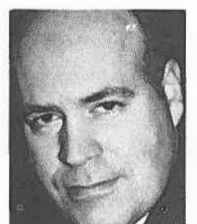
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