

THE HARPSICHORD: A RESEARCH AND INFORMATION GUIDE

BY

SONIA M. LEE

DISSERTATION

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Doctoral Committee:

Professor Charlotte Mattax Moersch, Chair and Co-Director of Research
Professor Emeritus Donald W. Krummel, Co-Director of Research
Professor Emeritus John W. Hill
Associate Professor Emerita Heidi Von Gunden

ABSTRACT

This study is an annotated bibliography of selected literature on harpsichord studies published before 2011. It is intended to serve as a guide and as a reference manual for anyone researching the harpsichord or harpsichord related topics, including harpsichord making and maintenance, historical and contemporary harpsichord repertoire, as well as performance practice. This guide is not meant to be comprehensive, but rather to provide a user-friendly resource on the subject.

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INTRODUCTION.....	1
THE GOAL AND SCOPE OF THE GUIDE	1
ORGANIZATION AND CONTENTS	2
FORMAT OF ENTRIES	4
CHAPTER ONE: REFERENCE AND GENERAL STUDIES.....	5
GENERAL MUSIC REFERENCE	5
ELECTRONIC RESOURCES.....	7
KEYBOARD REFERENCE.....	9
PERIODICALS, NEWSLETTERS, AND MAGAZINES.....	10
DISCOGRAPHIES	13
CHAPTER TWO: HARPSICHORD MAKING AND MAINTENANCE	15
HISTORY AND GENERAL STUDIES	15
STUDIES BY REGION	21
RELATED AND SPECIAL INSTRUMENTS.....	37
HARPSICHORD BUILDERS OF THE PAST AND THEIR INSTRUMENTS	44
COLLECTIONS	68
MANUALS AND GUIDES	117
STUDIES CONCERNING MATERIALS AND PARTS	118
ICONOGRAPHY	125
CHAPTER THREE: HARPSICHORD MUSIC	127
GENERAL REPERTOIRE STUDIES	127
STUDIES BY REGION.....	133
FOR TWO OR MORE PLAYERS	148
FOR PARTICULAR INSTRUMENTS.....	149
COMPOSER STUDIES.....	150
WOMEN COMPOSERS	234
THE TWENTIETH CENTURY AND BEYOND.....	234

CHAPTER FOUR: PERFORMANCE PRACTICE.....	238
GENERAL PERFORMANCE PRACTICE	238
KEYBOARD TECHNIQUE AND INTERPRETATION	242
HARPSICHORD REVIVAL	254
PEDAGOGICAL METHOD BOOKS	257
BASSO CONTINUO	258
TUNING AND TEMPERAMENT	263
CHAPTER FIVE: ORGANIZATIONS AND SOCIETIES	268
GENERAL	268
HARPSICHORD AND EARLY KEYBOARD SOCIETIES	269
REFERENCES FOR THIS PROJECT	276
APPENDIX: SELECTED HARPSICHORD COMPETITIONS.....	279

INTRODUCTION

THE GOAL AND SCOPE OF THE GUIDE

This document is intended to serve as a guide and as a reference manual for anyone researching the harpsichord or harpsichord related topics. Although numerous research guides have appeared in recent years on composers, musical genres and forms, as well as on performing forces, fewer have been published concerning literature on individual instruments and related topics. In the area of harpsichord studies, *The Harpsichord and Clavichord: An Encyclopedia* {20} edited by Igor Kipnis provides authoritative articles and definitions, while various valuable bibliographies focus on the repertoire, such as Bruce Gustafson's *French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary* {409}, Alexander Silbiger's *Italian Manuscript Sources of 17th Century Keyboard Music* {433}, John Caldwell's *English Keyboard Music before the Nineteenth Century* {395}, Adel Heinrich's *Organ And Harpsichord Music by Women Composers: An Annotated Catalog* {748}, and Frances Bedford's *Twentieth-Century Harpsichord Music: A Classified Catalog* {750}. William Parsons's four bibliographies {21} published in the *Early Keyboard Journal* between 1989 and 1993 are valuable resources on the literature of early keyboards. As for other areas concerning history, design, construction and repair, as well as performance practice, there is yet to be published a detailed bibliography that guides instrument makers, curators, restorers, musicologists, performers, teachers, and students to the appropriate resources. This guide is not meant to be comprehensive, but rather to provide a user-friendly resource on the subject.

In this document I have sought to offer an organized list of selected sources related to the harpsichord. "Harpsichord" is a generic term here referring to the plucked string keyboard instrument in use from the 15th through 18th centuries and revived since the 1880s. While the large wing-shaped instrument is called a harpsichord, this keyboard family also includes the virginal, the muselar, the spinet, the clavicitherium, as well as other special and experimental instruments. This study serves as a review of the literature, including selected books, articles, and doctoral dissertations addressed solely to the harpsichord and related topics published before 2011. Other materials, such as selected writings that include significant sections on the

harpsichord within books, articles, and dissertations on other topics, as well as a few prefaces to scholarly editions, are also cited. Although some citations on the harpsichord also include information on other early keyboard instruments, the organ, the clavichord, and the fortepiano are not the focus of this study. While the majority of entries are in English, selected citations in Dutch, French, Hungarian, Italian, Japanese, German, Polish, Portuguese, Russian, and Spanish are included as well. Reviews, newspaper articles, auction catalogs, musical scores, sound and video recordings, as well as primary sources, are excluded from this study.

ORGANIZATION AND CONTENTS

This guide is divided into five chapters. Chapter One lists selected reference sources, including encyclopedias, dictionaries, bibliographies, indexes, discographies, and online databases that are useful in researching harpsichord related topics and terminology. *The New Grove Dictionary of Music and Musicians* {1} is an excellent resource for conducting initial research. Full-length articles directly related to harpsichord studies include “Harpsichord,” “Keyboard Music,” “Fingering,” “Ornaments,” “Continuo,” “Figured Bass,” “Generalbass,” “Thoroughbass,” and “Temperaments.” This reference also covers biographies and the work of numerous harpsichord composers and performers. The reader who seeks general information on performance practice may find Roland Jackson’s *Performance Practice: A Dictionary-Guide for Musicians* {7} and Eberhard Heymann’s *Wörterbuch zur Aufführungspraxis der Barockmusik* {6} useful. Igor Kipnis’s *The Harpsichord and Clavichord: An Encyclopedia* {20} contains articles on all aspects of the harpsichord and clavichord; its coverage includes makers, theorists, composers, performers, related and special instruments, repertoires and styles, performance practice, as well as aspects on construction, maintenance, and decoration. This chapter also lists selected periodicals, newsletters, and magazines regularly focused on harpsichord studies.

Chapter Two deals with studies concerning harpsichord making and maintenance. The first section, “History and General Studies,” contains surveys on the harpsichord and its related instruments. Several important publications include Raymond Russell’s *The Harpsichord and Clavichord: An Introductory Study* {46}, Frank Hubbard’s *Three Centuries of Harpsichord Making* {47}, Hubert Henkel’s *Beiträge zum historischen Cembalobau* {51}, and Edward

Kottick's *A History of The Harpsichord* {57}. The section "Studies by Region," which contains literature on harpsichord making in different parts of Europe, America, and other countries, follows. The next section "Related and Special Instruments" focuses on studies concerning harpsichord-related instruments, including the spinet, virginal, clavictherium, claviorganum, folding harpsichord, geigenwerk, lute-harpsichord, combination instruments, and keyboards with more than twelve keys per octave. Organologists such as John Koster, Laurence Libin, Edwin M. Ripin, Denzil Wraight, and John Henry van der Meer, to name a few, offer fascinating studies of this family of instruments. Other sections in this chapter list studies on more than fifty selected harpsichord builders and firms, selected keyboard collections, harpsichord materials and parts, as well as harpsichord iconography. Currently in its third edition, Donald H. Boalch's *Makers of the Harpsichord and Clavichord 1440–1840* {134} is an authoritative source on surviving historic harpsichords and clavichords as well as their makers.

Chapter Three centers on the literature of harpsichord music. The section "General Repertoire Studies" lists such essential surveys as John Gillespie's *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano* {371} and Arnfried Edler's *Gattungen der Musik für Tasteninstrument* {384}. Routledge publishes two excellent volumes of essays on 17th-and 18th-century keyboard music edited by Alexander Silbiger {382} and Robert Lewis Marshall {381} respectively. Other sections concern harpsichord repertoire of different regions, music written for two or more players, music written for special instruments such as the lute-harpsichord, more than 115 selected composers and their harpsichord output, as well as women and contemporary composers.

Chapter Four is devoted to resources on performance practice. Classic guides which remain useful include Arnold Dolmetsch's *The Interpretation of the Music of the 17th and 18th Centuries: Revealed by Contemporary Evidence* {758} and Robert Donington's *The Interpretation of Early Music* {761}. More recent studies are Mary Cyr and Reinhard G. Pauly's *Performing Baroque Music* {769} and Anthony Burton's excellent book *A Performer's Guide to Music of the Baroque Period* {772}. Among the essential performance practice resources focused on harpsichord technique and interpretation are Howard Schott's *Playing the Harpsichord* {775}, Ann Bond's *A Guide to the Harpsichord* {789}, Mark Kroll's *Playing the*

Harpsichord Expressively: A Practical and Historical Guide {790}, and Yonit Lea Kosovske's *Historical Harpsichord Technique: Developing la douceur du toucher* {791}. This chapter also lists selected resources on the revival of the harpsichord in the 20th century, harpsichord pedagogy, basso continuo, as well as tuning and temperament.

Chapter Five lists selected international organizations and societies, some of which focus on the areas of organology, such as the American Musical Instrument Society and The Galpin Society for the Study of Musical Instruments. Many others are devoted to the study of historical keyboards, including the Midwestern and Southeastern Historical Keyboard Societies, which will merge into a new international organization in 2012.

The Appendix lists selected regional and international harpsichord competitions.

FORMAT OF ENTRIES

Entries are listed chronologically within each section by year of first publication. Most entries are annotated, providing information on the purpose of the text and scope of the subject. Each citation provides the usual bibliographic information, including author, title, edition, place of publication, publisher, date, and pages, and is numbered consecutively throughout the entire document. Language is specified where the source is not in English. Cross-referencing is used throughout the document to help the reader find needed information. Citations conform to the guidelines set out in the *Chicago Manual of Style*, 16th edition.

CHAPTER ONE: REFERENCE AND GENERAL STUDIES

GENERAL MUSIC REFERENCE

1. *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie and John Tyrrell. 29 vols. London: Macmillan, 2001. Online at <http://www.grovemusic.com>. Probably the most authoritative English-language encyclopedia on music and musicians. Its online version is accessible via Oxford Music Online administered by Oxford University Press. Contains well researched signed articles with bibliographies. Useful articles related to harpsichord studies include: Edwin M. Ripin et al., “Harpsichord;” John Caldwell et al., “Keyboard Music;” Mark Lindley et al., “Fingering;” Kenneth Kreitner et al., “Ornaments;” Peter Williams and David Ledbetter, “Continuo,” “Figured Bass,” “Generalbass,” and “Thoroughbass;” and Mark Lindley, “Temperaments.”
2. *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. 2nd ed. Edited by Friedrich Blume. 29 vols. Kassel: Bärenreiter, 1994-2007. The most definitive German-language music encyclopedia, containing signed articles written by leading scholars. In two multi-volume parts: Subjects (10 volumes) and Biographies (17 volumes). Articles related to harpsichord studies include: John Henry van der Meer, Jürgen Trinkewitz, and Bram Gätjen, “Cembalo, Klaviziterium, Spinett, Virginal;” Friedrich Wilhelm Riedel and Hubert Henkel, “Klavier;” Arnfried Edler and Marianne Stoelzel, “Klaviermusik;” Jörg-Andreas Bötticher and Jesper B. Christensen, “Generalbaß;” and Wolfgang Auhagen, “Stimmung und Temperatur.”
3. *The Harvard Dictionary of Music*. 4th ed. Edited by Don Michael Randel. Cambridge, MA: Belknap/ Harvard University Press, 2003. xxvii, 978pp. A standard single-volume English-language dictionary of musical terms. Its online version is available as part of Credo Reference.
4. Duckles, Vincent H., Ida Reed, and Michael A. Keller. *Music Reference and Research Materials: An Annotated Bibliography*. 5th ed. New York: Schirmer Books, 1997. xviii,

812pp.

A widely recognized annotated bibliography of the essential reference works in music. References related to harpsichord studies include: “Keyboard Instruments” (1.519 to 1.543 and 4.219 to 4.231); “Keyboard Music” (5.217 to 5.240); “Performance Practice” (3.63 to 3.91); “Primary Sources” (4.376 to 4.388 and 5.516 to 5.612); “Early Music in Modern Editions” (5.503 to 5.515); and “Primary Sources of Early Music” (5.516 to 5.612).

5. Strahle, Graham. *An Early Music Dictionary: Musical Terms from British Sources, 1500–1740*. Cambridge: Cambridge University Press, 1995. xl, 469pp.

Provides definitions for musical terms drawn from British sources from the 16th to early 18th centuries. The terms are related to instruments, performance, and theory and composition.

6. Heymann, Eberhard. *Wörterbuch zur Aufführungspraxis der Barockmusik*. Köln: Dohr, 265pp. 2nd rev. ed. Köln: Dohr, 2008. 286pp.

A dictionary containing terms related to the performance practice of music of 1580–1730. Text in German.

7. Jackson, Roland John. *Performance Practice: A Dictionary-Guide for Musicians*. New York: Routledge, 2005. xxvii, 513pp.

A useful reference tool containing names and terms of all aspects of performance practice, arranged alphabetically.

8. Jackson, Roland John. *Performance Practice, Medieval to Contemporary: A Bibliographic Guide*. Music Research and Information Guides 9. New York: Garland, 1988. xxix, 518pp.

An annotated bibliography of performance practice, covering literature published from 1960 to 1986. Organized chronologically by historical period, from the medieval era to the 20th century. Within each chapter, citations are arranged into the following categories: “General Studies,” “Composers,” “Forms and Genres,” “Media” (voice and instruments),

“Tempos,” “Added Notes” (e.g., ornaments and improvisation), “Altered Notes” (e.g., rhythmic alterations and accidentals,” and “Pitch and Tuning.”

9. Benoit, Marcelle, ed. *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles*. Paris: Fayard, 1992. xvi, 811pp.

An exhaustive dictionary of terms and names related to French music of the 17th and 18th centuries. Contains about 2,500 signed entries on musicians, instrument makers, dancers, choreographers, publishers, patrons, literary figures, genres and styles, and performance practice. Well-illustrated with an extensive bibliography and indexes of names and terms. Text in French.

10. Baron, John H. *Baroque Music: A Research and Information Guide*. Music Research and Information Guides, vol. 16. New York: Garland, 1993. xviii, 587pp.

An important annotated bibliography to literature on music of the 17th and 18th centuries. Chapter Five, titled “Theoretical Studies,” contains materials on baroque style and textures, basso continuo, harmony and composition, and counterpoint. Chapter Six, titled “Instrumental Music,” contains a substantial section on keyboard music.

11. Vinqvist, Mary and Neal Zaslaw, ed. *Performance Practice: A Bibliography*. New York: W. W. Norton, 1971. 114pp.

A pocket size bibliographical reference on literature related to performance practice of music from the medieval times to the 19th century. Unannotated and now outdated.

ELECTRONIC RESOURCES

See also {1}.

These resources are available by subscription only unless otherwise indicated, but can be accessed through many public and institutional libraries.

12. WorldCat.
An online union catalog of millions of items in libraries worldwide. Worldcat can be used to locate books, entire journals, theses and dissertations, audio recordings, music scores, videos, manuscript materials, and other publication types.
13. ProQuest Dissertations & Theses.
Provides online access to citations and abstracts for dissertations and theses from North American and European universities. Offers full text for most of the dissertations added since 1997.
14. JSTOR.
An online archive of leading academic journals across the humanities, social sciences, and sciences. Provides full-text searches of digitalized journals.
15. RILM.
An international online bibliography of “all types of publications on music, in all media: books, journals, online resources, research-based sound recordings and films, dissertations, and more.” Each entry provides the title in the original language, an English translation of the title, an abstract, and bibliographical data.
16. Music Index.
“A comprehensive guide to music periodicals and literature featuring digitized content from 1970 to present.” “Contains cover-to-cover indexing and abstracts of articles about music, musicians, and the music industry for more than 480 periodicals, as well as book reviews, obituaries, news, and selective coverage for more than 200 periodicals.”
17. International Index to Music Periodicals (IIMP).
Provides indexing and abstracts for international music periodicals, and full text for selected journals.
18. HPSCHD-L (Harpsichord and Related Topics).

“An electronic mailing list devoted to early stringed keyboard instruments: harpsichords, clavichords, fortepianos, virginals, and all similar instruments except the modern piano.”

“An open forum for all topics related to these instruments, including their theory and principles of construction, decoration, and history and evolution from their earliest beginnings through modern times. Other topics for discussion include performers on these instruments, performance practice, literature, pedagogy, care and ownership.” Its website maintains searchable message archives.

KEYBOARD REFERENCE

See also {54}.

19. Costa, Susanne. *Glossary of Harpsichord Terms* [Glossar über Cembalo-Fachausdrücke]. Frankfurt am Main: Verlag Das Musikinstrument, 1980. 115pp.
An English-German bilingual dictionary of more than 180 harpsichord terms with short definitions.
20. Kipnis, Igor, ed. *Harpsichord and Clavichord: An Encyclopedia*. New York: Routledge, 2007. xxi, 548pp.
An authoritative dictionary-encyclopedia containing signed articles by specialists on all aspects of the harpsichord and clavichord. Provides a rich source of information on makers, theorists, composers, performers, the construction and decoration of instruments, parts and materials, related instruments, repertoires and styles, and performance practice.
21. Parsons, William. “Early Keyboard Bibliography.” [Parts 1, 2, 3, and 4]. *Early Keyboard Journal* 6, (1989): 91-200; 8, (1990): 131-163; 9, (1991): 105-161; 11, (1993): 67-121.
An extensive bibliography of resources at the Library of Congress on “any aspect of early keyboard music.” Arranged under the following categories: auctions, bibliographies, catalogs, catalogs of collections and exhibitions, collections of essays, conference and festival reports, dictionaries, discographies, dissertations, iconography, indexes,

monographs, pedagogical works, periodical literature, and scores. Part 1 includes materials gathered through 1988; other parts contain materials from January to June, 1989, July 1989 to December 1990, and January 1991 to December 1992.

PERIODICALS, NEWSLETTERS, AND MAGAZINES

22. *Early Keyboard Journal*. 1983–.

“A refereed periodical published annually by the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society.” Contains articles “devoted solely to the music, performance practices, and organology of keyboard instruments to about 1850.”

23. *Early Music*. 1973–.

A quarterly early music journal published by the Oxford University Press. Contains articles from scholars and performers, covering a wide range of topics on earlier musical repertoires, performance practice, iconography, and instruments. Richly illustrated. Also contains extensive reviews of books, music, and recordings.

24. *Early Music History: Studies in Medieval and Early Modern Music*. 1981–.

“Devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.” Published annually by Cambridge University Press.

25. *Journal of Seventeenth-Century Music*. 1995–.

An online journal published by the Society for Seventeenth-Century Music for “scholarly studies of the musical cultures of the 17th century.” Includes articles on “historical and archival studies, performance practice, music theory, aesthetics, dance, and theater.”

- “Also publishes critical reviews and summary listings of recently published books, scores, and electronic media.” Published annually.
26. *Eighteenth-Century Music*. 2004–.
Contains articles on any areas relating to music of the 18th century. Published annually by Cambridge University Press.
 27. *Early Music America: The Magazine of Historical Performance*. 1995–.
Formerly titled *Historical Performance*, this is a magazine for early music lovers containing articles and interviews that “explore news and newsmakers in the early music field, artist profiles and interviews, festivals and workshops, historical perspectives, instruments makers and collections, early music education, book and recording reviews.” Published quarterly by Early Music America.
 28. *Journal of the American Musical Instrument Society*. 1975–.
Contains articles on musical instruments in all cultures and from all periods, and on performance practice related to specific instruments. Book reviews. Annual.
 29. *Newsletter of the American Musical Instrument Society*. 1971–.
Published three times a year. Contains short articles and communications about the history, design, and use of instruments in all cultures and from all historical periods, as well as annual meeting announcements and reports.
 30. *The Galpin Society Journal*. 1948–.
Publishes research on the history, construction, and use of musical instruments and on their makers. Includes reviews of books and occasionally of printed music, periodicals, and recordings. Annual.
 31. *Fellowship of Makers and Restorers of Historical Instruments (FoMRHI) Quarterly*. 1978–.
Formerly the *Fellowship of Makers and Restorers of Historical Instruments (FoMRHI)*

- Bulletin and Communications*. Contains papers and communications on all aspects of the history and making of historical musical instruments. Published quarterly. Past issues available online at the organization's website at: <http://fomrhi.org/>.
32. *The Harpsichord and Fortepiano Magazine*. 1987–.
Originally *The Harpsichord Magazine*, subsequently *The English Harpsichord Magazine*. “Contains articles and reviews of publications and recordings on early keyboard instruments, the music written for them, performance practice, and composers. Gives news of seminars and conferences, museums and instrument collections, festivals, courses and workshops.” Published two times per year. Some back issues can be found online at the British Harpsichord Society's website at: <http://www.harpsichord.org.uk/>.
33. *Imago Musicae: International Yearbook of Musical Iconography*. 1984–.
“Contains musicological and art-historical articles on the relationship between music and art and on the representation of music in art.” Published annually by the International Repertory of Musical Iconography. In English, French, and German.
34. *The Organ Yearbook: A Journal for the Players and Historians of Keyboard Instruments*. 1970–.
Publishes articles on keyboard organology and keyboard music. Some articles in German. Annual.
35. *The Diapason*. 1909–.
“An international journal devoted to the organ, the harpsichord, the carillon, and church music.” “Regularly includes feature articles, reviews, reports, news, organ specifications, and a calendar, as well as classified advertisements.” Publishes monthly by the International Society for Organ History and Preservation.
36. *Performance Practice Review*. 1988–1997, and 2006–.
A scholarly periodical devoted “solely to the consideration of performance problems.” Published twice a year by the Claremont Graduate School. Available online at the

Claremont Colleges Digital Library at: <http://ccdlib.libraries.claremont.edu/>.

37. *Early Music Today*. 1993–.

Published monthly as part of *Classical Music Magazine*, *Early Music Today* contains articles and interviews on all aspects of early music. Offers reviews of CDs, publications and performances, as well as listings of concerts across the United Kingdom.

38. *Keyboard Perspectives*. 2008–.

Subtitled “Yearbook of the Westfield Center for Historical Keyboard Studies.” Publication of the Westfield Center. “Seeks to foster research, performance, and discussion concerning the entire history of keyboard instruments and their music.” Annual.

39. *Westfield: Newsletter of the Westfield Center*. 1984–.

Formerly the *Early Keyboard Studies Newsletter*. Contains articles on early keyboard music, performance practice, and original instruments of the 16th through 19th centuries. Issues quarterly.

40. *Continuo: The Magazine of Old Music*. 1978–1998.

Now defunct, the magazine contains articles on all aspects of early music. Includes reviews and classified advertisements.

DISCOGRAPHIES

See also {21}, {56}, {227}, {367}, {383}, {747}.

41. Croucher, Trevor. *Early Music Discography: From Plainsong to the Sons of Bach*. 2 vols. Phoenix, AZ: Oryx Press, 1981.

A discography of “early music” from the early medieval period through the late 18th century. Contains some 3,000 records that were available in the United Kingdom.

Volume One contains an index arranged in seven periods: “Plainsong,” “Ars Antiqua (The Early Medieval Period),” “Ars Nova (Music in the 14th Century),” “Early Renaissance (Music in the 15th Century),” “Late Renaissance (Music in the 16th Century),” “Early Baroque (Music in the 17th Century),” and “Late Baroque (Music in the 18th Century).” Volume Two contains indexes of composers, plainsongs, anonymous works, and performers.

42. Elste, Martin. *Modern Harpsichord Music: A Discography*. Westport, Conn.: Greenwood Press, 1995. xviii, 319pp.

Lists over 800 recordings of harpsichord music written between 1889 and 1993, including harpsichord arrangements of other works. The main part of the book contains entries arranged alphabetically by composer and composition, with pertinent information such as record labels and numbers, as well as the duration, performers, and publishers of the works. Includes indexes of genres, chronology, labels, harpsichordists, and harpsichord makers.

CHAPTER TWO: HARPSICHORD MAKING AND MAINTENANCE

HISTORY AND GENERAL STUDIES

See also {1}, {2}, {639}.

43. James, Philip Brutton. *Early Keyboard Instruments: From Their Beginnings to the Year 1820*. London: P. Davies, 1930. xviii, 153pp. Reprint with a new preface by the author. New York: Barnes & Noble, 1970. xviii, 153pp.
Written in the midst of the early music revival movement in the 20th century, this book provides an overview of the history of early keyboard instruments, using sixty-five illustrated original examples from collections in the United States and Europe. The appendix offers a valuable “List of Makers and Sellers of Keyboard Instruments Working in the British Isles up to the Year 1820.”
44. Hirt, Franz Joseph. *Meisterwerke Des Klavierbaus: Geschichte der Saitenklaviere von 1440 bis 1880* [Stringed keyboard instruments]. Olten: Urs Graf, 1955. xxix, 521pp. Translated into English by M. Boehme-Brown. Dietikon, Zürich: Urs Graf, 1981. 235pp.
An illustrated guide to distinctive original stringed keyboard instruments. Consists of four major chapters: “Stringed Keyboard Instruments of Relic Value,” “Keyboard, Stringing, Frame and Action,” “Stringed Keyboard Instruments in Systematic Order,” and “Stringed Keyboard Instruments.” The appendix includes a “Chronological List of Leading International Stringed Keyboard Instrument Builders until 1880,” organized geographically, and a list of major museums and private collections. Original in German; new edition with parallel text in German and English.
45. Russell, Raymond. “The Harpsichord since 1800.” *Proceedings of the Royal Music Association* (1955–56): 61–74.
Surveys the activities related to the harpsichord during the 19th century and in the first half of the 20th century.

46. Russell, Raymond. *The Harpsichord and Clavichord: An Introductory Study*. London: Faber & Faber, 1959. 208pp. 2nd ed. Revised by Howard Schott. New York: W. W. Norton, 1973. 208pp.

Now slightly outdated, this is one of the pioneering studies in English on the harpsichord and clavichord. Surveys the various national schools of construction, including Italy, the Low Countries, France, the British Isles, Germany, Scandinavia, Central and Eastern Europe, and the Spanish Peninsula. A chapter titled “The 19th century” offers information on early concerts on original instruments, as well as on the formation of several major keyboard collections in Europe. Illustrated with photographs of many original instruments, numerous of which are from the author’s former collection now housed at the University of Edinburgh. Includes many interesting historical documents in the appendices, among which: the inventories of Bartolomeo Cristofori; a 1775 document on the *cembalo angelico*; two lists of keyboard instruments offered for sale by Leopoldo Franciolini; the “original regulations for instrument makers entering the Guild of Saint Luke in Antwerp, 1557;” “an inventory of harpsichords confiscated from the nobility during the French revolution;” a 1547 inventory of King Henry VIII’s musical instruments; harpsichords that may have been associated with Handel; documents written by Francis Hopkinson during 1783–1786 on harpsichord voicing; correspondence between Hopkinson, Thomas Jefferson, John Paradise, and Charles Burney on Jefferson’s commission of a Kirckman harpsichord; and an inventory of Queen Maria Barbara of Spain’s keyboard instruments.

47. Hubbard, Frank. *Three Centuries of Harpsichord Making*. Cambridge, Mass.: Harvard University Press, 1965. xviii, 369pp.

Currently in its 9th reprint, this is an important study tracing the history of the harpsichord in Italy, Flanders, France, England, and Germany from about 1500 to 1800. Contains an interesting chapter that provides an account of an 18th-century harpsichord workshop with many details of its organization, operation, and materials. Includes illustrated plates of the most typical harpsichords of each national school, as well as appendices containing numerous quotations from early sources.

48. Zuckermann, Wolfgang Joachim. *The Modern Harpsichord: Twentieth-Century Instruments and Their Makers*. New York: October House Inc., 1969. 255pp.
Presents the trends and ideas of harpsichord making in the 20th century by surveying the work of about 100 modern builders from North America and Europe. Includes chapters on the history of the harpsichord and its revival, and on maintenance, tuning, and repair. Well-illustrated with black and white photographs.
49. Schott, Howard. "The Harpsichord Revival." *Early Music* 2, no. 2 (1974): 85–95.
A detailed account of the harpsichord revival movement from 1882 to 1949 in Europe and the United States.
50. Albarda, Jan H. *Wood, Wire, and Quill: An Introduction to the Harpsichord*. 2nd ed. Willowdale, Ont.: Marseg Ltd., 1975. 93pp.
A summarized introduction to the history of the harpsichord, with brief technical descriptions of the instruments in the family. Contains illustrations and technical drawings by the author.
51. Henkel, Hubert. *Beiträge zum historischen Cembalobau*. Beiträge zur musikwissenschaftlichen Forschung in der DDR, Bd. 11. Leipzig: Deutscher Verlag für Musik, 1979. 182pp.
A broad and technical study of harpsichord making. Addresses topics such as the various parts and materials of the harpsichord, as well as construction tools and building models. Text in German.
52. Ford, Charles, ed. *Making Musical Instruments: Strings and Keyboard*. With a foreword by Anthony Baines. New York: Pantheon, 1979. 191pp.
A collection of essays by respected makers offering instructions and advice on making the viol, lute, baroque violin, guitar, and harpsichord, with a final chapter that deals with the restoration and care of original instruments.

53. Mercier, Philippe, and Martin-Knud Kaufmann. *La facture de clavecin du XVe au XVIIIe siècle: actes du colloque international de Louvain, 1976*. Louvain-la-Neuve: Institut supérieur d'archéologie et d'histoire de l'art, Collège Érasme, 1980. 231pp.
- Proceedings of an international colloquium in Louvain, 1976, on harpsichord making from the 15th to the 18th century. Contents: Jean Bosquet, “Les deux tempéraments de Don Bedos de Celles et l'accord des instruments à clavier” [The two temperaments of Dom Bédos de Celles and the tuning of keyboard instruments] and “Note concernant le ‘monocorde’ n° 4 de Marpurg” [Note concerning the “monochord” no. 4 of Marpurg]; Martin-K. Kaufmann, “Le clavier à balancier du Clavisimbalum, XVe siècles: Un moment exceptionnel de l'évolution des instruments à clavier” [The keyboard “a balancier” of the harpsichord (15th century): an exceptional moment in the evolution of keyboard instruments]; Jeaninne Lambrechts-Douillez, “Aperçu historique sur la facture de clavecin à Anvers aux XVIe et XVIIe siècles” [A historical survey of harpsichord manufactured in Antwerp during the 16th and 17th centuries]; Henri Legros, “À propos du ‘deuxième tempérament’ de Dom Bedos de Celles” [Concerning the “second temperament” of Dom Bédos de Celles]; Nicolas Meeùs, “Épinette et ‘muselars’” [Spinets and “muselars”] and “Le diapason authentique: Quelques réflexions à propos du clavecin transpositeur des Rucker” [Authentic pitch: Some reflections concerning the transposing harpsichord of the Ruckers firm]; Philippe Mercier, “Étendue de clavier et accord des clavecins dans les Pays-Bas méridionaux au XVIIIe siècle” [Keyboard dimension and harpsichord tuning in the southern Low Countries during the 18th century.] and Jean Tournay, “À propos d'Albertus Delin, 1712-1771” [Albertus Delin, 1712–1771]. Text in French.
54. Wagner, Georg. *Cembalo- und Clavichordbau: Bibliographie; 1830–1985* [Harpsichord and clavichord construction: bibliography; 1830–1985]. Keyboard Studies 10. Buren: Fritz Knuf, 1989. 100pp.
- A bibliography of literature published during 1830–1985 on harpsichord and clavichord making. Entries are not annotated and are arranged in the following sections: harpsichord construction; clavichord construction; catalogs, inventories, and checklists; historical and biographical information; descriptions of instruments and restoration reports; specific

- construction technique; acoustics; and collected publications. Also offers a list of technical drawings of harpsichords and clavichords available from museums or other institutions. In German with English translation.
55. Ripin, Edwin M., Denzil Wraight, G. Grant O'Brien, Howard Ferguson, John Caldwell, Howard Schott, and William Dowd. *Early Keyboard Instruments*. The New Grove Musical Instruments Series. New York: W. W. Norton & Company, 1989. 313pp.
A broad history of early keyboard instruments and their repertoire from the 14th to 20th century. Most of its chapters are revised and expanded versions of articles that originally appeared in the 1980 edition of *The New Grove Dictionary of Music and Musicians* (see {1}). Discusses the history and making of the harpsichord, virginal, spinet, and clavichord, as well as their related instruments, including the checker, arpicordo, arpitarrone, clavictherium, harpsichord-piano, claviorgan, lute-harpsichord, dulce melos, tangent piano, and geigenwerk. Includes an extensive glossary of terms, an index of historical and modern instrument makers, and editions.
56. Mercier-Ythier, Claude. *Les clavecins*. Paris: Vecteurs, 1990. 263pp.
An excellent survey on the history of the harpsichord. First part of the book discusses the Italian, Flemish, French, English, and German schools of harpsichord making, as well as the decline and modern revival of the instrument. Second part is devoted to a variety of technical topics, including the structure of the harpsichord, tuning and stringing, transporting instruments, restoration, and collections of historical harpsichords. Includes a discography, glossary and bibliography. Handsomely illustrated with drawings and photographs. Text in French.
57. Kottick, Edward L. *A History of The Harpsichord*. Bloomington and Indianapolis, Ind.: Indiana University Press, 2003. xvi, 557pp.
A definitive and up-to-date history of the harpsichord from the 14th century up to the present time, with rich illustrations, photographs, and drawings. Chapters are grouped into five parts by century, providing a detailed account of the various styles of instruments from different geographical regions. Particular attention is paid to the history

of harpsichord building in America as well as the modern instrument throughout the 20th century. Includes an extensive bibliography and an accompanying CD with musical examples performed on several of the original and modern instruments described in the text.

58. Skowronek, Martin. *Cembalobau: Erfahrungen und Erkenntnisse aus der Werkstattpraxis* [Harpsichord construction: a craftsman's workshop experience and insight]. Bergkirchen, Germany: Bochinsky, 2003. 270pp.

A professional harpsichord maker himself, the author shares his tips, techniques, and thoughts on issues related to the making of historically informed harpsichords. Includes discussion on tools and equipment, materials and parts, construction and finishing, and "Secrets and Tricks." Well-illustrated. Text in German with English translation.

59. Steiner, Thomas, ed. *Instruments à claviers, expressivité et flexibilité sonore: actes des Rencontres internationales Harmoniques* [Keyboard Instruments, Flexibility of Sound and Expression: Proceedings of the Harmoniques International Congress, Lausanne 2002]. Bern: P. Lang, 2004. 320pp.

The proceedings of a conference held in Lausanne in April, 2002. Includes fourteen papers on the making of early keyboard instruments and the keyboards in Haydn and Chopin's circles. Contents: Derek Adlam, "The Art of Musical Rhetoric in Haydn's Keyboard Music;" Jean-Claude Battault, "Les premiers pianoforte français" [The first French pianos]; Stephen Birkett and Paul Poletti, "Reproduction of Authentic Historical Soft Iron Wire for Musical Instruments;" Christopher Clarke, "Fortepiano Hammers: A Field Report;" Michael Cole, "The Pantalon and and What It Tells Us;" Jean-Jacques Eigeldinger, "Chopin et les pianos Pleyel" [Chopin and the Pleyel pianos]; William Jurgenson, "The Importance of the Tangentenflügel to the Development of the German Piano;" Michael Latcham, "The Combination of the Harpsichord and the Piano in the 18th century;" Paul Poletti, "Beyond Pythagoras: Ancient Techniques for Designing Musical Instrument Scales;" Andrea Restelli, "Alcune considerazioni sui fortepiani di Gottfried Silbermann esistenti e la loro analogia costruttiva con i cembali rimasti del suo allievo Philip Jacob Specken" [Some thoughts on the extant Gottfried Silbermann

fortepianos and the resemblance in their construction to surviving harpsichords by his student Philip Jakob Specken]; Kerstin Schwarz, “Historische Hammerflügel mit Cristofori-Mechanik: Anmerkungen zu Konstruktion und Klang” [Historical fortepianos with Cristofori action: Notes on construction and sound]; Luigi Ferdinando Tagliavini, “Giovanni Ferrini e il suo cembalo ‘a penne e a martellati’” [Giovanni Ferrini and his harpsichord “with quills and hammers”]; Susanne Wittmayer, “Hammerkopfleider: Ein Beitrag zu seiner Geschichte und Herstellung” [Leather-covered hammer heads: A contribution on their history and production]. Text in English, French, Italian, and German.

STUDIES BY REGION

America

See also {57}, {326}, {814}.

60. Cooper, Frank E. “Michigan Harpsichord Makers.” *American Organist* 15, no. 4 (April 1981): 42–44.

Profiles three modern harpsichord builders who were based in Michigan: Christopher Brodersen, Knight Vernon, and E.O. Witt.

61. Watson, John. “Three Examples of Keyboard Restoration in the Southeast.” *Early Keyboard Journal* 1 (1982–1983): 16–24.

Discusses the controversy over restoration of original keyboard musical instruments. Using three examples of restored instruments in southeast United States, a spinet (ca. 1685) by Charles Haward, a 1769 square piano by Johannes Pohlman, and a square piano (ca. 1797) by Johannes and Archibald Watson, the author proposes a philosophy of reducing restoration work.

62. Watson, John R. “A Catalog of Antique Keyboard Instruments in the Southeast.” [Parts 1,

2, 3, 4, and 5]. *Early Keyboard Journal* 2 (1983–1984): 64–82; 3 (1984–1985): 60–77; 5 (1986–1987): 53–69; 9 (1991): 71–103; 15 (1997): 93–158.

A cumulative checklist and catalog of the surviving examples of pre-1830 keyboard instruments, including pianos, clavichords, harpsichords, and organs in the southeastern United States. Each entry contains a brief description of the instrument. Illustrated with black-and-white photographs.

Australia and New Zealand

63. Heagney, Roger. “Melbourne: City of Harpsichord and Musical Instrument Makers.” *Journal of the Institute of Catholic Education* 5 (1984): 36–43.

Profiles the work of four contemporary early keyboard makers in Melbourne: Alastair McAllister, Mars McMillan, Jean Louis Coquillat, and Marc Nobel.

64. Atherton, Michael. *Australian Made, Australian Played: Handcrafted Musical Instruments from Didgeridu to Synthesiser*. Kensington, NSW, Australia: New South Wales University Press, 1990. 231pp.

Profiles contemporary Australian instrument makers and their work, including harpsichord makers Bill Bright, Mars McMillan, Marc Nobel, Alastair McAllister, Gillian Alcock, Hugh Jones, Pat Sephton, and Carey Beebe.

Austria

See also {57}, {190}, {192}.

65. Maunder, Richard. *Keyboard Instruments in Eighteenth-Century Vienna*. Oxford: Clarendon Press, 1998. xi, 266pp.

A thorough scholarly study of stringed keyboard instrument making in 18th-century Vienna, an area that deserves more research attention. Coverage includes 18th-century

German terminology of various keyboard instruments, Viennese keyboard makers and their harpsichords, spinets, clavichords, and fortepianos, Viennese keyboard music and keyboard instruments, as well as the keyboard trading industry. The appendices contain original advertisements for keyboard instruments, an alphabetical list of Viennese makers, an alphabetical list of owners and sellers, and original advertisements for keyboard music.

66. Huber, Alfons, ed. *Das österreichische Cembalo: 600 Jahre Cembalobau in Österreich; Im Gedanken an Hermann Poll aus Wien (1370-1401)*. Tutzing: Hans Schneider, 2001, 638pp.

Contains papers given at a symposium organised by the Kunsthistorisches Museum in Vienna, celebrating 600 years of harpsichord making in Austria, and in commemoration of Hermann Poll of Vienna (1370-1401), the earliest known harpsichord maker whose “clavicembalum” was described in a letter dated 1397. Includes additional essays on the development of a harpsichord building tradition in Austria. Contents: Bohuslav Ižek, “Saitenklaviere in Böhmen und Mähren” [Stringed keyboard instruments in Bohemia and Moravia]; Eszter Fontana, “Saitenklaviere in Ungarn” [Stringed keyboard instruments in Hungary]; Rudolf Hopfner, “Biographische Anmerkungen zu Herstellern von Cembali im österreichischen Raum” [Biographical notes on harpsichord builders in the Austrian Empire], “Servatius Rorif: Anmerkungen zum ‘Ambraser Claviorganum’ und seinem möglichen Erbauer” [Servatius Rorif: Observations on the claviorganum of Ambras and its possible builder]; Alfons Huber, “Text- und Bildquellen zum frühen Cembalobau in Österreich bis 1600” [Written and iconographic sources on early harpsichord building in Austria before 1600]; “Baumerkmale österreichischer Kielklaviere vom 16. bis 18. Jahrhundert” [Characteristics of the construction of Austrian harpsichords from the 16th to the 18th century]; Klaus Martius and Alfons Huber, “Das Cembalo ‘HN/1696’: Befund und Konservierung” [The harpsichord HN/ 1696: Condition and conservation]; Sabine Klaus and Malcolm Rose, “Ein unsigniertes Cembalo aus dem süddeutschen Sprachraum im Historischen Museum Basel” [An unsigned South German harpsichord in the Historisches Museum in Basel]; John Koster, “Toward a history of the earliest harpsichords;” Darja Koter, “On the role of the harpsichord in the former Gorizia,

Carniola and Istria;” Richard Maunder, “From harpsichord to fortepiano in Vienna;” John Henry van der Meer, “Orientierung der Klaviaturen bei Saitenklavieren” [The orientation of keyboards in stringed keyboard instruments]; Christopher Nobbs, “An anonymous seventeenth-century harpsichord on the Courtauld Institute Galleries;” Stewart Pollens, “The Claviorgan by Lorenz Hauslaib, Nuremberg, 1598” [The claviorganum by Lorenz Hauslaib, Nuremberg, 1598]; Martin Pühringer, “Ein böhmisches Cembalo in Prag?” [A Bohemian harpsichord in Prague?]; Gerhard Stradner, “Saitenklaviere in österreichischen Inventaren” [Stringed keyboard instruments in Austrian inventories]; Wolfgang Strohmayr, “Mathematische Gestaltungsprinzipien in den Instrumentenplänen des Henri Arnaut de Zwolle: Ein Musiktraktat als Dokument gotischer Baukunst” [Mathematical principles of form in Henri Arnaut de Zwolle’s instrument designs: A musical treatise as document of Gothic architecture]; Eva Szórádová, “Saitenklaviere in der Slowakei” [Stringed keyboard instruments in Slovakia]; Denzil Wraight, “Einflüsse des italienischen Cembalobaus auf Österreich” [The influences of Italian harpsichord building on Austria]; “Überlegungen zur Mechanik und Mensurenentwicklung im Cembalobau des 15. Jahrhunderts” [Reflections on action and development of scaling in 15th-century harpsichord building]. Most articles are in German, some in English.

England

See also {43}, {57}, {136}, {362}.

67. Galpin, Francis W. *Old English Instruments of Music: Their History and Character*. London: Methuen & Co., 1910. xxv, 327pp. 4th ed., revised with supplementary notes by Thurston Dart. New York: Barnes & Noble, 1965. xxviii, 254pp.

A classic book surveying the instruments used in England and other parts of the United Kingdom in music of the Middle Ages through the 18th century, including the “Rote and Harp,” “Gittern and Citole,” “Mandore and Lute,” “Psaltery and Dulcimer,” “Crowd, Rebec and Viol,” “Organistrum and Symphony,” “Clavichord and Virginal,” “Recorder and Flute,” “Shawn and Pipe,” “Horn and Cornett,” “Trumpet and Sackbut,” “Organs

Portative and Positive,” “Tabors and Nakers,” “Cymbals and Chimes,” and “The Consort.” Among the appendices are “Single and Double Regals,” “The Musical Instruments of King Henry VIII,” “Some Illustrations of Musical Instruments in Manuscripts, Carvings and Paintings from the Eighth to the Eighteenth Century,” and “The Classification of Instruments of Music.”

68. Hubbard, Frank. “Two Early English Harpsichords.” *The Galpin Society Journal* 3 (1950): 12–18.

Examines the ranges, dispositions, and constructional features of two early English instruments, a 1579 single-manual claviorganum by Lodovic Theewes and a 1622 single-manual harpsichord by Johannes Haward, both originally constructed with three courses of strings and three registers. (The latter instrument was later reattributed to Hasard. See {71}.) Suggests that the English makers, not the Flemish as commonly thought, were pioneers to use a third course of strings for tonal effects.

69. McGeary, Thomas. “Early English Harpsichord Building: A Reassessment.” *English Harpsichord Magazine* 1, no. 1 (1973): 7–19.

Surveys the known surviving English harpsichords from the 16th and 17th centuries, including a 1579 Theeuwes harpsichord, the 1622 “Knole” harpsichord, and a 1623 double-manual instrument.

70. Mould, Charles. “The Development of the English Harpsichord with Particular Reference to the Work of Kirkman.” Ph.D. diss., Oxford University, 1976. xi, 299pp.

An important study of the history of the harpsichord making in England. In two parts: Part One deals with the development of the English harpsichord before the time of Kirkman. Instruments by Herman Tabel, Burkat Shudi, John Wilbrook, Francis Coston, and Joseph Mahoon are discussed, with coverage on the patents and other inventions applied to musical instruments. Part Two offers a close examination of Kirkman’s harpsichords. Aspects discussed include, among others, the structure of the instruments, external case finish and internal decoration, stands, keyboards, the types of roses, jacks, slides, stringing, and the signing of the nameboards. Appendices contain a variety of

documents and technical information.

71. Mactaggart, Ann, and Peter Mactaggart. "The Knole Harpsichord: A Reattribution." *The Galpin Society Journal* 31 (1978): 2–8.

The 1622 harpsichord at Knole, Kent, long attributed to John Haward, has been reexamined and reattributed to John Hasard who lived in London.

72. Koster, John. "The Importance of the Early English Harpsichord." *The Galpin Society Journal* 33 (1980): 45–73.

Traces the history of early English harpsichord making through examination of two instruments by Lodewijk Theeuwes and John Hasard of London, dated 1579 and 1622 respectively, with focus on Italian and Flemish influences. Questions the preference of English musicians for local or foreign-made instruments, with attention to the bass range of English keyboard music of the time.

73. McGeary, Thomas. "Early Eighteenth-Century English Harpsichord Tuning and Stringing." *English Harpsichord Magazine* 3, no. 2 (April 1982): 18–22.

Discusses a manuscript treatise entitled *Musica Practica. An Essay for a Compendium of Practical Music* (ca. 1730) by Ar. Wood, a new source on the tuning and stringing of English harpsichords.

74. Martin, Darryl. "The Spanish Influence on the English Virginal." *Early Keyboard Journal* 14 (1996): 85–100.

Discusses Spanish influence on the English virginal through royal marriages in the 16th century, with particular attention to that of Catherine of Aragon and Henry VIII. Argues that the Flemish school may not be the major initial influence on English-made instruments.

France

See also Hoeren's essay, "Remarks on Harpsichord Building and Harpsichord Repertoire in France from 1650 to 1770" in {379}, and {9}, {46}, {57}, {366}.

75. Hardouin, Pierre J. "Harpsichord Making in Paris: Eighteenth Century." Parts, 1, 2, and 3. *The Galpin Society Journal* 10 (1957): 10–29; 12 (1959): 73–85; 13 (1960): 52–58.
Provides valuable information on different aspects of harpsichord making in Paris in the 18th century through presentation of the inventories of eight harpsichord makers and families: the Blanchet family, the Goermans family, Jean Marie Galland, Joseph Treyer, Jacques Malade, Benoist Stehlin, Louis Henocq, the Hensch-Moers family, and Jean Liborius Hermès.
76. Samoyault-Verlet, Colombe. *Les facteurs de clavecins parisiens: notices biographiques et documents (1550–1793)*. Publications de la société française de musicologie, deuxième série, 11. Paris: Société française de musicologie, 1966. 191pp.
A biographical resource of harpsichord makers in Paris from the mid-16th century to the late 18th century. Part One contains an annotated list of makers known at the time of writing, arranged alphabetically. Entries include biographical outlines of the makers, remarks on their work, as well as other pertinent information such as the historical values of instruments, locations of surviving instruments, and lists of primary and secondary sources. Part Two contains fifty-three documents, including correspondences and inventories of several makers or their spouses. Text in French.
77. Ripin, Edwin M. "The French Harpsichord Before 1650." *The Galpin Society Journal* 20 (1967): 45–47.
Traces the development of the French two-manual harpsichord using the additional manual for the purpose of contrast, instead of for transposition as in the Flemish practice.
78. Thomas, Michael. "Early French Harpsichords." *The English Harpsichord Magazine* 1, no. 3 (1974): 73–84.
Examines two early French keyboards: a 1674 harpsichord by Philippe Denis and a 1747 instrument by Sébastien Garnier. Discusses the connection between the development of

the French harpsichord in the 17th and 18th centuries and French performance practice, referring to issues such as executing *notes inégales* on the early French harpsichord with a quick decay, and the need for an instrument with a deeper and more sustaining tone in the music of Louis Couperin.

79. Germann, Sheridan. “Monsieur Doublet and His Confrères: The Harpsichord Decorators of Paris.” [Parts 1 and 2]. *Early Music* 7 (1980): 435–53; 9 (1981): 192–207.

An important study on the Parisian school of harpsichord decoration in the 17th and 18th centuries. Discusses the decorative styles and techniques of individual artists, and traces their connections with harpsichord builders and performers.

80. Anderson, R. Dean. “Extant Harpsichords Built or Rebuilt in France during the Seventeenth and Eighteenth Centuries: An Overview and Annotated List.” [Parts 1 and 2]. *Early Keyboard Journal* 19 (2001): 69–171; 20 (2002): 107–95. Updated version available online at <http://harpsichordphoto.org/french/>.

Presents a detailed account of extant harpsichords built or rebuilt in France during the 17th and 18th centuries, with particular attention on decoration trends, compass extension, scaling, stringing, and pitch, as well as registration. Includes an annotated list of instruments, organized into three periods according to the reigns of three kings: Louis XIV (1643–1715), Louis XV (1715–1775), and Louis XVI (1774–1793). Valuable appendices provide a list of “Characteristics of 17th-century French Harpsichords;” “Measurements of Old Strings on the 1648 Denis Harpsichord;” a checklist of “Ruckers Harpsichords Rebuilt or Counterfeit in France;” a list of “Ghost Instruments and Instruments Sometimes Mistaken for Genuine French Harpsichords or Ravalements;” and a list of “French Harpsichords Missing since the 19th Century.”

Italy

See also {57}.

81. Shortridge, John D. "Italian Harpsichord-Building in the 16th and 17th Centuries." *Contributions from the Museum of History and Technology: United States National Museum Bulletin* 225 (1960): 93–107. Reprinted with changes. Washington, D.C.: Smithsonian Institution Press, 1970.
A broad study of the constructional characteristics of the typical 16th- and 17th-century Italian harpsichord and polygonal virginal, with a report of measurements taken from thirty-three examples located in several museums in the United States.
82. Barnes, John. "The Stringing of Italian Harpsichords." In *Der Klangliche Aspekt beim Restaurieren von Saitenklavieren*, edited by Vera Schwarz, 35–39. Graz, Austria: Akadem. Druck-u. Verlagsanst, 1973.
Discusses the differences between the stringing of Flemish and Italian harpsichords.
83. Meer, John Henry van der. "Studien zum Cembalobau in Italien." In *Studia instrumentorum musicae popularis III: Festschrift to Ernst Emsheimer on the Occasion of his 70th Birthday, January 15th 1974*, edited by Gustav Hilleström, 131–48. Stockholm: Nordiska Musikförlaget, 1974.
Surveys the unique development of harpsichord making in Italy from the 16th to 18th century. Discusses the various types of harpsichord, including the virginal, spinet, clavictherium, and various enharmonic keyboards, with attention to technical details such as disposition, stringing, and keyboard ranges, as well as the aesthetics of the outer case. Text in German.
84. Wraight, Denzil. "Vincentius and the Earliest Harpsichords." *Early Music* 14 (November 1986): 534–538.
Examines two 16th-century Italian harpsichords. One of them, made by Vincentius in 1515, is the oldest surviving harpsichord.
85. Toffolo, Stefano. *Antichi strumenti veneziani: 1500-1800; quattro secoli di liuteria e cembalaria*. Venezia: Arsenale editrice, 1987. 231 pp.
An overview of the making of plucked string, bowed string, keyboard, and wind

instruments in Venice from 1500 to 1800. Chapter Four discusses the characteristics of Venetian stringed keyboard instruments, including the harpsichord, spinet, virginal, clavictherium, *archicembalo*, *arpicordo*, and clavichord. Includes lists of instrument makers who were active in Venice and specification of surviving instruments. Text in Italian.

86. Wraight, Denzil. "The Identification and Authentication of Italian String Keyboard Instruments." In *The Historical Harpsichord*, vol. 3, edited by Howard Schott, 59–161. Stuyvesant, N.Y.: Pendragon, 1992.

An article from the third volume of a monograph series in honor of Frank Hubbard (1920–1976). Addresses the problems of authenticating Italian stringed keyboards, and recommends the use of moulding profiles as a device for identifying and ascribing instruments.

87. Wraight, Ralph Denzil. "The Stringing of Italian Keyboard Instruments c.1500–c.1650." 2 vols. Ph.D. diss., The Queen's University of Belfast, 1997. 817pp.

A massive study of stringing materials and practices on Italian harpsichords and virginals through documentary evidence and examination of surviving instruments.

88. Sutherland, David. "The Florentine School of Cembalo-Making Centered in the Works of Bartolomeo Cristofori." *Early Keyboard Journal* 16–17 (1998–1999): 7–76.

Offers a checklist of the extant string keyboard instruments of Bartolomeo Cristofori and his school. Discusses nine unique features in the following aspects: scaling and disposition, soundboard design, case construction, internal braces, tone holes, gap spacers and jack guides, bridge and nut, keyboard detailing, and keywell brackets.

89. Wraight, Denzil. "Principles and Practice in Stringing Italian Keyboard Instruments." *Early Keyboard Journal* 18 (2000): 175–238.

A technical study of stringing indications in early Italian keyboard instruments and the sizes of Nuremberg wire, which was used in Italy. Discusses practical considerations for stringing Italian instruments.

90. Wraight, Denzil. "Some Evidence for the Use of Brass and Iron Stringing in Italian Keyboard Instruments." *Early Keyboard Journal* 20 (2002): 91–106.

A brief survey of the use of both brass and iron string scales in individual Italian harpsichords and clavichords of the 16th and 17th centuries.

Iberia

See also {57}, {283}.

91. Doderer, Gerhard. "Instrumentos de tecla portuguesas no século XVIII." *Bracara Augusta* 28 (1974): 439–46.

An overview of the Portuguese keyboard instruments used in the 18th century. Text in Portuguese.

92. Kenyon de Pascual, Beryl. "Harpsichords, Clavichords and Similar Instruments in Madrid in the Second Half of the Eighteenth Century." *Research Chronicle of the Royal Musical Association* 18 (1982): 68–94.

An examination of classified advertisements in the Madrid daily newspaper from February 1758 to December 1799, which reveal valuable information on Spanish and non-Spanish keyboard instruments, makers, and owners.

93. Kenyon de Pascual, Beryl. "Diego Fernández – Harpsichord-Maker to the Spanish Royal Family from 1722 to 1775 – and His Nephew Julián Fernandez." *The Galpin Society Journal* 38 (1985): 35–47.

Discusses the life and work of Diego José Fernández Caparrós and his nephew Julián Fernández Cabezero, who were harpsichord makers to the Spanish royals. Although none of their instruments survive, there are contemporary documents that provide clues to the types of instruments they made.

94. Meer, John Henry van der. “Um cravo português desconhecido em propriedade particular em Inglaterra.” *Boletim da Associação Portuguesa de Educação Musical* 58 (July 1988): 17–18.

Not examined.

95. Doderer, Gerhard, and John Henry van der Meer. *Cordofones de tecla portuguesas do século XVIII: clavicórdios, cravos, pianofortes e espinetas* [Portuguese string keyboard instruments of the 18th century: clavichords, harpsichords, fortepianos and spinets]. Lisboa: Fundação Calouste Gulbenkian, 2005. 498pp.

An important book on the subject. The beginning chapter offers a historical overview of string keyboard instruments in Portugal from the Renaissance to the Romantic period, profiles of eleven 18th-century Portuguese keyboard makers, and a discussion of the orientation and development of the keyboard compass. Separate chapters on clavichords and square pianos, harpsichords and fortepianos, and bent-side spinets. Includes a list of mouldings and a glossary. Well-illustrated. Text in Portuguese and English.

Ireland

See also {57}, {252}.

96. Flood, W. H. Grattan. “Dublin Harpsichord and Pianoforte Makers of the Eighteenth Century.” *Journal of the Royal Society of Antiquaries of Ireland* 39 (1909): 137–45.

A pioneer survey of 18th-century keyboard makers in Dublin, including Ferdinand Weber (1715–1784), Henry Rother (fl. 1762–1774), William Gibson (fl. late 18th century), Robert Woffington (ca. 1773–1823), William Castell Hollister (d. 1802), William Southwell (1756–1842), and others.

97. Teahan, John. “A List of Irish Instrument Makers.” *The Galpin Society Journal* 16 (May 1963): 28–32.

A checklist of Irish instrument makers from the 17th to 19th century.

98. MacSweeney, Pauline. "Harpsichord Making in Ireland in the Eighteenth Century." *Proceedings of the Royal Irish Academy* 83, Section C (1983): 401–9.

Gives an overview of the harpsichord makers who were active in Dublin in the 18th century, with particular attention to Ferdinand Weber, Robert Woffington, and Henry Rother—some of whose instruments survive until the present day and are examined. Evidence shows that harpsichords were in production in Dublin until ca. 1806, despite the rise of the piano in the late 18th century.

Germany

See also {57}.

99. Meer, John Henry van der. "Ein Überblick über den deutschen Cembalobau." In *Fünf Jahrhunderte deutscher Musikinstrumentenbau: Ein Jubiläumsbuch*, edited by Hermann Moeck, 235–62. Celle: Moeck, 1987.

An overview of German harpsichord making from the 16th to the 20th century. Lists the known surviving pre-20th century German made instruments, and profiles over twenty-five modern makers, including Kurt Wittmayer, Martin Sassmann, Klaus Ahrend, Georg Zahl, Eckehart Merzdorf, Wolf-Dieter Neupert, Horst Sperrhake, Rudolf Schüler, and Nikolaus Damm. Discusses several special instruments, including the clavictherium, octave spinet, piano-harpsichord, claviorganum, bowed harpsichord (geigenwerk), and lute-harpsichord.

100. Heyde, Herbert. *Musikinstrumentenbau in Preußen*. Tutzing: Hans Schneider, Germany, 1994. 610pp.

A thorough study of the history of instrument making in Prussia from the early 17th century to the establishment of the German Empire in 1871. Discusses the economic, social, legal, and political aspects of the making, selling, and trading of all categories of musical instruments. Includes profiles of makers and firms, and their inventions and

improvements. Text in German.

Hungary

See {66}.

Low Countries

See also Tournay's essay, "The Double Orientation in Harpsichord Building in the Low Countries in the Eighteenth Century" in {379}, and {46}, {53}, {57}, {164}, {177}, {178}, {198}, {328}.

101. Burbure, Léon de. "Recherches sur les facteurs de clavecins et les luthiers d'Anvers, depuis le seizième siècle jusqu'au dix-neuvième siècles." *Bulletins de l'Académie Royale de Belgique*, 2nd ser. 15, no. 2 (1863): 348–75.

An overview of harpsichord making in Antwerp from the 16th to the 19th century. Includes a checklist of luthiers arranged chronologically. Text in French.

102. Curtis, Alan. "Dutch Harpsichord Makers." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* (1962–63): 44–66.

Lists biographical information of more than forty harpsichord builders in the North Netherlands from 1587 to 1798. Only a handful of harpsichords of Dutch origin survive to the present day.

103. Ripin, Edwin M. "The Two-Manual Harpsichord in Flanders before 1650." *The Galpin Society Journal* 21 (1968): 33–39.

Evidence from iconography, documents, and surviving instruments suggests that the harpsichord with a contrasting second manual appeared in Flanders before 1620, about the same time as in France.

104. Van der Meer, John Henry. "More about Flemish Two-Manual Harpsichords." In *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800*, edited by Edwin M. Ripin, 49–58. Edinburgh: Edinburgh University Press, 1971.
Gives an account of the modern literature concerning the various types of 17th-century Flemish double-manual harpsichord and the extant instruments.
105. Gierveld, Arend Jan. "The Harpsichord and Clavichord in the Dutch Republic." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* (1981): 117–66.
Provides new information on harpsichord and clavichord making in the Dutch Republic (see {102}). Includes an updated annotated list of over 100 Dutch harpsichord and clavichord makers.
106. Lambrechts-Douillez, Jeanine. "The History of Harpsichord Making in Antwerpen in the 18th Century." In *Studia organologica: Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag*, edited by Friedemann Hellwig, 321–33. Tutzing: Hans Schneider, 1987.
Discusses the sources concerning harpsichord making in Antwerp in the 18th century. Surveys the life and work of three 18th-century makers: Jacobus van Den Elsche (ca.1689–1772), Johann Daniel Dulcken (1710/16–1757), and Johann Peter Bull (ca.1723–1804).
107. Haine, Malou. *Instruments de musique anciens à Bruxelles et Wallonie: inventaire descriptif*. Liège: Mardaga, 1992. 521pp.
A descriptive inventory of more than 2300 European-made musical instruments dating from the 17th to 20th century, housed in museums in Brussels and Wallonia. Instruments in the Brussels Musical Instruments Museum are excluded. Each entry includes pertinent information such as the name of maker, date of manufacture, distinguishing marks, and a brief description. Museums are listed alphabetically by city. Includes indexes of makers and of instruments. Text in French.

Poland

108. Vogel, Benjamin. "Gdańskie klawikordy i klawesyny w XVII-XVIII wieku [The Gdańsk clavichords and harpsichords in the 17th and 18th centuries]." *Muzyka: Kwartalnik poświęcony historii i teorii muzyki* 49, no. 1/ no. 192 (2004): 79–101.

An article featuring the city of Gdańsk where it was a center of harpsichord and clavichord making, among other instruments, during the 17th and 18th centuries. Surviving examples from the period include a spinet by Paul Steinicht dated 1661, and two painted harpsichord lids attributed to Gdańsk artists. There is also a large amount of documentary evidence which provides information on the constructional and decorative styles of clavichords and harpsichords made in Gdańsk, including combination instruments, as well as on the social and economic aspects of keyboard trade and ownership. The appendix includes brief biographies of fourteen keyboard builders: Marten Kawinski, Heinrich Bernhard Kein, David Knipffer, Caspar Koy, Peter Kunde, Jacob Machowski, Gottlieb Paschke, Georg Wilhelm Rasmus, Johann Friedrich Rauscher, Johann Georg Schäfer, Ernst Jonathan Scheeffler, Paul Steinicht, Johann Daniel Weber, and Johann Werner Woge, as well as posthumous inventories of nineteen Gdańsk residents. Text in Polish with English summary.

Scandinavia

See also {57}, {342}.

109. Nordenfelt-Åberg, Eva. "The Harpsichord in Eighteenth-Century Sweden." *Early Music* 9 (1981): 47–53.

Gives an overview of the harpsichord composers who were active in Sweden in the 18th century, including Johan Helmich Roman, Johan Agrell, Ferdinand Zellbell, Hinrich Philip Johnsen, J.G. Naumann, Francesco Uttini, Fortunato Kelleri, and Ulrich Adolph Grill. Also contains a brief discussion of 18th-century Swedish harpsichord makers,

including Johan Peter Roos, Lars Kindström, and J. P. Specken.

Switzerland

See also {57}.

110. Rindlisbacher, Otto. *Das Klavier in der Schweiz: Klavichord, Spinett, Cembalo, Pianoforte; Geschichte des schweizerischen Klavierbaus 1700–1900*. Bern, München: Francke, 1972. 268pp.

An excellent monograph surveying the history of keyboard making in Switzerland during 1700–1900. Includes lots of valuable documents, photographs, iconography, and biographical information. Text in German.

RELATED AND SPECIAL INSTRUMENTS

Clavicytherium

See also {55}, {57}, {99}, {195}, {252}, {269}, {276}.

111. Bavington, Peter. “Comm. 615: Provisional Check-List of Surviving Historical Clavicytheria.” *Fellowship of Makers and Restorers of Historical Instruments Quarterly* 39 (April 1985): 50–54.

A check-list of twenty-eight surviving original clavicytheria dated between ca. 1490 to 1785, arranged by style.

112. Henning, Uta. “Zur frühen Ikonographie des Clavicytheriums: Eine Entdeckung in Kärntens Schatzkammern.” In “*Musik muss man machen*”: *Eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994*, edited by Michael Nagy, 325–32. Wien: Vom Pasqualatihaus, 1994.

Features the earliest known depiction of the clavictherium from a fresco dated ca. 1463 at the St. Leonhard and St. Katharina Church in Dornbach, Carinthia, Austria. Other early iconography of the clavictherium and of the harpsichord from the 15th and 16th centuries is also listed. Text in German.

Claviorganum

See also {57}, {68}, {99}, {108}, {191}, {195}, {252}.

113. Meer, John Henry van der. “Die Orgelklaviere von Valentin Zeiss, Linz.” *Kunstjahrbuch der Stadt Linz* (1967): 154–63.

Discusses the history and sources of the claviorganum, a combined organ-harpsichord, with focus on two surviving examples by Valentin Zeiss (fl.1639–1646). The first, dated 1639 and now housed at the Salzburg Museum, has one manual with two choirs of 8’ strings, three ranks of organ pipes (8’ 4’ 2’), and a pedal keyboard. The other, dated 1646 and in private hands in Schloss Aistersheim, Austria, has a lute stop and no pedal keyboard. Text in German.

114. Barry, Wilson. “Preliminary Guidelines for a Classification of Claviorgana.” *Organ Yearbook* 15 (1984): 98–107.

Explores the guidelines for a classification of claviorgana by considering the various types of keyboard aerophones and keyboard chordophones, as well as the possible combinations of the two categories.

Folding Harpsichord

See also {57}, {269}.

115. Lange, Helmut K.H. “Das Clavecin brisé von Jean Marius in der Berliner Sammlung und

die Schlick-Stimmung.” *Die Musikforschung* 31, no. 1 (January 1978): 57–79.

Discovers that the folding harpsichord by Jean Marius (d.1720) housed in the Berlin Staatliches Institut für Musikforschung holds evidence of a variant of the 1/5-comma meantone tuning, as described by Arnolt Schlick (ca.1460–after 1521) in his *Spiegel der Organmacher und Organisten* (1511). Text in German.

116. Cohen, Albert. “Jean Marius’ *clavecin brisé* and *clavecin à maillets* Revisited: The Dossier Marius at the Paris Academy of Sciences.” *Journal of the American Musical Instrument Society* 13 (1987): 23–38.

Examines the documents from the Dossier Marius at the Paris Academy of Science concerning inventor and musical instrument builder Jean Marius, with particular attention to his two major inventions: the portable folding harpsichord and the hammer-action keyboard. While the designs of both inventions were approved by the Académie Royale des Sciences, they brought Marius into legal disputes with the Parisian guild of instrument makers.

117. Libin, Laurence. “Folding Harpsichords.” *Early Music* 15, no. 3 (August 1987): 378–83. Discusses the documentary evidence and surviving examples of folding harpsichords. Suggests that Italian maker Giuseppe Mondini may have developed an earlier form of folding harpsichord in the 17th century.

Geigenwerk

See also {55}, {57}, {99}.

118. Hen, Ferdinand J. de. “The Truchado Instrument: A Geigenwerk?” In *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800*, edited by Edwin M. Ripin, 19–28. Edinburgh: Edinburgh University Press, 1971.

A close examination of a bowed keyboard instrument made by Spanish maker Raymundo Truchado in 1625. This instrument not only resembles the *geigenwerk* of Hans Hayden

described by Michael Praetorius, but also demonstrates traits of Moorish influence.

119. Hen, Ferdinand J. de. "A Spanish Contribution to Early Baroque Organology: Fray Raymundo Truchado's Geigenwerk." In *España en la música de occidente: actas del congreso internacional celebrado en Salamanca, 29 de octubre-5 de noviembre de 1985, "Año Europeo de la Música,"* vol. 2, edited by Emilio Casares Rodicio, Ismael Fernández de la Cuesta, and José López-Calo, 77–85. Madrid: Instituto Nacional de las Artes Escénicas y de la Música, Ministerio de Cultura, 1987.

Gives an overview of the history, sources, and constructional details of Truchado's geigenwerk.

120. Simons, Carolyn Wood. "The History of Mechanically Bowed Keyboard Instruments with a Description of Extant Examples." Ph.D. diss., University of Iowa, 1996. xxi, 471pp.

An excellent survey of the history of mechanically bowed keyboard instruments from the 16th to 20th century, beginning with the work of Hans Haiden of Nuremburg. Discusses the surviving examples, including a geigenwerk, a harmonichord, a claviola, a sostenente piano, a piano-violin, and two streichklaviers. The appendices contain numerous supplementary documents on the subject.

Lute-Harpsichord

See also {47}, {55}, {57}, {99}.

121. Ferguson, Howard. "Bach's 'Lauten Werck.'" *Music and Letters* 48, no. 3 (1967): 259–64.

Discusses the documentary evidence of the lute-harpsichord and whether Bach wrote any music specifically for the instrument.

122. Henning, Uta. "The Most Beautiful among the Claviers: Rudolf Richter's Reconstruction

of a Baroque Lute-Harpsichord.” *Early Music* 10, no. 4 (October 1982): 477–86.

Traces the documentary evidence of the different types of lute-harpsichords. Five 18th-century makers have been identified: John Nikolaus Bach, Johann Christoph Fleischer, Johann Georg Gleichmann, Zacharias Hildebrandt, and Christian Ernst Friderici. Also discusses the work of several 20th-century lute-harpsichord makers, and several Bach compositions that may be related to the instrument.

123. Jaccottet, Christiane. “Johann Sebastian Bachs Lautenwerke: Pour la luth—Aufs Lautenwerk—Pour la luth ó cembal.” In “*Musik muss man machen*”: *Eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994*, edited by Michael Nagy, 317–24. Wien: Vom Pasqualatihaus, 1994.

Lists music of J.S. Bach that may be performed on the lute-harpsichord, a keyboard instrument strung with gut strings. Discusses historical descriptions of the instrument and features two contemporary examples, a lute-harpsichord (1980) and a theorbo-harpsichord (1986), built by German maker Rudolf Richter. Text in German.

Microtonal, Chromatic, and Enharmonic Keyboards

See also {57}, {184}.

124. Kaufmann, Henry. “More on the Tuning of the Archicembalo.” *Journal of the American Musicological Society* 23 (1970): 84–94.

Explores the tuning of Vicentino’s *archicembalo* according to Lemme Rossi’s tuning treatise *Sistema musico overo Musica speculativa* (1666).

125. Tiella, Marco. “The Archicembalo of Nicola Vicentino.” *The English Harpsichord Magazine* 1, no. 5 (1975): 134–44.

Discusses Vicentino’s description of the archicembalo in the fifth book of *Prattica musicale*. Comments on the reconstruction of the instrument designed by the author and made by Luigi Tomasi and Didier Chanon, as well as the reliability of Vicentino’s designs.

126. Martin, Lynn Wood. "The Colonna-Stella *Sambuca lincea*, An Enharmonic Keyboard Instrument." *Journal of the American Musical Instrument Society* 10 (1984): 5–21.
Features the enharmonic instrument *sambuca lincea* described and illustrated by Fabio Colonna in his treatise *La sambuca lincea overo dell'istromento musico perfetto* (Naples, 1618). Commissioned from Neapolitan organist-composer Scipione Stella, Colonna built a fifty-string keyboard instrument "capable of producing tones in the diatonic, chromatic, and enharmonic scales" with thirty-one tones per octave. Although described as a "cembalo" in the treatise, the *sambuca lincea* uses the clavichord principle with a system of tangents. Includes a transcription of an untitled composition by Stella that employs all three genera and modulates through thirty-one keys.
127. Stembridge, Christopher. "The *cimbalo cromatico* and Other Italian Keyboard Instruments with Nineteen or More Divisions to the Octave (Surviving Specimens and Documentary Evidence)." *Performance Practice Review* 6, no. 1 (Spring 1993): 33–59.
Examines two instruments, the 1631 Faber harpsichord and an anonymous keyboard in the Rome collection, which show evidence of having had nineteen keys per octave in the middle range. Discusses documentary evidence of Italian keyboards with nineteen or more divisions to the octave.
128. Wraight, Denzil. "The *cimbalo cromatico* and Other Italian String Keyboard Instruments with Divided Accidentals." *Schweizer Jahrbuch für Musikwissenschaft*, Neue Folge 22 (2002): 105–36.
An excellent study of Italian stringed keyboard instruments with divided accidentals "for the purpose of increasing the range of consonant intervals available to the player." Offers lists of documented and surviving instruments made during ca.1548–ca.1650. Illustrated with photographs and drawings.

Piano-Harpsichord

See also {55}, {57}, {99}, {155}, {156}, {218}, {267}, {272}.

129. Hertz, Eva. *Johann Andreas Stein (1728-1792): Ein Beitrag zur Geschichte des Klavierbaues*. Würzburg: Buchdruckerei R. Mayr, 1937. ix, 93pp.

An important biography of Stein with a study of his work, including his unique combination instruments. Text in German.

130. Rice, John A. "Stein's 'Favorite Instrument': A Vis-à-Vis Piano-Harpsichord in Naples." *Journal of the American Musical Instrument Society* 21 (1995): 30–64.

Examines the letters from Norbert Hadrava, an Austrian diplomat in Naples in the 1780s, to his friend Johann Paul Schulthesius, concerning international piano trade, and a special vis-à-vis piano-harpsichord built by Johann Andreas Stein (1728–1792). The vis-à-vis instrument now housed at the Museo Storico Musicale del Conservatorio in Naples may be the one described by Hadrava. Includes discussion of a sonata by Hadrava, written for Stein's vis-à-vis piano-harpsichord and performed on this instrument by the composer, and an appendix of excerpts from Hadrava's letters.

Spinnet and Virginal

See also {57}, {70}, {99}, {148}, {176}, {193}, {266}.

131. Ripin, Edwin M. "On Joes Karest's Virginal and the Origins of the Flemish Tradition." In *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800*, edited by Edwin M. Ripin, 65–73. Edinburgh: Edinburgh University Press, 1971.

Examines the earliest extant Flemish virginal, dated 1548 by Joes Karest, which serves as an important bridge between German and Flemish harpsichord making in the first half of the 16th century.

132. Koster, John. "The Mother and Child Virginal and its Place in the Keyboard Instrument Culture of the Sixteenth and Seventeenth Centuries." *Brussels Museum of Musical*

Instruments Bulletin 7 (1977): 78–96.

Examines the constructional details of several original double virginals by Hans Ruckers and Lodewijk Grouwels, and discusses the musical application of this special type of harpsichord in history.

133. Nocerino, Francesco. “Evidence for Italian Mother-and-Child Virginals: An Important Document Signed by Onofrio Guarracino.” *The Galpin Society Journal* 53 (2000): 317–21.

Discusses two virginals that could play both separately and simultaneously, as described by Italian maker Onofrio Guarracino (1628–post 1698) in a document dated 1676. This source serves as a valuable evidence for the making of the mother-and-child double virginal in Italy.

HARPSICHORD BUILDERS OF THE PAST AND THEIR INSTRUMENTS

Collective Studies

See also {277}.

134. Boalch, Donald H. *Makers of the Harpsichord and Clavichord 1440–1840*. Edited by Charles Mould, with an index of technical terms in seven languages by Andreas H. Roth. 3rd ed. Oxford: Clarendon Press, 1995. xxxii, 788pp.

First published by G. Ronald, London, 1956, this is an authoritative reference guide to the historic harpsichord and clavichord makers and their instruments. Part I contains biographical information of the makers, arranged alphabetically. Part II is a directory of surviving instruments, each provided with pertinent information such as date, register, compass, inscriptions, measurements, decoration, and past and present ownership. Latest amendments and additions to clavichord-related information can be found online at: <http://www.bcs.nildram.co.uk/Boalch3CUindex.htm>.

135. Ripin, Edwin M. *The Instrument Catalogues of Leopoldo Franciolini*. Music Indexes and Bibliographies 9, ed. George R. Hill. Hackensack, N. J.: Joseph Boonin, 1974. xix, 201pp.
Contains seven known printed instrument catalogs of Leopoldo Franciolini (1844–1920), a famous dealer and forger of original musical instruments, as well as documents and records from his shop, including manuscript lists, photographs, drawings, and instrument labels.
136. Paul, John. *Modern Harpsichord Makers*. London: Gollancz, 1981. vii, 280pp.
Contains memoirs of nineteen 20th-century British harpsichord makers: Carl Dolmetsch, John Barnes, Malcolm Rose, Robert Goble and Son, David Law, John Rawson, Mark Stevenson, Dennis Woolley, Trevor Beckerleg, Donald Garrod, Martin Huggett, Morley Galleries, Robert Davies, the John Feldberg workshops, the Adlam Burnett workshops, William Mitchell, Richard Clayson and Andrew Garrett, Peter and Ann Mactaggart, and John Paul.
137. Kottick, Edward L., and George Lucktenberg. *Early Keyboard Instruments in European Museums*. Bloomington and Indianapolis, Ind.: Indiana University Press, 1997. xxviii, 276pp.
An excellent guide to forty-seven selected and important stringed keyboard collections in Austria, Belgium, Czech Republic, Denmark, France, Germany, Hungary, Ireland, Italy, The Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, and the United Kingdom. Offers general overview of the holdings and descriptive highlights on selected keyboard instruments of each museum. Illustrated with black and white photographs.
138. Lambert, Barbara, et al., eds. "CIMCIM International Directory of Musical Instrument Collections," 2nd ed. (2003); available online at <http://cimcim.icom.museum/id>.
An online directory of international musical instrument collections, arranged by country.

Individual Builders and Families

Baffo, Giovanni Antonio (fl. 1570–1579)

See {85}, {87}, {134}.

Bidermann Family

See {193}.

Biest, Marten van der (fl. 1557–d. 1588)

See {101}.

Blanchet Family

See also {56}, {75}.

139. Dowd, William. “The Surviving Instruments of the Blanchet Workshop.” In *The Historical Harpsichord*, vol. 1, edited by Howard Schott, 17–107. Stuyvesant, N.Y.: Pendragon, 1984.

Published in the first volume of a monograph series in honor of Frank Hubbard (1920–1976). Examines thirteen instruments built by the Blanchet family, including three harpsichords (two dated 1769 and one dated 1770) signed by Pascal Taskin, who took over the family workshop in 1766 upon the death of François-Etienne Blanchet. Rebuilds of Flemish harpsichords by the Ruckers-Couchet family and other work ascribable to the Blanchet workshop are also discussed.

140. Hunt, John N. “The Blanchets: Parisian Musical Instrument Makers of the Seventeenth

and Eighteenth Centuries.” *Early Keyboard Journal* 18 (2000): 53–93.

Profiles members of the Blanchet family who were influential to the development of the French harpsichord in the 17th and 18th centuries: Nicolas (I) (1598–?), Nicolas (II) (1660–1731), François-Etienne (I) (1695?–1761), François-Etienne (II) (1731–1766), and Armand-François-Nicolas (1763–1818). Connections with the Gobin, Boucher, Couperin, and Taskin families through marriages are also mentioned. Includes an illustration of signatures of members of the Blanchet family.

Broadwood, John (1732–1812)

See also {239}, {295}, {300}, {308}, {362}.

141. Wainwright, David. *Broadwood by Appointment: A History*. London: Quiller Press, 1982. 360pp.

Chronicles the history of the Broadwood family and its keyboard making business. The first few chapters are on John Broadwood’s apprenticeship and subsequent partnership at the Shudi workshop. The firm John Broadwood & Son was established in 1795. With the joint partnership of Broadwood’s third son Thomas in 1808, the firm changed its name to “John Broadwood & Sons.” This name has remained until the present day.

Celestini, Joannis (fl. 1583–1610)

See also {193}, {276}.

142. Wraight, Denzil. “The 1605 Celestini Harpsichord: Another Misleading Instrument.” *The Organ Yearbook* 19 (1988): 91–103.

Questions the authenticity of a large harpsichord at the Gemeentemuseum in The Hague that was previously attributed to Celestini. The author ascribes its date to the mid-17th century.

143. Chinnery, Tony. "A Celestini Harpsichord Rediscovered." *Recercare: Rivista per lo studio e la pratica della musica antica* 11 (1999): 51–73.

Traces the the original disposition and the previous work done on a 1594 harpsichord by Giovanni Celestini. Currently in a private collection, the instrument was in the possession of Ferdinando de Medici and was most likely maintained by Bartolomeo Cristofori and subsequently Giovanni Ferrini. Text in English with an Italian summary.

Challis, John (1907–1974)

See {57}, {329}, {751}, {814}.

Chickering and Sons

See Dolmetsch, Arnold (1858–1940), and {300}, {322}, {323}, {326}.

Coston, Francis (fl. 1700–1738)

See also {70}.

144. O'Brien, Grant. "The Double-Manual Harpsichord by Francis Coston, London, c. 1725." *The Galpin Society Journal* 47 (1994): 1–42.

Examines a double-manual harpsichord by Coston, one of the two unusual 18th-century English harpsichords that have original soundboard painting. Contains a detailed description of the instrument, with coverage on its decoration, case structure, soundboard and bridges, disposition, keyboard and action, pitch and scalings, and dating and previous ownership. Discusses the connection of Coston with James Brydges and Duke of Chandos, who commissioned many harpsichord works from Handel, which provides

useful information on the performance practice of Handel's harpsichord music.

Couchet Family

See Ruckers Family.

Cristofori, Bartolomeo (1655–1732)

See also {46}, {88}, {143}, {155}, {189}, {259}, {269}.

145. Henkel, Hubert. "Bartolomeo Cristofori as Harpsichord Maker." In *The Historical Harpsichord*, vol. 3, edited by Howard Schott, 1–58. Stuyvesant, N.Y.: Pendragon, 1992. Published in the third volume of a monograph series in honor of Frank Hubbard (1920–1976), this article centers on the plucked string keyboards built by Cristofori, who is most often credited for his invention of the pianoforte.

146. Sutherland, David. "Bartolomeo Cristofori's Paired Cembali of 1726." *Journal of the American Musical Instrument Society* 26 (2000): 5–56.

A thorough examination of Cristofori's last surviving instruments now housed at the Musikinstrumenten-Museum der Universität Leipzig: a harpsichord with the unusual disposition 1 x 8', 1 x 4', 1 x 2', and a double-strung piano, both dated 1726 and span four octaves. Particular attention is paid to the outer cases which were previously considered as not original. Discusses the two instruments as a pair, and proposes a reconstruction of the harpsichord's incomplete registration machinery.

147. Fontana, Eszter. *Bartolomeo Cristofori: Strumentaio alla corte medicea* [Bartolomeo Cristofori: Court Instrument Maker of the Medici]. Halle an der Saale: Verlag Janos Stekovics, 2001. 24pp.

Features the surviving keyboard instruments by Cristofori, many of which are housed at

the Musikinstrumenten-Museum at the University of Leipzig. Handsomely illustrated. Parallel text in Italian, English, and German.

148. Rossi-Rognoni, Gabriele, ed. *Bartolomeo Cristofori: La spinetta ovale del 1690; studi e ricerche* [Bartolomeo Cristofori: The 1690 oval spinet; study and research]. Livorno: Sillabe, 2002. 95pp.

Contains articles on the discovery and recent history of a 1690 oval spinet, the oldest known instrument by Cristofori. Provides technical description of the instrument and discusses the unique features of the two Cristofori oval spinets (the other dated 1693), including the two 8' registers and the symmetrical arrangement of strings on the soundboard. Text in Italian with English translation.

Delin, Albert (1712–1771)

See {53}, {276}.

Denis Family

See also {20}, {76}.

149. Dufourcq, Norbert. “Une dynastie française, les Denis.” *Revue de Musicologie* 38 (1956): 151–55.

A short article on the Parisian family of instrument builders active in the 17th and 18th centuries. Includes a document dated 1672 that describes Jean Denis’s inventory.

Dolmetsch, Arnold (1858–1940)

See also {57}, {136}, {323}, {326}, {329}, {751}, {814}, {815}, {817}.

150. Donington, Robert. *The Work and Ideas of Arnold Dolmetsch: The Renaissance of Early Music*. Haslemere, Surrey: The Dolmetsch foundation, 1932. 24pp.
Briefly presents the work and ideas of Dolmetsch, on early musical instruments and early music.
151. Campbell, Margaret. *Dolmetsch: The Man and His Work*. Seattle: University of Washington Press, 1975. xv, 318pp.
A biography on the life and work of Dolmetsch, a musician, instrument maker, music editor, writer, and a pioneering figure of the early music revival movement in the 20th-century. Includes brief notes on some members of the Dolmetsch family who also contributed to the early music revival movement, a bibliography, a general index, and an index of musical instruments.

Donzelague Family

152. Tuchscherer, Jean-Michel. “Le clavecin de Donzelague.” *La revue du Louvre et des Musées de France* 29 (1979): 440–42.
Describes the 1716 double-manual harpsichord by Lyonnais maker Pierre Donzelague (1668–1747). The instrument was acquired by the Musée des Arts décoratifs de Lyon in 1978. Text in French.
153. Winkler, Alan. “An Introduction to an Early Eighteenth Century Harpsichord Maker: Donzelague.” In *Westfield Newsletter* 9, no. 3–4 (1993): 6.
A brief article on the work of Pierre Donzelague (1668–1747), who is known for building the first known double harpsichord with a large range of FF to f’”.

Dowd, William (1922–2008)

See {214}, {814}.

Dulcken, Johannes Daniel (1706–1757)

See {106}, {198}, {239}.

154. Tournay, Jean. *Archives Dulcken*. Bruxelles: Musée Instrumental, 1987. 234pp.

A full-length study of eleven surviving instruments signed by Dulcken, presented in catalog form. Each instrument is described with technical and decorative details, and is illustrated with photographs. Text in French.

Dumont, Nicolas (ca. 1650–after 1707)

See {47}, {76}, {79}.

Ferrini, Giovanni (fl. 1699–1758)

See also {143}.

155. Pollens, Stewart. “Three Keyboard Instruments Signed by Cristofori’s Assistant, Giovanni Ferrini.” *The Galpin Society Journal* 44 (1991): 77–93.

Examines the following three keyboard instruments that were built or restored by Ferrini, which illustrate strong influence from his teacher Bartolomeo Cristofori: a spinet dated 1731, a two-manual combination harpsichord-pianoforte dated 1746, and a Zenti harpsichord restored by Ferrini in 1755.

156. Tagliavini, Luigi Gerdinando. “Giovanni Ferrini and His Harpsichord ‘a penne e a martelletti...’” Translated by John Henry van der Meer. *Early Music* 19 (1991): 398–407.

Examines the 1746 Ferrini harpsichord-pianoforte, an instrument with both plucking and hammering action, with reference to a newly rediscovered anonymous 18th-century musical dictionary containing valuable information on Florentine harpsichord marking.

Fleischer Family

See also {287}.

157. Bracker, Jörgen. “Die Instrumentenbauerfamilie Fleischer in Hamburg.” *Beiträge zur deutschen Volks- und Altertumskunde* 21 (1982): 45–53.

Profiles the family of instrument builders in Hamburg, with special attention to the 1716 harpsichord built by Carl Conrad Fleischer. Text in German.

Friderici Family

See also {122}.

158. Friedrich, Felix. “Die Orgel- und Instrumentenbauer Friderici.” *Ars organi: Zeitschrift für das Orgelwesen* 43, no. 2 (June 1995): 96–107.

Profiles the Thuringian family of organ and instrument builders in the 18th century. Text in German.

Fritz, Barthold (1697–1766)

See also {134}.

159. Flechsig, Werner. “Barthold Fritze.” *Braunschweigische Heimat* 48, no. 2 (1962): 47–49.

A brief article on Fritz’s career as a maker of clavichords, harpsichords, pianos, and

organs.

Gaveau

See {219}, {295}, {300}, {814}.

Giusti, Giovanni Battista (fl. 1676–1693)

160. Greenberg, Robert. “Comm. 1229: Restoration Report: Seventeenth-Century Italian Harpsichord at MusicSources, 1993.” *Fellowship of Makers and Restorers of Historical Instruments Quarterly* 74 (1994): 64–72.

An analysis of a 17th-century one-manual Italian harpsichord at MusicSources, an early music organization in Berkeley, California. The design and details of the instrument resemble closely to the instruments of Giusti.

161. Tagliavini, Luigi Ferdinando. “Origini e vicende del prestigioso clavicembalo costruito a Ferrara da Giovanni Battista Giusti nel 1679.” In *In organo pleno: Festschrift für Jean-Claude Zehnder zum 65. Geburtstag*, edited by Luigi Collarile and Alexandra Nigito, 151–73. Bern: Peter Lang, 2007.

An article on the provenance of the harpsichord built by Giovanni Battista Giusti in Ferrara in 1679, which now belongs to the author’s collection. Includes technical specification of the instrument. Text in Italian.

Goccini (Gozzini, Gozzino), Giesepe Maria (1675–after 1730)

162. Tagliavini, Luigi Ferdinando. “Giuseppe Maria Goccini cembalaro bolognese del primo settecento.” In *Restauro, conservazione e recupero di antichi strumenti musicali: atti del convegno internazionale, Modena, 2-4 aprile 1982*, 97–110. Florence: Leo S. Olschki,

1986.

Examines five plucked string keyboards built by Bolognese maker Goccini in the first half of the 18th century. Text in Italian.

Goermans (Germain) Family

See also {75}.

163. Germann, Sheridan. “‘Mrs. Crawley’s Couchet’ Reconsidered.” *Early Music* 7, no. 4 (October 1979): 473–81.

Reattributes a controversial harpsichord at the Russell Collection of the University of Edinburgh to Goermans. Presents a comparative study of the instrument and the other surviving Goermans harpsichords.

Goujon, Jean-Claude (fl. 1743–1761)

See {308}.

Grimaldi, Carlo (fl. 1697–1703)

See {134}.

Hagaerts Family

See also {46}, {134}.

164. Lambrechts-Douillez, J., and M.-J. Bosschaerts-Eykens. *Klavecimbelbouwersfamilie*

Hagaerts. Mededelingen van het Ruckers-Genootschap 2. Antwerpen: Ruckers-Genootschap, 1982. 52pp.

Presents documents and instruments of the family of keyboard makers who were active in Antwerp. Includes an inventory of the workshop of Cornelis Hagaerts (c.1626–1642) upon his death. Text in Dutch.

Hass Family

See also {322}.

165. Whitehead, Lance. “An Extraordinary Hass Harpsichord in Gothenburg.” *The Galpin Society Journal* 49 (1996): 95–102.

A close examination of the earliest surviving harpsichord by Hieronymus Hass, dated 1721, housed at the City Museum of Gothenburg in Sweden. Having been converted into a one-manual piano, this heavily modified instrument was originally a two-manual harpsichord with five sets of strings, three of which were eight-foot, and two were four-foot.

Hensch Family

See also {75}.

166. Mercier-Ythier, Claude. “À propos des clavecins Hensch.” *Musique ancienne* 20 (1985): 82–94.

Discusses the history and constructional characteristics of a 1754 double-manual built by Henri Hensch in the author’s collection. Includes a brief commentary on the Hensch family workshop and its inventory upon Henri’s death in 1769, a list of extant instruments and their locations, as well as a list of recordings in which these instruments are used. Text in French.

Herz, Eric (1919–2002)

See {57}.

Hitchcock Family

See {322}.

Hubbard, Frank (1920–1976)

See {47}, {335}, {814}.

Hubert, Christian Gottlob (1714–1793)

See also {2}, {46}, {134}.

167. Strack, Wolfgang. “Christian Gottlob Hubert and His instruments.” *The Galpin Society Journal* 32 (1979): 38–58.

Contains a short biography of Hubert and commentary on his keyboard instruments. Includes a descriptive catalog of his twenty-four known instruments, including clavichords, pianos, and organst. The 1791 “spinet” mentioned in Boalch’s *Makers of the Harpsichord and Clavichord 1440–1840* (see {134}) may be the only surviving plucked string example from his shop.

Karest, Joos (before 1500–1556)

See {101}, {131}.

Keene, Stephen (ca.1640–ca.1719)

See {134}.

Kirkman (Kirckman) Family

See also {70}, {181}, {226}, {239}, {248}, {275}, {295}, {300}, {308}, {310}, {322}, {362}.

168. Mould, Charles. *The Life and Work of Jacob Kirkman*. Forthcoming.

Lorenzo da Pavia (d. 1517)

169. Brown, Clifford M, and Anna M. Lorenzoni. *Isabella d'Este and Lorenzo da Pavia: Documents for the History of Art and Culture in Renaissance Mantua*. Travaux d'humanisme et renaissance 189. Genève: Libr. Droz, 1982. 258 pp.

A study of the correspondence between Isabella d'Este (1474–1539), Marchesa of Mantua, and the Venetian musical instrument maker Lorenzo da Pavia. Contains transcription of 182 letters written during 1486–1515. Provides commentary on people and objects mentioned in the letters, including artists such as Leonardo da Vinci and Giovanni Bellini, musical instruments such as clavichords, organs, harpsichords, viols, and lutes, as well as minor arts such as timepieces and mirrors.

170. Prizer, William F. "Isabella d'Este and Lorenzo da Pavia, 'Master Instrument-Maker.'" *Early Music History* 2 (1982): 87–118, 120-127.

The study of the close connection between Isabella d'Este and Lorenzo da Pavia reveals the types of musical instruments the Marchesa was interested in and acquired, including clavichords, harpsichords, organs, bowed strings, and plucked string instruments.

Mietke, Michael (d. after 1726)

See also {100}.

171. Germann, Sheridan. "The Mietkes, the Margrave, and Bach." In *Bach, Handel, Scarlatti: Tercentenary Essays*, edited by Peter Williams, 119–48. Cambridge: Cambridge University Press, 1985.

Discusses the physical characteristics of two harpsichords at Schloss Charlottenburg in Berlin that are attributed to Mietke. Special attention is paid to the "white harpsichord" which may have been played by Bach during his 1719 trip to Berlin; the instrument is also possibly connected to Queen Sophie Charlotte, Margrave Christian Ludwig of Brandenburg, and Prince Leopold, among others.

172. Kirnbauer, Martin, and Dieter Krickeberg. "Musikinstrumentenbau im Umkreis von Sophie Charlotte." In *Sophie Charlotte und die Musik in Lietzenburg: Herausgegeben anlässlich der Ausstellung vom 9. Juli bis zum 20 September 1987 als Beitrag zur 750 Jahr-Feier Berlins*, edited by Günther Wagner, 29–56. Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, 1987.

An overview of musical instrument making during the time of Queen Sophia Charlotte. Includes brief summary of the work of organ makers Christophe Wener, Johann Nette, and Arp Schnitger, harpsichord makers Michael Mietke, Johann Rost, and Christoph Osterlein sr. and jr., as well as flute maker Johann Heitz. Text in German.

Moermans, Hans (fl. ca. 1570–ca. 1610)

See {20}.

Neupert, J. C.

See {20}, {99}, {287}.

Pleyel

See also {57}, {751}.

173. Richard, J. A. “The Pleyel Harpsichord.” *The English Harpsichord Magazine* 2, no. 5 (October 1979): 110–13.

Discusses the previous ownerships and technical details of a Pleyel harpsichord from 1930.

Ruckers Family

See also O’Brien’s essay, “The Restoration of Ruckers Instruments: A Personal View” in {379}, and {53}, {80}, {106}, {198}, {199}, {200}, {201}, {247}, {248}, {267}, {276}, {322}, {328}.

174. O’Brien, Grant. “The Numbering System of Ruckers Instruments.” *Brussels Museum of Musical Instruments Bulletin* 4 (1974): 75–89.

A study of the complex marks and numbers on the harpsichords and virginals built in the Ruckers workshop. The most updated findings on this subject can be found in the author’s *Ruckers: A Harpsichord and Virginal Building Tradition* (see {176}).

175. Lambrechts-Douillez, Jeanine. *Stamboom der Klavecimbelbouwersfamilie Ruckers-Couchet*. Mededelingen van het Ruckers-Genootschap 1. Antwerp: Ruckers Genootschap,

1982. 42pp.

Presents a genealogy of the Ruckers family, including the members that were not engaged in harpsichord making. Text in Dutch.

176. O'Brien, Grant. *Ruckers: A Harpsichord and Virginal Building Tradition*. Cambridge: Cambridge University Press, 1990. xxii, 346pp.

An authoritative study of the Ruckers-Couchet family and their instruments through exhaustive examination of approximately 100 surviving examples. Coverage includes: the history of the Ruckers family; the pre-Ruckers instruments and the early Italian, Germanic, and Flemish harpsichord-making traditions; the materials, construction methods, decoration, stringing, pitches, and original settings of Ruckers instruments; the numbering system and trademarks of Ruckers instruments; the influence of the Ruckers-Couchet traditions and the ravalement of their harpsichords; as well as their instruments in relation to the repertoire and performance practice. Includes two detailed annotated catalogs of genuine and unauthentic Ruckers instruments.

177. Lambrechts-Douillez, Jeannine, ed. *Hans Ruckers (ca.1598): Stichter van een klavecimbelatelier van wereldformaat in Antwerpen* [Hans Ruckers (ca.1598): Founder of a harpsichord workshop of universal importance in Antwerp]. Peer: Alamire, 1998. 144pp.

A volume of ten essays celebrating the 30th anniversary of the founding of the Ruckersgenootschap and the 400th anniversary of the death of Hans Ruckers. Contents: Florence Gétreau, "La vogue des clavecins anversois en France" [The vogue for Antwerp harpsichords in France]; Jos van Immerseel, "De complexe relatie tussen de musicus en zijn instrument" [The complex relationship between the musician and their instrument]; Geert Karman, "Over hedendags klavecimbelbouwen" [On harpsichord building today]; John Koster, "The Origins of Hans Ruckers's Craft;" Lambrechts-Douillez, "Hans Ruckers (d.Antwerpen, 1598): Klavicimbelbouwer en stichter van een atelier van wereldformaat" [Hans Ruckers (d. Antwerp, 1598): Harpsichord builder and founder of a workshop of international importance]; Laurence Libin, "Remarks on the 1581 Hans Ruckers Virginal at the Metropolitan Museum of Art;" John Henry van der Meer, "De

zuid-nederlandse klavecimbelbouw” [Harpsichord building in the southern Netherlands]; Karel Moens, “Klavierinstrumenten als moralisierende metaforen in de beeldende kunsten uit de Nederlanden tijdens de 16de en 17de eeuw” [Keyboard instruments as moralizing metaphors in the figurative arts of the Netherlands during the 16th and 17th centuries]; Jan van Roey, “Antwerpen vanaf de 15de tot in de 17de eeuw” [Antwerp from the 15th to the 17th centuries]; Martin Skowronek, “Ein Ruckers-Geheimnis? Versuch, eine noch offene Frage zu beantworten” [A Ruckers mystery? An attempt to answer a still-open question]. Articles are in Dutch, English, French, or German, with English summary.

178. Rieche, Christiane, ed. *Kielinstrumente aus der Werkstatt Ruckers: zu Konzeption, Bauweise und Ravalement sowie Restaurierung und Konservierung; Bericht über die Internationale Konferenz vom 13. bis 15. September 1996 im Händel-Haus Halle*. Halle an der Saale: Händel-Haus Halle, 1998. 320pp.

Proceedings of a conference on the conception, construction methods, ravalement, restoration, and conservation of the plucked string keyboard instruments from the Ruckers workshop. Contents: Mia Awouters, “A Ruckers-Taskin Harpsichord, Brussels Museum of Musical Instruments, inv. 3848;” Thomas A. Belz, “Das Gemälde des Ruckers-Cembalo im Händel-Haus” [The painting on the Ruckers harpsichord at the Händel-Haus]; Andreas E. Beurmann, “Drei spanische Transpositions-Cembali des 17. Jahrhunderts” [Three Spanish transposing harpsichords from the 17th century]; Christopher Clarke, “The Restoration of the 1624 Joannes Ruckers, now at the Musée Unterlinden, in the Atelier ‘Les tempéraments inégaux,’ Paris 1979-80;” Klaus Gernhardt, “Kriterien für ein Restaurierungskonzept: Ein Rückblick” [Criteria for a concept of restoration: A retrospective]; Florence Gétreau, “The Fashion for Flemish Harpsichords in France: A New Appreciation;” Johannes Hacker, “Die Restaurierung des Cembalos: ‘Hans Ruckers me fecit Antwerpiae, 1599’” [The restoration of a harpsichord: “Hans Ruckers me fecit, Antwerpiae, 1599”]; Emile Jobin, “The Harpsichord by Ioannes Ruckers 1612 in the Museum of Amiens: Preservation and Documentation;” John Koster, “Pitch and Transposition before the Ruckers” and “Toward the Reconstruction of the Ruckers’ Geometrical Methods;” Jeannine Lambrechts-Douillez, “Ruckers Instruments in

Antwerpen: Principles of Restoration around 1970 and New Historic Research about the History of the Ruckers-Couchet Family;” Laurence Libin, “Carel Frederik Laescke and Ruckers in Amsterdam;” John Henry van der Meer, “The Position of Harpsichord Making in the Northern Netherlands” and “Types of Transposing Harpsichords, mainly outside the Netherlands;” Nicolas Meeùs, “The Musical Purpose of the Ruckers Transposing Harpsichord;” Grant O’Brien, “Ruckers Double-Manual Harpsichords and Details of them Relevant to the 1599 Ioannes Ruckers Double-Manual Harpsichord, Händel-Haus Halle, MS-65;” Grant O’Brien, Stefan Ehrlich, and Christiane Rieche, “The Original State and Later Alterations of the Double-Manual Ruckers Harpsichord, Antwerp 1599/ Originalzustand und spätere Veränderungen des zweimanualigen Ruckers-Cembalos, Antwerpen 1599;” Stewart Pollens, “Early Alterations made to Ruckers, Couchet and Grouwels Harpsichords in the Collection of the Metropolitan Museum of Art;” Albert Raber, “The Joannes-Ruckers-Harpsichord, 1624, in the Unterlinden Museum, Colmar, France;” Horst Rase, “Die Ruckersinstrumente des Berliner Musikinstrumenten-Museums, oder: Die Unbefangenheit der Restaurateure/ Reparatere um 1900?” [The Ruckers instruments at Berlin’s Musikinstrumenten-Museum, or, The ambivalence of the restorer-repairer ca. 1900?]; Martin-Christian Schmidt, “Das Hans-Ruckers-Cembalo von 1594: Eine Restaurierung im Rückblick” [The Hans Rucker harpsichord of 1594: A restoration in retrospect]; and Bernhard von Tucher, “Cembalo von Andreas Ruckers, Antwerpen 1644: Konservierung im Rückblick [The harpsichord of Andreas Ruckers, Antwerp, 1644: Conservation in retrospect].”

Schütz, Rainer (1927–1989)

See {57}.

Shudi (Tschudi) Family

See also Verweulen, “The Restoration of a Shudi Harpsichord” in {379}, and {70}, {141}, {181},

{263}, {264}, {274}, {295}, {300}, {362}.

179. Dale, William. *Tschudi the Harpsichord Maker*. London: Constable, 1913. xi, 81pp.
Reprint, Boston: Milford House, 1973. xi, 81pp.

Surveys the life and work of Burkat Shudi (1702–1773). Discusses his close connection with George Frideric Handel, who played an important role in his success, as well as his patronage from Frederick the Great, the Prince of Wales, among others.

Silbermann Family

See also {1}, {2}, {20}.

180. Flade, Ernst. *Gottfried Silbermann: ein Beitrag zur Geschichte des deutschen Orgel und Klavierbaus im Zeitalter Bachs*. 2nd ed. Leipzig: Breitkopf & Härtel, 1953. xii, 291pp.

Translated title: Gottfried Silbermann: A contribution to the history of German organ and keyboard making in the time of Bach. An important study of the life and work of organ and keyboard maker Gottfried Silbermann (1683–1753), with chapters on elder brother Andreas (1678–1734) and the Silesian builder Eugen Casparini (1623–1706). Includes a chapter on Gottfried Silbermann's work on the clavichord, harpsichord, *cembal d'amour*, pantaleon, and piano. Text in German.

Tabel, Hermann (ca.1660–ca.1738)

See also {70}.

181. Mould, Charles. "The Tabel Harpsichord." In *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800*, edited by Edwin M. Ripin, 59–66. Edinburgh: Edinburgh University Press, 1971.

Examines Tabel's only surviving harpsichord dated 1721. It displays characteristics of the

Flemish tradition and resembles features of the later English harpsichords built by Burkat Shudi and Jacob Kirckman, who were apprentices of Tabel.

Taskin, Pascal (1723–1793)

See also {139}, {176}, {308}, {322}, {347}.

182. Closson, Ernst. "Pascal Taskin." *Sammelbände der Internationalen Musik-Gesellschaft* 12, no. 2 (January 1911): 234–67.

Discusses Taskin's work and contribution in harpsichord and piano making, including his design of *peau de buffle* and knee levers, as well as his rebuilding of older harpsichords. Text in French.

183. O'Brien, Grant. "The 1764/83 Taskin Harpsichord." *The Organ Yearbook* 5 (1974): 91–102.

A close examination of the 1764/83 Couchet-Taskin harpsichord, which had belonged to Raymond Russell and became part of the Edinburgh University Collection of Historic Instruments in 1973.

Todini, Michele (ca.1625–ca.1689)

See {1}, {20}.

Vaudry, Jean Antoine (fl. 1681)

See {20}.

Vicentino, Nicola (1511–ca.1576)

See also {124}, {125}.

184. Kaufmann, Henry W. *The Life and Works of Nicola Vicentino, 1511–c.1576*. Musicological Studies and Documents, 11. N.p.: American Institute of Musicology, 1966. 241pp.

A major book on the life, music, and writings of the Italian composer, theorist, and instrument designer, who was responsible for the invention of two enharmonic keyboards, the *archicembalo*, and the *arciorgano*.

Vincentius (Vincenti) (fl. 1515)

See {84}.

Way, David Jacques (1918–1994)

See {57}.

Wagner Family

185. Gerber, Ernst Ludwig. “Wagner, Johann Gottlob.” In *Historisch-biographisches Lexikon der Tonkünstler*. Leipzig: Breitkopf, 1790–92. Reprint with Neues historisch-biographisches Lexikon der Tonkünstler (1812-1814), edited by Othmar Wessely. Graz, Austria: Akademische Druck-u. Verlagsanstalt, 1966–77.

Brief biography of Johann Gottlob Wagner (1748–1789). Text in German. See {186}.

186. Gerber, Ernst Ludwig. “Wagner, Christian Salomon.” In *Neues Lexikon der Tonkünstler*.

4 vols. Leipzig: Kühnel, 1812–14. Reprint with Historisch-biographisches Lexikon der Tonkünstler (1790–1792), edited by Othmar Wessely. Graz, Austria: Akademische Druck-u. Verlagsanstalt, 1966–77.

Brief biography of Christian Salomon Wagner (1754–1816), crediting him and his brother Johann Gottlob (1748–1789) as the inventors of the *clavecin royal* (also called *clavecin royale*), a keyboard instrument with several registers and a five-octave compass. Text in German. See {185}.

Zell, Christian (ca.1683–1763)

See also {287}.

187. Skowronek, Martin. “Das Cembalo von Christian Zell, Hamburg, 1728, und seine Restaurierung.” *The Organ Yearbook* 5 (1974): 79–87.

A brief report on the previous condition of the 1728 Zell harpsichord and the work done during its restoration. Text in German.

Zenti, Girolamo (ca. 1609–ca. 1667)

See also {155}.

188. Ripin, Edwin M. “The Surviving Oeuvre of Girolamo Zenti.” *Metropolitan Museum Journal* 7 (1973): 71–87.

Discusses the documentary evidence and surviving instruments of Zenti, one of the best known keyboard makers of his time who worked for royal courts in Sweden, France, and England.

189. Wraight, Denzil. “A Zenti Harpsichord Rediscovered.” *Early Music* 19, no. 1 (February 1991): 99–102.

Concerns the authentication of a harpsichord housed at the Deutsches Museum in Munich. Long known as a forged instrument sold by Leopoldo Franciolini, the harpsichord with the inscription of Bartolomeo Cristofori is now identified as a Zenti. This instrument may also be the 1658 Zenti described in the Medici inventory.

COLLECTIONS

See also {137}, {138}.

Austria

Graz

UNIVERSALMUSEUM JOANNEUM

190. Stradner, Gerhard. *Musikinstrumente in Grazer Sammlungen: Grazer öffentliche Sammlungen*. *Tabulae musicae Austriacae*, 11. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1986. 204 pp., 48pp. of plates.

A descriptive catalog of the musical instruments at the museum. Includes a harpsichord by Johann Leydecker (1755), clavichords, grand pianos, and other unusual keyboards. Text in German.

Salzburg

SALZBURG MUSEUM

See also {113}.

191. Geiringer, Karl. *Alte Musik-Instrumente im Museum Carolino Augusteum, Salzburg*. Leipzig: Breitkopf und Härtel, 1932. 46pp.

A descriptive catalog of the musical instruments in the Museum Carolino Augusteum, now Salzburg Museum. Its keyboard collection holds clavichords, harpsichords, spinets, square pianos, and fortepianos. Special keyboards include a claviorganum dated 1639. Text in German. See {113}.

192. Birsak, Kirt. "Klaviere im Salzburger Museum Carolino Augusteum." *Salzburger Museum Carolino Augusteum Jahresschrift* 34 (1988): 7–148.

The main part of the document contains the most up-to-date catalog of the keyboard instruments, including plucked string keyboards, clavichords, and pianos in the museum. Some instruments are illustrated with photographs. Also includes a guide to the collection, a glossary, a list of historical Salzburg keyboard makers, two essays on Mozart's keyboard instruments and maker Johann Schmid (1757–1804), and a bibliography. Text in German.

Vienna

KUNSTHISTORISCHES MUSEUM

See also {154}, {277}.

193. Schlosser, Julius. *Die Sammlung alter Musikinstrumente: Beschreibendes Verzeichnis*. Wien: Kunstverlag Anton Scholl & Co., 1920. 143pp. Reprint. Hildesheim: G. Olms, 1974. 143pp.

Reprint of the 1920 Vienna edition. A descriptive catalog of the collection of historical musical instruments in the museum. Includes, among others, a 1587 spinet-regal by Anton Meidting, an automated-spinet by Samuel Bidermann, a German virginal from the second half of the sixteenth century, and a 1608 harpsichord by Giovanni Celestini. Text in German.

194. Luithlen, Victor. *Katalog der Sammlung alter Musikinstrumente: 1. Teil Saitenklaviere*.

Wien: Kunsthistorisches Museum, 1966. xxii, 95pp.

A descriptive catalog of 75 stringed keyboard instruments and piano-organs in the Kunsthistorisches Museum, Vienna. Each entry includes pertinent information such as the name of maker, date of manufacture, distinguishing marks, physical description, and bibliographic references. Text in German.

195. Hopfner, Rudolf. *Meisterwerke der Sammlung alter Musikinstrumente*. Wien: Kunsthistorisches Museum Wien, 2004. 175pp.

Provides descriptions with pictures of the featured instruments in the collection, including a claviorganum attributed to Servatius Rorif, dated between 1564 and 1569, a spinettino and regal by Anton Meidting, dated 1587, a clavicytherium by Martin Kaiser from the second half of the 17th century, and a harpsichord by Joannes Daniel Dulcken, dated 1745. Text in German.

Belgium

See also {107}.

Antwerp

MUSEUM VLEESHUIS

See also {154}, {178}, {277}.

196. Lambrechts-Douillez, J. *Stad Antwerpen: Oudheidkundige musea, Vleeshuis Catalogus; V bis Muziekinstrumenten van het Koninklijk Vlaams Muziekconservatorium te Antwerpen*. [Antwerp]: Stad Antwerpen, 1967. 47pp.

A catalog of 176 instruments formerly at the Royal Flemish Conservatory of Antwerp, including a single manual harpsichord by Johannes Daniel Dulcken, dated 1747 (VH

67.1.115), and a double manual harpsichord by Jacobus van den Elsche, dated 1763 (VH 67.1.114). The collection is now at the Museum Vleeshuis (see {197} and {198}). Text in Dutch.

197. Lambrechts-Douillez, J. *Antwerpse klavecimbels in het Museum Vleeshuis*. Antwerp: Ruckers Genootschap, 1970. 24pp.

An overview of the original Antwerpian harpsichords housed in the museum, including brief technical descriptions of nine instruments. Text in Dutch.

198. Lambrechts-Douillez, Jeannine. *Catalogus van de muziekinstrumenten uit de verzameling van het Museum Vleeshuis*. Antwerpen: Ruckers Genootschap Antwerpen, Belgium, 1981. 189pp.

A catalog of 475 instruments in the museum arranged under four categories: idiophone, membranophone, aerophone, and chordophone. Keyboards include virginals and harpsichords made by Flemish builders. Each entry contains a brief historical and physical description of the instrument. Illustrated. Text in Dutch.

Bruges

GRUUTHUSEMUSEUM

199. Hart, Günter. "Die Musikinstrumente im Gruuthuse-Museum zu Brügge." *Glareana* 23, no. 2 (1974): 25–28.

A checklist of the musical instruments in the museum. Keyboard instruments include a spinet by Hans Ruckers, dated 1591, and a harpsichord by Andreas Ruckers, dated 1624. Text in German.

200. Awouters, M., I. de Keyser, and S. Vandenberghe. *Catalogus van de muziekinstrumenten: Brugge Gruuthusemuseum*. Brugge: Brugge Gruuthusemuseum, 1985. 120pp.

A catalog of the historic musical instruments in the museum. For each instrument a brief

physical description is provided, followed by a bibliography. Keyboard instruments include the two Ruckers harpsichords mentioned in {199}. Text in Dutch.

201. Vermeersch, Valentin. *Musiques et Sons*. Bruges: Amis des Musées communaux Bruges, 1990. 47pp.

Showcases several important musical instruments in the Gruuthusemuseum and several art pieces in other Bruges collections. Includes instruments by Hans and Andreas Ruckers. Illustrated with clear photographs. Text in French.

Brussels

MUSÉE DES INSTRUMENTS DE MUSIQUE

See also {178}, {277}.

202. Mahillon, Victor-Charles. *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*. 5 vols. Gand: A. Hoste, 1893–1922. Reprint. Bruxelles: Les Amis de la Musique, 1978.

A descriptive catalog of 3,300 instruments in the collections of the Brussels Musical Instruments Museum, then attached to the Brussels Royal Music Conservatory.

203. Bragard, Roger, and Ferdinand Joseph de Hen. *Musical Instruments in Art and History*. Translated by Bill Hopkins. New York: The Viking Press, 1968. 281pp.

Originally published as *Les instruments de musique dans l'art et l'histoire* (Bruxelles: Cobeledi, 1967). Covers musical instruments in the entire history of Western music, with attention to their cultural and artistic perspectives. Many examples are from the Brussels Musical Instruments Museum. Well-illustrated.

204. Vandervellen, Pascale. *Clavecins, épinettes et virginals* [Harpsichords, spinets and virginals]. Sprimont, Belgium: Mardaga, 2000. 24pp.

Features several plucked string keyboards housed at the Musical Instruments Museum in Brussels. Discusses the tradition of harpsichord building, including the Italian, Flemish, French, German, and English schools. Richly illustrated. Parallel text in French, Dutch, and English.

Canada

Toronto

ROYAL ONTARIO MUSEUM

205. Cselenyi, Ladislav. *Musical Instruments in the Royal Ontario Museum*. Toronto, 1969. 96pp.

A catalog of the R.S. Williams collection of musical instruments presented to the museum in 1913 and after. Plucked string keyboards include an Italian virginal, dated about 1560, an Italian harpsichord from the 16th century, an English harpsichord, dated about 1770, and an English spinet by Baker Harris, dated 1773.

Czech Republic

Prague

ESKÉ MUZEUM HUDBY, NÁRODNÍ MUSEUM

206. Buchner, Alexandr. *Pr vodce sbírkami hudebního oddělení*. Praha: Národní Museum, 1954. 32pp.

A brief guide to the collection of the musical prints, manuscripts, and instruments at the museum. Brief mention of its clavichords, harpsichords, and fortepianos, some of which are of Czech origin. Text in Czech with summary in Russian, French, English, and

German.

207. Národní muzeum v Praze. *Hudební nástroje v Národním muzeu: Katalog stálé expozice hudebních nástroj na Velkop evorském nám stí*. Praha: Národní muzeum v Praze, 1970. 47pp.

A checklist of 269 musical instruments in the museum. Includes two harpsichords and several other keyboards. Text in Czech.

208. řžek, Bohuslav. *300 let s klavírem*. Praha: Národní muzeum, 1999. 56pp.

Features the historic keyboard instruments in the collection. Discusses the mechanism of the instruments and provides biographical information of the makers. Text in Czech.

Denmark

Copenhagen

MUSIKMUSEET - MUSIKHISTORISK MUSEUM & CARL CLAUDIUS' SAMLING

209. Hammerich, Angul. *Das musikhistorische Museum zu Kopenhagen: Beschreibender Katalog*. Kopenhagen: G.E.C. Gad, 1911. 172pp.

A catalog of the European and non-European instruments in the museum. The keyboard section holds about 30 instruments, including clavichords, harpsichords, spinets, square pianos, pianos, and other keyboards. Short description provided for each entry. Some with photographs. Text in German.

210. Claudius, Carl, and Godtfred Skjerne. *Carl Claudius' samling af gamle musikinstrumenter* [Collection d'instruments de musique anciens de Carl Claudius Copenhague/ Carl Claudius' Sammling alter Musikinstrumente zu Kopenhagen]. København: Levin & Munksgaard, 1931. 432pp.

A catalog of musical instruments in the Claudius Collection, arranged by type. Keyboard

instruments include clavichords, harpsichords, spinets, and pianos. Illustrated with black and white photos. Text in Danish.

France

Lyon

MUSÉE DES TISSUS ET DES ARTS DÉCORATIFS DE LYON

See {152}.

Paris

MUSÉE DE LA MUSIQUE, CITÉ DE LA MUSIQUE

See also {277}, {308}.

211. Chouquet, Gustave. *Le musée du conservatoire de musique: avec les Ier, IIe et IIIe suppléments par Léon Pillaut; introduction et index par Florence Gétreau*. Genève: Editions Minkoff, 1993. 530pp.

A reprint edition of the first catalog of the Musée Instrumental du Conservatoire in Paris and its three supplements originally published in 1884–1894, 1899, and 1903 by Libr. de Firmin-Didot in Paris. The instruments collected by the conservatory are now at the Musée de la Musique at the Cité de la Musique. In two parts: European and non-European instruments. First part is divided into four sections: stringed instruments, wind instruments, percussion instruments, and other instruments. An index of names and instruments added in this edition. Text in French.

212. Gétreau, Florence. *Aux origines du musée de la musique: les collections instrumentales*

du Conservatoire de Paris; 1793–1993. Paris: Editions Klincksieck, 1996. 798pp.

A massive historical and sociological study of the instrument collections formerly belonged to the Paris Conservatoire from 1793 to 1993. Divided into three main sections: “Foundation and Organisation of the Musée instrumental,” “The Collections,” and “Activities.” Text in French.

Germany

Albstadt-Ebingen

MUSIKHISTORISCHE SAMMLUNG JEHLE

213. Kultur- und Verkehrsamt Albstadt. *Schloß Lautlingen: Die Schenken von Stauffenberg, musikhistorische Sammlung Jehle*. Albstadt, 1984. 56pp.

Not examined.

Bad Krozingen

SAMMLUNG NEUMEYER – JUNGHANNS – TRACEY

214. Junghanns, Rolf. *Historische Tasteninstrumente: Katalog der Sammlung Fritz Neumeyer, Bad Krozingen*. Bad Krozingen, Germany: Sammlung Fritz Neumeyer, 1975. 20pp.

A summary and checklist of the keyboard collection. Some with photos. Plucked string keyboard instruments include a *cembalone* by Francesco Nobili, dated 1695, a 17th-century Italian octave spinet, a 17th-century Swiss virginal, and a few modern copies by William Dowd, John Koster, and Martin Skowroneck.

Berlin

MUSIKINSTRUMENTEN-MUSEUM

See also {178}, {277}.

215. Sachs, Curt. *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für musik zu Berlin*. Berlin: Im Verlag von Julius Bard, 1922. xiii, 384pp.

The first complete descriptive catalog of the collection. Although now outdated, this work has served as a reference for numerous organological writings and classification systems over the years. Text in German.

216. Sachs, Curt. *Das Klavier: Mit 16 Tafeln und 10 Textabbildungen*. Handbücher des Instrumentenmuseums der staatlichen Hochschule für Musik, Bd. 1. Berlin: Julius Bard, 1923. 54pp.

A small illustrated guide tracing the history of keyboard instruments, using examples from the collection. Text in German.

217. Berner, Alfred. “Die Klavierinstrumente der Musikinstrumenten-Sammlung Berlin.” In *Europiano Kongress, Berlin: Dokumentation, Kongressbericht... Berlin, 25. - 30. Mai 1965*, edited by Hans K. Herzog, 261–71. Frankfurt: Fördergemeinschaft Klavier Frankfurt am Main, 1966.

An article from the proceedings of the first conference of the Union of European Piano Makers’ Associations (Europiano), held during May 25–30, 1965. Gives an overview of the keyboard instruments in the museum. Text in German.

218. Haase, Gesine, and Dieter Krickeberg. *Tasteninstrumente des Museums: Kielklaviere, Clavichorde, Hammerklaviere*. Berlin: H. Heenemann GmbH & Co., 1981. 120pp.

Features forty historic keyboards, including harpsichords, clavichords, and pianos in the museum. Includes pertinent information for each example, such as the name of maker, date of manufacture, distinguishing marks, a clear photograph, and a brief description.

Text in German.

219. Meer, John Henry van der, Martin Elste, Günther Wagner, Horst Rase, and Dagmar Droysen-Reber. *Kielklaviere: Cembali, Spinette, Virginalle*. Berlin: Staatliches Institut für Musikforschung Preussischer Kulturbesitz, 1991. 423pp.

Translated title: Plucked keyboard instruments: Harpsichords, spinets, virginals. A well-illustrated descriptive catalog of the plucked string keyboard instruments at the museum, published on the occasion of a special exhibition held from March 24 through October 27, 1991. Provides the history, physical description, dimensions, decoration, technical diagrams and drawings, molding profiles, and photographs for each instrument. Features keyboards from the 16th century to the modern time, including instruments from the late 19th and early 20th centuries by Louis Tomasini, Erard, Pleyel, Gaveau, Johann Georg Steingraeber, Neupert, Wittmayer, and Maendler-Schramm. Also includes three essays: 1) John Henry van der Meer, “Die Geschichte der Zupfklaviere bis 1800: Ein Überblick” [The history of plucked keyboard instruments to 1800: an overview]; 2) Martin Elste, “Nostalgische Musikmaschinen: Cembali im 20. Jahrhundert” [Nostalgic musical machines: Harpsichords in the 20th century]; and 3) Günther Wagner, “Das Spiel auf dem Kielflügel: Ein historischer Überblick” [The playing of the harpsichord: An historical overview]. Text in German with a glossary in German and English.

Eisenach

BACHHAUS

220. Bornemann, G., and E. Buhle. “Verzeichnis der Sammlung alter Musikinstrumente im Bachhaus zu Eisenach.” *Bach-Jahrbuch* 8 (1911): 109–28.

An index of 164 early musical instruments in the collection, including plucked and bowed string, keyboard, wind, and percussion instruments. Text in German.

221. Breidert, Friedrich, Conrad Freyse, Edward Buhle, and Curt Sachs, ed. *Verzeichnis der*

Sammlung alter Musikinstrumente im Bachhaus zu Eisenach. Leipzig: Breitkopf & Härtel, 1964. 97pp.

A revised catalog of the historical musical instruments in the collection.

222. Heyde, Herbert. *Historische Musikinstrumente im Bachhaus Eisenach.* Eisenach: Bachhaus, 1976. 297pp.

The most up-to-date descriptive catalog of the collection which totals to 195 plucked and bowed string, keyboard, and wind instruments at the time of writing. Well-illustrated.

Erlangen

SAMMLUNG DIE HISTORISCHE MUSIKINSTRUMENTE DES MUSIKWISSENSCHAFTLICHEN INSTITUTS, UNIVERSITÄT ERLANGEN-NÜRNBERG

223. Eschler, Thomas J. "The Collection of Historical Musical Instruments of the University of Erlangen: A Checklist." *The Galpin Society Journal* 36 (1983): 115–24.

A checklist arranged by instrument type. See {224} for a descriptive catalog.

224. Eschler, Thomas Jürgen. *Die Sammlung historischer Musikinstrumente des Musikwissenschaftlichen Instituts der Universität Erlangen-Nürnberg.* Wilhelmshaven: Florian Noetzel Verlag, 1993. 120pp.

A descriptive catalog of the collection. Keyboard instruments include clavichords, spinets, square pianos, and pianos. Many instruments formerly belonged to the Reinhold Neupert (1874–1955) and Ulrich Rück (1882–1962) collections. Text in German.

Frankfurt-am-Main

HISTORISCHES MUSEUM DER STADT FRANKFURT-AM-MAIN

See also {44}.

225. Epstein, Peter. *Katalog Der Musikinstrumente im historischen Museum der Stadt Frankfurt am Main*. Frankfurt am Main: Historisches Museum Frankfurt am Main, 1927. 32pp.

A descriptive catalog of the historical musical instruments in the museum. Keyboard instruments include two Italian spinets from the 17th century, an Italian harpsichord by Bartholomaeus Steffanini, dated 1694, an 18th-century German clavichord, and several square pianos and fortepianos.

Göttingen

*MUSIKINSTRUMENTENSAMMLUNG DES MUSIKWISSENSCHAFTLICHEN INSTITUTS,
GEORG-AUGUST-UNIVERSITÄT GÖTTINGEN*

226. Brenner, Klaus-Peter. *Erlesne Musikinstrumente aus der Sammlung Beständen des musikwissenschaftlichen Seminars der Georg-August-Universität Göttingen*. Göttingen: Musikwissenschaftliches Seminar der Universität Göttingen, 1989. 130pp.

This catalog includes the technical specification, history, and references of a harpsichord by Abraham and Joseph Kirckman, London, 1790 (Inv.-Nr. 948).

Halle

HÄNDELHAUS

See also {178}.

227. Sasse, Konrad. *Katalog zu den Sammlungen des Händel-Hauses in Halle*. 5. Teil, Musikinstrumentensammlung, Besaitete Tasteninstrumente. Halle an der Saale: Händel-

Haus, 1966. 292pp.

A descriptive catalog of the keyboard instruments at the Händelhaus museum, including clavichords, harpsichords and related instruments, pianos, and other special keyboards. Includes an index of keyboard makers and a list of recordings in the museum collection, many of which are performed on original instruments at the Händelhaus and elsewhere. Text in German.

228. Heyde, Herbert. *Historische Musikinstrumente des Händel-Hauses: Führer durch die Ausstellungen*. Halle an der Saale: Händel-Haus, 1983. 120pp.

A descriptive catalog of the musical instruments in the museum, with an introduction to the history of the collection. The first four chapters are devoted to harpsichords, spinets, virginals, clavichords, pianos, and positive organs. Text in German.

Hamburg

MUSEUM FÜR KUNST UND GEWERBE HAMBURG

See also {187}.

229. Beurmann, Andreas. *Historische Tasteninstrumente: Cembali, Spinette, Virginal, Clavichorde; Die Sammlung Andreas und Heikedine Beurmann im Museum für Kunst und Gewerbe Hamburg*. München: Prestel Verlag, 2000. 215pp.

Features the fifty-three harpsichords, spinets, virginals, and clavichords from the Andreas and Heikedine Beurmann collection that have been on exhibit in the museum since September, 2000. Instruments are grouped by country (Italy, The Netherlands, France, England, and Germany) with plenty of technical details. Handsomely illustrated. The appendices include moulding profiles of the keyboards and a discography of recordings in which instruments from the collection are used. Text in German.

230. Beurmann, Andreas E. *Klingende Kostbarkeiten: Tasteninstrumente der Sammlung*

Beurmann; Museum für Kunst und Gewerbe Hamburg, Schümann-Flügel. Lübeck: Dräger, 2000. 119pp.

A catalog of selected keyboard instruments in the Andreas and Heikedine Beurmann collection, now housed in the museum. Featured instruments include harpsichords, virginals, spinets, clavichords, pianos, and organs from the 16th through 20th century. Includes a checklist of all the keyboard instruments in the collection. Text in German.

Leipzig

MUSEUM FÜR MUSIKINSTRUMENTE DER UNIVERSITÄT LEIPZIG

See also {146}, {147}.

231. Wit, Paul de. *Perlen aus der Instrumenten-Sammlung von Paul de Wit in Leipzig* [Perles de la collection d'instruments de M. Paul de Wit à Leipzig/ Pearls from the Collection of Musical Instruments of Paul de Wit in Leipzig]. Leipzig: De Wit, 1892. 14pp., 16pp. of plates.

Features some of the most important instruments in the collection of Paul de Wit, which were later acquired by Wilhelm Heyer of Cologne in 1905 (see {232}). Plates I to X are on keyboard instruments, including clavichords, harpsichords, chamber organs, spinets, and other special keyboards. Brief description provided for each item. Color illustrations. Text in German, French, and English.

232. Heyer, Wilhelm, and Georg Kinsky. *Musikhistorisches Museum von Wilhelm Heyer in Cöln.* Band 1: Besaitete Tasteninstrumente, Orgeln und orgelartige Instrumente, Friktionsinstrumente. Leipzig: Kommissions-Verlag von Breitkopf & Härtel, 1910. 478pp.

A descriptive catalog of more than 370 keyboard instruments that were once at the Heyer Museum in Cologne and were subsequently transferred to the Musical Instrument Museum of the University of Leipzig. Although now outdated, it contains valuable

information of a number of instruments that existed before World War II. Text in German.

233. Rubardt, Paul. *Führer durch das Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig*. Leipzig: Breitkopf & Härtel, 1955. 83pp., 16pp. of plates.

A guide book through the Musikinstrumenten-Museum of Karl-Marx-Universität, Leipzig. Accompanied by several illustrations. Text in German.

234. Henkel, Hubert. *Kielinstrumente: Musikinstrumenten-Museum der Karl-Marx-Universität, Leipzig*. Catalog no. 2. Leipzig: VEB Deutscher Verlag für musik, 1979. 184pp.

An updated catalog of the keyboard collection in the Musikinstrumenten-Museum of Karl-Marx-Universität, Leipzig, based on the Georg Kinsky catalog of 1910 (see {232}), featuring sixty-nine plucked string keyboards, including spinets, bentside spinets, virginals, harpsichords, and clavictheria. Well-illustrated. Text in German.

235. Henkel, Hubert. "Das Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig: Geschichte und Aufgaben." *Neue Museumskunde: Theorie und Praxis der Museumsarbeit* 22, no. 2 (1979): 81–92.

Presents the then newly renovated museum and describes the overall development of the collection, which includes many historic keyboards that belonged to several private collections during the 19th and 20th centuries. Text in German with summary in Russian, English, and French.

Munich

BAYERISCHES NATIONALMUSEUM

236. Klaus, Sabine Katharina. "Clavichorde, Kielklaviere und frühe Tafelklaviere im Musikinstrumentenmuseum im Münchner Stadtmuseum, im Bayerischen

Nationalmuseum und in der Bayerischen Staatsbibliothek, München.” *Glareana* 41 (1992): 3–22.

A descriptive catalog of clavichords, plucked string keyboards, and early square pianos at the Bayerisches Nationalmuseum and the Stadtmuseum in Munich. A number of English harpsichords and pianos were lent by the Colt Clavier Collection of the United Kingdom. Text in German.

237. Wackernagel, Bettina. *Musikinstrumente des 16. bis 18. Jahrhunderts im Bayerischen Nationalmuseum*. München: Bayerisches Nationalmuseum, 1999. 190pp.

An exhibition catalog of the musical instruments of the 16th through 18th centuries in the Bayerische Nationalmuseum in Munich. Includes essays on two plucked string keyboards: a cabinet virginal from ca.1580/1580 (Inv. Nr. R 1069), and a harpsichord from the second half of the 17th century (Inv. Nr. Mu 78). Text in German.

DEUTSCHES MUSEUM

See also {189}.

238. Henkel, Hubert. *Besaitete Tasteninstrumente*. Deutsches Museum: Kataloge der Sammlungen; Musikinstrumenten-Sammlung. Frankfurt am Main: Verlag Erwin Bochinsky, 1994. 319pp.

A detailed descriptive catalog of ninety-nine historic keyboards from the musical instrument collection of the Deutsches Museum. Each entry contains such pertinent information as the builder’s biography, constructional and decorative details, and history and provenance. Text in German.

MÜNCHNER STADTMUSEUM

See also {236}.

239. Klaus, Sabine Katharina. *Studien zur Entwicklungsgeschichte besaiteter Tasteninstrumente bis etwa 1830: Unter besonderer Berücksichtigung der Instrumente im Musikinstrumentenmuseum im Münchner Stadtmuseum*. 5 vols. Tutzing: Hans Schneider Tutzing, Germany, 1995. 443pp.

Originally presented as the author's dissertation (Ph.D, University of Tübingen, 1995). A thorough study of the development of stringed keyboard instruments to ca. 1830, with particular reference to the examples in the collection of the Münchner Stadtmuseum. Vol. 1 deals with the historical writings and documents on keyboard making from the 18th and 19th centuries. Biographical information on the following builders is provided: Astor & Horwood, Baumgartner, Behringer, Broadwood, Clementi, Courtois, Deiss, Dreyer, Dulcken, Ehrlich, Gerling, Graf, Gregori, Harris, Horn, Kettner, Kirkman, Mahoon, Pfister, Ries, Rolfe, Sailer, Schiedmayer, Schmah, Simpson, Sondhaus, Stein, Tomkison, Walter & Sohn, Winkler, and Wirth. Sixty-six keyboard instruments dating from the late 16th to the first third of the 19th century, including clavichords, harpsichords, spinets, virginals, and pianos, are examined. Volumes 2 to 5 are a catalog of the keyboard instruments in the collection. Text in German.

Nuremberg

GERMANISCHES NATIONALMUSEUM

See also {277}, {340}.

240. Musikhistorisches Museum Neupert. *Das Musikhistorische Museum Neupert in Nürnberg: Führer, mit 20 Tafeln und 1 Kohlezeichnung*. Nürnberg: Musikhistorisches Museum Neupert, 1938. 33pp.

A descriptive catalog of 132 musical instruments in the Neupert collection that contains primarily historical stringed keyboard instruments. The collection expanded in the next few decades, and subsequently most of its instruments were donated to the Germanisches

- Nationalmuseum in 1968. Text in German.
241. Meer, John Henry van der. "Germanisches Nationalmuseum Nürnberg: Geschichte seiner Musikinstrumentensammlung." *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* (1979/80): 9–78.
- A detailed document tracing the acquisition history of the collection from the 19th century to the time of writing. Contains valuable photos of past exhibitions and of holdings that did not survive World War II. A considerable amount of information is related to the collection's extensive range of historic keyboards. Text in German.
242. Meer, John Henry van der. *Musikinstrumente: von der Antike bis zur Gegenwart*. München: Prestel-Verlag, 1983. 301pp.
- A general guide to the development of musical instruments in the history of Western music, using handsomely illustrated examples from the Germanisches Nationalmuseum and other collections in Europe and the United States. Text in German.
243. Hellwig, Friedemann. *Atlas der Profile: an Tasteninstrumenten vom 16. bis zum frühen 19. Jahrhundert [im Germanischen Nationalmuseum Nürnberg]*. Frankfurt a.M: Verlag Erwin Bochinsky, 1985. 175pp.
- Translated title: An Atlas of Moulding Profiles in Keyboard Instruments from the 16th to the Early 19th Century. Documents the moulding profiles of all the keyboard instruments in the collections of the Germanisches Nationalmuseum. Text in German and English.
244. Huber, Renate. *Verzeichnis sämtlicher Musikinstrumente im Germanischen Nationalmuseum Nürnberg*. Wilhelmshaven: Florian Noetzel Verlag, 1989. 415pp.
- A complete checklist of the some 2,500 instruments in the museum, arranged by instrument type. Brief information accompanies each entry. Text in German.

Sondershausen

SCHLOSSMUSEUM SONDRERSHAUSEN

245. Schlossmuseums Sondershausen. *Bestandskatalog zur Sammlung Musikinstrumente des Schlossmuseums Sondershausen*. Sondershausen: Schlossmuseum Sondershausen, 2001. 103pp.

A catalog of the musical instruments at the museum. Lists the maker, date, place of origin, compass, and detailed physical description of each instrument. Includes 8 keyboards, including a harpsichord, dated ca.1690. With clear photographs. Text in German.

Stuttgart

WÜRTTEMBERGISCHES LANDESMUSEUM

246. Schmid, Manfred Hermann. "Kielklaviere und Clavichorde im Württembergischen Landesmuseum Stuttgart." *In Bericht über das 8. Symposium zu Fragen des Musikinstrumentenbaus: Clavichord und Cembalo*, edited by Eitelfriedrich Thom, 33–37. Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1988.

A checklist of six harpsichords and four clavichords in the museum with brief technical details. Text in German.

247. Larson, André P. "Important Keyboards in Stuttgart Museum." *Newsletter of the American Musical Instrument Society* 14, no. 1 (February 1985): 6.

A brief article on the keyboard collection at the Württembergisches Landesmuseum, with special focus on the double virginals by Hans Ruckers the Younger, dated 1623 (or 1628), and an unsigned double-manual French harpsichord, attributed to the Alsace region, ca. 1685.

248. Väterlein, Christian, and Anja Stangl. *Musikinstrumentensammlung im Fruchtkasten: Begleitbuch*. Stuttgart: Das Museum, 1993. 211pp.

Contains essays on the musical instruments in the museum, with an introduction on the history of the collection. An important focus is keyboard instruments from the 16th through 20th centuries. Includes information of the following plucked string keyboards: an Italian spinet by Francesco Poggio, dated 1586; a double-virginal by Johannes Ruckers, dated 1623; an Italian harpsichord from the 17th century; a French harpsichord dated ca.1680; a harpsichord by Jacob and Abraham Kirckman, dated 1772, and a harpsichord by Carl A. Pfeiffer, dated 1909. Illustrated with photographs. Text in German.

Hungary

Budapest

MAGYAR NEMZETI MÚZEUM

249. Gábry, György. *Old Musical Instruments*. Budapest: Corvina Press, 1969. 42pp., 55 pp. of plates.

Originally published as *Régi hangszerek* (Budapest: Corvina Press, 1969). A small picture book containing brief descriptions of 55 historic musical instruments at the National Museum in Hungary. Keyboard instruments include a virginal, 2 harpsichords, 2 clavichords, and several pianos in various shapes.

250. Gát-Fontana, Eszter. “Die Musikinstrumentensammlung des Ungarischen Nationalmuseums.” *CIMCIM Newsletter* 7 (1979): 32–33.

A brief overview of the holdings of the museum, which includes sixty keyboard instruments at the time of writing. Text in German.

251. Gát-Fontana, Eszter. “Pest-Budai zongorakészítők [Keyboard-Instrument Makers in Pest and Buda].” *Tanulmányok Budapest Múltjából* 23 (1991): 147–259.

Not examined.

Ireland

Dublin

NATIONAL MUSEUM OF IRELAND

252. Nixon, Paul. "Keyboard Instruments in Dublin, c.1560-1860: 'A Much Neglected Section of Irish Musical History...'" *Early Music* 28, no. 2 (May 2000): 253–68.

After a brief overview of the museum's collection of musical instruments, the author describes, in many technical details, the keyboards in the collection, including a 16th-century Italian harpsichord by Domenico da Pesaro, a single manual harpsichord by Ferdinand Weber, ca. 1780, an upright harpsichord by Ferdinand Weber, ca. 1775, and an upright claviorganum by Robert Woffington, ca. 1780.

Italy

Bologna

COLLEZIONE LUIGI FERDINANDO TAGLIAVINI

253. Tagliavini, Luigi Ferdinando, and John Henry van der Meer. *Clavicembali e Spinette dal XVI al XIX Secolo: Collezione L.F. Tagliavini*. Bologna: Grafis Edizione, 1986. 243pp.

The main part is a detailed descriptive catalog of sixteen keyboard instruments in the Tagliavini collection. Each entry includes a physical description with measurements and information about dates, origin, the builder, photographs, a bibliography, and other pertinent information. Also includes three articles: Luigi Ferdinando Tagliavini, "Nascita, sviluppo e fisionomia d'una collezione" [Birth, growth, and look of a collection]; John Henry van der Meer, "Panorama storico dell'arte cembalaria in Italia" [Historical survey of the art of harpsichord making in Italy]; and Friedemann Hellwig, "Le cornici e le

modanatura [Cornices and moldings].” Text in Italian.

CIVICO MUSEO BIBLIOGRAFICO MUSICALE

See also {277}.

254. Meer, John Henry van der. “Gli strumenti musicali europei del Comune di Bologna.” *Recercare: Rivista per lo studio e la pratica della musica antica* 3 (1991): 231–57.

An article on the history of the European musical instruments in the municipal collections of Bologna. Contains lists of instruments transferred from the former Liceo Musicale to the Museo Civico Medievale between 1866 and 1881; of instruments that became part of the collection of the Museo Civico Medievale after the international exhibition held in Bologna in 1888; and of instruments donated to the Liceo Musicale and to the Museo Civico Medievale. The author also provides preliminary checklists of European musical instruments held in the other municipal collections in Bologna. Text in Italian with an English summary.

255. Meer, John Henry van der. *Strumenti musicali europei del Museo civico medievale di Bologna: con appendici dei fondi strumentali delle Collezioni comunali d’arte, del Museo Davia Bargellini e del Civico museo bibliografico musicale*. Bologna: Nuova Alfa, 1993. 307pp.

The most up-to-date descriptive catalog of the European musical instruments in the Civico Medievale Museum in Bologna. Instruments are arranged under the categories of idiophones, aerophones, and chordophones. Section 3.1 is on keyboard instruments, including a harpsichord by Orazio Albana, dated 1628 (inv. 1841), and an enharmonic harpsichord by Vito Trasuntino, dated 1606 (inv. 1766). The volume also contains descriptions of several instruments in the Collezioni Comunali d’Arte, Davia Bargellini Museum, and the Civico Museo Bibliografico Musicale, including a harpsichord by Ugo Annibale Traeri, dated 1729 (inv. 1018) (p.159). Text in Italian.

Florence

MUSEO DEGLI STRUMENTI MUSICALI DEL CONSERVATORIO DI MUSICA “LUIGI CHERUBINI”

256. Bargagna, Leto. *Gli strumenti musicali raccolti nel Museo del R. Istituto L. Cherubini a Firenze*. Firenze: G. Ceccherini & C, 1911. 70pp.
A descriptive catalog of the 146 instruments in the museum at the time of publication. The several keyboard instruments mentioned include a spinetta by Benedetto Floriani, dated 1598 (no. 71), a clavichord (no. 72), 2 harpsichords (nos. 73–74), and a fortepiano (no. 75). Text in Italian.
257. Gai, Vinicio. *Gli strumenti musicali della corte Medicea e il museo del conservatorio “Luigi Cherubini” di Firenze: cenni storici e catalogo descrittivo*. Firenze: LICOSA, 1969. xvi, 286pp.
Chapter One contains summaries from inventories in the Florentine archives, including the inventory of the instruments owned by Prince Ferdinand of Tuscany in 1700. The rest of the book is a descriptive catalog of the instruments in the museum. Includes some technical drawings. Chapter Four is on keyboard instruments. Text in Italian.
258. Fabbri, Mario. *Antichi strumenti: dalla raccolta dei Medici e dei Lorena alla formazione del museo del Conservatorio di Firenze, Palazzo Pitti, Febbraio/Dicembre 1980*. Firenze: Giunti-Barbèra, 1980. 125pp. 2nd revised ed. Firenze: Giunti-Barbèra, 1980. 143pp. 3rd revised ed. Firenze: Giunti-Barbèra, 1981. 143pp.
A catalog for the special exhibition “Antichi Strumenti,” held in 1980 at the Palazzo Pitti, Florence. The exhibition showcases original instruments from the collections of the Medici and Lorena families in the museum of the Luigi Cherubini Conservatory in Florence. Contains color photographs. Text in Italian. See also {259}.
259. Downie, Margaret, A. “Florence Exhibits Musical Instruments.” *Newsletter of the American Musical Instrument Society* 9, no. 3 (October 1980): 2–3.

A report of the special exhibition “Antichi Strumenti” at the museum, in conjunction with the exhibition “Florence and Tuscany under the Medici,” organized by the Council of Europe in 1980. Among the instruments exhibited were a spinetta by Benedetto Floriani, dated 1598, a late 18th-century English harpsichord with a Venetian swell, an Italian vertical pianoforte by Domenico del Mela, dated 1739, and a contrabass viol attributed to Bartolomeo Cristofori. See also {258}.

Milan

MUSEO DEGLI STRUMENTI MUSICALI, CASTELLO SFORZESCO

260. Gallini, Natale. *Mostra di antichi strumenti musicali della Collezione N. Gallini*. Milano: Tip. di Rizzoli, 1953. 42pp, 32pp. of plates.

Section One contains short descriptions of eleven keyboard instruments, including clavichords, virginals, spinets, harpsichords, and fortepianos. The Gallini private collection of instruments was the basis of the Museo degli Strumenti Musicali, Castello Sforzesco. Text in Italian.

261. Gallini, Natale, and Franco Gallini. *Museo degli strumenti musicali: catalogo*. Milano: Comune di Milano, 1963. 448pp., 77pp. of plates.

A descriptive catalog of about 650 musical instruments in the museum. Includes four organs, two clavichords, eighteen small plucked instruments, eight harpsichords, and twenty-eight pianos in various shapes. Text in Italian.

262. Gatti, Andrea ed. *Musei e gallerie di Milano: museo degli strumenti musicali*. Milan: Electa, 1997. 588pp.

The most recent catalog of the European musical instruments at the Museo degli Strumenti Musicali, Castello Sforzesco. Includes a chapter on keyboard instruments by Augusto Bonza. Well-illustrated. Text in Italian.

MUSEO TEATRALE ALLA SCALA

263. De'Guarinoni, Eugenio. *Gli strumenti musicali nel museo del Conservatorio di Milano: nel primo centenario dalla fondazione del R. Conservatorio di musica "G.Verdi" 1808–1908*. Milano: Ulrico Hoepli, 1908. vi, 109pp.

A number of instruments from the museum of the Conservatorio di Musica "Giuseppe Verdi" were transferred to the Museo Teatrale alla Scala in 1914. The keyboards in this catalog include a spinetta dated 1556, a double-manual harpsichord, no. 499, by Burkat Shudi, dated 1765, and two square pianos. Text in Italian.

264. Bizzi, Guido, ed. *La collezione di strumenti musicali del Museo Teatrale alla Scala: studio, restauro, restituzione*. Milano: Silvana editoriale, 1992. 159pp.

This catalog concludes the restoration work on the entire collection of musical instruments at the Museo Teatrale alla Scala in the 1980s. Contains description and technical specification for each restored instrument. Keyboard instruments discussed include spinets and virginals, a harpsichord by Burkat Shudi, square pianos, fortepianos, an Erard grand piano and a Steinway grand piano. Accompanied with essays on the history of the collection, the preservation and the causes of damage to instruments, and the technology of musical instruments. Richly illustrated with photographs and diagrams. Text in Italian.

Modena

MUSEO CIVICO DI STORIA E ARTE MEDIEVALE E MODENA

265. Cervelli, Luisa. *Mostra di Antichi Strumenti Musicali: Catalogo della mostra*. Modena: Museo Civico di Modena, 1963. 38pp.

A descriptive catalog of an exhibition of original musical instruments held in Modena in the early 1960s. Includes information of the three plucked string keyboards mentioned in

{266}. Text in Italian.

266. Guandalini, Gabriella, John Henry van der Meer, Marta Lucchi, and Luisa Cervelli. *Antichi strumenti musicali: catalogo del fondo musicale del Museo civico di storia e arte medievale e moderna di Modena*. Modena: Mucchi Editore, 1982. 309pp.

A descriptive catalog of the musical instruments in the museum. Each entry includes a physical description with measurements and information about dates, origin, the builder, a photograph, a bibliography, and other pertinent information. Includes the following plucked string keyboards: a harpsichord with pull-down pedals by Pietro Termanini, dated 1741; a pentagonal spinet from the 16th–17th centuries; and a small virginal in the form of a book from the 17th century, with exterior decoration added in the 19th century. Text in Italian.

Naples

MUSEO STORICO MUSICALE DEL CONSERVATORIO

See also {130}.

267. Santagata, Ettore. *Il museo storico musicale di “San Pietro a Majella.”* Napoli: R. Stabilimento Tipografico Francesco Giannini & Figli, 1930. 153pp.

Founded in 1925, the collection of Museo Storico Musicale originated from four conservatories in Naples. This book contains checklists of portraits, busts, and medallions of musical figures, autographs, and musical instruments in the museum. Highlights of the small collection of keyboards are a vis-à-vis harpsichord-piano by Johann Andreas Stein (1728–1792), dated 1783, and a double-manual harpsichord by Andreas Ruckers, dated 1633. Text in Italian.

Rome

MUSEO NAZIONALE DEGLI STRUMENTI MUSICALI

268. Cervelli, Luisa. "Per un catalogo degli strumenti a tastiera del Museo degli antichi strumenti musicali." *Accademie e Biblioteche d'Italia* 44, no. 4–5 (1976): 305–43.

A descriptive catalog of the twenty-six plucked string keyboards at the museum, which was inaugurated in 1974. The Gorga collection, which formed the nucleus of the present collection, includes many instruments that belonged to Benedetto Marcello (1686–1739). Each entry includes pertinent information such as the name of maker, date of manufacture, distinguishing marks, physical description and measurement, and bibliographic reference(s). Text in Italian.

269. Cervelli, Luisa. *Antichi strumenti musicali in un moderno museo: Museo Nazionale Strumenti Musicali, Roma*. 2nd ed. Roma: Gela Editrice, 1986. 75pp.

A guide through the museum and shows highlights of the collection. Includes brief description of several harpsichords and spinets, a clavicytherium, a folding harpsichord, and a fortepiano by Christofori. Some illustrated with photographs. Text in Italian.

MUSEO STRUMENTALE DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA

270. Del Re, Lucio. *Mostra di strumenti musicali: per gentile concessione del Museo strumentale dell'Accademia nazionale di Santa Cecilia; Roma, 9-19 ottobre 1963*. [Roma]: Associazione Via del Babuino, 1963. 60pp.

Not examined.

Venice

MUSEO CORRER

271. Rossi, Franco. "Gli strumenti musicali dei Musei Civici Veneziani." *Bollettino dei Musei Civici Veneziani, III serie* 1 (2006): 11–72.

A descriptive catalog of the musical instruments in the collection. Plucked string keyboards include a spinet (cat. 28) by Franciscus Patavinus (Padua, ca.1552) and an Italian harpsichord (cat. 29) (Urbino?, ca.1650). Text in Italian.

Verona

ACCADEMIA FILARMONICA DI VERONA

272. Meer, John Henry van der, and Rainer Weber. *Catalogo degli strumenti musicali dell'Accademia filarmonica di Verona*. Verona: Accademia Filarmonica di Verona, 1982. 146pp.

A descriptive catalog of the musical instrument collection at the Accademia Filarmonica, which consists mostly of wind instruments. Appendix II contains an article on the *vis-à-vis* piano-harpsichord by Johann Andreas Stein, dated 1777. A property of the Verona Municipal Museums, at present this instrument is deposited in the museum of the Accademia. Text in Italian.

Japan

Hamamatsu

HAMAMATSU MUSEUM OF MUSICAL INSTRUMENTS

273. Hamamatsu Museum of Musical Instruments. *Catalog III: European Keyboard Instruments; Hamamatsu Museum of Musical Instruments*. Hamamatsu-shi, Japan: Hamamatsu-shi Gakki Hakubutsukan, 1995. 34pp.

An illustrated descriptive catalog of the European keyboard instruments in the museum, dated from the late 16th to the early 20th century. Plucked string keyboards include three Italian virginal, two English spinets, and six harpsichords. Parallel text in Japanese and English.

Tokyo

INSTITUTE FOR THE STUDY OF MUSICAL INSTRUMENTS, UENO GAKUEN UNIVERSITY

274. Funayama, Nobuko, Nobuko Uchino, Chieko Honma, and Hiroshi Hoshino. *Catalogue of the European Musical Instruments of the XVIIth, XVIIIth, and XIXth Centuries in the Ueno Gakuen Collection*. Tokyo: Ueno Gakuen, Educational Foundation, 1980. 243pp.
- A catalog of the European musical instruments from the 17th to 19th centuries in the Ueno Gakuen Collection, established in 1975 in order to promote the understanding of Western music. Its keyboard collection includes a harpsichord by Burkat Tschudi, dated 1729, and a tangent piano by Franz MÜNZENBERGER, from the late 18th or early 19th century. Text in Japanese and English.

KUNITACHI COLLEGE OF MUSIC, GAKKIGAKU SHIRY KAN

275. Gungi, Sumi. *The Collection of Musical Instruments, Kunitachi College of Music, Gakkigaku Shiry kan*. 2 vols. Rev. and enl. ed. Tokyo: Kunitachi College of Music Gakkigaku Shiryokan, 1996.
- A checklist of the some 2,000 western and non-western musical instruments in the collection, each illustrated with a photograph. Volume One is divided into six chapters: “Massophone,” “Cupophone,” “Clavophone,” “Tabulophone,” “Chordophone,” and “Membranophone.” Volume Two is devoted to “Sound Tools for Animals,” “Sounding Toys,” and “Sound Imitating Tools.” Plucked string keyboards include a harpsichord (Regd. no. 1406) by Jacob and Abraham Kirckman of London, dated 1784, and modern

copies by Ammer, Wittmayer, Dolmetsch, and Sassman. There are also clavichords, square pianos, fortepianos, and other special keyboards.

The Netherlands

The Hague

HAAGS GEMEENTEMUSEUM

See also {142}.

276. Scheurwater, Wouter, and Rob van Acht. *Oude klavecimbels: hun bouw en restauratie* [Old Harpsichords: Their Construction and Restoration]. Den Haag: Haags Gemeentemuseum, 1977. 64pp.

Features the restoration work done on three keyboard instruments in the museum: a spinet by Giovanni Celestini, dated 1589; a harpsichord by Andreas Ruckers, dated 1639; and a clavicymbelium by Albert Delin, dated ca. 1760. Illustrated. Parallel text in Dutch and English.

277. Acht, Rob van. *Checklist of Technical Drawings of Musical Instruments in Public Collections of the World*. Celle: Moeck, 1992. 185pp.

Lists plans and construction drawings of musical instruments that are available from public museums. Includes technical drawings of plucked string keyboards at the following collections: Antwerp, Museum Vleeshuis; Berlin, Staatliches Institut für Musikforschung, Musikinstrumentenmuseum; Bologna, Museo Civico Medievale; Boston, Museum of Fine Arts, Collection of Musical Instruments; Brussels, Instrumentenmuseum; Edinburgh, Edinburgh University Collection of Historic Musical Instruments; Edinburgh, John Barnes Collection; The Hague, Haags Gemeentemuseum; London, Royal College of Music; London, Victoria and Albert Museum; New Haven, Connecticut, Yale University Collection of Musical Instruments; Vienna,

Kunsthistorisches Museum, Sammlung Alter Musikinstrumente; Nuremberg, Germanisches Nationalmuseum; Paris, Conservatoire National Supérieur de Musique, Musée Instrumental; Stockholm, Musikhistoriska Museet; and Washington, D.C., National Museum of American History, Smithsonian Institution. The Documentation Centre for Musical Instruments at the Haags Gemeentemuseum contains microfiches of drawings listed in the book.

Norway

Trondheim

RINGVE MUSIKHISTORISK MUSEUM

278. Kjeldsberg, Peter Andreas. *Musikkinstrumenter ved Ringve Museum: The Collection Of Musical Instruments*. Trondheim: Museet, 1976. 92pp.

A checklist of the musical instruments in the museum. Chapter One lists keyboard instruments; plucked string keyboards include three Italian spinets, a two-manual harpsichord by Antoine Vater, and several modern copies. Text in Norwegian with an English introduction.

Poland

Pozna

MUZEUM INSTRUMENTÓW MUZYCZNYCH

279. Szulc, Zdzisław. *Katalog instrumentów muzycznych*. Poznań: Muzeum Wielkopolskie, 1949. 112pp.

A catalog of the European and non-European instruments in the museum. Chapter One,

Section Three lists the clavichords, harpsichords, and pianos in the collection. Text in Polish.

280. Polczynski, Romuald. “Od prywatnej kolekcji do swiatowego muzeum [From a private collection to a world-class museum].” *Ruch muzyczny* 31, no. 22 (1987): 3–5.
Not examined.

Portugal

Lisbon

MUSEU DE MÚSICA, INSTITUTO PORTUGUÊS DOS MUSEUS

281. Lambertini, Michel’Angelo. *Primeiro nucleo de um museu instrumental em Lisboa*. Lisboa: Tipografia Editora Limitada, 1914. 147pp.
The first catalog of the musical instruments in the museum. The following plucked string keyboards are mentioned: a 1592 Italian spinetta by Antonius Bononiensis, a 1670 virginal by Joannes Landi, and an 18th century harpsichord by Longman & Broderip of London. Text in Portuguese.
282. Pereira, L. A. Esteves. “An Octave Harpsichord at the Instrumental Museum – Lisbon.” *The English Harpsichord Magazine* 2, no. 2 (April 1978): 30–32.
Features the details of the construction of a small octave harpsichord dated 1724 which is believed to be of Flemish origin. Illustrated with photos.
283. Museu da Música. *Fábricas de Sons: instrumentos de música Europeus dos séculos XVI a XX; Museu da Música*. Milan: Electa, 1994. 143pp.
Published in conjunction with the Expo’98 in Lisbon, an exhibition catalog of European musical instruments from the 16th to 20th century, displayed at the museum from July 24 to December 31, 1994. Nos. 67 through 75 are on stringed keyboard instruments, many of

which are by Portuguese makers. The publication also includes several articles on various topics. Of particular interest to the reader is the article titled “Instrumentos de tecla e corda portuguesas dos séculos XVI, XVII e XVIII: clavicórdios, cravos e pianofortes” by Gerhard Doderer, which offers an overview of Portuguese keyboard making in the 16th through 18th centuries, as well as a list of known surviving Portuguese clavichords, harpsichords and spinets, and fortepianos. Text in Portuguese.

Russia

Moscow

GOSUDARSTVENNĬY TSENTRAL NĬY MUZEY MUZĬKAL NOY KUL TURĬ IMENI M.L. GLINKI

284. Glinka State Central Museum of Musical Culture. *Glinka State Central Museum of Musical Culture*. Moscow: Glinka State Central Museum of Musical Culture, 1985. 12pp. A brief, illustrated guide to the museum, which houses over 2,500 musical instruments of the world, a fine art collection, and archives of music manuscripts, documents, memorabilia, and recordings. Plucked string keyboards include a spinet by Marco Jadra (Italy, 1565) and a cabinet spinet (Italy, 1593).

St. Petersburg

MUZEY MUZĬKAL NĬKH INSTRUMENTOV

285. Blagodatov, G. I. *Leningradskij Institut Teatra, Muzyki i Kinematografii: Katalog sobraniya muzykal'nyh instrumentov* [Catalogue of the musical instrument collection of the Leningrad Institute of Theater, Music and Cinematography]. Leningrad: Muzyka, 1972. 126pp.

A catalog of the musical instruments in the collection, arranged in three broad categories,

“folk,” “popular,” and “professional.” Includes an Italian spinet dated 1532 and a three-manual harpsichord. Text in Russian.

286. Birley, Margaret. “Report on a Conference at the St. Petersburg Museum of Musical Instruments 13–15 June 1998.” *CIMCIM Bulletin* 36 (1998): 2–3. Reprinted in *Newsletter of the American Musical Instrument Society* 27, no. 3 (October 1998): 11–12.
A report on a conference titled “The History of Musical Instrument Collecting.” Photographs of several musical instruments at the museum included.

Spain

Barcelona

MUSEU DE LA MÚSICA

287. Horta, Joaquim, ed. *Museu de la Música: 1 Catàleg d'instruments*. Barcelona: Ajuntament de Barcelona, 1991. 667pp.
A catalog of the musical instruments at the museum. Each entry includes a physical description with measurements, a small color photo, and information about dates, origin, and the builder. Includes five harpsichords, a spinet, seven clavichords, and more than fifty pianos. Text in Catalan.

Sweden

Lund

KULTURHISTORISKA MUSEET

288. Vogel, Benjamin. “Historic Keyboard Instruments of the Academic Orchestra in Lund.”

The Galpin Society Journal 51 (1998): 154–69.

Discusses the historical background and technical details of thirteen keyboard instruments, including five clavichords, four harpsichords, three pianos, and one positive organ that were used by the Academic Orchestra of Lund University of Sweden during 1745–1850. Only three of these instruments survive; two of which are now housed at the museum.

Stockholm

MUSIK- OCH TEATERMUSEET

See also {277}.

289. Emsheimer, Ernst. “Musikmuseets instrumentsamlingar.” In *Svenska musikperspektiv: Minnesskrift vid Kungl. Musikaliska Akademiens 200-årsjubileum 1971*, edited by Gustaf Hilleström, 116–56. Publikationer utg. av. Kunglige Musikaliska Akademien 9. Stockholm: Nordiska Musikförlaget, 1971.

An essay on the history and future direction of the musical instrument museum. Reviews its holdings at the time of writing, including seventeen harpsichords and spinets. Text in Swedish with an English summary.

STIFTELSEN MUSIKKULTURENS FRÄMJANDE

The latest checklist of instruments in the collection can be viewed online at: <http://www.nydahllcoll.se/>.

290. Grahn, G. “A Complete List of Keyboard Instruments in Stiftelsen Musikkulturens Främjande (Rudolf Nydahl Collection) in Stockholm.” Typescript, 1988.

Not examined.

Switzerland

Basel

HISTORISCHES MUSEUM BASEL

See also {110}.

291. Nef, Walter. *Alte Musikinstrumente in Basel* [Ancient musical instruments in Basle]. Basel: Historisches Museum Basel, 1974. 47pp.
A picture book featuring some of the historical music instruments in the Basle Historical Museum, including a spinet by Johann Heinrich Silbermann (1727–1799), dated ca.1770. Parallel text in German, French, and English.
292. Gutmann, Veronika. *Das Virginal des Andreas Ryff (1572)*. Basel: Historisches Museum, 1991. 32pp.
A small book featuring the virginal by Andreas Ryff (1550–1603), dated 1572, housed at the Basel Historical Museum. Discusses the history, physical description, and the decoration of the instrument. Also briefly covers music written in the last quarter of the 16th century in Basel. Text in German.
293. Gutmann, Veronika. *Musikmuseum: Historisches Museum Basel; Führer durch die Ausstellung*. [Basel]: Historisches Museum Basel, 2000. 107pp.
Highlights selected instruments from the collection, including a 1775 spinet by Johann Jacob Brosy, Basel (Inv.-Nr. 1908.258), and a 1572 virginal by Andreas Ryff (Inv.-Nr. 1990.426) (see {292}). Text in German.

United Kingdom

Bethersden, Kent

COLT CLAVIER COLLECTION

294. Colt, C.F. *The Colt Clavier Collection, Silver Jubilee 1944–1969*. [n.p.]: Grosvenor Press, 1969. 25pp.

See {295}.

295. Colt, C.F. *The Colt Clavier Collection, Golden Jubilee 1944–1981*. [n.p.]: C.F. Colt, 1981. 34pp.

The most updated catalog of the private collection of over 120 keyboard instruments. Each entry contains a brief description of the instrument. Some illustrated with a photograph. Includes harpsichords by the Kirckman family, Tull, Mahoon, Shudi and Broadwood, and Gaveau.

Edinburgh

EDINBURGH UNIVERSITY COLLECTION OF HISTORIC MUSICAL INSTRUMENTS

See also {46}, {144}, {183}, {277}, {347}.

296. Newman, Sydney, and Peter Williams. *The Russell Collection and Other Early Keyboard Instruments in St. Cecilia's Hall, Edinburgh*. Edinburgh: Edinburgh University Press, 1968.

An illustrated descriptive catalog of the twenty-eight keyboard instruments in the collection, including twenty plucked string keyboards, three clavichords, three pianos, two chamber organs.

297. Raymond, John. "St. Cecilia's Hall and the Russell Collection." *The Harpsichord and Fortepiano Magazine* 4, no. 4 (October 1987): 86–91.
Describes a brief history of St. Cecilia's Hall, the oldest concert hall in Scotland, and the origins of the Russell Collection. Both the renovated hall and the collection were officially opened in October 1968. Includes a checklist of keyboards arranged by instrument type: harpsichords, virginals, spinets, clavichords, and fortepiano.
298. Barnes, John. "The Flemish Instruments of the Russell Collection Edinburgh." In *Colloquium Restauratieproblemen van Antwerpse klavecimbels: Museum Vleeshuis 10 tot 12 mei 1970*, 35–39. Antwerp: Ruckers Genootschap Antwerpen, 1971.
A brief article on the four harpsichords by the Couchet and Ruckers families in the collection, with attention to the historic alterations and modern restoration work done on the instruments.

Goudhurst, Kent

FINCHCOCKS MUSICAL MUSEUM

299. Burnett, Richard. *Company of Pianos*. With glossary and keyboard chronology by William Dow. Goudhurst, Kent: Finchcocks Press, 2004. 240pp.
Traces the development of keyboard instruments using sixty-one examples from the collection, including harpsichords, clavichords, organs, and historical pianos. Discusses the histories of the various manufacturing firms and the lives of the makers and musicians associated with them. Includes a glossary of technical terms and a keyboard chronology. Well-illustrated. Accompanied with a CD of music performed on thirty-three instruments of the museum.

Liverpool

NATIONAL MUSEUMS LIVERPOOL

300. Rushton, Pauline. *Catalogue of European Musical Instruments in Liverpool Museum*. Liverpool: National Museums & Galleries on Merseyside, 1994. x, 182pp.
- A descriptive catalog of the European musical instruments in the museum. Chapters One and Two deal with keyboard instruments and organs. Each entry gives technical specification, description, history, and references of the instrument. Includes the following plucked string keyboards: a virginal attributed to Francesco Poggi, Florence, ca.1610–1620 (no. 1967.161.13); a spinet by John Kirshaw, Manchester, ca.1750–1760 (no. 1967.161.8); a harpsichord by Jacob Kirckman, London, 1767 (no. 1967.161.7); a harpsichord by Burkat Shudi and John Broadwood, London, 1774 (no. 1967.161.6); an octave spinet by Chickering and Sons, Boston, 1910 (no. 1967.161.16); and a spinet by Gaveau, Paris, 1926 (no. 1967.161.10).

London

FENTON HOUSE

301. Russell, Raymond. *Catalogue of the Benton Fletcher Collection of Early Keyboard Instruments at Fenton House, Hampstead*. London: Country Life for The National Trust, 1957. 26pp.
- A descriptive catalog of the keyboard instruments in the collection. Each entry contains information on the maker, date, compass, scaling, plucking point, and dimensions. Includes notes on the instrument makers represented in the collection.
302. Mactaggart, Peter and Ann Mactaggart. “A Royal Ruckers: Decoration and Documentation History.” *The Organ Yearbook* 14 (1983): 78–96.
- Discusses the original decoration of the 1612 Hans Ruckers harpsichord owned by Queen Elizabeth II, displayed with the instruments of the Benton Fletcher Collection at the Fenton House. Summarizes the restoration work done by the authors, with particular

focus on such matters as paper, paint, and soundboard. Documentation shows that the instrument may have been in the possession of Georg Frideric Handel.

MUSEUM OF INSTRUMENTS, ROYAL COLLEGE OF MUSIC

See also {277}.

303. Wells, Elizabeth, ed. *Keyboard Instruments*. Royal College of Music Museum of Instruments Catalogue 2. London: Royal College of Music, 2000. viii, 143pp.

A descriptive catalog of over twenty-eight keyboard instruments, including clavichords, harpsichords, pianos, and organs in the collection.

VICTORIA AND ALBERT MUSEUM

The musical instrument gallery of the Victoria and Albert Museum was closed to the public in February 2010. The Museum is renovating the area for display of fashion, and expects to lend its instruments to several British institutions in the future. See also {277}.

304. Engel, Carl. *A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*. 2nd ed. London: George Edward Eyre and William Spottiswoode, 1874. viii, 402. Reprint of 2nd ed. New York: B. Blom, 1971. vii, 402pp.

First published in 1874 and reissued in 1971, this is an out-of-date catalog of the western and non-western musical instruments in the South Kensington Museum, which was later renamed Victoria and Albert Museum. The appendices include remarks on the musical instruments lent for the exhibition, and on the special exhibition of early musical instruments held in 1872.

305. Russell, Raymond. *Early Keyboard Instruments*. London: Her Majesty's Stationery Office, 1959. 32pp.

- A small picture book on selected keyboard instruments at the Victoria and Albert Museum.
306. Russell, Raymond. *Victoria and Albert Museum: Catalogue of Musical Instruments; Vol. 1; Keyboard Instruments*. London: Her Majesty's Stationery Office, 1968. 94pp.
A descriptive catalog of fifty-two keyboard instruments (mostly plucked string keyboards and clavichords) held in the collection. Each entry contains information on the maker, date, compass, scaling, plucking point, annotation, and bibliographical notes. The two appendices contain a catalog of pianos and organs in the collection, and an essay on "The Decoration of Keyboard Instruments" by Peter Thornton. Illustrated with black and white plates.
307. Thornton, Peter. *Musical Instruments as Works of Art*. London: Her Majesty's Stationery Office, 1968. 101pp. 2nd ed. London: Her Majesty's Stationery Office, 1982. 52pp.
An illustrated picture book on the instruments in the museum, arranged in chronological order. Special attention paid to instrument decorations.
308. Thibault, Geneviève, Jean Jenkins, and Josiane Bran-Ricci. *Eighteenth-Century Musical Instruments: France and Britain* [Les Instruments de musique au XVIIIe siècle: France et Grande Bretagne]. London: Victoria and Albert Museum, 1973. xxvi, 225pp.
An exhibition catalog of selected musical instruments from the collections of the Conservatoire National Supérieur de Musique in Paris, and of the Victoria and Albert Museum and Horniman Museum in London. Includes nine historic keyboard instruments by Jean-Claude Goujon, Joseph Mahoon, Jean Marius, Joseph Collesse and Jean Frankij, Jacob and Abraham Kirckman, Pascal-Joseph Taskin, and John Broadwood. Supplemented with clearly produced photographs. Parallel text in English and French.
309. Yorke, James. *Keyboard Instruments at the Victoria and Albert Museum*. London: Victoria and Albert Museum, 1986. 63pp.
A picture book on fifty keyboard instruments in the museum, dated from the early 16th century to the early 20th, including harpsichords, clavichords, organs, and pianos.

Consists of a historical survey that highlights some of the more important keyboards in the collection.

Oxford

ASHMOLEAN MUSEUM OF ART OF ARCHEOLOGY

310. Boyden, David D. *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford*. London: Oxford University Press, 1969. vii, 54pp, 55 plates.

A descriptive catalog of the musical instruments in the Hill Collection. There are two keyboard instruments: a virginal by Adam Leversidge, dated 1670, and a harpsichord by Jacob Kirckman, dated 1772.

311. Charlton, Jennifer A. *Viols, Violins, and Virginals*. Oxford: Ashmolean Museum, 1985. 32pp.

A pocket book featuring the viols and violins, citterns and guitars, as well as harpsichords and virginals in the Hill Collection of Musical Instruments in the museum. Illustrated with black and white photographs. For more detailed descriptions of the individual instruments in the collection, see {310} and {312}.

312. Milnes, John ed. *Musical Instruments in the Ashmolean Museum: The Complete Collection*. Berkhamsted, U.K.: Oxford Musical Instrument Publishing, 2011. 384pp.

The latest and complete catalog of the musical instruments in the museum. Well-illustrated.

United States of America

Ann Arbor, Michigan

STEARNS COLLECTION OF MUSICAL INSTRUMENTS, UNIVERSITY OF MICHIGAN

313. Stanley, Albert A. *Catalogue of the Stearns Collection of Musical Instruments*. 2nd ed. Ann Arbor, Mich.: The University of Michigan, 1921. 276pp., 40 plates.
Contains brief descriptions of the historical instruments in the collection. Some entries contain additional notes. See Class V, Section B for plucked string keyboard instruments. Bibliography.
314. Warner, Robert Austin. *The Stearn's Collection of Musical Instruments*. Ann Arbor, Mich.: School of Music of the University of Michigan, 1965. 11pp., 3 plates.
Offers an overview of the collection and its history. Includes a discussion on the misattribution of a three-manual harpsichord to Bartolomeo Cristofori in the first edition of Albert Stanley's *Catalogue* (see {313}).

Boston, Massachusetts

MUSEUM OF FINE ARTS, BOSTON

See also {277}.

315. Bessaraboff, Nicholas. *Ancient European Musical Instruments: An Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston*. Cambridge: Harvard University Press, 1941. xxxiii, 503pp.
A descriptive catalog of the historic European instruments in the museum rearranged around 1940. Divided into six "classes": idiophones, membranophones, aerophones, chordophones, electronic instruments, and accessories.
316. Koster, John. *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*. Boston:

Museum of Fine Arts, 1994. xl, 408pp.

An important publication on the keyboard instruments in the museum. Offers detailed descriptions of the decorative and constructional details of fifty-four European and American keyboard instruments, as well as the documentary records of their history of ownership. Includes an extensive glossary of technical keyboard instrument terminology. Well-illustrated with color plates, black-and-white photographs, and line drawings.

SHERIDAN GERMANN COLLECTION

317. Germann, Sheridan. "The Accidental Collector." *Early Keyboard Studies Newsletter* 5, no. 3 (March 1991): 1–5.

The author shares her stories of becoming a historic keyboard collector. Includes a checklist and brief descriptions of the instruments in her collection.

New Haven, Connecticut

YALE UNIVERSITY COLLECTION OF INSTRUMENTS

See also {277}. A current checklist of instruments can be found at:

http://www.yale.edu/musicalinstruments/documents/CMI_2006checklist.pdf.

318. Steinert, Morris. *The M. Steinert Collection of Keyed and Stringed Instruments: With Various Treatises on the History of these Instruments, the Method of Playing Them, and their Influence on Musical Art*. New York: C.F. Tretbar, 1893. 170pp.

The main body of the book consists of two illustrated catalogs of some eighty keyboard and string instruments in the Steinert Collection, exhibited at the World's Columbian Exposition in Chicago in 1893. Also contains several essays and articles by the author and others on the history of pianoforte and the violin.

319. Chapman, W. Louis. "The Albert Steinert Collection of Harpsichords." *Rhode Island School of Design Bulletin* 16, no. 1 (January 1928): 4–8.
An overview of the historic keyboard instruments in the Steinert Collection.
320. Skinner, William. *The Belle Skinner Collection of Old Musical Instruments*. Holyoke, Mass.: Beck Engraving Company, 1933. 210pp.
A illustrated descriptive catalog of the instruments in the Belle Skinner Collection now at Yale University. First chapter covers twenty-three early keyboards, including organs, clavictheria, clavichords, virginals, spinets, and harpsichords.
321. Marcuse, Sibyl. *Check-list of Western Instruments in the Collection of Musical Instruments: Part I; Keyboard Instruments*. New Haven: Yale University, 1958. ii, 30pp.
The collection holds more than a hundred keyboards, including organs, clavichords, harpsichords, spinets, virginals, and pianos. Many formerly in the collection of Morris Steinert. See {318}.
322. Marcuse, Sibyl. *Musical Instruments at Yale: A Selection of Western Instruments from the 15th to 20th Centuries*. New Haven, Conn.: Yale University, 1960. 47pp.
An illustrated exhibition catalog of twenty-six instruments displayed at the Yale University Art Gallery from February 19 through March 27, 1960. Includes keyboards by Abel Adam, Hans Ruckers, Johannes Ruckers, Johann Adolph Hass, John Hitchcock, Jacob Kirkman, Adam Leversidge, Pascal Taskin, and Chickering and Sons.
323. Rephann, Richard. "Dolmetsch-Chickering Instruments at Yale." *Newsletter of the American Musical Instrument Society* 21, no.2 (June 1992): 1–2.
A brief report on the Dolmetsch-Chickering instruments in the Yale Collection of Musical Instruments, including two harpsichords, three clavichords, and one ottavina.

New York, New York

THE METROPOLITAN MUSEUM OF ART

See also {177}, {178}.

324. Brown, Mary Elizabeth. *The Metropolitan Museum of Art: The Crosby Brown Collection of Musical Instruments of All Nations; Catalogue of Keyboard Instruments; Prepared under the Direction and Issued with the Authorization of the Donor; Galleries 25, 26, 27, 28, 29 Central Cases*. New York: The Metropolitan Museum of Art, 1903. 313pp.

A descriptive catalog of the keyboard instruments in the Crosby Brown Collection at the museum. Arranged in five groups: “Keyboard Stringed Instruments, Plucked,” including spinets, virginals, and harpsichords; “Keyboard Stringed Instruments, Struck,” including clavichords and pianos; “Keyboard Stringed Instruments, Bowed;” “Keyboard Wind Instruments;” and “Keyboard Instruments with Sonorous Substances.” A partial reprint and a supplement to *The Metropolitan Museum of Art Hand-Book no. 13: Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations* (New York: The Metropolitan Museum of Art, 1905).

325. Winternitz, Emanuel. *Keyboard Instruments in the Metropolitan Museum of Art: A Picture Book*. New York: The Metropolitan Museum of Art, 1961. 48pp.

Features twenty-seven keyboard instruments from the Renaissance to modern times from the museum’s collection. These examples “reflect most characteristically the successive stages in the evolution of the keyboard and that best reveal the dual role of the musical instrument as tool of music and work of art.” Richly illustrated.

326. Libin, Laurence. “Keyboards and Automata.” In *American Musical Instruments in the Metropolitan Museum of Art*, 155–212. New York: Metropolitan Museum of Art, 1985.

Discusses the American keyboard instruments and musical automata in the Metropolitan Museum of Art. Includes two 18th-century bent-side spinets by Philadelphia maker Johannes Clemm and Bostonian John Harris, as well as a virginal, an ottavina, and a harpsichord by Chickering & Sons under the direction of Arnold Dolmetsch.

327. Libin, Laurence. *Keyboard Instruments*. New York: Metropolitan Museum of Art, 1989. 56pp.
Reprinted from the *Metropolitan Museum of Art Bulletin* 67, no. 1 (Summer 1989). Surveys seventy keyboard instruments at the museum, dated from 1540 through the 19th century. A brief description is included for each instrument. Well-illustrated.
328. Pollens, Stewart. "Flemish Harpsichords and Virginals in the Metropolitan Museum of Art: An Analysis of Early Alterations and Restorations." *Metropolitan Museum Journal* 32 (1997): 85–110.
Traces the early alteration and restoration work done to the following Flemish keyboards housed at the Metropolitan Museum of Art: a double virginal by Hans Ruckers, dated 1581, a virginal by Ioannes Ruckers, dated 1622, a two-manual Couchet harpsichord, dated ca.1670, a double virginal by Lodewijck Grouwels, dated 1600, and a two-manual harpsichord by Ioannes Ruckers, dated 1642. Contrary to the common belief, the work of widening compasses and rescaling on these Flemish examples appear to have been undertaken in the Low Countries instead of in France.

Poughkeepsie, New York

DEPARTMENT OF MUSIC, VASSAR COLLEGE

329. Powley, Harrison, ed. "AMIS 1999 Meeting: Announcement and Call for Papers; Instruments in Vassar's Collection (Partial Listing)." *Newsletter of the American Musical Instrument Society* 27, no. 3 (October 1998): 10–11.
A call for papers announcement that includes a partial listing of the instruments at Vassar College. The collection comprises mainly of keyboard instruments.

Vermillion, South Dakota

NATIONAL MUSIC MUSEUM, UNIVERSITY OF SOUTH DAKOTA

330. Schlenz, Mark, ed. *The Shrine to Music Museum: A Pictorial Souvenir*. Vermillion, S.D.: Shrine to Music Museum, 1988. 64pp.

A guide to the collections at the museum. Offers a brief overview on its non-western instruments, European brass and percussion, European woodwinds, European keyboards, European strings, and American instruments. Richly illustrated with photographs.

Washington, District of Columbia

SMITHSONIAN INSTITUTION

See also {81}, {154}, {277}.

331. Odell, J. Scott, and Cynthia Adams Hoover, eds. *A Checklist of Keyboard Instruments at the Smithsonian Institution*. Washington, D.C.: Smithsonian Institution, 1967. v, 79pp. 2nd ed. Washington, D.C.: Smithsonian Institution, 1975. vi, 87pp.

A descriptive catalog of 244 instruments in the museum, including 163 pianos, nineteen harpsichords, sixteen virginals and spinets, two clavicitheria, eleven clavichords, twenty-seven organs, and ten miscellaneous instruments. Several instruments are listed under two categories.

332. Hoover, Cynthia A. *Harpsichords and Clavichords*. Washington, D.C.: Smithsonian Institution Press, 1969. 43pp.

A booklet that provides a historical sketch of various schools of harpsichord and clavichord making. Features several restored keyboards from the Smithsonian collection. Illustrated with black and white photographs.

Williamsburg, Virginia

COLONIAL WILLIAMSBURG

See also {62}.

333. Hamilton-Phillips, Martha. "The Magnificent Keyboards of Colonial Williamsburg." *Ovation* 7 no. 6 (July 1986): 25–26.
Features the harpsichords, spinets, and early pianos in the collection.

MANUALS AND GUIDES

See also "Tuning and Temperament" in Chapter 5.

334. Neupert, Hanns. *Das Cembalo: Eine geschichtliche und technische Betrachtung der Kielinstrumente*. Kassel: Bärenreiter, 1933. 80pp. Translated into English from the 4th German edition by F. E. Kirby as *Harpsichord Manual: A Historical and Technical Discussion*. Kassel: Bärenreiter, 1960. 119pp., xvi pp. of plates. 2nd ed. Kassel: Bärenreiter, 1968. 119pp., xvi pp. of plates.
A compact and practical handbook for harpsichord owners, technicians, and performers. Offers an overview of the history and mechanism of the harpsichord and its related instruments. Discusses the making, regulation, maintenance, and repair of modern harpsichords.
335. Hubbard, Frank. *Harpsichord Regulating and Repairing*. Illustrated by William Post Ross. Boston: Tuners Supply Inc., 1963. 48pp. 7th Reprint. Boston: Tuners Supply Inc., 1977. 48pp.
A concise manual intended for keyboard technicians and harpsichord owners. Offers instructions and advice on tuning, action regulation, and repair (including quilling, voicing, and string replacement). Includes a glossary.

336. Pinnock, Trevor. "Buying a Harpsichord." [Parts 1 and 2]. *Early Music* 3, no. 2 (April 1975): 126–31; 3 no. 4 (October 1975): 365–67.

Part One gives a brief history of harpsichord making from the 16th century to the late 18th century, arranged geographically and chronologically. Part Two offers practical advice on buying an instrument.

337. Hunt, Edgar. "On Choosing a Harpsichord." *The English Harpsichord Magazine* 3, no. 5 (October 1983): 97–98.

Offers advice on choosing a harpsichord. One should consider whether it is mainly for solo playing, or for continuo and some solo playing, or mainly for continuo use.

338. Kottick, Edward L. *The Harpsichord Owner's Guide: A Manual for Buyers and Owners*. Drawings by Richard Masters. Photographs by T. Jorgensen. Revised reprint, Chapel Hill, N.C.: University of North Carolina Press, 1992. xii, 180pp.

A well-designed practical manual for the technician, owner, and potential owner of the harpsichord, nicely illustrated with drawings and photographs. In four parts: Part One gives an introduction to the mechanism and the history of the instrument, as well as the variety and availability of modern harpsichords in present day. Part Two deals with maintenance techniques, with discussion on the use of standard tools, the procedures of working on strings and different parts of the jacks, and keyboard regulation. Part Three gives guidance on troubleshooting issues, addressing a variety of common string, jack, and action problems. Part Four discusses instrument care, including the tuning, cleaning, and moving of the harpsichord.

STUDIES CONCERNING MATERIALS AND PARTS

Dampers

339. Irving, Paul Y. "Harpsichord Dampers, Historic vs. Modern." *Continuo* 17, no. 6

(December 1993): 2–4, 19.

Discusses the characteristics of and differences between the historic and modern damper shapes. The former is recommended on modern instruments, which allows more sonic possibilities.

Strings and Stringing

See also {44}, {56}, {73}, {82}, {87}, {89}, {90}, {348}.

340. Hellwig, Friedemann. “Strings and Stringing: Contemporary Documents.” *The Galpin Society Journal* 29 (1976): 91–104.

Presents historical evidence on strings and stringing. In four parts: Part One lists the string gauge numbers found on twenty-one original clavichords, spinets, virginals, harpsichords, and pianos located in the Germanisches Nationalmuseum. Part Two provides a brief description of the application of historic wire gauges, with a list of measurements taken from six historic examples. Part Three deals with the “Gauge Numbers of Musical Wire in South German and Austria in the early 19th Century.” Part Four gives brief commentary on the strings on Italian harpsichords.

341. O’Brien, Grant. “Some Principles of Eighteenth Century Harpsichord Stringing and Their Application.” *The Organ Yearbook* 12 (1981): 160–176.

Explores the principles of 18th-century harpsichord stringing, with particular attention to such aspects as choice of material, string diameter, and string tension.

342. Karp, Cary. *The Pitch of 18th-Century Strung Keyboard Instruments, with Particular Reference to Swedish Material*. Stockholm: Musikmuseet Stockholm, Sweden, 1984. 129pp.

A comparative study of the historical documents and modern findings concerning pitches and string tensile strength on harpsichords and clavichords, with focus on Swedish sources and keyboard instruments.

343. Goodway, Martha, and Odell, Jay Scott. *The Metallurgy of 17th- and 18th-Century Music Wire*. The Historical Harpsichord, vol. 2, edited by Howard Schott. Stuyvesant, N.Y.: Pendragon, 1987. xii, 143pp.
- An authoritative and detailed study of wire used on 17th- and 18th-century harpsichords. Topics discussed include alloy composition, gauge measurements, and tensile strength. Published in the second volume of a monograph series in honor of Frank Hubbard (1920–1976).
344. Rose, Malcolm, and David Law. *A Handbook of Historical Stringing Practice for Keyboard Instruments 1671–1856*. East Sussex, England: M. Rose and D. Law, 1991. 215pp.
- An extensive study of string measurements, materials, densities, and tensions on 130 keyboard instruments from the period. Appendices offer formulas for string tension and diameter calculations, as well as wire data sheet templates.
345. Anderson, R. Dean. “Michel Corrette and the Stringing, Scaling, and Pitch of French Harpsichords.” *Early Keyboard Journal* 21 (2003): 65–84.
- Best known as a continuo treatise, Corrette’s *Le maître de clavecin pour l’accompagnement: Méthode théorique et pratique* (1753) also covers aspects such as stringing and tuning. Presents the original French text and an English translation of Chapter Twenty-One on stringing, leading to a discussion on the stringing, scaling, and pitch in 18th-century French harpsichords. The graph on safety margins of the Dumont/Taskin harpsichord (1789) in Figure 9 (p.82) is corrected in volume 22 (p. 131).

Soundboards

346. Fletcher, Neville H. “Analysis of the Design and Performance of Harpsichords.” *Acustica: International Journal of Acoustics* 37, no. 3 (April 1977): 139–47.
- A scientific analysis of the elements of harpsichord design, with particular attention to

string behavior, soundboard behavior, string-soundboard coupling, soundboard, strings, and plucking point.

347. Mactaggart, Ann, and Peter Mactaggart. "Some Problems Encountered in Cleaning Two Harpsichord Soundboards." *Studies in Conservation* 22, no. 2 (May 1977): 73–84. Concerns the techniques of cleaning the wood and the water-soluble paintings on two harpsichords built and rebuilt by Taskin in the Russell Collection in Edinburgh, with discussion on the early decorative work done on the instruments and the challenge of restoring of painted soundboards.
348. Spencer, Michael. "Harpsichord Physics." *The Galpin Society Journal* 34 (1981): 2–20. Using a descriptive approach, this article discusses the basic theories concerning harpsichord physics and acoustics, with coverage on the strings, soundboard, as well as case and body resonance.
349. Kottick, Edward L. "The Acoustics of the Harpsichord: Response Curves and Modes of Vibration." *The Galpin Society Journal* 38 (1985): 55–77. Reports on a large-scale experiment on the response curves and modes of vibration of nineteen original and several modern harpsichords. A solenoid-operated machine that can "play" the harpsichord by remote control was designed for and being used in this project. The data obtained from the Italian harpsichords is different from the Northern ones.

Decoration

See also Thornton's essay, "The Decoration of Keyboard Instruments," in Appendix B of {306}, and {79}.

350. Germann, Sheridan. "Regional Schools of Harpsichord Decoration." *Journal of the American Musical Instrument Society* 4 (1978): 54–105. An excellent survey on the Italian, Flemish, French, German, and English schools of

harpsichord decoration.

351. McGeary, Thomas. "Harpsichord Decoration - A Reflection of Renaissance Ideas about Music." *Explorations in Renaissance Culture* 6 (1980): 1–27.
Discusses the cultural and intellectual ideas reflected in mottoes and mythological paintings on original harpsichords. Includes a checklist of harpsichord mottoes found on 16th- through 18th-century instruments or their depictions in contemporary paintings. See also {352}.
352. McGeary, Thomas. "Harpsichord Mottoes." *Journal of the American Musical Instrument Society* 7 (1981): 5–35.
Discusses the "intellectual background and context" of mottoes inscribed on harpsichords in the Renaissance and Baroque periods. Includes a selective checklist of seventy-four Latin mottoes that appear on keyboards from the 16th through 18th centuries. With English translation and annotation.
353. Mactaggart, Peter, and Ann Mactaggart. *Laying and Decorating Harpsichord Papers*. Rev. ed. Welwyn, England: Mac and Me, 1983. v, 34pp.
A manual on the decorative styles of Flemish harpsichords. Discusses the technique of laying and decorating papers as well as painting mottoes on modern instruments made in the style of the Ruckers family.
354. Mactaggart, Peter, and Ann Mactaggart. *Painting and Marbling Harpsichord Cases*. Welwyn, England: Mac and Me, 1983. v, 66pp. 2nd rev. ed. Welwyn, England: Mac and Me, 1987. v, 90pp.
Gives detailed, practical instructions on painting and marbling new and renovated harpsichord cases. Discusses preparation, painting, and finishing techniques.
355. Germann, Sheridan. "Harpsichord Decoration—A Conspectus." In *The Historical Harpsichord*, vol. 4, edited by Howard Schott, 1–213. Stuyvesant, N.Y.: Pendragon, 2002.

An influential survey of the Italian, Flemish, French, German, and English schools of harpsichord decoration. Published in the fourth volume of a monograph series in honor of Frank Hubbard (1920–1976).

Wood

356. Odell, Scott. “The Identification of Wood Used in the Construction of 17th- and 18th-Century Keyboard Instruments” *Bulletin of the American Group, the International Institute for Conservation of Historic and Artistic Works* 12, no. 2 (1972): 58–61.
Contains findings and identification of wood samples taken from different parts of several 17th- and 18th-century keyboard instruments.

Transposing Keyboards

See also {104}, {178}.

357. Meeùs, Nicolas. “Renaissance Transposing Keyboard Instruments.” [Parts 1 and 2]. *Fellowship of Makers and Restorers of Historical Instruments Quarterly* 6 (1977): 18–26; 7 (1977): 16–24.
Discusses the evidence of medieval tradition in the practice of transpositions to the fourth or fifth in 16th- and early 17th-century keyboard instruments.

Stop Mechanisms

See also Henkel’s essay, “Remarks on the Use of the Sixteen-Foot in Historical Harpsichord Building” in {379}.

358. *Patents for Inventions: Abridgements of Specifications Relating to Music and Musical*

Instruments A.D. 1694–1866. 2nd ed. London: George E. Eyre and William Spottiswoode, 1871. Reprint, London: Tony Bingham, 1984. xiv, 520pp.

Contains abstracts of musical patent specifications from 1694 up to 1866. Includes indexes of names and of subject matters. Entries related to harpsichord include: action and construction, jacks, keyboards, plectra, stops, and wrest pins.

359. Ripin, Edwin M. “Expressive Devices Applied to the Eighteenth-Century Harpsichord.” *The Organ Yearbook* 1 (1970): 65–80.

Discusses several systems of stop mechanisms found on 18th-century two-manual harpsichords, including the English machine stop, the lid swell and the Venetian swell, as well as the knee-lever mechanism.

Other Aspects

See also {358}.

360. Wraight, Denzil. “The Early 16th-Century Italian Short Octave.” *Fellowship of Makers and Restorers of Historical Instruments Quarterly* 59 (1990): 17–23.

Discusses the use of C short octave in Italian plucked string keyboard instruments. The earliest evidence of this device can be found in a 1523 virginal and in harpsichords built in the 1530s.

361. Kottick, Edward L. “Basic Harpsichord Acoustics.” *Early Keyboard Journal* 9 (1991): 21–50.

An overview of the factors involved in harpsichord acoustics, including strings, bridge, soundboard, air, and the interaction of these components.

362. Barnes, John. “Boxwood Tongues and Original Leather Plectra in Eighteenth-Century English Harpsichords.” *The Galpin Society Journal* 54 (2001): 10–15.

Discusses the material used for jack tongues and plectra in harpsichords by Kirckman and

Shudi-Broadwood.

ICONOGRAPHY

See also {112}, {203}, {788}.

363. Bowles, Edmund A. "A Checklist of Fifteenth Century Representations of Stringed Keyboard Instruments." In *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800*, edited by Edwin M. Ripin, 11–29. Edinburgh: Edinburgh University Press, 1971.

An annotated checklist of artworks depicting the clavichord and harpsichord as well as their variant forms from the 15th century. Includes black and white photographs.

364. Dijck, Lucas van, and Ton Koopman. *Het Klavecimbel in de Nederlandse Kunst tot 1800* [The harpsichord in Dutch art before 1800]. Zutphen, Netherlands: De Walburg Pers, 1987. 158pp.

Presents a fine illustrated survey of the harpsichord and other early keyboard instruments in 266 pieces of Dutch art spanning from the mid-15th century to the 19th century (despite the phrase "before 1800" in the title). Includes commentary on these art works by Koopman concerning the technical details and decorative aspects of the keyboards, as well as the social and performance settings. Illustrated with black and white photographs. Text in Dutch with English translation.

365. Fuller, David. "Portraits and Characters in Instrumental Music of Seventeenth- and Eighteenth-Century France." *Early Keyboard Journal* 8 (1990): 33–59.

Compares the 17th- and 18th-century musical portraits and character pieces by such French composers as François Couperin, Marin Marais, and Jean-Philippe Rameau to the 17th-century French literary portraits.

366. Gétreau, Florence. "L'iconographie du clavecin en France (1789–1889)." In *Musique*

ancienne, instruments et imagination: actes des Rencontres Internationales harmoniques, Lausanne 2004, edited by Michael Latham, 169–91. Bern: Peter Lang, 2006.

A valuable article on harpsichord usage and activities in France during the 19th century as revealed in iconographical evidence, which argues against the common belief of the abandonment of the instrument during the French Revolution. Text in French.

CHAPTER THREE: HARPSICHORD MUSIC

GENERAL REPERTOIRE STUDIES

See also {421}, {574}, {757}.

367. Bedbrook, Gerald Stare. *Keyboard Music from the Middle Ages to the Beginnings of the Baroque*. London: MacMillan and Company, 1949. xvi, 170pp. Reprint with a new preface by the author and new introduction by F.E. Kirby. New York: Da Capo Press, 1973. xxxii, 182pp.

Although now outdated, this book offers a pioneering survey of keyboard music from the 14th to early 17th century. Includes brief discussion on the keyboard instruments of the periods, a chapter on fingering and ornamentation, a bibliography, and discography.

368. Newman, William S. *The Sonata In The Baroque Era*. Chapel Hill, N.C.: University of North Carolina Press, 1959. xvi, 447pp. 3rd ed. New York: W.W. Norton, 1972. xiv, 468pp. 4th ed. New York: W.W. Norton, 1983. xiv, 476pp.

The first volume of Newman's monumental series "History of the Sonata Idea." In two parts: Part One discusses the origins and the meaning of the term sonata, its definitions by contemporary theorists such as Praetorius, Brossard, Mattheson, and Scheibe, its functions and uses, its dissemination from Italy to other regions in Europe, its instrumentation and settings, as well as its form and structure. Part Two is an exhaustive survey of sonatas written from 1597 to about 1760 and their composers, arranged chronologically and by region. Keyboard works by Pasquini, Marcello, Durante, Kuhnau, J.S. Bach, Mattheson, Roman, and others are discussed.

369. Newman, William S. *The Sonata in the Classic Era*. Chapel Hill, N.C.: University of North Carolina Press, 1963. xxii, 897pp. 3rd ed. New York: W.W. Norton, 1983. xxii, 933pp.

The second volume of Newman's "History of the Sonata Idea" series, a continuation of the volume "The Sonata in the Baroque Era" (see {368}). A massive survey of the history

of the solo and ensemble sonata from 1735 to 1820. In two parts: Part I, titled “The Nature of the Classic Sonata,” deals with the concept of sonata as defined by such contemporary theorists as Koch and Schulz, its functions and uses, its dissemination, its instrumentation and settings, as well as its style and form. Part II, the larger part of the book titled “The Composers and their Sonatas,” is divided into chapters organized by geographical location and by date. Both important and lesser-known composers and their works are discussed. Extensive bibliography.

370. Young, William. “Keyboard Music to 1600” [Parts 1 and 2]. *Musica Disciplina* 16 (1962): 115–50; 17 (1963): 163–93.

A broad overview of keyboard literature from the earliest examples to 1600. Discusses German, French and Italian, Iberian, and British sources.

371. Gillespie, John. *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. Belmont, Calif.: Wadsworth Publishing Company, Inc., 1965. xiii, 425pp. 22pp. of plates. Reprint. New York: Dover Publications, 1972. xiii, 463pp., 22pp. of plates.

A fine one-volume survey of music written for solo harpsichord and piano from the Robertsbridge Codex to the mid-20th century, with broad coverage on the major periods, forms, composers, and their works. Includes an introductory chapter on the origins and development of stringed keyboard instruments, a glossary and a bibliography.

372. Kirby, F. E. *A Short History of Keyboard Music*. New York: Free Press, 1966. xviii, 534pp.

A broad chronological survey of keyboard music from the early 14th century to the time of publication, with an introductory chapter devoted to the history and construction of the organ, harpsichord, clavichord, and pianoforte. The extensive bibliography includes modern critical editions and facsimile editions of keyboard music and treatises, as well as secondary literature.

373. Frum, Bernard. “The Dramatic-Dualistic Style Element in Keyboard Music Published

- Before 1750.” Ph.D. diss., Columbia University, 1969. 275pp.
 Discusses the theory of dramatic dualism in music of the Classical and pre-Classical periods. Traces such elements in pre-classical keyboard music of Lebègue, D’Anglebert, Kuhnau, Le Roux, Rameau, Couperin, Mattheson, Handel, J.S. Bach, Bella Ciaja, Sandoni, Durante, Giustini, Telemann, Hurlebusch, Boutmy, D. Scarlatti, Pescetti, Wagenseil, Platti, C.P.E. Bach, and Agrell.
374. Apel, Willi. *Geschichte der Orgel- und Klaviermusik bis 1700*. Kassel: Bärenreiter-Verlag, 1967. xv, 784pp. Translated and revised by Hans Tischler as *The History of Keyboard Music to 1700*. Bloomington: Indiana University Press, 1972. xvi, 878pp.
 A definitive and indispensable study of organ and harpsichord music before 1700, surveying the major and numerous lesser known composers and their works, as well as keyboard collections and tablatures, with analysis of form and style. Includes an extensive bibliography of primary and secondary sources.
375. Matthews, Denis, ed. *Keyboard Music*. New York: Praeger, 1972. 386pp.
 A collection of seven essays by leading specialists on the history of solo keyboard literature from the first half of the 14th century to the mid-20th century. Contents: Howard Ferguson, “Early Keyboard Music;” Charles Rosen, “Bach and Handel;” Eva Badura-Skoda, “Haydn, Mozart and Their Contemporaries;” Denis Matthews, “Beethoven, Schubert, and Brahms;” John Ogdon, “The Romantic Tradition;” James Gibb, “The Growth of National Schools;” and Susan Bradshaw, “The Twentieth Century.”
376. Kugler, Michael. *Die Musik für Tasteninstrumente im 15. und 16. Jahrhundert*. Wilhelmshaven: Heinrichshofen, 1975. 217pp.
 A concise pocket book that surveys keyboard music of the 15th and 16th centuries. In two parts: first part deals with the earliest sources, including the Robertsbridge Codex, the Questa Fanciulla tablature fragment, the Faenza Codex, and several German sources. Second part is devoted to 16th-century works organized by regional style: music of Arnolt Schlick and Paul Hofhaimer and their circles in Germany; liturgical works, imitative and free-form compositions, as well as dances in Italy and France; works of Juan Bermudo,

- Thomás de Sancta Maria, and Antonio de Cabezón in Spain; and keyboard music in Tudor England. Text in German.
377. Arneson, Arne Jon, and Stacie Williams. *The Harpsichord Booke: Being a Plaine & Simple Index to Printed Collections of Musick by Different Masters for the Harpsichord, Spinnet, Clavichord & Virginall*. Madison, Wis: Index House, 1986. xliii, 119pp.
An index to modern multiple-author anthologies that contain pre-1800 compositions for solo harpsichord or clavichord.
378. Hollfelder, Peter. *Geschichte der Klaviermusik: historische Entwicklungen, Komponisten mit Biographien und Werkverzeichnissen, nationale Schulen*. 2 vols. Wilhelmshaven: F. Noetzel, Heinrichshofen-Bücher, 1989.
A guide on the history of keyboard music from the 16th to the 20th century. Contains short profiles of important and lesser-known composers and lists their keyboard compositions, arranged by country chronologically. Text in German.
379. Dirksen, Pieter, ed. *The Harpsichord and Its Repertoire: Proceedings of the International Harpsichord Symposium; Utrecht 1990*. Utrecht: Stichting Muziekhistorische Uitvoeringspraktijk Utrecht, 1992. ix, 275pp.
Contains the majority of the papers presented at a symposium on harpsichord making and harpsichord literature, held in Utrecht in 1990 during the Holland Early Music Festival. Contents: Werner Breig, “Zur Werkgeschichte von Johann Sebastian Bachs Cembalokonzert in A-dur BWV 1055” [The composition history of Johann Sebastian Bach’s harpsichord concerto in A major BWV 1055]; Pieter Dirksen, “The Background to Bach’s Fifth Brandenburg Concerto;” Hubert Henkel, “Remarks on the Use of the Sixteen-Foot in Historical Harpsichord Building;” Harald Hoeren, “Remarks on Harpsichord Building and Harpsichord Repertoire in France from 1650 to 1770;” David Ledbetter, “What the Lute Sources Tell Us about the Performance of French Harpsichord Music;” Grant O’Brien, “The Restoration of Ruckers Instruments: A Personal View;” Rudolf A. Rasch, “Johann Jakob Froberger and the Netherlands;” Rudolf A. Rasch and Pieter Dirksen, “A Preliminary Source-List of Froberger’s Keyboard Music;” Beverly

- Scheibert, “New Information about Performing ‘small notes;’” Peter Schleuning, “The Chromatic Fantasia of Johann Sebastian Bach and the Genesis of Musical ‘Sturm und Drang;’” Jean Tournay, “The Double Orientation in Harpsichord Building in the Low Countries in the Eighteenth Century;” Walter Vermeulen, “The Restoration of a Shudi Harpsichord;” Christoph Wolff, “The Identity of the ‘Frato Dilettissimo’ in the Capriccio B-flat Major and Other Problems of Bach’s Early Harpsichord Works.”
380. Jones, Lewis. “Fourteenth- and Fifteenth-Century Keyboard Music.” In *Companion to Medieval and Renaissance Music*, edited by Tess Knighton and David Fallows, 131–34. New York: Schirmer Books, 1992.
- An account of the earliest keyboard sources. Briefly mentions several instruments of the time that may be suitable to perform this music, including the portative and positive organs, the clavichord, the plucked string keyboards, the harp, and the psaltery.
381. Marshall, Robert Lewis, ed. *Eighteenth-Century Keyboard Music*. Routledge Studies in Musical Genres and Repertories. New York: Schirmer Books, 1994. xvi, 443pp. 2nd ed. New York: Routledge, 2003. xvi, 443pp.
- A collection of essays by leading scholars centering on the major 18th-century composers who wrote for the keyboard, including J. S. Bach, the French clavecinistes, Domenico Scarlatti, C.P.E. Bach, J.C. Bach and the early classical Italian school, Joseph Haydn, Wolfgang Amadeus Mozart, as well as Ludwig van Beethoven. Also includes two essays that discuss 18th-century keyboard instruments and performance practice issues.
382. Silbiger, Alexander, ed. *Keyboard Music Before 1700*. Routledge Studies in Musical Genres and Repertories. xiii, 373pp. New York: Schirmer Books, 1995. 2nd ed. New York: Routledge, 2004. xv, 409pp.
- A collection of essays by specialists in the field covering the major composers and repertoire before 1700 in England, France, Germany and the Netherlands, Italy, and the Iberia region. The second edition concludes with a chapter on performance practice by the editor and contains updated bibliographies.

383. Harris, John M. *A History of Music for Harpsichord or Piano and Orchestra*. Lanham, Md.: Scarecrow Press, 1997. xiv, 473 pp.

A valuable guide to concerto compositions written for harpsichord or piano and orchestra from the early 18th century through 1992, organized chronologically and by region. Includes brief biographies of the composers and descriptions of their keyboard concertos. Part One, titled “J.S. Bach to Mozart (ca. 1713–1770), provides a wealth of information on harpsichord concertos by composers from or active in Germany, Austria, Italy, Portugal, France, Belgium, the Netherlands, Norway, and England. Includes a discography and bibliography.

384. Edler, Arnfried. *Gattungen der Musik für Tasteninstrumente*. 3 vols. Laaber: Laaber, 1997–2004.

This three-volume series offers an exhaustive survey of keyboard literature from the Middle Ages to the present. Chapters are arranged by genre, encompassing the important and lesser known figures who made contribution to the literature. Volume One covers keyboard music from the earliest times to 1750, with chapters on intabulations, liturgical organ compositions, dance, character, and variation pieces, as well as imitative-contrapuntal works. Volume Two is devoted to the period 1750 to 1830, with chapters on free-form compositions, the sonata in different regions, and other “non-sonata” works. Volume Three deals with keyboard music from 1830 to present, with no coverage on harpsichord music. Text in German.

385. Hogwood, Christopher, ed. *The Keyboard in Baroque Europe*. Cambridge: Cambridge University Press Cambridge, England, 2003. xviii, 245pp.

A collection of thirteen essays on Baroque keyboard music and performance in honor of the 75th birthday of Gustav Leonhardt. Contents: John Butt, “Towards a Genealogy of the Keyboard Concerto;” Menno van Delft, “*Schnellen*: A Quintessential Articulation Technique in Eighteenth-Century Keyboard Playing;” Pieter Dirksen, “New Perspectives on Lynar A1;” Christopher Hogwood, “Creating the Corpus: The Complete Keyboard Music of Henry Purcell;” Robert D. Levin, “Mozart’s Non-Metrical Keyboard Preludes;” Davitt Moroney, “Couperin, Marpurg and Roeser: A Germanic *Art de toucher le clavecin*,

or a French *Wahre Art?*;" Lars Ulrik Mortensen, "J.S. Bach: Keyboard Partita in A Minor after BWV 1004;" Rudolf Rasch, "Johann Jacob Froberger's Travels 1649–1653;" David Schulenberg, "'Towards the Most Elegant Taste': Developments in Keyboard Accompaniment from J.S. to C.P.E. Bach;" Alexander Silbiger, "On Frescobaldi's Recreation of the Chaconne and the Passacaglia;" Peter F. Williams, "Is There an Anxiety of Influence Discernible in J.S. Bach's Clavierübung I?"; Christoph Wolff, "Invention, Composition and the Improvement of Nature: Apropos Bach the Teacher and Practical Philosopher; and Peter Wollny, "'...welche dem größten Concerte gleichen': The Polonaises of Wilhelm Friedemann Bach."

STUDIES BY REGION

British Isles

See also Pieter Dirksen, "New Perspectives on Lynar A1" in {385}, and {374}, {724}.

386. Naylor, Edward W. *An Elizabethan Virginal Book: Being a Critical Essay on the Contents of a Manuscript in the Fitzwilliam Museum at Cambridge*. London: J.M. Dent & Co., 1905. xv, 220pp. Reprint. New York: Da Capo Press, 1970. xv, 220pp.

One of the first studies of the *Fitzwilliam Virginal Book*, which was once known as the "Queen Elizabeth's Virginal Book." Offers stylistic and formal analyses of the nearly 300 hundred works, and briefly profiles twenty-eight composers represented in the collection, including John Bull, William Byrd, Giles Farnaby, Thomas Morley, Orlando Gibbons, Thomas Tomkins, John Munday, Martin Peerson, Robert Johnson, William Inglot, Peter Philips, and Jan Pieterszoon Sweelink, among others.

387. Van den Borren, Charles. *The Sources of Keyboard Music in England*. Translated from French by James E. Matthew. London: Novello and Company, Limited, 1914. vii, 378pp. Published originally in French in 1912, this is a classic study on the manuscript and printed sources, as well as modern editions of English keyboard music from the 16th and

- 17th centuries. The greater part of the book deals with the musical forms and styles of the surveyed repertoire, and the compositional techniques of the English virginalists.
388. Glyn, Margaret Henrietta. *About Elizabethan Virginal Music and Its Composers*. London: W. Reeves, 1924. vi, 158pp. 2nd rev. ed. London: W. Reeves, 1934. vi, 158pp.
A now outdated survey of English virginal music. Examines the origins, characteristics, genres, sources, and notation of the repertoire. Discusses works by William Byrd, John Bull, Orlando Gibbons, Giles Farnaby, and other “minor” composers.
389. Dart, Thurston. “New Sources of Virginal Music.” *Music and Letters* 35 (1954): 93–106.
Describes several rediscovered sources of virginal music located in the British Isles, including the Dublin Virginal Book, Lord Middleton’s Lute Book, 17th-century manuscripts associated with Lord Dalhousie’s family, and MS 52.D.25 at the Fitzwilliam Museum.
390. Dickinson, A. E. F. “English Virginal Music.” *The Music Review* 16 (1955): 13–28.
A brief overview of Elizabethan keyboard music.
391. Pilkington, C. Vere. “A Collection of English 18th Century Harpsichord Music.” *Proceedings of the Royal Musical Association* (1957): 89–107.
A survey of 18th-century harpsichord music written by English composers, including Thomas Augustine Arne, Samuel Arnold, Theodore Aylward, William Babell, Henry Burgess Sr., Charles Burney, John Burton, William Felton, Maurice Greene, George Frideric Handel, James Hook, John Jones, Joseph Kelway, Thomas Roseingrave, and John Worgan.
392. Dart, Thurston. “The History of *Mayden-Musicke*.” In *Bulletin of the New York Public Library* 65 (1961): 209–28.
Features the surviving copy of *Parthenia In-Violata* (ca.1624), a collection of twenty duets for virginals and bass viol, held in the New York Public Library. Discusses its historical background and the musical styles of the works.

393. Caldwell, John. "Keyboard Plainsong Settings in England, 1500–1660." *Musica Disciplina* 19 (1965): 129–53.
Gives an overview of keyboard plainsong settings in England during 1500–1660. Lists the known works in this repertoire, arranged in two categories: pre-Reformation liturgical settings and post-Reformation non-liturgical settings. See also {396}.
394. Cooper, Barry. "The Keyboard Suite in England before the Restoration." *Music and Letters* 53 (1972): 309–19.
Discusses the development of keyboard suite in England in the 17th century up to the time of Restoration.
395. Caldwell, John. *English Keyboard Music before the Nineteenth Century*. New York: Praeger, 1973. xxi, 328pp.
A definitive survey of English keyboard music over five centuries, from the Robertsbridge Codex (ca.1325) through the early works of John Field (1782–1849). Discusses manuscript and printed sources, as well as individual compositions by major and lesser-known composers, many illustrated with musical examples. The appendices offer a list of sources and an extensive list of composers, including foreign composers whose work appears in English sources.
396. Caldwell, John. "Keyboard Plainsong Settings in England, 1500-1660: Addenda et Corrigenda." *Musica Disciplina* 34 (1980): 215–19.
Gives corrections and updated information on the author's article concerning keyboard plainsong settings in English published in 1965. See {393}.
397. Klakowich, Robert. "Keyboard Sources in Mid-Seventeenth-Century England and the French Aspect of English Keyboard Music." Ph.D. diss., State University of New York at Buffalo, 1985. 495pp.
Examines French influence on English keyboard music in the mid-17th century through a detailed examination of two manuscript sources (Drexel 5611 and Och 1236). Includes

thematic catalogs of the manuscripts and transcriptions of selected works.

398. Cooper, Barry. *English Solo Keyboard Music of the Middle and Late Baroque*. Outstanding Dissertations in Music from British Universities. New York: Garland Publishing, Inc., 1989. x, 525 pp.
Originally presented as the author's dissertation (D. Phil., Oxford University, 1974). Surveys the styles and trends in English solo harpsichord and organ music during 1650–1750. Major and lesser known composers, including immigrants who made significant contributions to the repertoire and their works are considered. Concludes with a chapter on the meaning and interpretation of ornament signs. The appendices contain annotated lists of surviving printed sources and the most important manuscript sources, and a composer index.
399. Bailey, Candace Lea. "English Keyboard Music, c.1625–1680." Ph.D. diss., Duke University, 1992. xx, 555pp.
An exhaustive examination of English keyboard music from the mid-17th century with attention to its contemporary background and its stylistic connections with the Elizabethan and post-Restoration repertoires. Includes detailed description of keyboard sources from c.1625–1680.
400. Rishton, Timothy J. "The Eighteenth-Century British Keyboard Concerto after Handel." In *Aspects of Keyboard Music: Essays in Honour of Susi Jeans on the Occasion of her Seventy-Fifth Birthday*, edited by Robert Floyd Judd, 121–39. Oxford: Positif Press, 1992.
Examines the popularity of the keyboard concerto in Britain after the publication of Handel's *Six Organ Concertos* of 1738, with attention to style, form, and performing media. The appendix contains an annotated list of 18th-century keyboard concertos by native-born and foreign composers in Britain.
401. Harley, John. *British Harpsichord Music*. 2 vols. Aldershot, England: Scolar Press, 1992.
An important reference work on historic and contemporary harpsichord music from the

British Isles. In two volumes: Volume One contains checklists of British harpsichord sources, including pre-1800 manuscripts and printed editions, modern editions and facsimiles of pre-1800 sources, 20th-century compositions, as well as literature on the sources. Volume Two provides an in-depth overview of British harpsichord music from the 16th to the late 18th century, with separate chapters on Wiliam Byrd (ca. 1540–1623), the different forms of the harpsichord, the social setting, compositional techniques, and performance practice issues.

402. Brookes, Virginia. *British Keyboard Music to c. 1660: Sources and Thematic Index*. New York: Oxford University Press, 1996. xvii, 413pp.

An invaluable bibliography on all the known extant manuscript and printed sources of British solo keyboard music written up to 1660. In two parts: Part One lists and describes the sources and their contents. Part Two is a thematic catalog of all the pieces listed in the inventory.

403. Pollack, Janet. "A Reevaluation of *Parthenia* and its Context." Ph.D. diss., Duke University. 2001. xv, 372pp.

Reassesses the historical, cultural, and political importance of *Parthenia*, the first printed keyboard collection in England in four aspects: first, it marks a major advancement in the history of engraved keyboard music in England; second, the collection was presented as a royal wedding gift, whose contents were carefully chosen with music of Byrd, Bull, and Gibbons, to Princess Elizabeth and Elector Palatine Frederick V; third, the selection of materials in the collection offers pedagogical insights; and lastly, the collection may be considered as a musical equivalent of the Renaissance literary form epithalamium.

404. Bailey, Candace. *Seventeenth-Century British Keyboard Sources*. Warren, Mich: Harmonie Park Press, 2003. xviii, 151pp.

A reference book complement to {401} and {402}, focusing on the manuscript sources of 17th-century British keyboard music. In two parts: Part One comprises an overview of the repertoire and its sources. Part Two, the larger part of the book, is an annotated catalog of manuscript sources. Each entry is provided with information about its physical details,

contents, and provenance, as well as a bibliography and detailed commentary.

France and the Low Countries

See also Ledbetter's essay, "What the Lute Sources Tell Us about the Performance of French Harpsichord Music" in {379}; Kroll's essay, "French Masters" in {381}; and {9}, {374}, {531}, {546}, {724}, {808}, {809}.

405. Van den Borren, Charles. *Les origines de la musique de clavier dans les Pays-Bas (nord et sud) jusque vers 1630*. Brussels: Breitkopf et Haertel, 1914. 194pp.

A pioneering survey of keyboard music in the Low Countries from the earliest time to ca.1630, with coverage on keyboard instruments, musicians, as well as genres and style. Text in French.

406. Curtis, Alan. "Introduction to Nederlandse Klaviermuziek uit de 16e en 17e Eeuw." In *Monumenta musica neerlandica*, Vol. 3, edited by Alan Curtis, x–xxiv. Amsterdam: Vereniging voor Nederlandse Musiekgeschiedenis, 1961.

An excellent description of several important Dutch keyboard music collections from the 16th and 17th centuries, including the Susanne van Soldt, Leningrad, Camphuysen, and Gresse Manuscripts.

407. Curtis, Alan. "Musique classique française à Berkeley: pièces inédites de Louis Couperin, Lebègue, La Barre, etc." *Revue de musicologie* 56, no. 2 (1970): 123–64.

Describes the eleven-volume manuscript collection at the University of California–Berkeley Music Library containing a rich source of unpublished 17th- and 18th century French harpsichord works by Louis Couperin, Lebègue, La Barre, and many others. Text in French.

408. Anthony, James R. *French Baroque Music from Beaujoyeux to Rameau*. New York: W. W. Norton, 1974. xi, 429pp. Revised and expanded ed. Portland, Ore: Amadeus Press,

1997. 586pp.

A valuable book on all genres of French baroque music. The reader may find the following sections useful: Chapter Seventeen, "The Harpsichord," gives an overview of the major composers, works, and styles; Chapter Twenty-Four, "Thoughts on the Performance of French Baroque Music," addresses issues of ornamentation and rhythmic conventions; and the extensive bibliography.

409. Gustafson, Bruce. *French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary*. 3 vols. Studies in Musicology 11. Ann Arbor, Mich: UMI Research Press, 1979.

Adapted from the author's five-volume dissertation titled "The Sources of Seventeenth-Century French Harpsichord Music" completed at the University of Michigan in 1977, this three-volume publication is an indispensable reference on the pre-1800 manuscript and printed sources of 17th-century French harpsichord music. Volume One provides detailed descriptions of and commentary on the sources of different geographical origins. Volumes Two and Three contain physical descriptions and inventories of the sources, providing pertinent information on provenance, locations, dates, composers, arrangers, titles, and modern editions where available. The appendices in Volume One include watermarks of various manuscripts, a thematic locator index, work lists of eleven selected composers, and a list of composers.

410. Moroney, Davitt. "The Performance of Unmeasured Harpsichord Preludes." *Early Music* 4, no. 2 (April 1976): 143–51.

Gives an overview of the French unmeasured harpsichord repertoire, which consists of about fifty works. Discusses its connection with the toccata and the tombeau, as well as its various notational styles.

411. Buch, David J. "The Influence of the 'Ballet de cour' in the Genesis of the French Baroque Suite." *Acta musicologica* 57 (1985): 94–109.

Discusses the origin of the French Baroque suite, which appears to be more closely related with the *ballet de cour* than with the Renaissance dances arranged in pairs or

groups.

412. Ledbetter, David. *Harpsichord and Lute Music in 17th-Century France*. London: Macmillan Press, 1987. xvi, 194 pp.

A reassessment of the connection and individuality of the 17th-century French harpsichord and lute repertoires. Divided into three parts: Part One deals with documentary sources that describe the relation of the stringed keyboard repertoire with the lute, viol, and organ repertoires; Part Two discusses the characteristics of the lute and keyboard styles; Part Three examines the association between original harpsichord music and the lute style. Includes a list of sources and extensive bibliography.

413. Prévost, Paul. *Le prélude non mesuré pour clavecin: France, 1650–1700*. Baden-Baden: V. Koerner, 1987. 393pp.

A full-length study of the French unmeasured harpsichord prelude, with discussions on its terminology, related genres, functions, sources, composers, and notational styles. The author also takes a theoretical approach to the repertoire, analyzing the melody, ornamentation, harmony, tonality, and structure of selected works. The volume concludes with performance advice and editions of selected preludes—many of which are from manuscript sources. Text in French.

414. Bates, Carol Henry. “French Harpsichord Music in the First Decade of the 18th Century.” *Early Music* 17 (1989): 184–96.

Discusses the traditional and progressive stylistic elements found in a comparative study of ten early 18th-century harpsichord collections by Louis Marchand, Jean-François Dandrieu, François Dieupart, Louis-Nicolas Clérambault, Gaspard Le Roux, Jean-Philippe Rameau, and Élisabeth-Claude Jacquet de la Guerre.

415. Gustafson, Bruce, and David R. Fuller. *A Catalogue of French Harpsichord Music, 1699–1780*. Oxford, England: Clarendon Press, 1990. xxi, 446pp.

A comprehensive annotated catalog of all known printed and manuscript French harpsichord sources from the period, arranged alphabetically by composer. Each entry

contains full transcription of the title page, date and locations, contents, name of dedicatee, and a commentary. For French harpsichord sources from the 17th century, see {409}.

416. Tilney, Colin. *The Art of the Unmeasured Prelude for Harpsichord: France, 1660–1720*. 3 vols. London: Schott, 1991.

A three-volume anthology presenting sixty-five surviving examples of the unmeasured French harpsichord prelude by Louis Couperin, Nicolas Lebègue, Elisabeth Jacquet de La Guerre, Jean-Henri D’Anglebert, Louis-Nicolas Clérambault, Gaspard Le Roux, and others. Volume One and Two contains a facsimile and modern edition of the pieces. Volume Three is a commentary on notation, interpretation, and editorial technique. Text in English and German.

417. Troeger, Richard. “The French Unmeasured Harpsichord Prelude: Notation and Performance.” *Early Keyboard Journal* 10 (1992): 89–119.

Discusses the three notation styles of the French unmeasured prelude, and the common characteristics between this repertoire and the toccata and allemande.

418. Sato, Nozomi. “Zur Gattung ‘freie Komposition’ der niederländischen Claviermusik um die Zeit Sweelincks.” *Ongakugaku* 38 (1992): 98–117.

Discusses the problems of classifying free-form Dutch keyboard music in the time of Sweelinck. Text in German with summary in Japanese.

419. Chung, David. “Keyboard Arrangements and the Development of the Overture in French Harpsichord Music, 1670-1730.” *Early Keyboard Journal* 19 (2001): 33–67.

Investigates the connections between keyboard arrangements of Jean-Baptiste Lully’s overtures (ca. 1670-1720) and the original harpsichord overtures, published between 1701 and 1730 by such composers as Charles Dieupart, Nicholas Siret, Jean-François Dandrieu, and François Couperin.

420. Brosse, Jean-Patrice. *Le clavecin des lumières*. New ed. Paris: Bleu nuit, 2007. 176pp.

An excellent survey that concerns the harpsichord, the composers, and their music during the period 1730–1770 in France, when the harpsichord still enjoyed its popularity before giving way to the piano. Contains a catalog of solo harpsichord music printed in France during the period and a selected discography. Text in French.

Germany and Austria

See also {1}, {2}, {65}, {374}, {644}.

421. Riedel, Friedrich Wilhelm. *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)*. Kassel: Bärenreiter, 1960. 224pp. 2nd ed. München: E. Katzbichler, 1990. 234pp.

A useful guide to printed and manuscript sources of keyboard music from the second half of the 17th century, with a particular emphasis on German sources. Includes essays on the keyboard instruments, genres and styles, and keyboard notations of the period, as well as on Girolamo Frescobaldi, Johann Jakob Froberger, Johann Kaspar Kerll, Alessandro Poglietti, Johann Pachelbel, Johann Krieger, Johann Kuhnau, Nikolaus Adam Strunck, Jan Adam Reincken, Peter Heidorn, and Dietrich Buxtehude. Text in German. See also {422}.

422. Schierning, Lydia. *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der ersten Hälfte des 17. Jahrhunderts: eine quellenkundliche Studie*. Kassel: Bärenreiter, 1961. 147pp.

An important complement to Riedel's *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)* that first appeared in 1960 (see {421}), this is a valuable study that lists German manuscript and printed sources of organ and keyboard music from the first half of the 17th century. Manuscripts are listed and described under several categories: North German Protestant, South German Catholic, Netherlandish sources, Danish sources,

retrospective sources, intabulations, and song and dance pieces. Also includes seven printed tablatures. Text in German.

423. Harris, Charles David. "Keyboard Music in Vienna During the Reign of Leopold I, 1658–1705." Ph.D. diss., University of Michigan, 1967. v, 316pp.

A study of the keyboard music by composers who were in the service of the Imperial Court in Vienna during 1658–1705, including Alessandro Poglietti, Johann Kasper Kerll, Ferdinand Tobias Richter, Franz Matthias Teichmann, and Georg Reutter the Elder. Focuses on the variety of genres and styles found in this repertoire, such as the imitative forms, toccatas, stylized dances, short liturgical works, variations, and character pieces—many of which show influences of the Italian models and of works of Froberger. Also discusses issues related to modality and tonality, as well as performance practice.

424. Riedel, Friedrich Wilhelm. "Der Einfluss der italienischen Klaviermusik des 17. Jahrhunderts auf die Entwicklung der Musik für Tasteninstrumente in Deutschland während der ersten Hälfte des 18. Jahrhunderts." *Analecta musicologica* 5 (1968): 18–33. Discusses the strong influence of 17th-century Italian keyboard music, including the works of Girolamo Frescobaldi, Michelangelo Rossi, Giovanni Battista Fasolo, Luigi Battiferri, Fabrizio Fontana, and Bernardo Pasquini, which carried on into the first half of the 18th century by German composers. Stylistic traits in the areas of form, tonality, harmony, melody, rhythm, keyboard idioms and expression, terminology, and notation, are compared between the music of Johann Joseph Fux, Georg and Gottlieb Muffat, Christoph Graupner, George Frideric Händel, Johann Mattheson, and J.S. Bach and that of the Italian school. Text in German.

425. Wollenberg, Susan. "Viennese Keyboard Music in the Reign of Karl VI (1712–40): Gottlieb Muffat and His Contemporaries." 2 vols. D.Phil. diss., University of Oxford, 1974.

A comparative study of the keyboard music of Gottlieb Muffat and that of his Viennese and non-Viennese contemporaries and predecessors, including Johann Joseph Fux, Antonio Caldara, Johann Baptist Peyer, Francesco Conti, and Anton Carl Richter. The

genres discussed include contrapuntal works, free-form compositions, stylized dances, and variations.

426. Pollack, Carla. "Viennese Solo Keyboard Music, 1740–1770: A Study in the Evolution of the Classical Style." Ph.D. diss., Brandeis University, 1983. viii, 706pp.

Traces the formation of the Viennese Classical keyboard sonata through examination of the stylistic changes in the music of Matthias Georg Monn, Joseph Umstatt, Georg Christoph Wagenseil, and Joseph Antonín Št pán written during 1740–1770. Includes a thematic catalog of the surviving solo keyboard music of Monn, Umstatt, Wenzel Raimund Birck, F.F. Hengsberger, Leopoldo Hoffman, Johann Christoph Monn, Matthas Schlöger, Joseph Ferdinand Timmer, and František Ignác Antonín T ma.

427. Collins, Paul. *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*. Aldershot, Hants, England: Ashgate, 2005. xv, 229pp.

An in-depth contribution to the study of the historical and theoretical aspects of the *stylus phantasticus*, with particular reference to the writings of Athanasius Kircher, Tomáš Baltazar Janovka, Sébastien de Brossard, Johann Mattheson, Johann Gottfried Walther, and James Grassineau. Examines the free keyboard compositions of the north German organ school, including preludes and toccatas by Johann Jacob Froberger, Franz Tunder, Matthias Weckmann, and Dieterich Buxtehude.

Iberia

See also {374}, {678}, {679}, {783}, {801}.

428. Climent Barber, José. "La música española para tecla en el siglo XVIII." *Revista de musicología* 8, no. 1 (1985): 15–21.

Describes the divergence of the organ and harpsichord repertoires in late 18th-century Spanish keyboard music, especially in works of the Valencian school. Text in Spanish.

429. Doderer, Gerhard. “Algunos aspectos nuevos de la música para clavecín en la Corte lisboeta de Juan V.” Translated by Antonio Torralba. *Musica antiqua: Revista ilustrada de música histórica* 8 (1987): 26–31.
Discusses Portuguese influence on the harpsichord sonatas of Domenico Scarlatti at the court of João V. Includes an edition of a rediscovered sonata from a Lisbon manuscript. Text in Spanish.
430. Judd, Robert Floyd. “The Use of Notational Formats at the Keyboard: A Study of Printed Sources of Keyboard Music in Spain and Italy c.1500–1700; Selected Manuscript Sources including Music by Claudio Merulo, and Contemporary Writings Concerning Notations.” D.Phil. diss., University of Oxford, 1989. 636pp.
An exhaustive comparative study of Spanish and Italian printed keyboard music and treatises from the 16th and 17th centuries, with attention to the development of music printing, genres and styles, pedagogical aspects, and notational approaches. Four manuscripts containing music by Merulo which illustrate the differing notational approaches are also examined.
431. Morales, Luisa, ed. *Cinco siglos de música de tecla española: actas de los symposia FIMTE 2002–2004* [Five centuries of Spanish keyboard music]. Almería: Asociación Cultural LEAL, 2007.
Contains a selection of papers presented at the Festival Internacional de Música de Tecla Española symposia in 2002, 2003, and 2004, surveying Spanish keyboard music from the 1500s to the late 20th century. Papers are organized by century, with an introduction containing a catalog of early Spanish iconography of stringed keyboard instruments.

Italy

See also {374}, {424}, {430}, {557}, {559}.

432. Monroe, James Frank. “Italian Keyboard Music in the Interim between Frescobaldi and

Pasquini.” 2 vols. Ph.D. diss., University of North Carolina, 1958.

Centers on the keyboard music of eighteen Italian composers who were active during ca. 1635–1700: Giulio Cesare Arresti, Giovanni Battista Bassani, Luigi Battiferri, Francesco Boerio, Gioanpietro del Buono, Sebastiano Cherici, Donato Cimino, Giovanni Paolo Colonna, Antonio Croci, Giovanbattista Fasolo, Fabritio Fontana, Bartolomeo Monari, Paolo Pollarolo, Michelangelo Rossi, Giovanni Salvatore, Bernardo Storace, Gregorio Strozzi, and Pietro Andrea Ziani. Describes the sources and styles of this repertoire which bridges the gap between Frescobaldi and Pasquini.

433. Silbiger, Alexander. *Italian Manuscript Sources of 17th Century Keyboard Music*. Studies in Musicology, no. 18. Ann Arbor, Mich: UMI Research Press, 1980. xxiv, 219pp.

Originally presented as the author’s dissertation (Brandeis University, 1976), this book is an extensive survey and critical examination of 17th-century Italian keyboard manuscript sources. In three parts: Part One offers an overview of the history of the sources and deals with matters related to format and binding, notation, instrumentation, the repertoire, layout, and the determination of the sources’ origins and attributions. Part Two contains an annotated catalog of surviving manuscripts from the 16th and 17th centuries. Part Three discusses seven important composers whose works are included in the manuscript sources: Giovanni Battista Ferrini, Girolamo Frescobaldi, Giovanni de Macque, Tarquinio Merula, Bernardo Pasquini, Ercole Pasuini, and Michelangelo Rossi.

434. Hudson, Richard. *Passacaglio and Ciaccona: From Guitar Music to Italian Keyboard Variations in the 17th Century*. Studies in Musicology 37. Ann Arbor, Mich: UMI Research Press, 1981. xi, 314 pp.

A revision of the author’s dissertation (Ph.D., University of California–Los Angeles, 1967). Traces the origins of the *passacaglio* and *ciaccona* as dance and ritornello in the guitar music of Girolamo Montesardo (fl.1606–ca.1620), Benedetto Sanseverino (fl. 1620–22), Giovanni Ambrosio Colonna (fl. ?1616–27), Carlo Milanuzzi (d. ca.1647), Pietro Millioni (fl. early 17th century), Foriano Pico (fl. 1628), Giovanni Paolo Foscarini (fl. 1629–47), Luis de Briçeno (fl. early 17th century), and others. Subsequently the two

forms intertwined and are used in the keyboard music of Girolamo Frescobaldi (1583–1643), Luigi Rossi (?1597/8–1653), Bernardo Storace (fl. mid-17th century), Alessandro Poglietti (d. 1683), and Johann Caspar Kerll (1627–1693). Appendices include references to *passacaglio* and *ciaccona* in literary sources, and a list of bass/ harmonic formulas. Extensive bibliography.

Scandinavia

See {109}.

The Americas

435. Clark, J. Bunker. *The Dawning of American Keyboard Music*. Westport, Conn.: Greenwood Press, 1988. xxii, 411pp.

Surveys keyboard genres in the United States from the 1760s to 1830, including sonatas, rondos, variations, medleys, European and American battle pieces, organ music, and British and American instruction books. The last chapter is devoted to Anthony Philip Heinrich (1781–1861), a composer of German and Bohemian origin who was hailed as the “Beethoven of America.” Includes a bibliography and a list of modern and reprint music editions.

436. Butler, H. Joseph. “Harpsichord Lessons in the New World: Peter Pelham and the Manuscript of 1744.” *Early Keyboard Journal* 12 (1994): 39–70.

Features a copybook of Peter Pelham III (1721–1805), an important musical figure in America during the colonial period. Revealing the connection between American and European musicians of the time, the manuscript, dated 1744, contains keyboard music attributed to Pelham, as well as works of Charles Theodore Pachelbel, George Frideric Händel, Thomas Arne, Robert Valentine, Maurice Greene, and others.

Asia

437. Woodfield, Ian. "The Keyboard Recital in Oriental Diplomacy, 1520–1620." *Journal of the Royal Musical Association* 115, no. 1 (1990): 33–62.
Discusses the important role of organs, harpsichords, and virginals in the history of Renaissance oriental religious and commercial diplomacy. Surveys the presentation of keyboard instruments as diplomatic gifts by Portuguese missionaries and ambassadors, English trading companies, and the Italian Jesuits in the East. Keyboard recitals are reported to have held in Japan and China.
438. Lindorff, Joyce. "Missionaries, Keyboards and Musical Exchange in the Ming and Qing Courts." *Early Music* 32, no. 3 (August 2004): 403, 405–414.
Gives an account of the use of keyboard instruments by the missionaries in diplomatic and cultural activities at the Ming and Qing Courts in Beijing, China. Includes discussion of the music and work of Father Teodorico Pedrini (1670–1746), music master to Emperor Kangxi.

FOR TWO OR MORE PLAYERS

See also {654}.

439. Burkett, John M. "Music for Two or More Players at One or More Organs." D.M.A. diss., University of Illinois at Urbana-Champaign, 1978. xi, 155pp.
A valuable survey of the literature of organ duet, duo, trio, and quartet from the 16th century to the second half of the 20th century. Many of the compositions discussed in the first two chapters, "Beginnings" and "The Eighteenth Century," may also be performed on the harpsichord.
440. Sloane, Sally J. *Music for Two or More Players at Clavichord, Harpsichord, Organ: An*

Annotated Bibliography. Music Reference Collection 29. New York: Greenwood Press, 1991. xv, 104pp.

An annotated bibliography of music written for two or more players at one or more keyboard instruments, including combinations using clavichord, harpsichord, piano, and/or organ. Covers the repertoire from the 16th to 20th century.

441. Ferguson, Howard. *Keyboard Duets: From the 16th to the 20th Century for One and Two Pianos; An Introduction*. Oxford: Oxford University Press, 1995. vii, 103pp.

A guide to keyboard duet and duo compositions written from the 16th to the 20th century. Offers useful advice on the techniques of keyboard ensemble playing, including the position and tonal balance of the instruments. Although focuses mostly on piano music, the book also provides a brief source of information concerning harpsichord duet and duo literature.

442. Börner, Klaus. *Handbuch der Klavierliteratur zu vier Händen an einem instrument*. Zürich: Atlantis Musikbuch, 2005. 535pp.

An invaluable reference source on the literature for four hands performing on one keyboard instrument. The main part of the book lists music written from the 18th to the 20th century. Includes background information and available editions of the works.

FOR PARTICULAR INSTRUMENTS

See also {126}, {130}.

443. Stembridge, Christopher. "Music for the *Cimbalo Cromatico* and Other Split-Keyed Instruments in Seventeenth-Century Italy." *Performance Practice Review* 5, no. 1 (1992): 5–43.

Discusses the small group of music that was composed specifically for the *cimbalo cromatico*, including works by Ascanio Mayone, Giovanni Maria Trabaci, and Gioanpietro del Buono. Works by other 17th-century Italian composers that may be

performed on split-keyed instruments are also mentioned.

COMPOSER STUDIES

Agrell, Johan Joachim (1701–1765)

See {109}, {369}, {373}.

Alberti, Domenico (ca.1710–1746)

See Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {369}, {398}, {661}.

Ammerbach, Elias Nikolaus (ca.1530–1597)

See {370}, {374}, {796}, {824}, {852}.

Arne, Thomas Augustine (1710–1778)

See also {368}, {391}, {436}.

444. Langley, Hubert. *Doctor Arne*. Cambridge: Cambridge University Press, 1938. 119pp.
An early biography of Arne, dealing with his life and primarily his vocal music. Includes appendices of his extant works and of modern editions of his music.

445. Dickinson, A.E.F. "Arne and the Keyboard Sonata." *Monthly Musical Record* 85 (May 1955): 88–95.

A brief stylistic analysis of Arne's *Eight Sonatas or Lessons for the Harpsichord*, ca.1743.

446. Langley, Robin. "Arne's Keyboard Concertos." *The Musical Times* 119, no. 1621 (March 1978): 233–36.

A brief article tracing Arne's keyboard preference for his six keyboard concertos that appear in no surviving manuscripts and were only published posthumously. Concludes that the organ was probably the original intention.

447. Beechey, Gwilyn. "A Study of Thomas Arne (1710-1778): A Bibliography of Arne and His Times." *Musical Opinion* 103 (August 1980): 429–31.

A listing of books and articles on Arne, as well as of modern editions of his vocal and instrumental compositions.

448. Leichty, David Herman. "The Six Keyboard Concertos and Four Symphonies by Thomas Augustine Arne (1710-1778)." D.A. diss., Ball State University, 1997. xii, 207pp.

Bach, Carl Philipp Emanuel (1714-1788)

See also Schulenberg, "Carl Philipp Emanuel Bach" in {381}; Schulenberg, "'Towards the Most Elegant Taste': Developments in Keyboard Accompaniment from J.S. to C.P.E. Bach" in {385}; and {369}, {371}, {373}, {384}, {464}, {635}, {662}, {788}, {825}.

449. Von Fischer, Kurt. "C.Ph.E. Bachs Variationenwerke." *Revue belge de musicologie* 6 (1952): 190–218.

An analysis of C.P.E. Bach's variation compositions for keyboard, with focus on the nature of themes used and variation techniques. Text in German.

450. Canave, Paz Corazon G. "A Re-evaluation of the Role Played by Carl Philipp Emmanuel Bach in the Development of the Clavier Sonata." Ph.D. diss., Catholic University of

- America, 1956. xv, 185pp.
- Attempts to trace the “genealogy” of the Viennese classical sonata from the 16th-century French chanson to works from the late 18th century, with focus on C.P.E. Bach’s contributions to the keyboard sonata.
451. Berg, Darrell Matthews. “The Keyboard Sonatas of C.P.E. Bach: an Expression of the Mannerist Principle.” Ph.D. diss., State University of New York at Buffalo, 1975. iv, 231pp.
- A reassessment of the style of C.P.E. Bach’s keyboard sonatas using the principle of mannerism, which embraces a wide range of concepts, including *emfindsamkeit* and *Sturm und Drang*.
452. Wade, Rachel W. *The Keyboard Concertos of Carl Philipp Emanuel Bach: Sources and Style*. Ph.D. diss., New York University, 1979. xx, 491pp.
- Traces the various phases of C.P.E. Bach’s compositional process in his keyboard concertos through an exhaustive study of the complex sources with reference to their provenance, some of which reveal problems of authenticity.
453. Schulenberg, David. *The Instrumental Music of Carl Philipp Emanuel Bach*. Ann Arbor, Mich.: UMI Research Press, 1984. viii, 192pp.
- A revised and expanded version of the author’s Ph.D. dissertation (State University of New York, Stony Brook, 1982), this volume contains a thorough stylistic study of C.P.E. Bach’s instrumental music in juxtaposition with contemporary theory treatises.
454. Berg, Darrell M. “Carl Philipp Emanuel Bachs Umarbeitungen seiner Claviersonaten.” *Bach-Jahrbuch* 74 (1988): 123–61.
- Traces C.P.E. Bach’s revisions of his own keyboard sonatas, many of which survive in several manuscript versions. Includes musical examples and facsimile illustrations of manuscript sources. Text in German.
455. Horn, Wolfgang. *Carl Philipp Emanuel Bach: Frühe Klaviersonaten; Eine Studie zur*

'Form' der ersten Sätze nebst einer kritischen Untersuchung der Quellen. Hamburg: Karl Dieter Wagner, 1988. xi, 303pp.

An analytical study of the first-movement structure of C.P.E. Bach's keyboard sonatas that were written in Leipzig and Frankfurt an der Oder during 1731–38, and were subsequently revised in Berlin in 1743–44. The sources and versions of these works are examined. Text in German.

Bach, Johann Christian (1735–1782)

See also also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {369}, {371}, {384}, {661}, {785}, {788}, {797}.

456. Baierle, Susanne. *Die Klavierwerke von Johann Christian Bach.* Wien: Verband der wissenschaftlichen Gesellschaften Österreichs, 1974. 328pp.

A reassessment of the life of J.C. Bach with particular attention on his interaction with and influence on Mozart. Provides detailed analysis of his solo keyboard music. Text in German.

457. Meyer, John A. "The Keyboard Concertos of Johann Christian Bach and their Influence on Mozart." *Miscellanea musicologica; Adelaide studies in musicology* 10 (1979): 59–73. Examines the formal structure of J.C. Bach's keyboard concertos. Discusses their influence on Mozart and their importance in the history of the concerto.

458. Roe, Stephen. *The Keyboard Music of J.C. Bach: Source Problems and Stylistic Development in the Solo and Ensemble Works.* New York: Garland Publishing, 1989. xvi, 490pp.

Originally presented as the author's dissertation (Ph.D., Oxford University, 1981), this book is an in-depth study of the solo and chamber keyboard music of J.C. Bach. Particular focus is devoted to the vast number of published and manuscript sources of his keyboard works. The main part of the book offers a critical examination of his keyboard

music written during his time in Berlin, Italy, and London. Includes a thematic catalog of both his authentic and doubtful works.

Bach, Johann Sebastian (1685-1750)

See also Marshalls, “Johann Sebastian Bach” in {381}; and {121}, {122}, {171}, {368}, {373}, {375}, {379}, {384}, {385}, {424}, {551}, {574}, {649}, {766}, {805}, {833}, {851}, {854}.

459. Keller, Hermann. *Die Klavierwerke Bachs: Ein Beitrag zu ihrer Geschichte, Form, Deutung und Wiedergabe*. Leipzig: C. F. Peters, 1950. 280pp.

A detailed and thorough survey of Bach’s keyboard music, including solo works and harpsichord concertos but excluding organ compositions, arranged chronologically corresponding to his periods in Arnstadt (1704–07), Weimar (1708–17), Cöthen (1717–23), and Leipzig (1723–50). Text in German.

460. Bodky, Erwin. *The Interpretation of Bach’s Keyboard Works*. Cambridge, Mass.: Harvard University Press, 1960. ix, 421pp.

Concerns performance practice issues in Bach’s keyboard music for the harpsichord and clavichord. Addressing to the modern historical keyboardist and pianist, the chapters are on the choice of instrument, dynamics, tempo and meter, ornamentation, rhythmic alterations, articulation, as well as musical rhetoric and symbolism.

461. Barnes, John. “Bach’s Keyboard Temperament: Internal Evidence from the Well-Tempered Clavier.” *Early Music* 7, no. 2 (April 1979): 236–49.

Suggests that the *Well-Tempered Clavier* was written for a circular temperament similar to Werckmeister III with reference to the internal evidence from the music, including the careful treatment of major thirds.

462. Louwenaar, Karyl. “Which Comes First: Sarabande or Air? A Study of the Order of Movements in Bach’s Keyboard Partitas.” *Early Keyboard Journal* 1, (1982): 7–15.

Concerns whether the published movement order in Bach's Partitas nos. 4 and 6 was the intended performance order. After considering the layout of several sources and the composers's treatment in other suites, the author proposes the standard sequence of allemande-courante-sarabande, and hence, the sarabande should come before the air.

463. Louwenaar, Karyl. "A Reconsideration of the Rhythmic Interpretation of the Gigue from Bach's Sixth Partita, BWV 830." *Early Keyboard Journal* 2 (1983–1984): 1–20.

Discusses whether one should play with duple or triple subdivision of the beat in the Gigue from Bach's Sixth Partita. Duple interpretation is supported by the writings of Wolfgang Caspar Printz and Johann Gottfried Walther.

464. Klotz, Hans. *Die Ornamentik der Klavier- und Orgelwerke von Johann Sebastian Bach: Bedeutung der Zeichen, Möglichkeiten der Ausführung*. Kassel: Bärenreiter, 1984. xviii, 219pp.

A thorough and well-researched study on the ornamentation in Bach's organ and keyboard works. The first of the three parts compares Bach's ornamentation with those of his English and French near contemporaries, including Charles Coleman, Guillaume-Gabriel Nivers, Jacques Champion de Chambonnières, Jean-Henri D'Anglebert, Henry Purcell, Charles Dieupart, and François Couperin, as well as those of the later generation, such as C.P.E. Bach and Carl Czerny. The second part deals with twenty-seven individual ornaments, and the last addresses issues of ornament execution. Text in German.

465. Marshall, Robert. "Organ or 'Klavier'? Instrumental Prescriptions in the Sources of Bach's Keyboard Works." In *J.S. Bach as Organist: His Instruments, Music, and Performance Practices*, edited by George Stauffer and Ernest May, 212–39. Indianapolis: Indiana University Press, 1986.

An in-depth study of instrumental designations in the primary and early sources of Bach's organ and "Klavier" compositions. Proposes that several "Klavier" works for manuals alone, such as the toccatas, BWV 910–916, may be considered for the organ.

466. Valenti, Fernando. *A Performer's Guide to the Keyboard Partitas of J.S. Bach*. New

Haven: Yale University Press, 1989. viii, 136pp.

Using the question-and-answer format of instruction as in his *The Harpsichord: A Dialogue for Beginners* (see {780}), the author offers advice on the performance of Bach's keyboard partitas in the following areas: forms and characteristics of individual movements, ornaments, fingering, phrasing and articulation, use of arpeggios, pulse, tempo, rhythmic alteration and assimilation, choice of registration, thematic coherence between movements, and choice of edition. The insights may also be applied to the performance of other works of Bach.

467. Badura-Skoda, Paul. *Bach-Interpretation: die Klavierwerke Johann Sebastian Bachs*. Laaber: Laaber-Verlag, 1990. 528pp. Translated into English as *Interpreting Bach at the Keyboard* by Alfred Clayton. Oxford: Clarendon Press, 1993. xvi, 573pp.

Presents the author's perspectives on performing Bach's keyboard music. Discusses such issues as rhythm, tempo, articulation, dynamics, sonority, ornamentation, and techniques of playing on different keyboards.

468. Little, Meredith, and Natalie Jenne. *Dance and the Music of J.S. Bach*. Bloomington: Indiana University Press, 1991. x, 249pp. Expanded ed. Bloomington: Indiana University Press, 2001. xii, 337pp.

Intended for the musician, this book discusses the characteristics of Bach's compositions with dance titles; the expanded edition extends the coverage to his works that display dance rhythms but without being labeled as dances. In two parts: Part One deals with French court dance practices in Bach's time and milieu, as well as the essential terminology and technical issues in French court dancing. Part Two discusses the stylistic and rhythmic features of the dance forms used by Bach, including the bourée, gavotte, minuet, passepied, sarabande, courante, corrente, gigue, loure, forlana, polonaise, chaconne, and passaglia, with reference to the historical context, theoretical writings, as well as musical examples by other composers. The appendices contain listings of "Titled Dances by J.S. Bach," and of "Dance Rhythms in Bach's Larger Works."

469. Schulenberg, David. *The Keyboard Music of J. S. Bach*. New York: Schirmer, 1992. xv,

475pp. 2nd rev. ed. New York: Routledge, 2006. viii, 535pp.

An important guide to Bach's complete keyboard music after Kellner's and Bodky's similar publications in 1950 and 1960 (see {459} and {460}). The first several chapters give a general introduction on Bach's music for stringed keyboard instruments, and discuss the sources and editions, issues of performance practice, and Bach's stylistic development through his career. The larger part of the book contains analyses and commentaries on the individual compositions, arranged into separate chapters. Extensive bibliography.

470. Koster, John. "The Quest for Bach's 'Clavier': An Historiographical Interpretation Reference." *Early Keyboard Journal* 14 (1996): 65–84.

Revisits and discusses the question of Bach's keyboard instruments, with particular focus on the connection between the composer and the early hammer-action keyboards.

471. Troeger, Richard. *Playing Bach on the Keyboard: A Practical Guide*. Pompton Plains, N.J: Amadeus Press, 2003. 306 pp.

Primarily addressed to the "nonspecialist," this book provides a general introduction to the "historical, musical, instrumental, and technical matters" that are related to the interpretation of Bach's keyboard music. The chapters are on "Instruments," "Genres and Styles in Bach's Keyboard Music," "Accounts of Bach's Playing Style," and on various issues of performance and notational practices, including dynamics, phrasing and articulation, meter and tempo, rhythm, ornamentation, keyboard fingering, continuo playing, musical rhetoric, and temperament.

Bach, Wilhelm Friedemann (1710–1784)

See also Wollny, "'...welche dem größten Concerte gleichen': The Polonaises of Wilhelm Friedemann Bach" in {385}; and {369}, {384}.

472. Falck, Martin. *Wilhelm Friedemann Bach: Sein Leben und seine Werke, mit*

thematischem Verzeichnis seiner Kompositionen und Zwei Bildern. Leipzig: C. F. Kahnt Nachfolger, 1913. iv, 170pp,

Examines the life and music of W.F. Bach with a thematic catalog, now much outdated by more recent scholarship.

473. Wollny, Peter. “Studies in the Music of Wilhelm Friedemann Bach: Sources and Style.” Ph.D. diss., Harvard University, 1993. ix, 546pp.

An in-depth study of the sources, chronology, and stylistic development of W.F. Bach’s keyboard and vocal compositions, with particular attention to the distribution and reception of his music during his time and the century following. The appendices include an expanded and revised catalog of W.F. Bach’s works based on Martin Falck’s catalog of 1913 (see {472}), and the ownership of the sources in the 18th and 19th centuries.

474. Schulenberg, David. *The Music of Wilhelm Friedemann Bach*. Rochester: University of Rochester, 2010. xii, 341pp.

An excellent recent contribution to W.F. Bach scholarship. The book begins with two chapters focusing on his musical background, training, and career, which are then followed by chapters offering in-depth study of all his surviving compositions, including solo keyboard music, chamber music, and vocal works—the latter category had previously received little attention.

Balbastre, Claude-Bénigne (1727–1799)

See also {420}.

475. Curtis, Alan. Introduction to *Claude-Bénigne Balbastre: Pièces de clavecin, d’orgue et de forte piano*, edited by Alan Curtis, iii–xiii. Le Pupitre 52. Paris: Heugel, 1974.

Discusses Balbastre’s keyboard music, with commentary on the twenty-three selected keyboard works in this edition—many of which use names of personages as movement titles. Text in French with translation in English and German.

476. Frécot, Madeleine. "Balbastre, Claude-Bénigne (1727–1799)." Ph.D. diss., Université Paris Sorbonne, n.d.
Not examined.

477. Paquette, Daniel, and Pierre-Marie Guéritey. "Étude de deux manuscrits de Mr. Balbastre de Saint-Jean-de-Losne, 1770." *Revue internationale de musique française* 23 (1987): 99–126.

A study of two rediscovered keyboard manuscripts belonged to Claude Balbastre, elder brother of Claude-Bénigne, which contain compositions of the latter and of other composers. Text in French.

Benda, Georg (1722–1795)

See also {369}, {371}, {384}.

478. Fee, George Dwight. *The Solo Keyboard Sonatas and Sonatinas of Georg Anton Benda: A Stylistic Analysis, their Historical Context, and a Guide to Performance*. 2 vols. D.Mus. diss., Indiana University, 1985.

An exhaustive study of Benda's life and solo keyboard works. Brings together a large amount of previously scattered sources about the composer and examines how he was influenced by various styles and people. The larger part of the dissertation is taken up with analyses of his keyboard sonatas and sonatinas as well as the performance practice of his music. Includes a discussion of the coexistence of various keyboard instruments during the composer's time.

Blow, John (1648/9–1708)

See also {374}, {371}, {398}, {523}.

479. Shaw, Watkins. "The Harpsichord Music of John Blow: A First Catalogue." In *Music and Bibliography: Essays in Honour of Alec Hyatt King*, edited by Oliver Neighbor, 51–68. London: K.G. Saur, 1980.
Offers a detailed catalog of seventy harpsichord pieces by Blow, and a list of printed and manuscript sources.
480. Shaw, Watkins. "John Blow: An English Harpsichord Composer." In *Slavonic and Western Music: Essays for Gerald Abraham*, edited by Malcolm Hamrick Brown and Roland John Wiley, 49–62. Ann Arbor, Mich.: UMI Research Press, 1985.
Discusses the style and sources of Blow's harpsichord music. Five additional works had been attributed to the composer since the appearance of the 1980 catalog. See {479}.

Böhm, Georg (1661–1733)

See also {374}, {371}, {384}, {487}, {551}, {574}.

481. Waldschmidt, Carl Luther. "Georg Boehm: His Life and His Works." Ph.D. diss., Northwestern University, 1963. iii, 260pp.
Discusses Böhm's life and analyses his vocal and keyboard compositions, with attention to his place in the development of several genres, including the cantata, lied, free-form keyboard music, organ chorale, and the suite.
482. Williams, Peter. "A Chaconne by Georg Böhm: A Note on German Composers and French Styles." *Early Music* 17, no. 1 (February 1989): 43–54.
Examines French elements in the F minor harpsichord chaconne of Böhm, with attention to its source, structure, notation, and style. Includes a suggested alternate version of the movement, which illustrates a better realization of the French *chaconne en rondeau* structure than the one in the Breikopf and Härtel edition.

Bull, John (ca.1562–1628)

See also {371}, {374}, {388}, {393}, {396}, {403}.

483. Jacquot, Jean. “Sur quelques formes de la musique de clavier élizabéthaine (d’après des oeuvres inédites de John Bull).” In *La musique instrumentale de la Renaissance*, edited by Jean Jacquot, 241–58. Paris: Centre National de la Recherche Scientifique, 1954.
Using his unpublished keyboard music from a manuscript source held at the Bibliothèque Nationale in Paris, the author compares Bull’s creative process with those of the English virginalists. Text in French.
484. Mellers, Wilfrid. “John Bull and English Keyboard Music.” [Parts 1 and 2]. *Musical Quarterly* 40, no. 3 (July 1954): 364–83; 40, no. 4 (October 1954): 548–71.
Discusses Bull’s life and gives a stylistic overview of his keyboard music, including organ works, pavaues and galliards for the virginal, folksong variations, and other minor works.
485. Meer, John Henry van der. “The Keyboard Works in the Vienna Bull-Manuscript.” *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis* 18, no. 2 (1957): 72–105.
Describes a manuscript at the Vienna National Library that contains signed keyboard works of Bull, notated in German organ tablature. Discusses the styles of these pieces, the performing media, and the reason why the composer left England.
486. Cunningham, Walker. *Keyboard Music of John Bull*. The Studies in Musicology 71. Ann Arbor, Mich: UMI Research Press, 1984. xviii, 274pp.
An important full-length study of Bull’s keyboard music. After an introductory chapter that outlines his life and the four main surviving sources of his works, the larger part of the book is devoted to stylistic analyses of Bull’s compositions, arranged in the following categories: plainsong settings, preludes and fantasies, pavaues and galliards, almans and

corantos, arrangements and “signature” pieces, and grounds and variations. Several doubtful and misattributed pieces are examined.

Busoni, Ferruccio (1866–1924)

See {751}.

Buxtehude, Dieterich (ca. 1637–1707)

See also {371}, {374}, {384}, {421}, {427}, {551}, {574}, {649}.

487. Lorenz, Helmut. “Die Klaviermusik Dietrich Buxtehudes.” *Archiv für Musikwissenschaft* 11, no. 3 (1954): 238–51.

A stylistic analysis of Buxtehude’s harpsichord suites and variations. Compares his works to those of Froberger, Pachelbel, and Böhm. Text in German.

Byrd, William (ca. 1540–1623)

See also {374}, {384}, {388}, {393}, {396}, {399}, {403}, {574}, {636}.

488. Neighbour, Oliver. *The Consort and Keyboard Music of William Byrd*. The Music of William Byrd 3. Berkeley: University of California, 1978. 272pp.

The third of a three-volume series on the complete music of Byrd. Chapters Seven to Eleven are devoted to his keyboard compositions, including grounds and variations, dances, arrangements, descriptive pieces, pavans and galliards, and fantasias and preludes. Attempts to present a chronology of his instrumental music and examines traits of English and Italian styles in his works.

489. Turbet, Richard, and Alan Brown, ed. *Byrd Studies*. Cambridge: Cambridge University Press, 1992. xvii, 276pp.

A collection of essays commemorating the 450th anniversary of Byrd's birth. The following pieces deal with his keyboard music: Hilary Gaskin, "Baldwin and the Nevell Hand;" Desmond Hunter, "My Ladye Nevells Booke and the Art of Gracing;" John Irving, "Byrd and Tomkins: The Instrumental Music;" and Oliver Neighbour, "Some Anonymous Keyboard Pieces Considered in Relation to Byrd." Includes an extensive Byrd discography compiled by Michael Greenhalgh.

490. Greenhalgh, Michael. "A Byrd Discography Supplement." *Brio* 33, no. 1 (Spring/Summer 1996): 19–54.

Listing recordings of Byrd music released during 1989–1994, this is an extensive supplement to the author's "A Byrd Discography" in *Byrd Studies* (see {489}).

491. Harley, John. "'My Ladye Nevell' Revealed." *Music and Letters* 86 (2005): 1–15.

Traces the identity of Lady Nevell, whose name appears as the title of the important manuscript containing forty-two keyboard pieces by Byrd. Discusses the composer's connection with Lady Nevell who, evidence suggests, was Elizabeth Nevell, the wife of Sir Henry Nevell of Billingbere.

Cabanilles, Juan Bautista José (1644–1712)

See also {374}.

492. Corry, Mary Jane. "The Keyboard Music of Juan Cabanilles: A Stylistic Analysis of the Published Works." Ph.D. diss., Stanford University, 1965. 291pp.

An in-depth stylistic analysis of Cabanilles's keyboard music, including *tientos*, *diferencias*, free-form compositions, and works based on religious themes. Traces the major influences on his works, including the Renaissance techniques, the Catholic Church in which he spent most of his career, the Hispanic-Mediterranean culture and style, and

contemporary baroque techniques.

493. García Ferreras, Arsenio. *Juan Bautista Cabanilles: sein Leben und sein Werk; die Tientos für Orgel*. Regensburg: G. Bosse, 1973. vi, 184pp.

A life-and-works treatment of Cabanilles, with particular attention to the musical characteristics of his tientos for organ, which show both Spanish traditional and contemporary European organ styles. Text in German.

494. Bradshaw, Murray. "Juan Cabanilles: the Toccatas and Tientos." *The Musical Quarterly* 59, no. 2 (April 1973): 285–301.

Provides a stylistic and structural analysis of Cabanilles's keyboard toccatas and tientos, with attention to foreign influences on his music.

Cabezón, Antonio de (1510–1566)

See also {70}, {370}, {371}, {374}, {376}, {384}, {555}, {574}, {824}.

495. Carpenter, Hoyle. "The Works of Antonio de Cabezón." Ph.D. diss., University of Chicago, 1957. viii, 417pp.

A stylistic analysis of Cabezón's compositions, most of which appear in two collections, *Obras de música para tecla, arpa y vihuela* (Madrid, 1578), and *Libro de cifra nueva* (Alcalá de Henares, 1557). Particular attention is paid to the social, cultural, political, and philosophical background of his works. Includes a discussion of the keyboard instruments of his time and performance practice of his music.

496. Barber, Elinore Louise. "Antonio de Cabezón's Cantus-Firmus Compositions and Transcriptions." Ph.D. diss., University of Michigan, 1959. 788pp.

A stylistic analysis of Cabezón's cantus-firmus compositions, including kyrie versets, magnificats, hymn settings, psalm versets, and fabordones, as well as intabulations. The appendices include numerous documents concerning the composer's life and time, as well

as the performance practice and reception of his music. Includes an edition of his selected works.

497. Kastner, Macario Santiago. "Sobre las diferencias de Antonio de Cabezón contenidas en las 'Obras' de 1578." *Revista de musicología* 4, no. 2 (1981): 213–35.
A stylistic analysis of Cabezón's *diferencias* from *Obras de musica* (1578). Text in Spanish.

Carter, Elliott (b.1908)

See {749}, {814}.

Carvalho, João de Sousa (1745–1799/1800)

498. Santos, Luís Carlos Humberto. "João de Sousa Carvalho: catálogo comentado das obras existentes nos principais arquivos e bibliotecas de Portugal." M.A. theses, Universidade de Coimbra, 1992. 349pp.
Not examined.
499. D'Alvarenga, João Pedro. "Sobre a autoria das obras para tecla atribuídas a João de Sousa Carvalho." *Revista portuguesa de musicologia* 4–5 (1994–1995): 4–5, 115–145.
A re-examination of the several keyboard pieces on a manuscript (M.M. 321) at the Biblioteca do Palacio Nacional da Ajuda in Lisbon reveals that only one sonata is attributable to João de Sousa Carvalho. Text in Portuguese.

Cavazzoni, Girolamo (ca.1525–1577)

See also {371}, {374}.

500. Slim, Harry Colin. "The Keyboard Ricercar and Fantasia in Italy, ca.1500–1550 with Reference to Parallel Forms in European Lute Music of the Same Period." Ph.D. diss., Harvard University, 1961. 137pp.
Not examined.

Chambonnières, Jacques Champion de (1601/2–1672)

See also {374}, {409}, {464}, {520}, {532}, {587}.

501. Quittard, Henri. "Un claveciniste français du XVIIe siècle, Jacques Champion de Chambonnières." *Tribune de Saint-Gervais* 7, nos. 1–5 (1901): 1–11, 33–44, 71–77, 105–110, 141–49.

One of the first modern accounts of the life and work of Chambonnières. Text in French.

502. Le Moel, Michel. "Les dernières années de J. Champion de Chambonnières (1655–1672)." *Recherches sur la musique française classique* 1 (1960): 31–46.

Focuses on the financial and career problems during Chambonnières's final years. Contains transcriptions of several documents, including the contract of selling his position to D'Anglebert in 1662 and the inventory after his death, which includes four keyboard instruments. Text in French.

503. Fuller, David. "'Sous les doigts de Chambonnières.'" *Early Music* 21, no. 2 (May 1993): 191–202.

Discusses the diverse sources and versions of Chambonnières's music that pose challenges to editors and performers.

Chilcot, Thomas (ca.1707–1766)

See also {400}.

504. Beechey, Gwilym. "Thomas Chilcot and his Music." *Music and Letters* 54 (1973): 179–96.

An account of Chilcot's life and music, with brief stylistic analysis of his four surviving collections: *Six Suites of Lessons... for the harpsichord* (1734), *Twelve English Songs* (1744), *Six Concertos for the Harpsichord, Set 1* (1756), and *Six Concertos for the Harpsichord, Set 2* (1765).

505. Rishton, Tim. "The Twelve Harpsichord Concertos of Thomas Chilcot." *Early Keyboard Journal* 23 (2005): 33–66.

Surveys Chilcot's life and music. Analyses the style, formal structure, and orchestration of his twelve harpsichord concertos, which are unique from the some 500 keyboard concertos published in Britain in the 18th century.

Clarke, Jeremiah (ca.1674–1707)

See also {374}, {398}, {523}, {664}.

506. Taylor, Thomas Fuller. "The Life and Works of Jeremiah Clarke (c. 1673–1707)." Ph.D. diss., Northwestern University, 1967. 258pp.

An important systematic study of the life and music of Clarke. Offers a stylistic analysis of his entire oeuvre, including church music, odes, theatrical compositions, and instrumental works. The latter category contains mostly solo harpsichord music, including suites, grounds, trumpet tunes and other miscellaneous works.

507. Taylor, Thomas. "Jeremiah Clarke's Music for Harpsichord." *The Diapason* 60, no. 10/ no. 718 (September 1969): 24–25.

A brief overview of Clarke's harpsichord compositions.

Coelho, Manuel Rodrigues

See Rodrigues Coelho, Manual

Correa de Arauxo, Francisco (1584–1654)

See {371}, {374}, {788}.

508. Hakalahti, Iina-Karita. “Maestro Francisco Correa de Arauxo’s (1584-1654) *Facultad orgánica* (1626) as a Source of Performance Practice.” D.Mus. diss., Sibelius Academy, 2008. viii, 356pp.

Focuses on the performance practice instructions from Correa de Arauxo’s *Facultad orgánica* (1626), which provide valuable reference information on Spanish keyboard playing. Topics discussed include diminution and ornamentation, fingering, tempo and rhythm, organ registration, and musica ficta. Also includes an updated biography of the composer, his theories as outlined in *Facultad orgánica*, as well as the organs and other keyboard instruments of the time.

Corrette, Michel (1707–1795)

See {345}, {415}, {420}, {779}, {788}, {828}.

Cosyn, Benjamin (ca.1580–1653)

See also {374}, {393}, {396}.

509. Memed, Orhan. *Seventeenth-Century English Keyboard Music: Benjamin Cosyn*. 2 vols. Outstanding Dissertations in Music from British Universities. New York: Garland Publishing, Inc., 1993.

Originally presented as the author's dissertation (D. Phil., Oxford University, 1991), this two-volume book offers a detailed assessment of Cosyn's contribution as a collector, scribe, and composer to 17th-century English keyboard music. Volume One deals with his biography, the sources of his music—including the Cosyn Virginal Book, descriptive analyses of his keyboard music, as well as his activities as collector and copyist. Volume Two contains an edition of 58 keyboard pieces ascribed or attributed to Cosyn.

Couperin, Armand-Louis (1727–1789)

See {408}, {420}.

Couperin, François (1668–1733)

See also {1}, {368}, {373}, {384}, {385}, {408}, {410}, {413}, {419}, {420}, {464}, {527}, {565}, {779}, {788}.

510. Mellers, Wilfrid Howard. *François Couperin and the French Classical Tradition*. London: Dennis Dobson, Ltd., 1950. 412pp. New rev. ed. London: Faber, 1987. xvi, 526pp.

A major book on the life and work on Couperin. In three parts: part one discusses the historical, social, and political background of the composer's time. Part two is devoted to his musical output, with chapter nine focusing on his harpsichord compositions. Part three deals with his theoretical treatises, including *Règles pour l'accompagnement* and *L'Art de toucher le clavecin*, in which the composer provides commentary on harpsichord technique, tempo and rhythm, ornamentation, fingering and phrasing, and continuo accompaniment.

511. Hofman, Shlomo. *L'oeuvre de clavecin de François Couperin le grand: étude stylistique*. Paris: Éditions A. & J. Picard, 1961. 229pp.
A stylistic analysis of the composer's harpsichord music. Discusses Couperin's concept of *ordre*, as well as the form, style, melody, rhythm, and harmony of his compositions. Text in French.
512. Dart, Thurston. "On Couperin's Harpsichord Music." *The Musical Times* 110 (1969): 590–94.
Addresses questions concerning the harpsichords during Couperin's time, the circulation and usage of the early printed editions, as well as performance practice.
513. Gilbert, Kenneth. Introduction to *François Couperin: Pièces de clavecin* [Parts 1, 2, 3, and 4], edited by Kenneth Gilbert, vi–xxxiii; iv–xi; iv–xii; iv–xi. Le Pupitre 21–24. Paris: Heugel, 1969–1972.
A commentary on the life of François Couperin and his four collections of harpsichord music (1713, 1717, 1722, and 1730), with particular attention to the sources and interpretation. Text in French with translation in English and German.
514. Gilbert, Kenneth. "Les livres de clavecin de François Couperin: note bibliographique." *Revue de Musicologie* 58 (1972): 256–61.
Provides additional information concerning the circulation of the early printed edition of Couperin's *Pièces de clavecin* (see {514}). Text in French.
515. Clark, Jane. "Les folies françaises." *Early Music* 8, no. 2 (April 1980): 163–69.
Explores the layers of meaning of the titles in Couperin's *Pièces de clavecin*. See also {518}.
516. Beussant, Philippe. *François Couperin*. Paris: Librairie Arthème Fayard, 1980. 596pp. Eng. Translation. Portland, Ore.: Amadeus Press, 1990. 422pp.
Presents a rather superficial biography of Couperin, which nevertheless, engages the

reader's imagination of the composer's circle and surroundings. Includes discussions of his music, including sacred works, organ masses, chamber music, and harpsichord compositions.

517. Dreyfus, Huguette, and Orhan Memed, eds. *François Couperin: Nouveaux regards; actes des rencontres de Villecroze 4 au 7 octobre 1995 sous la direction d'Huguette Dreyfus*. Paris: Klincksieck, 1998. 221pp.

Proceedings of a conference on François Couperin held in Villecroze in 1995. Papers related to harpsichord studies include: Olivier Baumont, "L'ordre chez François Couperin" [The *ordre* in the works of François Couperin]; Huguette Dreyfus, "Observations sur les termes 'affectueusement,' 'gracieusement,' 'légèrement,' 'sans lenteur,' 'tendrement'" [Observations on the terms "affectueusement," "gracieusement," "légèrement," "sans lenteur," and "tendrement"]; David Fuller, "La grandeur du grand Couperin" [The greatness of "Couperin le grand"]; Kenneth Gilbert, "Des barricades toujours mystérieuses: Ambiguïtés et curiosités dans la notation des Pièces de clavecin" [Still-mysterious barricades: Ambiguities and curiosities in the notation of *Pièces de clavecin*]; Catherine Massip, "Les pièces de clavecin de François Couperin dans les recueils collectifs" [François Couperin's pieces for harpsichord in anthologies]; Davitt Moroney, "Couperin et les contradicteurs: La révision de *L'art de toucher le clavecin*" [Couperin and his detractors: The revision of *L'art de toucher le clavecin*]; and Ilton Wjuniski, "*Les Règles pour l'accompagnement* de François Couperin" [The *Règles pour l'accompagnement* by François Couperin]. All of the listed articles are in French.

518. Clark, Jane, and Derek Canon. *The Mirror of Human Life: Reflections on François Couperin's Pièces de clavecin*. Huntingdon, England: King's Music, 2002. 125pp. 2nd ed. London: Keyword, 2011. 224pp.

An excellent companion guide to the complex meanings of the titles in Couperin's *Pièces de clavecin*, with information on the social and cultural context as well as aspects of the literary scene during Couperin's time.

Couperin, Louis (ca.1626–1661)

See also {78}, {374}, {407}, {409}, {410}, {412}, {413}, {417}, {532}, {587}, {808}.

519. Pirro, André. “Louis Couperin.” [Parts 1 and 2]. *Revue musicale* 1 (1920): 1–21; 2 (1921): 129–50.

Not examined.

520. Oldham, Guy. “Louis Couperin: a New Source of French Keyboard Music of the Mid-17th Century.” *Recherches sur la musique française classique* 1 (1960): 51–59.

Describes a rediscovered French manuscript that contains lost organ music of Louis Couperin and previously unknown harpsichord works by Chambonnières and D’Anglebert.

521. Curtis, Alan. Introduction to *Louis Couperin: Pièces de clavecin*, edited by Alan Curtis, iii–xvi. Le Pupitre 18. Paris: Heugel, 1970.

A brief commentary on the life of Louis Couperin and his harpsichord music, with attention to the sources and his unmeasured preludes. Text in French with translation in English and German.

522. Gustafson, Bruce. “A Performer’s Guide to the Music of Louis Couperin.” *The Diapason* 66, no. 7/ no. 787 (1974–75): 7–8.

A brief article on the harpsichord works of Louis Couperin, the sources and available editions at the time of writing, and the interpretation of his music.

Croft, William (1678–1727)

See also {368}, {374}, {398}.

523. Holman, Peter. “A New Source of Restoration Keyboard Music.” *Royal Musical*

Association Research Chronicle 20 (1986/1987): 53–57.

Describes the inventory of a previously neglected manuscript, Brussels Conservatoire MS XY 15139, which contains a wealth of rediscovered keyboard works by Henry Purcell, John Blow, William Croft, Jeremiah Clarke, Johann Kaspar Kerll, Johann Caspar Ferdinand Fischer, and others.

Dagincourt [d'Agincourt], François (1684–1758)

See also {420}.

524. Panel, Ludovic. “François d’Agincourt (1684–1758).” *Etudes normandes* 15 (1955): 275–78.

Discusses Dagincourt’s career as an organist-composer, with mention of the style of his harpsichord music. Text in French.

525. Ferguson, Howard. Introduction to *François Dagincourt: Pièces de clavecin*, edited by Howard Ferguson, iv–viii. Le Pupitre 12. Paris: Heugel, 1969.

A brief commentary on the life of Dagincourt and his harpsichord music. Text in French with translation in English and German.

Daquin, Louis Claude (1694–1772)

See also {420}.

526. Montagnier, Jean-Paul. *La vie et l’oeuvre de Louis-Claude Daquin (1694–1772)*. Lyons: Aléas, 1992. 148pp.

A major book on the life and work of Daquin, one of the most eminent French organists of his time. After the introduction, which discusses the “evolution” of the French organ and harpsichord schools in the eighteenth century, the book is in two parts. The first

deals with Daquin's ancestry and biography; the second provides a stylistic analysis of his works. The appendices include a genealogy, tables and documents, and two thematic catalogs. Text in French.

527. Montagnier, Jean-Paul. "Les pièces de clavecin de Louis-Claude Daquin: leurs modèles chez François Couperin." *L'orgue* 233 (1995): 15–24.

Traces the direct influence of François Couperin in some of Daquin's harpsichord pieces, including *La Favorite*, *L'Hirondelle*, *Les Enchaînemens harmonieux*, and a few others. Text in French.

Dandrieu, Jean-François (ca. 1682–1738)

See also {374}, {414}, {415}, {419}, {420}.

528. François-Sappey, Brigitte. "L'oeuvre de clavecin de Jean-François Dandrieu." *Recherches sur la musique française classique* 14 (1974): 154–235.

A book-length article on Dandrieu's harpsichord music, with focus on the various genres and styles found within his first three harpsichord books. Text in French.

529. François-Sappey, Brigitte. *Jean-François Dandrieu, 1682-1738: Organiste du Roy, Contribution a la connaissance de la musique française de clavier*. Paris: Picard, 1982. 303pp., 16pp. of plates.

The most detailed and thorough study of Dandrieu and his work. In three parts: Part One discusses his life and career, with an overview of his harpsichord, organ, string, orchestral, and theoretical works. Parts Two and Three offer detailed analyses of his harpsichord and organ music, with focus on style and language. Includes an appendix of quotations from archival materials. Text in French.

D'Anglebert, Jean-Henry (1629–1691)

See also {373}, {374}, {409}, {410}, {413}, {417}, {419}, {464}, {502}, {520}, {563}, {808}.

530. Gilbert, Kenneth. Introduction to *Jean-Henry D'Anglebert: Pièces de clavecin*, edited by Kenneth Gilbert, ii–ix. Le Pupitre 54. Paris: Heugel, 1975.

A commentary on D'Anglebert's harpsichord music, with attention to the sources and interpretation. Text in French with translation in English and German.

531. Scheibert, Beverly. *Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School*. Bloomington: Indiana University Press, 1986. xi, 239pp.

An important book concerning D'Anglebert's music, with particular attention to his ornament table and his influence on the ornamentation of later composers, his keyboard transcription and variation pieces, the notational style of his unmeasured harpsichord preludes, as well as his dance and organ compositions. Keyboard music of other important composers from 17th-century France, including Jacques Champion de Chambonnières (1601/2–1672), Louis Couperin (ca.1626–1661), Nicolas-Antoine Lebègue (ca.1631–1702), and Elisabeth-Claude Jacquet de la Guerre (1665–1729), are also discussed. Appendices offer the sources and editions of D'Anglebert's harpsichord music, an edition of four newly discovered dances by D'Anglebert from the Roper Manuscript, a list of harpsichord transcriptions by D'Anglebert, and a list of important French composers from the 17th and 18th centuries. Extensive bibliography.

532. Maple, Douglas. "D'Anglebert's Autograph Manuscript, Paris, B.N. Rés. 89 Ter: An Examination of Compositional, Editorial, and Notational Processes in 17th Century French Harpsichord Music." Ph.D. diss., University of Chicago, 1988. vii, 606pp.

Examines D'Anglebert's compositional, editorial, and notational processes through a comparative study of his autograph manuscript, Paris, B.N. Rés. 89 Ter, and printed versions. This valuable manuscript source also contains several of his unique compositions, early versions of his music, several works by Jacques Champion de Chambonnières, Louis Couperin, and Etienne Richard, as well as transcriptions of lute music and of music by Lully.

533. Chung, David Yu Sum. "Keyboard Arrangements of Lully's Music and their Significance for French Harpsichord Music." Ph.D. diss., University of Cambridge, 1996. 761pp.
Not examined.

De Bury, Bernard (1720-1785)

See also {420}.

534. Fromageot, Paul. *Les compositeurs de musique versaillais: Ire série*. Versailles: Imprimerie Aubert, 1906. 84pp.
Traces the composers who were active in Versailles from the 17th to 19th century. Besides a brief biography of De Bury, the lives of François Colin de Blamont (1690-1760), the Philidor family, Louis-Joseph Guichard (1752-1829), Gilles-Louis Chrétien (1754-1811), the Mathieu family, and Rodolphe Kreutzer (1766-1831) are also discussed. Text in French.
535. Bloomfield, Ruta. "Bernard de Bury's 'Premiere Livre de Pieces de Clavecin': Critical Edition and Commentary." D.M.A. diss., The Claremont Graduate University, 2008. 178pp.
A full-length study of the life of De Bury and his collection of four harpsichord suites, ca. 1736, with discussion of his musical milieu in Versailles and the performance practices of the time. Includes a modern edition and an analysis of his harpsichord works. Compares his music with that of his contemporaries, including Jean-Philippe Rameau and François Couperin.

Dieupart, Charles (? after 1667–ca. 1740)

See also {414}, {419}, {464}.

536. Fader, Don. "Let the Buyer Beware: Dieupart's *Six Suites de Clavessin* and Arrangement Practices for the Recorder in the Eighteenth-Century North European Market." *Recorder Education Journal* 2 (1995): 32–52.

Discusses the popularity and issues of recorder arrangements of existing music in the 18th century, such as Dieupart's *Six Suites de Clavessin*.

Donatoni, Franco (1927–2000)

See {749}, {752}.

Dornel, Louis-Antoine (ca. 1680–after 1756)

See {408}, {415}, {420}.

Draghi, Giovanni Battista (c.1640–1708)

See {653}, {665}, {666}, {667}.

Duphly, Jacques (1715–1789)

See also {1}, {415}, {420}, {788}.

537. Panel, Ludovic. "Jacques Du Phly: Organiste, Compositeur, Claveciniste (1715–1789)." *Etudes normandes* 15 (1955): 278–82.

An overview of Duphly's musical career and milieu, with mention of the keyboard instruments of his time and his harpsichord compositions. Text in French.

538. Lesure, François. Introduction to *Jacques Duphly: Pièces pour clavecin*, edited by Françoise Petit, ii–iii. *Le Pupitre* 1. Paris: Heugel, 1967.
A commentary on Duphly’s life and his four harpsichord books (1744, 1748, 1756, and 1768), with explanation of the names of personages that appear as movement titles. Text in French.
539. Petit, Françoise. “Sur l’oeuvre de Jacques Duphly.” *Courrier musical de France* 23 (1968): 188–90.
A brief overview of Duphly’s keyboard music. Text in French.
540. Bond, Ann. “Between Two Worlds: The Music of Duphly.” *The Musical Times* 135 (May 1994): 274–78.

Durante, Francesco (1684–1755)

See also {368}, {373}, {662}.

541. Paribeni, G.C. “Francesco Durante cembalista.” *Il pianoforte* 2 (1921): 303–7.
A brief overview of Durante’s harpsichord output and compares his keyboard style to that of the Neapolitan school. Text in Italian.

Falla, Manuel de (1876–1946)

See {752}, {815}, {819}.

Farnaby, Giles (ca. 1563–1640)

See also {374}, {388}.

542. Marlow, Richard. "The Keyboard Music of Giles Farnaby." *Proceedings of the Royal Musical Association* 92 (1965–1966): 107–20.

Gives an excellent overview of the sources and style of Farnaby's keyboard music, including contrapuntal works, pavans and galliards, other dance settings, folktune variations, and descriptive pieces. His social and musical background is also mentioned.

543. Schmidt, Mary Helen. "The Keyboard Music of Giles Farnaby." D.M.A. diss, University of Washington, 1975. 157pp.

Not examined.

Février, Pierre (1696–1760)

See also {420}, {647}.

544. Vasseur, G. "Pierre Febvrier et sa famille." *Société d'Émulation Historique et Littéraire d'Abbeville*. 1959.

Not examined.

545. Kocevar, Erik. "Pierre Février (1696–1760): Organiste et compositeur abbevillois." *Bulletin de la société d'émulation historique et littéraire d'Abbeville* 36 (1986): 115–23.

Discusses the life and music of Février. His keyboard output includes two collections of harpsichord pieces published in Paris in 1734 and 1737 (the latter is lost). Text in French.

546. Montagnier, Jean-Paul. "La fugue pour clavier en France vers 1700–1730: à propos des deux fugues de Pierre Février." *Revue de musicologie* 76, no. 2 (1990): 173–186.

Traces the influences of two rare French harpsichord fugues from the first half of the 18th century by Février, with examination of the composer's familiarity of the Italian fugues and harpsichord fugues of Handel. Text in French with English summary.

Fiocco, Joseph-Hector (1703–1741)

547. Clercx, Suzanne. “Les clavecinistes belges et leurs emprunts à l’art de François Couperin et de Jean-Philippe Rameau.” *Revue musicale* 20, no. 192 (July 1939): 11–22.
Discusses French influence on the musical styles of several Belgian harpsichord composers in the 18th century, including Fiocco, Dieudonné Raick (1703–1764), Charles Joseph van Helmont (1715–1790), and Jean-Jacques Robson (1723–1785). Text in French.
548. Stellfeld, Christian. *Les Fiocco, une famille de musiciens belges aux XVIIe et XVIIIe siècles*. Bruxelles: Palais des Académies, 1941. 172pp.
An important book on the life and work of three musicians of the Fiocco family: Pierre-Antoine (1650–1714), Jean-Joseph (1686–1746), and Joseph-Hector (1703–1741), whose harpsichord music is discussed in pp.111–115. Includes thematic catalogs of these composers’ works. Text in French.
549. Petech, Diana. Introduction to *Joseph Hector Fiocco: Pièces de clavecin*, edited by Diana Petech, v–xix. *Le Pupitre* 78. Paris: Heugel, 1998.
Briefly discusses the life of Fiocco and his harpsichord music. Text in French with translation in English and German.

Fischer, Johann Caspar Ferdinand (1656–1746)

See also {374}, {523}.

550. Werra, Ernest V. Introduction to *Sämtliche Werke für Klavier und Orgel*, by Johann Kaspar Ferdinand Fischer, vii–xiv. Edited by Ernest V. Werra. Leipzig: Breitkopf &

Härtel, 1901. Reprint. New York: Broude Brothers, 1965.

A brief overview of Fischer's life, and of the contents and sources of his harpsichord music, including *Les pièces de clavessin*, *Musikalischer Parnassus*, *Ariadne musica*, and *Blumen Strauss*. Text in German.

551. Sumikura, Ichir . "Johann Sebastian Bach und Johann Kaspar Ferdinand Fischer." In *Bericht über die Wissenschaftliche Konferenz zum III. Internationalen Bach-Fest der DDR: Leipzig 18./19. September 1975*, edited by Werner Felix, Winfried Hoffmann und Armin Schneiderheinze, 233–28. Leipzig: VEB Deutscher Verlag für Musik, 1977.

Discusses the influence of such composers as Froberger, Buxtehude, Böhm, Pachelbel, Kerll, and Fischer on Bach, with particular attention to the connection between Fisher's *Ariadne musica* and Bach's *Well-Tempered Clavier*. Text in German.

552. Plotinsky, Anita Heppner. "The Keyboard Music of Johann Kaspar Ferdinand Fischer." Ph.D. diss., City University of New York, 1978. 221pp.

A stylistic analysis of Fischer's harpsichord music, which shows traits of North German and French influences. His keyboard works include: *Les pièces de clavessin* (1696), reprinted as the *Musikalisches Blumen-Büschlein* (1698); *Ariadne musica neo-organoedum* (1702?, republished 1715); *Blumen-Strauss* (before 1732); and *Musikalischer Parnassus* (ca. 1738).

553. Curry, Michael Loren. "A Stylistic Study of the Clavier Works of Johann Kaspar Ferdinand Fischer." D.M.A. diss., University of Oregon, 1980. xix, 225pp.

A comparative and stylistic study of Fischer's *Musicalisches Blumen-Buschlein* (1698) and *Musicalischer Parnassus* (1738), which were published forty years apart. Discusses his use of various dance forms and his variation techniques.

Forqueray, Jean-Baptiste (1699–1782)

See also {1}, {420}.

554. Tilney, Colin. Introduction to *A. Forqueray: Pièces de clavecin*, edited by Colin Tilney, iii–xv. Le Pupitre 17. Paris: Heugel, 1970.

A commentary on the lives of Antoine and Jean-Baptiste Forqueray, and on the source and performance of Jean-Baptiste's harpsichord transcriptions of his father Antoine's *Pièces de viole*. Text in French with translation in English and German.

Frescobaldi, Girolamo Alessandro (1583–1643)

See also Silbiger's article in {385}, and {374}, {384}, {421}, {424}, {433}, {434}, {574}, {605}, {676}, {741}, {781}, {797}. An online catalog of all compositions attributed to Frescobaldi is available at: <http://frescobaldi.music.duke.edu>.

555. Apel, Willi. "Neapolitan Links between Cabezón and Frescobaldi." *The Musical Quarterly* 24, no. 4 (October 1938): 419–37.

Traces the stylistic connection between Cabezón and Frescobaldi through examination of the keyboard music of two Neapolitan composers, Giovanni Maria Trabaci and Ascanio Mayone.

556. Apel, Willi. "Die handschriftliche Überlieferung der Klavierwerke Frescobaldis." *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, edited by Heinrich Hüsch, 40–45. Regensburg: G. Bosse, 1962.

Concerns the manuscript sources of Frescobaldi's keyboard music. Now outdated. Text in German.

557. Ladewig, James. "Frescobaldi's ricercari et canzoni franzese (1615): A Study of the Contrapuntal Keyboard Idiom in Ferrar, Naples and Rome 1580–1620." Ph.D. diss., University of California at Berkeley, 1978.

A stylistic analysis of Frescobaldi's contrapuntal compositions, including the inversion *ricercar*, the *ostinato ricercar*, and the *variazione canzona*, with particular attention to the

influences of the composers of the previous generation as well as his circle in Ferrara, Naples, and Rome.

558. Harper, John. "Frescobaldi's Early *Inganni* and their Background." *Proceedings of the Royal Musical Association* 105 (1978–79): 1–12.
Traces the roots of Frescobaldi's *inganni* from the works of Trabaci, Gesualdo, de Macque, and Luzzaschi.
559. Silbiger, Alexander. "The Roman Frescobaldi Tradition, c.1640–1670." *Journal of the American Musicological Society* 38 (1980): 42–87.
Discusses the influence of Frescobaldi in Rome during his late years and the several decades after his death. Surveys the lives and the keyboard styles of his circle, including Bartolomeo Grassi, Bernardino Roncagli, Lucia Coppi, Luigi Battiferri, Giovanni Battista Ferrini, Fabritio Fontana, Bernardo Pasquini, and Michelangelo Rossi. The manuscript sources containing this repertoire are also discussed.
560. Hammond, Frederick. *Girolamo Frescobaldi*. Cambridge, Mass.: Harvard University Press, 1983. xvi, 408pp.
A somewhat outdated but still an important study of the composer's life and work. In two parts: Part One provides an account of the composer's career in Ferrara, the Flanders, Mantua, Florence, and Rome, as well as the keyboard instruments in his milieu. Part Two centers on his instrumental compositions. It concludes with a chapter on the interpretation of his keyboard works, addressing issues on tempo and rhythm, fingering and articulation, as well as ornaments and ornamentation. The appendices contain lists of keyboard works that are attributed to Frescobaldi and of his vocal compositions. Includes an extensive bibliography.
561. Klein, Heribert. "Die Toccaten Girolamo Frescobaldis." Mainz: Schott, 1989. 209pp.
Provides commentary on fifty-six toccatas of Frescobaldi known at the time of writing. Twenty-five works received detailed analysis and are grouped into the following ten categories according to their diverse stylistic features: "The Early 'Venetian' Toccatas,"

“The Toccatas without Interludes,” “The Toccatas with Interludes,” “The Toccatas with Thematic Coherence,” “The Dissonant Toccatas,” “The Experimental Toccatas,” “The Pedal Toccatas for Organ,” “The Elevation Toccatas,” “The Toccatas of the *Fiori musicali*,” and “The Trio-Toccatas.” Text in German.

562. Attacciati, Cesare. “La notazione dei trilli nelle musiche frescobaldiane per tastiera.” *Rivista italiana di musicologia* 25 (1990): 61–99.

Concerns the use of trill symbol and the different written out ornament patterns in Frescobaldi’s keyboard works. Discussion also covers ornamentation in the music of Johann Jacob Froberger, Michelangelo Rossi, Lorenzo Penna, Bernado Storace, and Giovanni Salvatore. Text in Italian.

563. Hammond, Frederick. “The Influence of Girolamo Frescobaldi on French Keyboard Music.” *Recercare: Rivista per lo studio e la pratica della musica antica* 3 (1991): 147–68.

Surveys Frescobaldi’s reputation as a composer and performer in France. Explores the influence of the Frescobaldian school on French keyboard music in the mid-17th century, with special reference to the passacaglia to which both Italian and French composers contributed.

564. Artolo, Sergio. “Girolamo Frescobaldi: annotazioni sulla musica per strumento a tastiera.” *Nuova rivista musicale italiana* 28 (1994): 620–63.

Provides excellent commentary on the sources and musical styles of Frescobaldi’s keyboard compositions, with attention to performance practice considerations such as ornament execution. Text in Italian.

565. Silbiger, Alexander. “Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin.” *Journal of Seventeenth-Century Music* 2 (1996), <http://www.sscm-jscm.org/jscm/v2no1.html>.

Discusses the closely connected and interconnected passcaglia and ciaccona are sometimes presented in pair as a genre, as shown in music of Frescobaldi and François

Couperin.

Froberger, Johann Jacob (1616–1667)

See also Rasch and Dirksen, “A Froberger Miscellany: 1. The Huygens-Sibylla Correspondence (1666–1668); 2. A Preliminary Source-List of the Keyboard Music; 3. Bibliography,” and Rasch’s essay, “Johann Jakob Froberger and the Netherlands” in {379}, as well as {374}, {384}, {385}, {410}, {413}, {417}, {421}, {427}, {487}, {551}, {559}, {562}, {574}, {653}, {676}, {808}, {809}.

566. Somer, Avo. “The Keyboard Music of Johann Jakob Froberger.” Ph.D. diss., University of Michigan, 1963. viii, 517pp.

A full-length study of Froberger’s keyboard music, including contrapuntal works, suites, and toccatas, with focus on the nature and the sources of his style.

567. Leonhardt, Gustav. “Johann Jakob Froberger and his Music.” *L’organo* 6 (1968): 15–38.

A transcription of a lecture presented by the author at the University of California–Berkeley in 1964. Offers insights on the various national influences in Froberger’s life and work, and addresses the question why his music, despite his reputation, was not published during his life time. Includes commentary on his usage of several notational traditions, his fame and influence after his death, and on historical documents concerning Froberger by William Swann, Constantyn Huygens, Princess Sibylla of Württemberg, and Johann Mattheson.

568. Starke, David. *Frobergers Suitentänze*. Darmstadt: Tonos, 1972. 62pp.

A stylistic analysis of the keyboard suites by Froberger, who is credited with originating allemande, courante, sarabande, and gigue as the core components of the suite. Text in German.

569. Schott, Howard. “A Critical Edition of the Works of J.J. Froberger with Commentary.” 2

- vol. Ph.D. diss., University of Oxford, 1977.
- An exhaustive study of the autograph, manuscript, printed, and lost sources of Froberger's music. In subsequent years, more Froberger music has been rediscovered.
570. Siedentopf, Henning. "Studien zur Kompositionstechnik Johann Jakob Frobergers." Tübingen: H. Siedentopf, 1977. 82pp.
- Analyses Froberger's keyboard music from a theoretical perspective, with coverage on tonality, melody, rhythm, harmony, counterpoint, and form. Also discusses playing technique on the harpsichord and organ when performing Froberger. Text in German.
571. Schott, Howard. Introduction to *Johann-Jakob Froberger: Oeuvres complètes pour clavecin*, 2 vols, edited by Howard Schott, iii–ix; iii–xx. Le Pupitre 57–58. Paris: Heugel, 1979–1992.
- A commentary on Froberger's harpsichord music, including toccatas, suites, and imitative works, with discussion on the sources, style, and interpretation. Text in French with translation in English and German.
572. Silbiger, Alexander. "Tracing the Contents of Froberger's Lost Autographs." *Current Musicology* 54 (1993): 5–23.
- Traces Froberger's lost compositions in his Libro Primo and Libro Terzo dedicated to Emperor Ferdinand III through non-autograph sources.
573. Ishii, Akira. "The Toccatas and Contrapuntal Keyboard Works of Johann Jacob Froberger: A Study of the Principal Sources." Ph.D. diss., Duke University, 1999. 417pp.
- Traces the distribution and reception of Froberger's music through a detailed study of the principal manuscript copies and printed editions from the 17th and 18th centuries that contain his toccatas and contrapuntal works. These materials were once in the hands of Johann Philipp Kirnberger, Gottlieb Muffat, Louis Bourgeat and Athanasius Kircher.

Gabrieli, Andrea (?1532/3–1585)

See also {374}, {576}, {632}, {633}.

574. Bradshaw, Murray C. *The Origin of the Toccata*. Musicological Studies and Documents 28. n.p.: American Institute of Musicology, 1972. 139pp.

A monograph on the early history of the toccata from the Renaissance to the time of J.S. Bach. The four chapters are on the “Definitions and Assumptions” of the toccata, “The Origin of the Venetian Keyboard Toccata,” “The Keyboard Prelude and Lute Toccata of the Renaissance,” and the “Toccata and Prelude in the Seventeenth Century.” Includes a transcription of the 1593 collection, *Intonazioni d’organo*, which contains examples of *intonazioni* and toccatas by Venetian composers Andrea and Giovanni Gabrieli.

Gabrieli, Giovanni (ca. 1554–7–1612)

See also {374}, {574}, {632}.

575. Bedbrook, Gerald Stares. “The Genius of Giovanni Gabrieli: The Quintessence of the Venetian School.” *The Music Review* 8 (1947): 91–101.

A brief overview of Gabrieli’s life and music. Includes a list of his compositions and a list of his keyboard and instrumental manuscripts.

576. Arnold, Denis. *Giovanni Gabrieli and the Music of the Venetian High Renaissance*. London: Oxford University Press, 1979. viii, 322pp. 2nd rev. ed. London: Oxford University Press, 1986. viii, 322pp.

A full-length study of Gabrieli’s life, career, and work, with discussion of the music of his Venetian circle, including Andrea Gabrieli, Giovanni Croce, Claudio Merulo, and Giovanni Bassano. Chapter Three, titled “The Organist,” discusses the toccatas, canzonas, and ricecars of Gabrieli and his contemporaries, as well as “The Art of Ornamentation used by Organists.” Chapter Ten, titled “The Later Instrumental Music,” includes discussions on “The Influence of the Basso Continuo on Instrumental Music,” and

“Gabrieli’s Use of the Basso Continuo.”

577. Charteris, Richard. “New Sources of the Works of Giovanni Gabrieli.” *Musica disciplina* 40 (1986): 135–76.
Lists some 70 new sources of Gabrieli’s works, including several rediscovered pieces. Entries are annotated with commentary, arranged alphabetically by country and by library location. See also {578}.
578. Charteris, Richard. “Newly Discovered Works by Giovanni Gabrieli.” *Music and Letters* 68 (1987): 343–63.
Discusses several rediscovered music, including keyboard works of Gabrieli. See also {577}.
579. Charteris, Richard. “Another Keyboard Canzona by Giovanni Gabrieli?” *Early Music* 15, no. 4 (November 1987): 480–86.
Determines the authenticity of a keyboard canzona from *F-Pn* Rés.Vmd.MS 27 (ff.26v–29v) attributed to Giovanni Gabrieli. Includes a modern edition of the piece.
580. Charteris, Richard. “A New Keyboard Work by Giovanni Gabrieli and the Relevance of its Compositional Technique.” *Music and Letters* 85 (2004): 1–21.
Presents a rediscovered keyboard ricercar by Gabrieli, preserved in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Discusses the sources of the work, as well as its provenance, compositional technique, and relationships to contemporary keyboard pieces.

Galuppi, Baldassare (1706–1785)

See also {369}, {661}.

581. Torrefranca, Fausto. “Per un catalogo tematico delle sonate per cembalo di B. Galuppi ditto il Buranello.” *Rivista musicale italiana* 16 (1909): 872–81.

- An outdated thematic catalog of Galuppi's harpsichord music, containing only twenty-eight sonatas—a small portion of his keyboard works. Text in Italian.
582. Van den Borren, Charles. "Contribution au catalogue thématique des sonates de Galuppi." *Rivista musicale italiana* 30 (1923): 365–70.
Continues Torre Franca's thematic catalog {582}, adding five harpsichord sonatas. Text in Italian.
583. Pullmann, David E. "A Catalogue of the Keyboard Sonatas of Baldassare Galuppi (1706–1785)." M.A. thesis, American University, 1972. 227pp.
Though now slightly outdated, the main part of the book contains a substantially expanded thematic catalog of Galuppi's keyboard sonatas that supercedes the previous ones. Provides valuable information on the manuscript and printed sources of the works and a critical study of forty-five selected pieces.
584. Di Mauro, Graziella. "A Stylistic Analysis of Selected Keyboard Sonatas by Baldassarre Galuppi (1706–1785)." Ph.D. diss., University of Miami, 1989. xv, 132pp.
A stylistic analysis of six diverse keyboard sonatas of Galuppi, with commentary on the social, political, and musical milieu of the composer's time. Discusses the performance of his sonatas, and compares his works with those of his contemporaries, including Domenico Scarlatti and Giovanni Marco Rutini.
585. Molino, Dario. "Sei sonate inedite di Baldassare Galuppi." *Studi musicali* 23, no. 2 (1994): 299–312.
Discusses six sonatas that are part of the *XXV sonate per il clavicembalo e piano forte del Sig.r Baldassarre Galuppi detto il Buranello (I-Vc, Fondo Torre Franca Ms. B16)*, but had not been included in the previous catalogs (see {581}, {582}, and {583}). Includes musical examples and incipits of the pieces. Text in Italian.

Geoffroy, Jean-Nicolas (d.1694)

586. Roche, Martine. "Un livre de clavecin française de la fin du XVII^e siècle." *Recherches sur la musique française classique* 7 (1967): 39–74.

Gives first attention to a late 17th-century French manuscript (Paris, Bibliothèque Nationale, Ms. Rés. 475) which contains a rich source of harpsichord pieces written by Geoffroy. Highlights of the 255 pieces include many dance movements transposed in different keys and numerous examples for simply two voices. Text in French.

587. DeBoer, Barbara Ann. "The Harpsichord Music of Jean Nicolas Geoffroy." Ph.D. diss., Northwestern University, 1983. 439pp.

An in-depth study of the harpsichord works of Geoffroy, whose 255 pieces are preserved exclusively in a late 17th-century French manuscript (Paris, Bibliothèque Nationale, Ms. Rés. 475). Presents a comparative study of his dances and those of Jacques Champion de Chambonnières, Louis Couperin, and Nicolas Lebègue, and gives special attention to the forty-one pieces that are transposed in different keys. Includes a thematic catalog of the pieces and an edition of selected works.

Gibbons, Orlando (1583–1625)

See also {374}, {388}, {393}, {396}, {399}, {403}, {802}.

588. Hendrie, Gerald. "The Keyboard Music of Orlando Gibbons (1583–1625)." *Proceedings of the Royal Musical Association* 89 (1962–1963): 1–15.

An overview and stylistic analysis of Gibbon's keyboard music, with coverage on the important sources.

589. Harley, John. *Orlando Gibbons and the Gibbons Family of Musicians*. Brookfield, Vt.: Ashgate, 1999. x, 341pp.

A full-length study of the lives of Orlando Gibbons and his family of musicians, as well as of his compositions. Chapter four offers a stylistic analysis of his keyboard music,

including pavans and galliards, variations, and preludes and fantasias.

Graupner, Johann Christoph (1683–1760)

See also {424}.

590. Hoffmann-Erbrecht, Lothar. “Johann Christoph Graupner als Klavierkomponist.” *Archiv für Musikwissenschaft* 10 (1953): 140–52.

An overview and stylistic analysis of Graupner’s keyboard music, with information on its manuscript sources as well as early and modern printed editions. Text in German.

591. McCredie, Andrew. “The Polonaise Movements in the Orchestral Ensemble Suites and Keyboard Music of Christoph Graupner of Darmstadt.” In *Musica antiqua. VI: Acta scientifica*, edited by Anna Czekanowska, 7–24. Bydgoszcz: Filharmonia Pomorska im. I. Paderewskiego w Bydgoszczy, 1982.

Discusses the use of Polish forms and characteristics in Graupner’s orchestral suites and keyboard music.

Handel, George Frideric (1685–1789)

See also {46}, {144}, {179}, {302}, {373}, {375}, {384}, {391}, {398}, {424}, {436}, {654}, {700}, {834}, {837}.

592. Walter, George. “Unbekannte Klavierkompositionen von G.F. Händel.” *Schweizerische Musikzeitung/ Revue musicale Suisse* 82 (1942): 141–4.

Describes a 19th-century source copied by Hermann Nägeli (1811-1872) which contains a version of Handel’s *Twelve Fantasie* and several other keyboard pieces. Text in German.

593. Best, Terence. “Handel’s Harpsichord Music: A Checklist.” In *Music In Eighteenth-*

Century England: Essays in Memory of Charles Cudworth, edited by Christopher Hogwood and Richard Lockett, 171-81. Cambridge: Cambridge University Press, 1983.

A catalog of the autograph and manuscript sources, as well as the early printed editions of Handel's harpsichord works, with commentary on issues such as authenticity, date and chronology, and origins of his harpsichord output.

594. Best, Terence. "Handel's Overtures for Keyboard." *The Musical Times* 126 (1985): 88–90.

Discusses the early editions and stylistic features of the keyboard arrangements of Handel's overture.

595. Williams, Peter F. "Interpreting One of Handel's Free Preludes for Harpsichord." *Early Music* 13, no. 4 (November 1985): 506–13.

Examines the notational characteristics in Handel's free harpsichord preludes, which provide clues on the composer's rhetoric.

Haydn, Joseph (1732–1809)

See also Sisman's essay, "Haydn Solo Keyboard Music" in {381}, and {369}, {384}.

596. Walter, Anton. "Haydns Klaviere." *Haydn-Studien* 2, no. 4 (1970): 256–88.

Discusses the different types of keyboard instruments that Haydn owned and encountered, including the harpsichord, clavichord, and fortepiano. Text in German.

597. Walter, Horst. "Das Tasteninstrument beim jungen Haydn." In *Der junge Haydn*, edited by Vera Schwarz, 237–48. Graz: Akadem. Druck- u. Verlagsanst, 1972.

Discusses the keyboard instruments Haydn had available during his early years, with special attention to harpsichords with short octaves and the organ. Text in German.

598. Brown, A. Peter. *Joseph Haydn's Keyboard Music: Sources and Style*. Bloomington:

Indiana University Press, 1986. xxiv, 451pp.

Centers on the historical, social, and stylistic aspects of the solo and ensemble keyboard music of Haydn. In two parts: the first, titled "Sources," discusses Haydn's "Keyboard Works in Biographical, Critical, and Musical Documents," issues of authenticity, dating, and chronology, "The Question of Keyboard Idiom," "The Viennese Keyboard Tradition," and the influence of C.P.E. Bach. The second, titled "Style," attempts to define Haydn's keyboard genres, and offers a structural and stylistic analysis of selected works.

599. Harrison, Bernard. *Haydn's Keyboard Music: Studies in Performance Practice*. Oxford: Clarendon Press, 1997. xxxv, 418pp.

A full-length study of the interpretation of Haydn's solo and ensemble keyboard music, with close reference to his compositional style. The ten chapters deal with the following topics: "Instruments and Keyboard Idiom," "Articulation," "Questions of Rhythmic Interpretation and Tempo," "Repeat Conventions and Embellishments," "C.P.E. Bach and Haydn: The Question of Influence Revisited," as well as notational practices and ornaments.

Jacquet de la Guerre, Elizabeth-Claude (1665–1729)

See also {368}, {413}, {414}, {417}, {808}.

600. Bates, Carol Henry. "The Instrumental Music of Elizabeth-Claude Jacquet de la Guerre." 3 vols. Ph.D. diss., Indiana University, 1978.

An in-depth descriptive analysis of Jacquet de la Guerre's instrumental music, including her harpsichord compositions and chamber works, with background discussion on the French harpsichord and sonata repertoire of her time. Offers editions of and commentary on her *Pièces de clavecin qui peuvent se jouer sur le violon* (1707), *sonates pour le violon et pour le clavecin* (1707), and previously unpublished solo and trio sonatas.

601. Bates, Carol Henry. "Elizabeth Jacquet de La Guerre: A New Source of Seventeenth-Century French Harpsichord Music." *Recherches sur la musique française classique* 22 (1984): 7–49.
Describes a rediscovered copy of Jacquet de la Guerre's long-lost *Pièces de clavessin* (1687), one of the few 17th-century French harpsichord publications. Discusses her early compositional style through the works and compares them with those in the composer's later collection, *Pièces de clavecin qui peuvent se joüer sur le violon*, published in 1707.
602. Bates, Carol Henry. Introduction to *Elisabeth-Claude Jacquet de La Guerre: Pièces de clavecin*, edited by Carol Henry Bates, v–xxv. Le Pupitre 66. Paris: Heugel, 1986.
Discusses the sources and performance of La Guerre's harpsichord works, with attention to her unmeasured preludes, binary-notated gigue, ornamentation, and the interpretation of her 1707 collection, which may be performed with violin accompaniment. Text in French with translation in English and German.
603. Cessac, Catherine. "Les *Pièces de Clavessin* de 1687 d'Élisabeth Jacquet de La Guerre: un second exemplaire retrouvé." *Revue de musicologie* 89, no. 2 (2003): 349–63.
Reports the rediscovery of a second copy of La Guerre's *Pièces de clavessin* (1687) in a private collection. Presents a comparative examination of the new and existing sources that are from different printings. Text in French.

Jolas, Betsy (b.1926)

See {752}.

Kerll, Johann Caspar (1627–1693)

See {374}, {421}, {423}, {434}, {523}, {551}, {574}, {676}.

604. Riedel, Friedrich Wilhelm. "Eine unbekannte Quelle zu Johann Kaspar Kerlls Musik für Tasteninstrumente." *Die Musikforschung* 13 (1960): 310–14.
Discusses an important rediscovered manuscript (Ms. Kerl 2) at the Benediktinerstift Musikarchiv in Göttweig, Austria containing a rich source of Kerll's keyboard compositions that remained unpublished during his lifetime. Text in German.
605. Tagliavini, Luigi Ferdinando. "Un'importante fonte per la musica cembalo-organistica di Johann Kaspar Kerll: Il Ms. DD/53 della Biblioteca Musicale 'G. B. Martini' di Bologna." *Collectanea Historiae Musicae* 4 (1966): 283–93.
Discusses an important Italian manuscript source that contains keyboard music of Kerll, Frescobaldi, Pasquini, Pollaroli, and Merula. Text in Italian.
606. Lunelli, Clemente. "Una raccolta manoscritta seicentesca di danze e partite per cembalo nella Biblioteca comunale di Trento." *L'organo* 16 (1978): 55–75.
Describes a rediscovered manuscript at the Biblioteca Comunale of Trento that contains dance and variation music for keyboard by Frescobaldi, Storace, Rossi, Kerll, and Poglietti. Text in Italian with summary in German and English.
607. Harris, C. David, ed. *Johann Caspar Kerll: The Collected Works for Keyboard*. 2 vols. The Art of the Keyboard 2. New York: The Broude Trust, 1995.
Part One is a critical edition of Kerll's keyboard music. Part Two contains an excellent and detailed commentary on the composer's life and works, the performance of his music, and the manuscript and printed sources.

Krebs, Johann Ludwig (1713–1780)

608. Horstman, Jean. "The Instrumental Music of Johann Ludwig Krebs." Ph.D. diss., Boston University, 1959. 314pp.
A stylistic analysis of the organ, harpsichord, and chamber music of Krebs, with attention

to the coexistence of Baroque and galant elements.

Kuhnau, Johann (1660–1722)

See also {368}, {373}, {374}, {421}, {574}.

609. Arbogast, Jochen. *Stilkritische Untersuchungen zum Klavierwerk des Thomaskantors Johann Kuhnau (1660–1722)*. Regensburg: G. Bosse, 1983. 244pp.

A stylistic analysis of Kuhnau's keyboard music, including the suites and sonatas from his two *Klavierübungs* (1689, 1692), *Frische Klavierfrüchte* (1696), and *Biblische Historien* (1700). Text in German.

610. Bruno, Susan Jones. "The Published Keyboard Works of Johann Kuhnau (1660–1722)." Ph.D. diss., University of Connecticut, 1986. xiii, 251pp.

A stylistic and formal analysis of Kuhnau's keyboard music, including partitas, sonatas, and program sonatas, with reference to the social, political, and musical background of his time. The appendices include translated documents by Kuhnau and Mattheson, as well as "A Solution to the Algebraic Puzzle in the *Musicalische Vorstellung*."

La Barre Family

See also {374}, {407}, {409}, {412}, {413}, {417}.

611. Gustafson, Bruce, and R. Peter Wolf. Introduction to *Harpsichord Music Associated with the Name La Barre*, edited by Bruce Gustafson and R. Peter Wolf, xi–xvii. The Art of the Keyboard 4. New York: The Broude Trust, 1999.

A commentary on the members of the La Barre musician family, and on the forty-two harpsichord pieces associated with this name. Discusses the twenty-two sources and the performance of the repertoire.

Lawes, William (1602–1645)

See also {1}, {394}.

612. Arnold, Cecily. “Early Seventeenth-Century Keyboard Parts.” *Music and Letters* 33 (1952): 151–3.

Discusses the use of independent keyboard parts in John Coporario and William Lawes’s fantasy-suites.

Lebègue, Nicolas-Antoine (ca. 1631–1702)

See also {373}, {374}, {384}, {407}, {410}, {413}, {417}, {587}, {808}.

613. Tessier, André. “L’oeuvre de clavecin de Nicolas Le Bègue: Notes Bibliographiques.” *Revue de musicologie* 4, no. 7 (August 1923): 106–12.

Describes the surviving sources of Lebègue’s harpsichord music. Text in French.

Le Roux, Gaspard (d.?1707)

See also {373}, {374}, {410}, {414}, {808}.

614. Tessier, A.-M.-Denis. “L’oeuvre de Gaspard Le Roux.” *Revue de musicologie* 3, no. 4 (December 1922): 168–174.

Discusses the sources of the only known harpsichord book by Le Roux: the first 1705 edition published in Paris, and a second edition published by Estienne Roger in Amsterdam. Text in French.

615. Tessier, André. "Un claveciniste français." *La revue musicale* 5, no. 1 (March 1924): 230–246.

Traces the life of the little known composer and discusses the works in his *Pièces de clavessin*. The supplement of the issue contains several harpsichord pieces and an *air sérieux* attributed to Le Roux, edited by Paul Brunold. Text in French.

616. Fuller, Albert. Introduction to *Pieces for Harpsichord*, by Gaspard Le Roux, v–xxxiv. Edited by Albert Fuller. New York: Alpeg Editions, 1959.

An important document that summarizes the available information on the life of Le Roux and provides a stylistic analysis of his harpsichord pieces. Also discusses the performance of his music, including the execution of unmeasured preludes, repetition, ornamentation, phrasing and articulation, and the choice of instrument and registration.

Ligeti, György (1923–2006)

See also {752}.

617. Mitsui, Yasuko. "Chenbaro to gendai ongaku: Joruju Rigeti no dokus chenbaro sakuhin ni tsuite." *Erizabeto Ongaku Daigaku kenkyu kiy /Elisabeth University of Music Research Bulletin* 16 (1996): 83–90.

Discusses Ligeti's three solo harpsichord works, *Continuum* (1968), *Passacaglia ugherese* (1978), and *Hungarian Rock* (1978), which exploit the capabilities of the instrument. Text in Japanese with a summary in German.

618. Man, Roderik de. "Over drie composities voor clavecimbel van György Ligeti." *Tijdschrift voor muziektheorie* 1, no. 1 (April 1996): 45–50.

Discusses Ligeti's originality and creativity in his three solo harpsichord works: *Continuum* (1968), *Passacaglia ugherese* (1978), and *Hungarian Rock* (1978). Text in Dutch.

619. Nordwall, Ove. "Ligeti's Harpsichord." *Contemporary Music Review* 20, no. 1 (2001): 71–8.

Gives an overview of Ligeti's solo and chamber harpsichord music and discusses the interpretation, especially the choice of registration, of his works. Includes a discography as well as commentary on the sources and documents related to the composer's harpsichord music.

Loeillet, Jean-Baptiste (1680–1730)

See also {368}, {547}.

620. Priestman, Brian. "The Keyboard Works of John Loeillet." *The Music Review* 16 (1955): 89–95.

An overview of Loeillet's biography and his two volumes of harpsichord music, printed in London between 1710 and 1725. Includes a list of performing editions.

621. Hashimoto, Eiji. Introduction to *Jean-Baptiste Loeillet: Pièces de clavecin*, edited by Eiji Hashimoto, iii–xi. Le Pupitre 67. Paris: Heugel, 1985.

A commentary on Loeillet's harpsichord music, with attention on the sources and interpretation. Text in French with translation in English and German.

Marcello, Benedetto Giacomo (1686–1739)

See also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {268}, {368}.

622. Newman, William S. "The Keyboard Sonatas of Benedetto Marcello." *Acta musicologica* 29 (1957): 28–41.

Discusses the sources, distribution, and reception of Marcello's keyboard sonatas. Provides a thematic index and stylistic analysis of his works. See also {623}

623. Newman, William S. "Postscript to 'The Keyboard Sonatas of Benedetto Marcello.'" *Acta musicologica* 31 (1959): 192–6.

Contains additions and corrections to the author's original article "The Keyboard Sonatas of Benedetto Marcello" (see {622}). Lists the contents of MS 13,550 in the Deutsche Staatsbibliothek containing eighteen sonatas of Marcello.

624. Bianconi, Lorenzo. Introduction to *Benedetto Marcello: Sonates pour clavecin*, edited by Luciano Sgrizzi and Lorenzo Bianconi, iii–vii. Le Pupitre 28. Paris: Heugel, 1970.

A brief commentary on the twelve harpsichord sonatas by Marcello. Text in French with translation in English and German.

625. Selfridge-Field, Eleanor. "The Music of Benedetto and Alessandro Marcello: a Thematic Catalogue with Commentary on the Composers, Works and Sources." Oxford: Clarendon Press, 1990. xvii, 517pp.

An excellent reference on the music of Benedetto and Alessandro Marcello. Includes a thematic catalog, as well as detailed commentary on the composers, style, sources, and reception history.

Marchand, Louis (1669–1732)

See also {374}, {410}, {414}, {416}, {417}, {808}.

626. Sharp, Geoffrey. "Louis Marchand, 1669–1732: A Forgotten Virtuoso." *The Musical Times* 110 (1969): 1134–37.

Gives a brief overview of the organist-composer's keyboard music and style.

Marpurg, Friedrich Wilhelm (1718–1795)

See also {385}.

627. Hays, Elizabeth Loretta. “F.W. Marpurrg’s *Anleitung zum Clavierspielen* (Berlin, 1755) and *Principes du clavecin* (Berlin, 1756): Translation and Commentary.” 2 vols. Ph.D. diss., Stanford University, 1977.

An exhaustive study of Marpurrg as a pedagogue and keyboard composer, with attention to French and Berlin influences in his work. Presents a translation and comparative study of his treatises on keyboard performance, which discuss issues such as ornamentation, fingering, and tuning and temperament. The sources and styles of his keyboard music are examined.

Martin , Bohuslav (1890–1959)

See {752}, {754}.

Mattheson, Johann (1681–1764)

See also {368}, {371}, {373}, {384}, {424}, {427}, {574}, {654}.

628. Reddick, Harvey Phillips. “Johann Mattheson’s Forty-Eight Thorough-Bass Test Pieces: Translation and Commentary.” 2 vols. Ph.D. diss., University of Michigan, 1956. 330pp. Provides a translation and commentary on Mattheson’s thoroughbass exercises from his *Grosse General-Bass Schule* (1731), with reference to his musical and thoroughbass theories.

Merula, Tarquinio (1594/5–1665)

See also {374}, {433}, {605}.

629. Curtis, Alan. "L'opera cembalo-organistica di Tarquinio Merula." *L'organo* 1, no. 2 (1960): 141–56.

Gives an account of Merula's keyboard music, including several works which were previously unknown. Text in Italian with summaries in Italian, French, German, and English.

Merulo, Claudio (1533–1604)

See also {1}, {371}, {374}, {574}, {576}, {781}.

630. Völkl, Gerhard. "Die Toccaten Claudio Merulo." Ph.D. diss., Ludwig-Maximilians-Universität, 1969. 203pp.

Not examined.

631. McDermott, Charles Michael. "The *Canzoni d'intavolatura* of Claudio Merulo: a Guide to the Art of Improvised Ornamentation." Ph.D. diss., University of California at Berkeley, 1979.

Examines the place of Merulo's *Canzoni d'intavolatura* in the history of improvised keyboard ornamentation and the intabulated keyboard canzona. Includes an edition of the work with critical notes.

632. Bradshaw, Murray C. "The Influence of Vocal Music on the Venetian Toccata." *Musica disciplina* 42 (1988): 157–98.

Traces the development of the Venetian Toccata through its connection with the Gregorian Psalm tones and *falsobordoni*. The toccatas of Bertoldo, Padovano, Merulo, and Andreas and Giovanni Gabrieli are examined.

633. Judd, Robert Floyd. "Repeat Problems in Keyboard Settings of the *canzoni alla francese*." *Early Music* 17 (1989): 198–214.

Clarifies the confusion concerning repeat signs in the early Italian keyboard canzonas through an examination of the structure of their predecessor, the French chanson. The various versions of Claudio Merulo's *Petit Jacquet* and Andrea Gabrieli's *Canzon ariosa* are used as examples.

634. Panetta, Vincent. "Toccate manoscritte per tastiera attribuite a Claudio Merulo: Problemi di autenticità." *L'organo: Rivista di cultura organaria e organistica* 33 (2000): 249–79.

An examination of the authenticity of nine keyboard toccatas from the Turin tablature manuscripts that were attributed to Claudio Merulo in a modern edition published by Ricordi in 1958–59. Text in Italian with summary in English.

Monn, Matthias Georg (1717–1750)

See also {369}, {426}.

635. Lemons, Christopher Hoyt. "The Keyboard Concertos of Georg Mathias Monn." 3 vols. Ph.D. diss., Northwestern University, 1991. 924pp.

Presents a stylistic, structural, and thematic analysis of Monn's eleven keyboard concertos, with comparison to the contemporary works by C.P.E. Bach and Giovanni Benedetto Platti.

Morley, Thomas (1557/8–1602)

See also {371}, {374}, {384}, {386}.

636. Irving, John. "Morley's Keyboard Music." *Music and Letters* 75 (1994): 333–43.

Discusses the sources and style of the thirteen surviving keyboard pieces of Morley, with

reference to the influence of Byrd.

Mozart, Wolfgang Amadeus (1756–1791)

See also Levin's essays, "Mozart's Solo Keyboard Music" and "Mozart's Keyboard Concertos" in {381}, and {369}, {384}, {385}, {457}.

637. Broder, Nathan. "Mozart and the "Clavier." *The Musical Quarterly* 27 (1941): 422–32. Discusses the keyboard instruments in Mozart's milieu, including the harpsichord, clavichord, and fortepiano, as well as the instruments he wrote for.
638. Ferguson, Linda Faye. "*Col basso* and *Generalbass* in Mozart's Keyboard Concertos: Notation, Performance Theory, and Practice." Ph.D. diss., Princeton University, 1983. xviii, 549pp.
A detailed study of the various types of tutti notations from the authentic sources for Mozart's keyboard concertos, with attention to contemporary performance practice, conducting and accompanying theories, as well as notation and printing practice. "Concludes that a variety of tutti notations representing a variety of performance solutions existed side by side and quite independently of each other; that the sources for one type of performance had no bearing on the sources for another type; and that any agreement in tutti notations among the different source types was purely accidental."
639. Schott, Howard. "From Harpsichord to Pianoforte: A Chronology and Commentary." *Early Music* 13, no. 1 (February 1985): 28–38.
Chronicles some of the important events in the history of the rise of the pianoforte. Comments that the different keyboard instruments coexisted throughout the 18th century, and the harpsichord and clavichord did survive into the 19th century.
640. Rampe, Siegbert. "Mozart und das Cembalo." *Concerto: Das Magazin für Alte Musik* 8, no. 60 (February 1991): 9–13.

Traces Mozart's choice of keyboard instruments in composition and performance through examination of various contemporary sources. Text in German.

641. Maunder, Richard. "Mozart's Keyboard Instruments." *Early Music* 20, no. 2 (May 1992): 207–19.

Discusses the keyboard instruments in Mozart's surroundings and their connections with Mozart's keyboard works.

642. Derr, Ellwood. "Basso continuo in Mozart's Piano Concertos: Dimensions of Compositional Completion and Performance Practice." In *Mozart's Piano Concertos: Text, Context, Interpretation*, edited by Neal Zaslaw, 393–410. Ann Arbor, Mich.: University of Michigan Press, 1996.

Discusses contemporary evidence that supports basso continuo playing by the soloist in tutti sections of Mozart's piano concertos.

643. Badura-Skoda, Eva. "Kielflügel und Hammerflügel bei Bach und Mozart." In *Roemhildt, Bach, Mozart: Beiträge zur Musikforschung; J.T. Roemhildt, Werkverzeichnis*, edited by Wolfgang Schult and Henrik Verkerk, 143–52. München: Katzbichler, 1998.

A reassessment of Bach and Mozart's usage of the harpsichord and fortepiano through re-examination of the terminology for keyboard instruments. Text in German.

Muffat, Georg (1653–1704)

See also {374}, {384}, {424}, {425}, {574}.

644. Wilson, Richard Todd. "The Development of the German Keyboard Canzona and its Reflection in the Work of Gottlieb Muffat." Ph.D. diss., University of Rochester, 1992. 352pp.

Traces the history of the German keyboard canzona from the beginning of the 17th century through the early 18th century, with particular focus on the style Muffat's works

which represent the final phase of the genre. Includes a critical edition of his twenty unpublished canzonas.

Muffat, Gottlieb (1690–1770)

See {424}, {425}, {573}.

Neeffe, Christian Gottlob (1748–1798)

See also {369}.

645. Leux, Irmgard. *Christian Gottlob Neeffe (1748-1798): Mit zwei Bildnissen und einer Handschrift-Nachbildung*. Leipzig: F. Kistner & C.F.W. Siegel, 1925. 208pp.

An important biography of Neeffe, mostly known as a teacher of Beethoven. Attention is drawn to Neeffe's instrumental works, including sonatas, variations, and free-form compositions for solo keyboard, music for violin and keyboard, and a keyboard concerto. Includes a thematic catalog of his instrumental works. Text in German.

646. Spányi, Miklós. "Christian Gottlob Neeffe and his Klaviersonaten." *Clavichord International* 6, no. 2 (November, 2002): 46–49.

An overview of Neeffe's life and keyboard sonatas, with reference to his connection with the clavichord.

Noblet, Charles (1715–1769)

See also {420}.

647. Kocevar, Erick. "Charles Noblet (1715–1769): 'musicien du roy en son académie royale de musique.'" Ph.D. diss., Université de Paris–Sorbonne, 1990. 1436pp.

An exhaustive study of the lives of Noblet and his extended family of musicians. Discusses his musical career in Abbeville and Paris, and provides a stylistic analysis of his music, including a collection of harpsichord pieces, dated 1757. Includes numerous documents concerning Noblet and his family. Text in French with abstract in English.

Pachelbel, Johann (1653–1706)

See also {374}, {384}, {487}, {551}, {574}.

648. Nolte, Ewald Valentin. "The Instrumental Works of Johann Pachelbel (1653–1706): An Essay to Establish his Stylistic Position in the Development of the Baroque Musical Art." Ph.D. diss., Northwestern University, 1954. 360pp.

Places Pachelbel's instrumental music in the context of the development of various genres in the Baroque period, including the toccata, ricercar, fantasia, ostinato, fugue, organ chorale, organ magnificat, suite, chamber music, and the variation.

649. Gauger, Ronald Raymond. "Ostinato Techniques in Chaconnes and Passacaglias of Pachelbel, Buxtehude, and J.S. Bach." D.M.A. diss., University of Wisconsin, 1974. iv, 95pp.

A comparative study of the keyboard variation compositions of Pachelbel, Buxtehude, and J.S. Bach, with focus on the selection of themes, variation and repetition techniques, grouping and overlapping devices, figuration techniques, structural organization, and number symbolism.

Paradies, Pietro Domenico (1707–1791)

See also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and

{369}.

650. Sanders, Donald Clyde. "The Keyboard Sonatas of Giustini, Paradisi, and Rutini: Formal and Stylistic Innovation in Mid-Eighteenth-Century Italian Keyboard Music." Ph.D. diss., University of Kansas, 1983. xii, 236pp.

A study of the pre-Classical Italian keyboard sonata, with particular focus on its forms and styles as illustrated in the works of three composers: Lodovico Giustini (1685–1743), Pietro Domenico Paradisi (1710–92), and Giovanni Maria Placido Rutini (1723–97). Discusses the influence of this pre-Classical genre on the later works.

Pasquini, Bernardo (1637–1710)

See also {368}, {371}, {374}, {384}, {424}, {433}, {559}, {605}, {746}.

651. Heimrich, Werner. "Die Orgel- und Cembalowerke Bernardo Pasquinis (1637-1710)." Ph.D. diss, Freie Universität Berlin, 1958. 299pp.

Now outdated, this is one of the first book-length treatments of Pasquini's keyboard music. Chapters are devoted to his life, literature review, and stylistic analysis of his toccatas, imitative works, variations, suites, and sonatas. Appendices include description and contents of two autograph manuscripts: Berlin Stadtbibliothek, L.215 and London, British Museum, Add. Ms. 31501, as well as an edition and translation of his *Regole per ben suonare il cembalo o organo* (1715). Text in German.

652. Haynes, Maurice Brooks. "The Keyboard Works of Bernardo Pasquini." 5 vols. Ph.D. diss., Indiana University, 1960. viii, 622pp.

A stylistic analysis of Pasquini's keyboard music, including imitative pieces, dances, variations, toccatas, and figured bass sonatas. Contains transcription of his selected works and detailed information on the sources of his compositions.

653. Silbiger, Alexander. "Keyboard Music by Corelli's Colleagues: Roman Composers in

English Sources.” In *Nuovissimi studi Corelliani*, edited by Sergio Durante and Pierluigi Petrobelli, 253–68. Firenze: Leo S. Olschki, 1980.

Concerns the keyboard works of Corelli’s Roman circle found in three important English sources: *The Lady’s Entertainment, or Banquet of Music [...] for the Harpsichord or Spinett*, and two manuscript collections housed at the University of Illinois Library and the Library of Congress. Discusses the music of the following composers with an assessment of the influence of Corelli: Bernardo Pasquini, Fabrizio Fontana, Tomasso Bernardo Gaffi, Luca Amadori, Matteo Simonelli, Giuseppe Spoglia, Johann Jacob Froberger, Giovanni Battista Draghi, and Giuseppe Piccini.

654. Oost, Gert. “Improvisation in der Sonate für zwei cembali: Bernardo Pasquini als Vorbild für Mattheson und Händel?.” In *Der Einfluss der italienischen Musik in der ersten Hälfte des 18. Jahrhunderts: Blankenburg, Harz 1987*, edited by Eitelfriedrich Thom and Frieder Zschoch, 64–77. Blankenburg, Harz: Kultur- und Forschungsstätte Michaelstein Blankenburg, 1988.

Discusses Pasquini’s figured bass sonatas for two harpsichords. Traces their influence on the two-harpsichord compositions of Mattheson and Handel. Text in German.

655. Mancini, Luca. “Alcuni aspetti della produzione cembalo-organista di Bernardo Pasquini.” Ph.D. diss., Università degli Studi di Roma, 1990.

Not examined.

Philips, Peter (1560–61–1628)

See also {1}, {371}, {374}, {393}, {396}, {729}.

656. Gibson, David Allen. “Peter Philips’ Keyboard Music.” D.M.A. diss., Boston University, 1972. 186pp.

Discusses the life and keyboard music of Philips, with reference to the sources and keyboard instruments of his time.

657. Pike, Lionel. "The First English Basso Continuo Publication." *Music and Letters* 54, no. 3 (July 1973): 326–34.
Centers on Philips's *Gemmulae Sacrae*, which represents the first music in England published with a basso continuo part.
658. Spiessens, Godelieve. "De Antwerpse Periode van Peter Philips (ca. 1561–1628)." *Musica antiqua* 7 (1990): 108–13.
Discusses Philips's period in Antwerp, with brief mention of his *Pavana and Galiarda dolorosa* for harpsichord written during his time in prison in The Hague in 1593. Text in Dutch.
659. Smith, David John. "The Instrumental Music of Peter Philips: Its Sources, Dissemination and Style." D.Phil. diss., Oxford University, 1994. xxxiii, 263pp.
An in-depth study of the life and instrumental music of Philips, with coverage on the sources, his intabulation style, and the distribution of his music.
660. Bennight, Bradley J. "The Keyboard Music of Peter Philips." D.M.A. diss., University of North Texas, 2000. 71pp.
A stylistic analysis of Philips keyboard music, including dances, fantasias, and intabulations. Discusses the appropriate keyboard instruments for his music and his ornamentation style.

Picchi, Giovanni (fl. 1600–25)

See {374}.

Platti, Giovanni Benedetto (before 1692–1763)

See also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {369}, {373}, {635}.

661. Torrefranca, Fausto. "Poeti minori del clavicembalo." *Rivista musicale italiana* 17 (1910): 763–821.

Discusses the styles of several lesser known composers who wrote for the harpsichord: Antonio Caldara (?1671–1736), Giuseppe Palladini (fl. 18th c.), Baldassare Galuppi (1706–1785), Domenico Alberti (ca.1710–46), Francesco Durante (1684–1755), Giuseppe Antonio Paganelli (1710–c.1763), Gottfried Heinrich Stölzel (1690–1749), Giuseppe de Rossi (fl. 18th c.), Giovanni Benedetto Platti (before 1692–1763), Giovanni Battista Pescetti (ca.1704–66), Giovanni Marco Rutini (1723–97), Johann Christian Bach (1735–1782), Antonio Ferradini (?1718–1779), and Giovanni Battista Prederi (fl.1730–55). Text in Italian.

662. Freeman, Daniel E. "The Earliest Italian Keyboard Concertos." *Journal of Musicology* 4 (1985–6): 121–34.

Compares the formal structures of the early Italian keyboard concertos by Giovanni Battista Pergolesi, Giovanni Benedetto Platti, Giovanni Battista Martini, Francesco Durante, and Giuseppe Sammartini, with those of their North German counterparts.

Poglietti, Alessandro (d. 1683)

See {368}, {374}, {384}, {421}, {423}, {425}, {434}, {676}.

Poulenc, Francis (1899–1963)

See {752}, {814}, {815}.

Purcell, Henry (1659–1695)

See also Hogwood, “Creating the Corpus: The Complete Keyboard Music of Henry Purcell” in {385}; and {374}, {398}, {464}, {523}, {779}.

663. Ferguson, Howard. “Purcell’s Harpsichord Music.” *Proceedings of the Royal Musical Association* 91 (1964–5): 1–9.

Gives an overview of Purcell’s harpsichord compositions, with discussion concerning his instructions for beginners in the third edition of *A Choice Collection of Lessons for the Harpsichord or Spinnet*, and the performance of his music.

664. Klakowich, Robert. “Harpsichord Music by Purcell and Clarke in Los Angeles.” *Journal of Musicology* 4 (1985–6): 171–90.

Describes two manuscripts at the William Andrews Clark Memorial Library at University of California–Los Angeles containing harpsichord transcriptions of Purcell’s stage music and keyboard works by Jeremiah Clarke.

665. Price, Curtis. “Newly Discovered Autograph Keyboard Music of Purcell and Draghi.” *Journal of the Royal Musical Association* 120 (1995): 77–111.

Discusses a newly discovered autograph sold at auction in London in 1994 that contains previously unknown music of Purcell and Draghi. Investigates why the two composers shared the same book and the order in which it was used. Includes an appendix of four previously known works of Draghi. See also {666}.

666. Hogwood, Christopher. “A New English Keyboard Manuscript of the Seventeenth Century: Autograph Music by Draghi and Purcell.” *British Library Journal* 31 (1995): 161–75.

Provides commentary on the works of Draghi and Purcell from the newly discovered manuscript. See also {665}.

667. Banks, Chris. “British Library MS.Mus.1: a Recently Discovered Manuscript of

Keyboard Music by Henry Purcell and Giovanni Battista Draghi.” *Brio* 32, no. 2 (Autumn/Winter 1995): 87–93

A complement to the articles by Price and Hogwood (see {665} and {666}) on the rediscovered keyboard manuscript containing music by Purcell and Draghi. Presents the entire inventory of the source and attempts to trace when the manuscript was made and used, its original function, and the entering order of the pieces.

668. Johnstone, H. Diack. “Ornamentation in the Keyboard Music of Henry Purcell and His Contemporaries.” *Performing the Music of Henry Purcell*, edited by Michael Burden, 82–104. Oxford: Clarendon Press, 1996.

Discusses Purcell’s “Rules for Graces,” a commentary on ornamentation included in the third edition of *A Choice Collection of Lessons for the Harpsichord or Spinnet*, published posthumously in 1699. Attention is also given to undocumented ornaments found in the keyboard music of Purcell and his contemporaries. Unlike the opinion of other scholars, the author concludes that the “rules of graces” can be interpreted literally.

Rameau, Jean-Philippe (1683–1764)

See also {1}, {371}, {373}, {408}, {410}, {414}, {415}, {420}, {779}, {788}, {808}, {829}.

669. Girdlestone, Cuthbert Morton. *Jean-Philippe Rameau: His Life and Work*. London: Cassell, 1957. viii, 627pp. Rev. and enl. ed. New York: Dover Publications, 1969. x, 631pp.

An important book on Rameau’s life, musical milieu, compositions, and theoretical writings. Chapter 2, titled “Chamber Music,” covers his solo harpsichord pieces, harpsichord arrangements of his stage music, and his *Pieces de Clavecin en Concerts*.

670. Fuller, David R. “Accompanied Keyboard Music.” *The Musical Quarterly* 60 (1974): 222–45.

Traces the origins of accompanied keyboard music, as well as problems and confusion of

terminology for this 18th-century genre.

671. Gilbert, Kenneth. Introduction to *Jean-Philippe Rameau: Pièces de clavecin*, edited by Kenneth Gilbert, iii–xi. Le Pupitre 59. Paris: Heugel, 1979.
Discusses the sources and performance of Rameau’s harpsichord music. Text in French with translation in English and German.
672. Sadler, Graham. “Rameau’s Harpsichord Transcriptions from ‘Les Indes Galantes.’” *Early Music* 7 (1979): 18–24.
An observation of the changes Rameau made in his harpsichord arrangements of his *Les Indes Galantes*.
673. Mangsen, Sandra. “Rameau’s *Pièces en Concerts*.” *Early Keyboard Journal* 2 (1983–1984): 21–40.
Analyses the textural varieties in *Rameau’s Pièces en concerts* (1741). The pieces are related to four diverse idoms of the time: the Baroque solo sonata for treble instrument and basso continuo; the Baroque sonata for treble instrument and obbligato keyboard; keyboard music accompanied by optional string instruments; and the Classical piano trio.

Reinagle, Alexander (1756–1809)

See also {369}, {435}.

674. McClenny Krauss, Anne. “More Music by Reinagle.” *Clavier* 15, no. 5 (May–June 1976): 17–24.
A commentary on the *Twenty-Four Short and Easy Pieces* and *A Selection of Most Favorite Scots Tunes with Variations* by Reinagle. Includes performance suggestions for several movements from the two collections.
675. Hopkins, Robert. Preface to *Alexander Reinagle: The Philadelphia Sonatas*, edited by

Robert Hopkins, vii–xxiv. Recent Researches in American Music 5. Madison, Wis.: A-R Editions, 1978.

Discusses the composer's background and career, with focus on his work after settling in America in 1786, as well as his musical output and style. Provides critical commentary on the four *Philadelphia Sonatas* (ca. 1790), with discussion on the keyboard of the time, ornamentation, and articulation.

Richter, Ferdinand Tobias (1651–1711)

See also {374}, {421}, {423}, {425}, {574}.

676. Harris, C. David. "Viennese Keyboard Music at Mid-Baroque." *The Diapason* 60, no. 6/ no. 714 (May 1969): 18–21.

An overview of organ and harpsichord music of Alessandro Poglietti, Johann Kaspar Kerll, Ferdinand Tobias Richter, Franz Matthias Teichmann, and Georg Reutter the Elder who were in the service of Emperor Leopold I (reigned 1658–1705). Discusses the keyboards of the time and the musical genres, including *ricercar*, *canzona*, *capriccio*, *toccata*, liturgical piece, suite, variation, and descriptive music.

677. Harris, C. David. "Problems in Editing Harpsichord Music: *Suite in D* by Ferdinand Tobias Richter (1649–1711)." In *Notations and Editions: A Book in Honor of Louise Cyuler*, edited by Edith Borroff, 142–53. New York: Da Capo Press, 1977.

Discusses a manuscript source (Wien, Minoritenkonvent, MS XIV 743) that contains keyboard music of Richter. Particular focus is on a previously unpublished suite, whose lack of performing instructions challenges the modern editor and performer. Includes a performing edition of the work.

Rodrigues Coelho, Manuel (ca. 1555–ca. 1635)

See also {372}, {374}.

678. Kastner, Macario Santiago. *Música hispânica: o estilo musical do Padre Manuel R. Coelho; a interpretação da música hispânica para tecla desde 1450 até 1650*. Lisboa: Editorial Ática, 1936. 152pp.

In two parts. Part One deals with the history of early Portuguese keyboard music and Coelho's musical style. Part Two discusses the interpretation of Hispanic keyboard music from 1450 to 1650; topics covered include ornamentation, touch, and registration. Text in Portuguese.

679. Kastner, Macario Santiago. *Três compositores lusitanos para instrumentos de tecla, séculos XVI e XVII: António Carreira, Manuel Rodrigues Coelho, Pedro De Araújo*. [Drei Lusitanische Komponisten für Tasteninstrumente]. Lisbon: Fundação Calouste Gulbenkian, 1979. 303pp.

Discusses the lives and major keyboard works of Portuguese composers António Carreira, Manuel Rodrigues Coelho, and Pedro de Araujo. Text in Portuguese with German translation.

Rossi, Michelangelo (ca. 1601/2–1656)

See also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {374}, {424}, {433}, {562}, {563}, {574}.

680. Peterson, Jay Homer. "The Keyboard Works of Michelangelo Rossi." D.M.A. diss., University of Illinois at Urbana-Champaign, 1975. iv, 167pp.

Offers a stylistic analysis of Rossi's keyboard compositions, including fourteen toccatas, ten correnti, two versets, and the *Partite sopra la romanesca*. Includes discussion on his life and musical influence, as well as on performance practice issues related to his keyboard music, such as choice of instruments, registration, temperament, ornamentation, and fingering.

681. Silbiger, Alexander. "Michelangelo Rossi and his *Toccate e Correnti*." *Journal of American Musicological Society* 36 (1983): 18–38.

A reassessment of Rossi's place in the history of music. Through a revised, earlier dating of his *Toccate e Correnti*, this article suggests that Rossi may have been a competitor of Frescobaldi and a pioneering artist in the early 17th century.

682. Moore, Catherine. *The Composer Michelangelo Rossi: A "Diligent Fantasy Maker" in Seventeenth-Century Rome*. New York: Garland, 1993. xx, 271pp.

Presents new documentary evidence on Rossi's life and connections in Rome, and discusses performance practice issues of his keyboard and vocal works, including expression, ornamentation, rhythm, tempo, pitch, and temperament, with reference to contemporary treatises.

Royer, Joseph-Nicolas-Pancrace (ca. 1705–1755)

See Kroll's article in {381}, and {420}.

Rutini, Giovanni Marco (1723–1797)

See also Freeman's essay, "J.C. Bach and the Early Classical Italian Masters" in {381}, and {369}, {584}, {650}, {661}.

683. Lombardi, Carlo. "A Revision of the Instrumental Catalogue and an Examination of the Form-Types of the Six Sonatas for Cembalo, opus X, of Giovanni Marco Placido Rutini (1723-97)." Ph.D. diss., New York University, 1972. ix, 190pp.

Presents a revised catalog for Rutini's instrumental music and a comparative study of the structures of his harpsichord sonatas.

Scarlatti, Alessandro (1660–1725)

See also {374}, {384}, {574}, {746}, {797}.

684. Shedlock, John South. “The Harpsichord Music of Alessandro Scarlatti.” [Parts 1 and 2]. *Sammelbände der Internationalen Musik-Gesellschaft* 6, no. 1(1904–5): 160–78; 6 no. 3 (1904–5): 418–22.

Describes several manuscript sources containing toccatas, fugues, variations, and other works for harpsichord attributed to Alessandro Scarlatti.

685. Pestelli, Giorgio. “Le toccate per strumento a tastiera di Alessandro Scarlatti nei manoscritti napoletani.” *Analecta musicologica* 12 (1973): 169–92.

Provides a stylistic analysis of twelve selected keyboard toccatas of Alessandro Scarlatti preserved in manuscripts in the library of the Naples Conservatory. The appendix contains a catalog of twenty-five Scarlatti toccatas with incipits that are archived at the conservatory. Text in Italian.

686. Lindley, Mark. “An Introduction to Alessandro Scarlatti’s *Toccatto Prima*.” *Early Music* 10 (1982): 333–9.

Analyses and discusses the detailed fingering on Alessandro Scarlatti’s *Toccatto Prima* in G major, which provides valuable information on keyboard technique and articulation.

687. Pestelli, Giorgio. “Una nuova fonte manoscritta per Alessandro e Domenico Scarlatti.” *Rivista italiana di musicologia* 25 (1990): 100–18.

Provides detailed description of *I-Tn* Foà Giordano MS 394, a new manuscript source of keyboard music by Alessandro and Domenico Scarlatti, Francesco Mancini, George Frideric Handel, and Gaetano Greco. Text in Italian.

Scarlatti, Domenico (1685–1757)

See also Hammond's essay, "Domenico Scarlatti" in {381}, and {368}, {369}, {373}, {384}, {398}, {429}, {584}, {687}, {709}.

688. Hopkinson, Cecil. "Eighteenth-Century Editions of the Keyboard Compositions of Domenico Scarlatti." *Transactions of the Edinburgh Bibliographical Society* 3 (1948): 145–60.

Describes and lists the 18th-century printed editions containing keyboard music of Domenico Scarlatti. See also {693}.

689. Benton, Rita. "Form in the Sonatas of Domenico Scarlatti." *The Music Review* 13 (1952): 264–75.

Discusses the different structures found in Scarlatti's sonatas, including variation, fugue, multi-movement design, pairing of individual pieces, rondo, various binary forms, and various tripartite structures.

690. Kirkpatrick, Ralph. *Domenico Scarlatti*. Princeton: Princeton University Press, 1953. xviii, 491pp. Rev. ed.: Princeton University Press, 1983. xviii, 491pp.

An important study of Scarlatti's life and work, with information on the musical, social, political, and religious milieu of his time. Particular attention is paid to his keyboard sonatas, with discussion on his compositional style, keyboard instruments, as well as the harmony, form and structure, and performance practice of the repertoire. The appendices include documents concerning Scarlatti and his family, the instruments of his time, his ornamentation, the sources of his music, and a catalog of his sonatas.

691. Bogianckino, Massimo. *L'arte clavicembalistica di Domenico Scarlatti*. Roma: De Santis, 1956. 83pp. Translated from Italian by John Tickner as *The Harpsichord Music of Domenico Scarlatti*. Roma: De Santis, 1967. 138pp.

First published in Italian and subsequently translated into English, this book begins with a chapter devoted to "Scarlatti and His Time," followed by discussions on the styles and formal structures of his sonatas and their position in history.

692. Pestelli, Giorgio. *Le sonate di Domenico Scarlatti: Proposta di un ordinamento cronologico*. Torino: G. Giappichelli, 1967. 294pp.
Proposes an approximate chronology of Scarlatti's sonatas based on the historical and stylistic evidence of his music. Text in Italian.
693. Hopkinson, Cecil. "Domenico Scarlatti: A Postscript to the 'Eighteenth-Century Editions of the Keyboard Compositions of Domenico Scarlatti.'" *Brio: Journal of the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres* 7 (1970): 9–10.
Gives updated findings on the subject since the author's original article published in 1952. See {688}.
694. Gilbert, Kenneth. Introduction to *Domenico Scarlatti: Sonates*, 10 vols, edited by Kenneth Gilbert, iii–xv. Le Pupitre 31–41. Paris: Heugel, 1971–1984.
A commentary on the then new edition of the 555 known sonatas by Scarlatti, with attention to the sources, keyboard instruments in Scarlatti's milieu, ornamentation, and Spanish influence. Text in French with translation in English and German.
695. Choi, Seunghyun. "Newly Found Eighteenth Century Manuscripts of Domenico Scarlatti's Sonatas and their Relationship to other Eighteenth and Early Nineteenth Century Sources." Ph.D. diss., University of Wisconsin–Madison, 1974. 233pp.
An important study concerning the origins and contents of a collection of rediscovered manuscripts in Vienna containing some 200 keyboard sonatas of Scarlatti. Provides a comparative study among these manuscripts and explores their connection with other 18th-century sources. Discusses the transmission of Scarlatti's music in Austria and in the 19th century.
696. Clark, Jane. "Domenico Scarlatti and Spanish Folk Music: A Performer's Re-Appraisal." *Early Music* 4 (1976): 19–21.
Discusses Scarlatti's use of Andalusian folk elements in his keyboard sonatas.

697. Société de Musique Ancienne de Nice. *Domenico Scarlatti: 13 recherches; à l'occasion du tricentenaire de la naissance de Domenico Scarlatti célébré à Nice lors des Premières Rencontres Internationales de Musique Ancienne*. Nice: Société de Musique Ancienne de Nice, 1985. 127pp.

Contains papers presented at the Scarlatti tricentenary conference held in Nice in 1985. The following are related to his keyboard music: Laura Alvini, "Les certitudes ambiguës: Farinelli et les manuscrits italiens des sonates" [The ambiguous certainties: Farinelli and the Italian manuscripts of the sonatas]; Emilia Fadini, "Hypothèses à propos de l'ordre des sonates dans les manuscrits vénitiens" [Hypotheses on the order of the sonatas in the Venetian manuscripts]; Alain de Chambure, "Les formes des sonates: compléments aux analyses de Ralph Kirkpatrick" [The forms of the sonatas: complements to the analyses of Ralph Kirkpatrick]; Arthur Haas, "La pratique de la modulation dans les sonates de Domenico Scarlatti" [The practice of modulation in the sonatas of Domenico Scarlatti]; Jane Clark, "La portée de l'influence andalouse chez Scarlatti" [The scope of Andalusian influence in Scarlatti]; Christophe Rousset, "Approche statistique des sonates" [A statistical approach to the sonatas]; William Dowd, "Le clavecin de Domenico Scarlatti" [Domenico Scarlatti's harpsichord]; and Kenneth Gilbert, "Scarlatti et la France: postface pour l'édition du tricentenaire" [Scarlatti and France: postface for the the tricentenary edition]. Articles are in French.

698. Fadini, Emilia, Giorgio Pestelli, Pierluigi Petrobelli, Guido Turchi, and Agostino Ziino, eds. *Domenico Scarlatti e il suo tempo*. Vol. 40 (n.s., vol. 20) of *Chigiana: Rassegna annuale di studi musicologici*. Firenze: Leo S. Olschki, 1985.

Proceedings of a conference on Domenico Scarlatti and his time held in Siena, September 2–4, 1985. Includes eleven papers in Italian and English on Scarlatti sources, as well as his musical language, style, and environ. Contents: Loel Hautus, "Insistenza e doppio fondo nelle sonate di Domenico Scarlatti" [Insistence and deceiving base in in the sonatas of Domenico Scarlatti]; Michael Talbot, "Modal Shifts in the Sonatas of Domenico Scarlatti;" Eva Badura-Skoda, "Il significato dei manoscritti scarlattiani recentemente scoperti a Vienna" [The significance of the recently discovered Scarlatti manuscripts in

Vienna]; Malcolm Boyd, “Scarlatti Sonatas in Some Recently Discovered Spanish Sources;” Manuel Carlos de Brito, “Scarlatti e la musica alla corte di Giovanni V di Portogallo” [Scarlatti and music at the court of João V of Portugal]; Roberto Pagano, “Piena utilizzazione delle dieci dita: una singolare applicazione della parabola dei talenti” [Full use of ten fingers: A single application of the parable of the talents]; Piero Rattalino, “Scarlatti al pianoforte” [Scarlatti on the piano]; Gianfranco Vinay, “Le sonate di Domenico Scarlatti nella elaborazione creativa dei compositori italiani del Novecento” [The sonatas of Domenico Scarlatti in the creative elaboration of modern Italian composers]; Joel Sheveloff, “Uncertainties in Domenico Scarlatti’s Musical Language;” Kenneth Gilbert, “Riflessioni sull’edizione del tricentenario” [Reflections on the third-century edition]; Emilia Fadini, “La grafia dei manoscritti scarlattiani: problemi e osservazioni” [The notation in Scarlatti manuscripts: problems and observations].

699. Boyd, Malcolm. *Domenico Scarlatti: Master of Music*. New York: Schirmer Books, 1987. xi, 302pp.

An important monograph on Scarlatti’s life and entire musical output, dealing with not only his widely known keyboard sonatas, but also his vocal compositions, some of which were rediscovered in the decades before the time of publication. The chapters follow a chronological sequence, tracing the composer’s years in Italy (1685–1722), Portugal (c.1723–9), and Spain (1729–57), with discussion on the music associated with each period. Chapter eight is devoted to his keyboard works, with particular attention to the manuscript sources, printed editions, chronology and pairing, structure, style, and the recently discovered works. An edition of two unpublished sonatas in MS Roda Leg. 35/504 of the Conservatorio de Música, Madrid, are included in one of the appendices.

700. Ellwood, Derr. “Handel’s Use of Scarlatti’s ‘Essercizi per Gravicembalo’ in his Opus 6.” *Göttinger Händel-Beiträge* 3 (1989): 170–87.

Analyses Handel’s compositional process for his *Concerti grossi* Op. 6, which draws on materials by Telemann, Muffat, and Scarlatti—the latter being the focus of this paper.

701. Sachs, Barbara. “Scarlatti’s Tremulo.” *Early Music* 29 (1991): 91–3.

Observes that the *tremolato* discussed in Pasquali's *The Art of Fingering the Harpsichord* may serve as a reference for the interpretation of the *Tremulo* in Scarlatti's keyboard sonatas.

702. Sutcliffe, W. Dean. *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style*. Cambridge: Cambridge University Press, 2003. xi, 400pp,

A recent substantial contribution to the study of Domenico Scarlatti's keyboard sonatas. Presents a thorough summary of the issues related to the repertoire, including the sources, the reception history, the traditional and new composition materials, formal structures, the coexistence of four numbering systems, and aspects of performance practice.

703. Jackson, Roland. "Domenico Scarlatti's Acciaccaturas and Their Role in the Design of His Keyboard Sonatas." *Early Keyboard Journal* 23 (2005): 93–125.

Analyses the functions of acciaccaturas in Scarlatti's keyboard sonatas. Proposes that the "tone clusters" are related to specific harmonic patterns, and the acciaccaturas were used to emphasize remote or contrasting keys.

Schaffrath, Christoph (1709–1763)

704. Louwenaar, Karyl June. "The Keyboard Concertos of Christoph Schaffrath (1709–1763)." D.M.A. diss., University of Rochester, Eastman School of Music, 1974. 266pp.

Discusses the sources and style of Schaffrath's keyboard concertos, with reference to the keyboard concerto of the Berlin school.

Scheidt, Samuel (1587–1654)

See also {374}, {574}.

705. Mahrenholz, Christhard. *Samuel Scheidt: sein Leben und sein Werk*. Leipzig: Breitkopf

& Härtel, 1924. vi, 144pp. Reprint. Ridgewood, N.J.: Gregg Press, 1968. vi, 144pp.

A monograph on Scheidt's life, career, and music, with discussion on the religious influence behind his compositions, as well as on the theoretical aspects and performance practice of his music. Text in German.

Seixas, José Antonio Carlos de (1704–1742)

See also {369}.

706. Kastner, Macario Santiago. *Carlos de Seixas*. Coimbra: Coimbra Editora, 1947. 156pp.
First book on the life and work of Seixas. Includes a list of his keyboard, orchestral and sacred music. Text in Portuguese.
707. Heimes, Klaus Ferdinand. "Carlos Seixas's Keyboard Sonatas." D.Mus. diss., University of South Africa, 1967. vii, 348pp.
Not examined.
708. Heimes, Klaus Ferdinand. "Carlos Seixas: Zum Quellenstudium seiner Klaviersonaten." *Archiv für Musikwissenschaft* 28, no. 3 (1971): 205–16.
Discusses the manuscript sources and modern editions of Seixas's keyboard sonatas. Attempts to provide a chronological listing of the pieces. Text in German.
709. Heimes, Klaus F. "Carlos Seixas's Keyboard Sonatas: the Question of Domenico Scarlatti's Influence." *Bracara augusta* 28 (1974): 447–71.
A comparative study of the sonatas of Seixas and Domenico Scarlatti, with attention to form and style, keyboard technique, as well as musical expressions. Concludes that Scarlatti's influence is limited on Seixas's music.
710. Kastner, Macario Santiago. "Carlos Seixas: Sus inquietudes entre lo barroco y lo prerromántico." *Anuario musical* 43 (1988): 163–87.

Examines Seixas's treatment of form in his keyboard sonatas, and the keyboard instruments in his milieu. Text in Spanish.

711. Rúa, Olga Maria. "A Historical Overview of Carlos Seixas's Works for Solo Keyboard and a Performance Guide Based on Analytical Observations including Pedagogical Annotations and Analysis of Four of His Keyboard Pieces." D.M.A. diss., University of Iowa, 2010. 189pp.

Siret, Nicolas (1663–1754)

See also {413}, {415}, {416}, {417}, {419}, {808}.

712. Morin, Louis. *Deux familles troyennes de musiciens et de comédiens, les Siret et les Raisin*. Troyes: J.L. Paton, 1927. 74pp.

Not examined.

713. Garioud, Valérie. "L'oeuvre de clavecin de Nicolas Siret (1663–1754)." Ph.D. diss., University of Paris–Sorbonne, 1998.

Not examined.

Soler, Antonio (1729–1783)

See also {369}, {690}.

714. Carroll, Frank Morris. "An Introduction to Antonio Soler." Ph.D. diss., University of Rochester, 1960. vi, 293pp.

Presents a stylistic analysis of Soler's published keyboard sonatas and an English translation of his theoretical treatise *Llave de la modulación y antigüedades de la música* (1762).

715. Dieckow, Almarie. "A Stylistic Analysis of the Solo Keyboard Sonatas of Antonio Soler." Ph.D. diss., Washington University, St. Louis, 1971.
A stylistic analysis of Soler's keyboard sonatas, with attention to his treatment of structure, dance elements, imitative devices, themes, harmony, and rhythm, as well as to his Iberian heritage.
716. Sloane, Carl. "The Problem of Temperament in Antonio Soler's Keyboard Sonatas." *Revista de musicología* 22, no. 2 (1999): 87–91.
Discusses Soler's preference of meantone temperament through his unpublished treatise dated sometime after 1775.
717. Montes, Beatriz. "Scarlatti y Soler o la sonata a la española." *Melómano: La revista de música clásica*. 13, no. 135 (October 2008): 56–59.
A brief comparative summary of the musical careers and keyboard sonatas of Domenico Scarlatti and Soler. Text in Spanish.

Stanley, John (1712–1786)

See also {398}.

718. Jenkins, Michael William Graham. "John Stanley, his Life and Works: An Historical Assessment." 2 vols. Ph.D. diss., University of Auckland, 1977.
Not examined.
719. Williams, A. Glyn. "The Life and Works of John Stanley (1712–86)." Ph.D. diss., University of Reading, 1977.
Provides a stylistic analysis of the music of John Stanley. Discussion of his keyboard voluntaries are found in Chapter Five, "Music for the Church."

Storace, Bernado (fl. mid-17th century)

See {374}, {384}, {434}, {562}, {574}.

Sweelinck, Jan Pieterszoon (1562–1621)

See also {374}, {384}, {385}, {387}, {405}, {486}, {574}.

720. Tusler, Robert L. “Style Differences in the Organ and Clavicembalo Works of Jan Pieterszoon Sweelinck.” *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis* 18 (1959): 149–66.

Attempts to distinguish Sweelinck’s keyboard music that are for the organ and that are for the harpsichord by examining the capabilities and limitations of the instruments, as well as the internal evidence of the writing. See also {721}, {722}, {723}.

721. Meer, John Henry van der. “Per Ogni Sorte di Stromenti da Tasti.” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 19 (1960–61): 67–79.

Rejects the arguments for separating the organ and harpsichord music of Sweelinck in Tusler’s article “Style Differences in the Organ and Clavicembalo Works of Jan Pieterszoon Sweelinck” (see {720}). See also {722}, {723}.

722. Noske, Frits. “Sweelinck’s Keyboard Music: Organ or Harpsichord?” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 19 (1960–61): 80–83.

Another commentary rejecting Tusler’s arguments for dividing the organ and harpsichord music of Sweelinck in his article “Style Differences in the Organ and Clavicembalo Works of Jan Pieterszoon Sweelinck” (see {720}). Concludes with the concept “any keyboard instrument could do.” See also {721}, {723}.

723. Van Gool, A. “Once More: Sweelinck’s Keyboard Music: Organ or Harpsichord?”

Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis 19 (1960–61): 203–4.

Uses an iconography of a performance using a two-manual spinet during Sweelinck's time to argue Tusler's ruling out of performing Sweelinck's keyboard music that requires two keyboards in the harpsichord. See also {720}, {721}, {722}.

724. Curtis, Alan. *Sweelinck's Keyboard Music: A Study of English Elements in Seventeenth-Century Dutch Composition*. Leiden: Leiden University Press, 1969. xiv, 243pp. 3rd ed. Leiden: E.J. Brill, 1987. xiv, 243pp.

Surveys Dutch keyboard music from about 1570 to 1670, including that of Sweelinck, with focus on the influence of English music and musicians in the Low Countries. Discusses the sources, authenticity, chronology, and style of Sweelinck's keyboard compositions. Among the appendices are a translation of C.H. Edskes's article on "The Organs of the Oude Kerk in Amsterdam at the Time of Sweelinck," discussion of "Domestic Keyboard Instruments Sweelinck might have Played," and discussion of "English and Dutch Ornament Symbols."

725. Bradshaw, Murray C. "The Toccatas of Jan Pieterszoon Sweelinck." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 25, no. 2 (1975): 38–60.

Examines the diverse palette of idioms and techniques in Sweelinck's toccatas.

726. Souter, Martin. "Formative Influences on Sweelinck's Keyboard Style: A Preliminary Outline of a Case for Reassessment." *Journal of the British Institute of Organ Studies* 10 (1986): 20–31.

Reconsiders the traditional view of John Bull and his English contemporaries being the principal influence on Sweelinck's keyboard music. Through examination of the social, cultural, and political context of Sweelinck's time, the author proposes that Spanish and Italian influences also played a role in the formation of Sweelinck's keyboard compositional style.

727. Noske, Frits. *Sweelinck*. Oxford: Oxford University Press, 1988. 141pp.

A compact volume on Sweelinck's life and milieu, as well as his vocal and instrumental output. Chapter four, titled "Instrumental Music," includes an overview and analysis of his keyboard fantasias, toccatas, variation compositions, as well as a discussion on his keyboard instruments.

728. Panetta, Vincent J. "Toccatas Carrying Conflicting Attributions to Sweelinck and Hassler." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 42 (1992): 90–130.

Examines the authenticity of three toccatas preserved in different manuscripts previously attributed to Sweelinck and Hassler.

729. Dirksen, Pieter. *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance and Influence*. Utrecht: Vereniging Voor Nederlandse Muziekgeschiedenis, 1997. 713pp. An exhaustive and major critical study of Sweelinck's keyboard music since Alan Curtis's *Sweelinck's Keyboard Music: A Study of English Elements in Seventeenth-Century Dutch Composition* (see {724}). Discusses Sweelinck's authentic works and the possible new ascriptions, and attempts to re-establish a chronology for his keyboard compositions. Examines English and Continental influence in his works, as well as his influence on his German students and later composers. Includes a revised catalog of his works and the sources, and a checklist of the keyboard music of Peter Philips.

Tallis, Thomas (ca. 1505–1585)

See also {374}, {393}, {396}.

730. Stevens, Denis. "The Keyboard Music of Thomas Tallis." *The Musical Times* 93 (1952): 303–7.

Gives an overview of the sources and style of Tallis's keyboard music.

731. Maxim, Christopher. "A Little-Known Keyboard Plainsong Setting in the Fitzwilliam

Virginal Book: a Key to Tallis's Compositional Process?" *Early Music* 29, no. 2 (May 2001): 275–82.

Attributes an anonymous keyboard setting of the *Alleluia* portion of the offertory chant *Felix namque* in the Fitzwilliam Virginal Book to Tallis.

732. Keebaugh, Aaron C. "Idiomatic Tendencies in Selected Keyboard Works by Thomas Tallis." *British Postgraduate Musicology* 6 (2004), <http://www.bpmonline.org.uk/bpm6-thomas.html>.

Provides a stylistic comparative analysis of three keyboard settings of *Clarifica me pater* by Tallis.

Telemann, Georg Philipp (1681–1767)

See also {373}, {825}.

733. Ruhnke, Martin "G. Ph. Telemanns Klavierfugen." *Musica* 18 (1964): supplement 103–11.

Not examined.

734. Fleischhauer, Günter. "Einige Bemerkungen zur Interpretation der Klavierwerke Georg Philipp Telemanns." In *Cembalo, Clavichord, Orgel: Konferenzbericht der 5. wissenschaftlichen Arbeitstagung; Blankenburg/Harz, 1. bis 3. Juli 1977*, edited by Eitelfriedrich Thom and Renate Bormann, 50–66. Blankenburg/Harz: Kultur- und Forschungsstätte Michaelstein, 1978.

Discusses Telemann's fugal compositions, suites, fantasias, chorale preludes, minuets, marches, and other works for keyboard, with focus on national styles, structures, and pedagogical purposes. Text in German.

735. Fleischhauer, Günter. "Polnische Einflüsse und ihre Verarbeitung in der Klaviermusik Georg Philipp Telemanns." *Beiträge zur Musikwissenschaft* 23, no. 1 (1981): 6–19.

Discusses the elements of Polish style and structure displayed in the harpsichord and organ works of Telemann. Text in German.

Tomkins, Thomas (1572–1656)

See also {374}, {393}, {395}. {396}.

736. Stevens, Denis. *Thomas Tomkins, 1572-1656*. London: Macmillan, 1957. 214pp. Reprint. New York: Dover Publications, 1967. xxi, 214pp.

A monograph on the life of Thomas Tomkins, his musical family, his social milieu, and his vocal, keyboard, and consort compositions. Includes lists of manuscript and early printed sources.

737. Irving, John. "Keyboard Plainsong Settings by Thomas Tomkins." *Soundings: A Music Journal* 13 (1985): 22–40.

An in-depth survey and a style analysis of Tomkin's nineteen keyboard plainsong settings, including In Nomines and Misereres, composed mostly during the last decade of his life while the genre fell out of fashion in England.

738. Irving, John. *The Instrumental Music of Thomas Tomkins, 1572–1656*. New York: Garland Pub., 1989. ix, 532pp.

Originally presented as the author's dissertation (Ph.D., University of Sheffield, 1985), this tome offers a critical analysis of Tomkins's keyboard music, including preludes, plainsong settings, fantasias, grounds and variations, and dance movements. It also contains a critical study of the manuscript and printed sources of his consort music, as well as a transcription and commentary of the repertoire by the author.

739. Boden, Anthony, ed. *Thomas Tomkins: The Last Elizabethan*. Aldershot, Hants, England: Ashgate, 2005. xiii, 373pp.

In three parts: Part One concerns the lives, careers, and backgrounds of Thomas Tomkins

and his family. Part Two consists of a partial reprint of Denis Steven's *Thomas Tomkins, 1572–1656* (see {736}) which discusses Tomkins's vocal, keyboard, and consort music. Part Three includes essays on his musical language and style by Bernard Rose, Peter James, and David R.A. Evans. Includes a comprehensive list of Tomkin's music and its early sources and modern editions.

Trabaci, Giovanni Maria (ca. 1575–1647)

See also {374}, {443}, {574}.

740. Jackson, Roland John. "The Keyboard Music of Giovanni Maria Trabaci." 2 vols. Ph.D. diss., University of California, Berkeley, 1964.

An exhaustive study of the life and keyboard music of Trabaci. His compositions are arranged and analyzed according to these categories: modal works, works based on borrowed material, sectional forms, and improvisatory compositions.

741. Jackson, Roland John. "The Inganni and the Keyboard Music of Trabaci." *Journal of the American Musicological Society* 21, no. 2 (Summer 1968): 204–8.

Discusses Trabaci's technique of incorporating *inganni* in his keyboard ricercars.

Vicentino, Nicola (1511–ca.1576)

See "Vicentino, Nicola" under Individual Builders and Families in Chapter 3.

Wagenseil, Georg Christoph (1715–1777)

See also {369}, {373}, {426}.

742. Michelitsch, Helga. *Das Klavierwerk von Georg Christoph Wagenseil: thematischer Katalog*. Tabulae musicae Austriacae, Bd. 3. Wien: Böhlau in Kommission, 1966. 163pp. A thematic catalog of Wagenseil's keyboard music arranged in the following categories: cyclic works, individual works, versets, preludes and fugues, original compositions for two keyboards, and arrangements for solo and two keyboards. Includes a source list. Text in German.
743. Scholz-Michelitsch, Helga. *Georg Christoph Wagenseil: Hofkomponist und Hofklaviermeister der Kaiserin Maria Theresia*. Wien: W. Braumüller, 1980. 109pp. A concise biography of Wagenseil, with particular focus on his career as court composer and court keyboard tutor to Empress Maria Theresa in Vienna. Text in German.
744. Sauerbrei, Patricia Margaret. "The Keyboard Concertos of Georg Christoph Wagenseil (1715–1777)." 2 vols. Ph.D. diss., University of Toronto, 1984. A study of Wagenseil's contributions to the development of the concerto from Baroque to Classical style through detailed analysis of the formal, thematic, and orchestration materials in his keyboard concertos. Includes discussion on his life and influence, contemporary writings on solo concertos, as well as the sources of his keyboard concertos.

Zipoli, Domenico (1688–1726)

See also {368}, {574}.

745. Ayestarán, Lauro. *Doménico Zipoli: vida y obra*. Montevideo: Museo histórico nacional, 1962. 40pp. Discusses the life and work of Zipoli, with particular attention to his *Sonate d'intavolatura per organo e cimbalò*. Text in Spanish.
746. Erickson-Bloch, Susan Elizabeth. "The Keyboard Music of Domenico Zipoli (1688–

1726).” Ph.D. diss., Cornell University, 1975. vii, 303pp.

A stylistic analysis of Zipoli’s keyboard music, with attention to its historical context, sources, and interpretation. Compares his works to those of the Frescobaldi tradition, and to those of his contemporaries, including Alessandro Scarlatti and Bernado Pasquini.

WOMEN COMPOSERS

747. Meggett, Joan M. *Keyboard Music by Women Composers: A Catalog and Bibliography*. Westport, Conn: Greenwood Press, 1981. xx, 210pp.

An important catalog of music written for the harpsichord, organ, and piano by over 250 women composers from the 17th century to the present time. Arranged alphabetically, the catalog lists names, dates, and brief biographical information of the composers, inventories of their keyboard works, and bibliographies of literature by and about the composers. Includes an introductory essay on women composers in early keyboard literature. Among the appendices are listings of composers by period and by country, and a discography.

748. Heinrich, Adel. *Organ And Harpsichord Music by Women Composers: An Annotated Catalog*. New York: Greenwood Press, 1991. xvi, 373pp.

A useful bibliography on works that include the organ and harpsichord written by women composers from the 17th century until the time of writing. The main part of the book contains works listed under the name of composer arranged alphabetically. Includes brief biographies of composers, a chronological listing of composers organized by country, and a title index.

THE TWENTIETH CENTURY AND BEYOND

See also “Twentieth-Century British Harpsichord Music” in Volume One of {401}, and {42}, {748}, {813}.

749. Steinberg, Michael. "Some Observations on the Harpsichord in Twentieth Century Music." *Perspectives of New Music* 1, no. 2 (1963): 189–194.
Gives remarks on the diverse stylistic approaches and techniques illustrated in harpsichord music written in the first half of the 20th century.
750. Bedford, Frances, and Robert Conant. *Twentieth-Century Harpsichord Music: A Classified Catalog*. Music Indexes and Bibliographies 8. Hackensack, N.J.: Joseph Boonin, 1974. xxi, 95pp.
A catalog of 20th-century solo and ensemble harpsichord literature. Arranged in thirty-four sections according to the instrumentation and size of ensemble.
751. Thorp, Keith Andrew. "The Twentieth-Century Harpsichord Approaches to Composition and Performance Practice As Evidenced by the Contemporary Repertoire." D.M.A. diss., University of Illinois at Urbana-Champaign, 1981. 260pp.
A full-length study on the composers, performers, and instrument makers who contributed to the 20th-century harpsichord literature. The introductory chapter discusses the physical and specification differences between the "production models" that dominated the early music revival movement in the first half of the 20th century, and the more historically informed harpsichords produced later in the century. The rest of the volume presents a broad survey of the 20th-century harpsichord repertoire up to the late 1970s, beginning with the neoclassical approach which later developed into national styles across Europe and the United States. Concludes with a chapter summarizing the "Notation and Performance Practice in the Modern Harpsichord Literature," highlighting "some of the many extended techniques and special effects," such as the simultaneous use of more than one tuning, instrument amplification, damper removal, and "timbre modulations." Includes lists of editions, discography, and bibliography.
752. Roy, Jean. "Renaissance de la musique de clavecin au XXe siècle." *Corps écrit* 35 (1990): 129–32.
A brief overview of the harpsichord revival movement in the 20th century, with particular

focus on such harpsichordists as Wanda Landowska and Antoinette Vischer who commissioned new works from composers. Text in French.

753. Bedford, Frances. *Harpsichord and Clavichord Music of the Twentieth Century*. Berkeley, Calif: Fallen Leaf Press, 1993. liv, 609pp.

An invaluable bibliographic reference covering music written for harpsichord and clavichord in the 20th century up to the time of publication. Contains information on approximately 5,600 works by 2,700 composers, arranged by instrumentation. Each entry provides the dates of the composer and his/ her nationality, date and duration of the compositions, level of difficulty, and other pertinent information such as commissions, premieres, unusual requirements, and available recordings. Foreword by Larry Palmer. See {750} for an earlier version of this work.

754. Tat, Emmanuelle. "Présence du clavecin dans la musique française des années 70 à nos jours." Ph.D. diss., Université Paris-Sorbonne, 2002. 519pp.

A critical study of the position of harpsichord in contemporary French music from the 1970s to the time of writing. In three chapters: Chapter One provides an excellent historical survey of harpsichord construction, harpsichord instruction, and the commissioning, composing, performing, and fostering of harpsichord music in France from the late 19th century to the late 20th century. Chapter Two discusses selective solo and ensemble works by Marius Constant, Iannis Xenakis, Betsy Jolas, Ton-That Tiêt, Jean-Yves Bosseur, Michèle Reverdy, Bernard Cavanna, Luc Ferrari, Henri Dutilleux, François-Bernard Mâche, Joanna Bruzdowicz, Bernard Fort, and Elzbieta Sikora. Chapter Three deals with the various compositional trends and concepts in harpsichord music during the last three decades of the 20th century, with particular attention to timbre, musical time, and musical space. Text in French.

755. Kroll, Mark. "Harpsichord Music." *Notes* (June 2003): 988–93.

A review on a group of modern harpsichord compositions published in the 1990s written by the following composers: Robert Baksa (b. 1938), Thomas Benjamin (b. 1940), Irwin Bazelon (1922–1995), Ynam Leef (b. 1953), Claus-Steffen Mahnkopf (b. 1962), Camillo

Togni (1922–1993), Hanna Kulenty (b. 1961), and Maurice Ohana (1913–1992).

756. Saviola, Diadorim, and Maria Pia Jacoboni. *Il clavicembalo nella musica contemporanea italiana: catalogo e ricerca* [The Contemporary Italian Harpsichord Music: Catalog and Research]. Bologna: Associazione Clavicembalistica Bolognese, 2005. xxvii, 129pp.

A catalog of 690 published and unpublished works for solo harpsichord as well as chamber, orchestral, and vocal music that includes the instrument written by 284 Italian composers between 1900 and 2004. Gives information on composer, title, instrumentation, publisher if any, and duration. Text in Italian with an English introduction.

CHAPTER FOUR: PERFORMANCE PRACTICE

GENERAL PERFORMANCE PRACTICE

See also {7}, {11}.

757. Kinkeldey, Otto. *Orgel und Klavier in der Musik des 16. Jahrhunderts: ein Beitrag zur Geschichte der Instrumentalmusik*. Leipzig: Breitkopf & Härtel, 1910. x, 321pp. Reprint. Hildesheim: G. Olms, 1968. x, 321pp.

A classic and groundbreaking study of 16th-century keyboard instruments, their solo and ensemble repertoire, and the performance practices. Among the sources consulted, the writings of Juan Bermudo, Tomás de Sancta María, Girolamo Diruta, and Elias Nikolaus Ammerbach receive the most attention. Text in German.

758. Dolmetsch, Arnold. *The Interpretation of the Music of the 17th and 18th Centuries: Revealed by Contemporary Evidence*. London: Novello and Co., 1915. Reprint in one volume with *The Interpretation of the Music of the 17th and 18th Centuries: Revealed by Contemporary Evidence; Appendix containing Twenty-Two Illustrative Pieces*. Mineola, N.Y.: Dover Publications, 2005. x, 493pp.

A classic and groundbreaking study on the performance of Baroque music written by one of the pioneers of the 20th-century early music revival movement. Chapters are on expression, tempo, rhythm, ornamentation, figured bass realization, fingering, and the musical instruments of the time. Includes quotations from primary sources and musical examples.

759. Dolmetsch, Arnold. *The Interpretation of the Music of the 17th and 18th Centuries: Revealed by Contemporary Evidence; Appendix containing Twenty-Two Illustrative Pieces*. London: Novello and Co., 1915. 42pp.

See {758}.

760. Dart, Thurston. *The Interpretation of Music*. London: Hutchinson's University Library,

1954. ix, 192pp. 4th ed. London: Hutchinson, 1967. 190pp.

A compact guide to the performance of early music from the Middle Ages through the early 19th century. Includes discussions on music editorial technique, the “sonorities” of period instruments and voice types, ornamentation and embellishment, and the performing styles of the repertoires of the Middle Ages, Renaissance, and 17th and 18th centuries.

761. Donington, Robert. *The Interpretation of Early Music*. London: Faber and Faber, 1963. 605pp. Rev. ed. New York: St. Martin's Press, 1974. 766pp. New revised ed. New York: St. Martin's Press, 1992. 766pp.

A classic study on the interpretation of Baroque music, citing a large number of contemporary sources with the author's commentary, although sometimes controversial. It has passed through several revised and expanded editions. Consists of four “Books” entitled “Style,” “The Notes,” “The Expression,” and “The Instruments.” The latest edition contains an extended-length introduction containing the author's latest ideas on modern performance of early music, and a new appendix on Frederick Neumann's controversial theories. There are sixty-six chapters on such topics as accidentals, embellishment, accompaniment, expression, tempo, rhythm, punctuation, dynamics, pitch, temperament, and Baroque instruments.

762. Donington, Robert. *A Performer's Guide to Baroque Music*. London: Faber and Faber, 1973. 320pp.

Contains summarized material from the author's 1963 edition of *The Interpretation of Early Music* (see {761}), with additional coverage on baroque vocal technique. In four parts: Part One, titled “The Baroque Attitude,” deals with the problems of performance practice. Part Two, titled “The Baroque Sound,” is devoted to vocal and instrumental techniques. Part Three discusses accidentals, ornamentation, and accompaniment. Part Four focuses on elements of expression, such as tempo, rhythm, phrasing and articulation, and dynamics.

763. Veilhan, Jean Claude. *Les règles de l'interprétation musicale à l'époque baroque (XVIIe-XVIIIe s.): générales à tous les instruments; selon Bach, Brossard, Couperin, Hotteterre,*

Montéclair, Quantz, Rameau-d'Alembert, Rousseau, etc. Paris: A. Leduc, 1977. 101pp.
Translated into English by John Lambert as *The Rules of Musical Interpretation in the Baroque Era (17th-18th Centuries): Common to All Instruments; According to Bach, Brossard, Couperin, Hotteterre, Montéclair, Quantz, Rameau-d'Alembert, Rousseau, etc.* Paris: A. Leduc, 1979. ix, 100pp.

Attempts to present “rules” of Baroque musical performance common to all instruments. Topics covered include meters, phrasing, ornamentation and improvisation, “character,” and tempo. Quotations and examples are mostly drawn from French sources, and the majority of musical excerpts are selected from flute or recorder repertoire.

764. Donington, Robert. *Baroque Music: Style and Performance; A Handbook*. London: Faber Music, 1982. 206pp.

Drawing on selected material from the author’s *The Interpretation of Early Music* (see {761}), this is a compact guide to the essentials of Baroque performance practice, with chapters on idioms, tempo, phrasing and articulation, rhythm, accidentals, ornaments and ornamentation, and the art of accompaniment.

765. Neumann, Frederick. *Essays in Performance Practice*. Ann Arbor, Mich: UMI Research Press, 1982. xii, 321pp.

Contains sixteen previously published articles and responses by the author, many of which deal with topics on rhythmic alteration and ornamentation which attracted criticism from other scholars. Contents: “The Use of Baroque Treatises on Musical Performance;” “Donington’s *A Performer’s Guide to Baroque Music – a Review*,” “The French *Inégale*, Quantz, and Bach;” “An Answer to Donington’s Critique;” “External Evidence and Uneven Notes;” “The Dotted Note and the So-Called French Style;” “Rhythm in the Two Versions of Bach’s French Overture, BWV 831;” “Facts and Fiction about Overdotting;” “Once More: The ‘French Overture Style;’” “The Overdotting Syndrome: Anatomy of a Delusion;” “Misconceptions about the French Trill in the 17th and 18th Centuries;” “A New Look at Bach’s Ornamentation;” “Notes on ‘Melodic’ and ‘Harmonic’ Ornaments;” “Couperin and the Downbeat Doctrine for Appoggiaturas;” “Ornament and Structure;” and “The Appoggiatura on Mozart’s Recitative.”

766. Neumann, Frederick. *New Essays on Performance Practice*. Ann Arbor: UMI Research Press, 1989. x, 257pp.
Contains the author's major essays on 17th- and 18th-century performance practice since the publication of his *Essays in Performance Practice* in 1982 (see {765}), as well as several revised and reprinted articles, challenging "the 'orthodox' beliefs about historical performance and its modern-day interpretation." Most pieces are on the subjects of authenticity and early music, rhythm, and ornamentation.
767. Brown, Howard Mayer, and Stanley Sadie, ed. *Performance Practice before 1600*. New York: W.W. Norton, 1990. xi, 281pp.
See {768}.
768. Brown, Howard Mayer, and Stanley Sadie, ed. *Performance Practice after 1600*. New York: W.W. Norton, 1990. xi, 533pp.
{767} and {768} are a two-volume series containing essays on performance practice in Western music from the middle ages to the 20th century, written by specialists in their fields. Keyboard instruments of the Renaissance, Baroque, Classical, and Romantic periods are discussed. Other essays that the reader may find useful include: David Fuller, "The Performer as Composer;" Cary Karp, "Pitch;" and Mark Lindley, "Tuning and Intonation," "Keyboard Fingerings and Articulation," and Robert D. Levin, "Instrumental Ornamentation, Improvisation and Cadenzas."
769. Cyr, Mary, and Reinhard G. Pauly. *Performing Baroque Music*. Portland, Or: Amadeus Press, 1992. 254pp.
A useful guide to Baroque performance practice, addressing the essential topics such as tempo, dynamics, tuning and temperament, basso continuo, articulation, rhythm and notation, and ornamentation. Include scores of selected works discussed, and a companion audio cassette tape.
770. Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*.

With the assistance of Jane Stevens. New York: Schirmer Books, 1993. xiii, 605pp.

Discusses several aspects of Baroque performance practices: the thirty-three chapters are grouped into the areas of meter and tempo, rhythm, dynamics, articulation, phrasing, and ornamentation.

771. Schultz, Timothy. *Performing French Classical Music: Sources and Applications*. Mannes Studies in Music 1. Hillsdale, N.Y: Pendragon Press, 2001. xiv, 128pp.

A guide for musicians on the interpretation of early 18th-century French music. In two parts: Part One deals with issues of historical performance practice, such as rhythm, meter, and tempo, ornamentation, articulation and phrasing, instrumentation, dance interpretation, and figured bass realization. Part Two presents a performance edition of François Charvon's *Premiere Suite* (1717) with commentary that offers solutions to specific performance problems.

772. Burton, Anthony, ed. *A Performer's Guide to Music of the Baroque Period*. London: Associated Board of the Royal Schools of Music, 2002. x, 130pp.

A practical guide on the interpretation of Baroque music, published by the leading music examination board in the United Kingdom. After an introduction by Christopher Hogwood, there are seven chapters written by specialists on historical background, notation and interpretation, keyboard, strings, winds, singing, as well as source and edition. Davitt Moroney contributes a chapter on keyboard, offering advice on technique, fingering, ornamentation, touch, and continuo playing. The chapter also gives an overview on Baroque keyboard instruments and solo keyboard repertoire. Includes a companion CD.

KEYBOARD TECHNIQUE AND INTERPRETATION

General Studies

See also {510}, {627}, {772}.

773. Patorni-Casadesus, Régina. *Technique du clavecin*. Paris: Salabert, 1931. 8pp.
A brief manual of harpsichord technique, mainly focusing on the pedalling technique for changing timbre on the harpsichord manufactured by Pleyel during the first decades of the 20th century. Parallel text in French, Italian, English, and German.
774. Harich-Schneider, Eta. *Kleine Schule des Cembalospiels*. Kassel: Bärenreiter, 1952. 80pp.
Translated in English as *The Harpsichord, An Introduction to Technique, Style, and the Historical Sources*. Kassel: Bärenreiter, 1954. 70pp. 2nd ed. Kassel: Bärenreiter, 1973. 71 pp.
An introductory guide to the technique, style, and the historical sources of the harpsichord. Includes discussion on the following topics: touch, fingering, phrasing and articulation, ornamentation, tempo and rhythm, registration, and continuo accompaniment. The text is supported throughout with quotes from historical sources.
775. Schott, Howard. *Playing the Harpsichord*. London: Faber and Faber, 1971. 223pp.
Reprint with a new introduction by the author. New York: St. Martin's Press, 1979. 223pp.
A compact, practical manual for harpsichord players. Contains discussions on "The Historical Instrument" and its revival in the late 19th and 20th centuries, on the harpsichord repertoire from the 16th through the 20th century, as well as on harpsichord technique and performance practice issues, including touch, fingering, articulation and phrasing, ornamentation, rhythm and tempo, registration, rhythmic alterations, and ensemble accompaniment.
776. Nurmi, Ruth. *A Plain & Easy Introduction to the Harpsichord*. Albuquerque, N.M.: University of New Mexico Press, 1974. xiv, 248pp. Reprint, Metuchen, N.J: Scarecrow Press, 1986. xiv, 248pp.
A clear and well-presented guide to the harpsichord for the reader who already has a background in keyboard playing. The main part of the book deals with performance issues, including touch and articulation, fingering, ornamentation, tempo and rhythm,

registration, and continuo playing. Also gives practical advice on buying, tuning, and maintaining the instrument.

777. Ferguson, Howard. *Keyboard Interpretation from the 14th to the 19th Century: An Introduction*. New York: Oxford University Press, 1975. ix, 211pp.

A compact reference targeted for pianists on performance practice issues of keyboard music from the 14th to the 19th century. Begins with two chapters on historic keyboard instruments, including the organ, clavichord, harpsichord, and fortepiano, as well as on “musical types and forms.” The main part of the book addresses interpretation concerns, including tempo, phrasing and articulation, fingering, rhythmic conventions, ornamentation, as well as issues directly related to piano performance.

778. Tagliavini, Luigi Ferdinando. “L’arte di ‘non lasciar vuoto lo strumento’: appunti sulla prassi cembalistica italiana nel Cinque- e Seicento.” *Rivista italiana di musicologia* 10 (1975): 360–78.

See {780}.

779. Lister, Craig L. “Traditions of Keyboard Technique from 1650 to 1750.” Ph.D. diss., University of North Carolina at Chapel Hill, 1979. vi, 352pp.

An important study of early keyboard playing. Through a survey of a variety of period sources, the author proposes three schools of keyboard technique during 1650–1750. The first, described as “the conservative tradition,” follows the late 15th- and early 16th-century practice emphasizing the use of paired fingering, the preference of the second and fourth fingers for beginning passagework and playing intervals and chords, as well as the use of the three middle fingers for ornaments. This tradition carried on until the 18th century and is supported by the writings of Penna, Nivers, Speer, Speth, Purcell, Prencourt, and Samber. The second, described as “the progressive tradition in Paris,” calls attention to the equal use of all fingers, legato touch, and the benefits of good posture. These principles are mentioned in the treatises of Denis, St. Lambert, Couperin, Rameau, and Corrette. The last, described as “the progressive tradition in England and Germany,” promotes the important function of the thumbs, the use of thumb-under fingerings for playing scale

passages, and the facility of using any paired fingers for playing ornaments. These can be found in the documents of Preuller, Maichelbeck, Thielo, and Hartong.

780. Valenti, Fernando. *The Harpsichord: A Dialogue for Beginners*. Hackensack, N.J.: Jerona Music, 1982. vi, 92pp.

A manual for the beginner on the harpsichord. In a lively question-and-answer format, the reader is introduced to such topics as registration, ornamentation, dynamics, fingering, and tempo and rhythm. Musical examples mainly drawn from J.S. Bach, Domenico Scarlatti, and François Couperin.

781. Tagliavini, Luigi Ferdinando. "The Art of 'Not Leaving The Instrument Empty': Comments on Early Italian Harpsichord Playing." *Early Music* 11, no. 3 (July 1983): 299–308.

A revised English translation of the author's article in Italian (see {778}). Discusses various devices to prolong sound on the harpsichord, as recommended by late 16th-century and early 17th-century Italian theorists and composers such as Diruta, Frescobaldi, and Merulo. Possibilities include note repetition, arpeggiation, and harmonic diminution.

782. Lister, Craig. "P.C. Hartong and Transition in Eighteenth-Century Keyboard Instruction." *Early Keyboard Journal* 4 (January 1985): 28–42.

A close examination of Hartong's *Clavier Anweisung* (1749), a well designed keyboard treatise that deals with scale fingerings, ornament fingerings, and finger strength. The manual also offers a graded series of exercises.

783. Kastner, Macario S. *The Interpretation of 16th- and 17th-Century Iberian Keyboard Music*. Translated from the Spanish by Bernard Brauchli. Monographs in Musicology 4. Stuyvesant, N.Y.: Pendragon Press, 1987. xiii, 113 pp.

Originally published as a series of two articles in *Anuario musical* (vols. 28-29, 1973 & 1974), this monograph is devoted to the performance practice of 16th- and 17th-century Spanish and Portuguese keyboard music. With reference to many contemporary sources especially those of Juan Bermudo and Tomás de Santa María, coverage includes: touch,

fingering and articulation, slurs and syncopation, vibrato on the clavichord, *glosas* and ornaments, rhythm and tempo, registration, and transposition. Includes a bibliography of modern editions of Iberian keyboard music.

784. Troeger, Richard. *Technique and Interpretation on the Harpsichord and Clavichord*. Bloomington: Indiana University Press, 1987. xvi, 252pp.

Offers practical advice and historical information on harpsichord and clavichord techniques, with focus on touch, fingering, articulation, dynamics, tempo and rhythm, ornamentation and embellishment, registration, and temperament. Discussion also covers the different mechanisms of the two instruments, which require different approaches in some technical aspects.

785. Metzger, Nancy. *Harpsichord Technique: A Guide to Expressivity; Featuring Music from Methode ou recueil de connaissances elementaires pour le piano forte ou clavecin, J.C. Bach and F.P. Ricci, Paris, 1786*. Portland, Or.: Musica Dulce, 1989. xii, 115pp.

A valuable manual of harpsichord technique, focusing on touch, hand and finger positions, articulation, and different types of stresses. The author also discusses musical rhetoric, affects in baroque music, and harpsichord compositional styles. The musical examples used in the main part of the book are from the treatise *Methode ou recueil de connaissances elementaires pour le piano forte ou clavecin* (1786) attributed to J.C. Bach and F. Pasquale Ricci.

786. Nandi, Jean. *Starting on the Harpsichord: A First Book for the Beginner*. With the collaboration of Léonie Jenkins. Berkeley, Calif.: Bon Goût Publishing. Co, 1989. vii, 204pp.

An excellent method book for students who begin their musical studies on the harpsichord. Includes both rudiments of music as well as orientation of the harpsichord and its technique, with well-constructed musical examples and illustrations.

787. Nandi, Jean. *Skill and Style on the Harpsichord: A Reference Manual for the Developing Harpsichordist*. Berkeley, Calif.: Bon Goût Publishing. Co., 1990. vi, 139pp.

Although intended as a supplement to the author's *Starting on the Harpsichord: A First Book for the Beginner* (see {786}), this manual presents an all-rounded selection of harpsichord performance practice and literature topics suitable for students at the beginning, intermediate, and advanced levels. Coverage includes touch and articulation, notation, tempo and rhythm, ornamentation, tuning and temperament, continuo accompaniment, as well as the different forms and styles in Baroque keyboard music.

788. Brauchli, Bernard. "Aspects of Early Keyboard Technique: Hand and Finger Positions, as seen in Early Treatises and Iconographical Documents." [Parts 1 and 2]. *Journal of the American Musical Instrument Society* 18 (1992): 62–102; 20 (1994): 90–110.

An excellent survey on keyboard hand and finger positions as described in early treatises and iconographical documents. Part One cites 16th- and 17th-century writings by Tomás de Santa María, Arnolt Schlick, Girolama Diruta, Francisco Correa de Arauxo, Hernando de Cabezón, Père Mersenne, Jean Denis, Guillaume Gabriel Nivers, and Lorenzo Penna, as well as presents iconographical documentation from as early as late 13th-century to the 17th century. Part Two focuses on 18th-century French and German sources, including those of Jacques Boyvin, Monsieur de Saint-Lambert, Johann Baptist Samber, François Couperin, Frey Pablo Nassarre, Jean-Philippe Rameau, Carl August Thielo, P.C. Hartong, Michel Corrette, C.P.E. Bach, Friedrich Wilhelm Marpurg, Daniel Gottlob Türk, Jacques Duphly, Jean Jacques Rousseau, Johann Samuel Petri, J.C. Bach, Francesco-Pasquale Ricci, and Georg Friedrich Wolf, as well as contemporary iconographical documentation.

789. Bond, Ann. *A Guide to the Harpsichord*. Portland, Or.: Amadeus Press, 1997. 267pp.

A useful manual on harpsichord playing. The first few chapters provide an overview of the history and construction of the instrument. The main part of the book discusses the repertoire, with coverage on the English, Italian, French, German, and Spanish styles, as well as performance practice principles, tuning and temperament, and harpsichord regulation.

790. Kroll, Mark. *Playing the Harpsichord Expressively: A Practical and Historical Guide*. Lanham, Md.: Scarecrow Press, 2004. xx,121pp.

A practical manual containing fifteen lessons on harpsichord technique and style, including articulation, performing in different textures, ornamentation, registration, fingering, rhythm, and the repertoire, with relevant references drawn from a wide selection of primary sources. The appendices offer a summary of ornaments commonly found in harpsichord literature, a list of harpsichord terminology, and a list of contemporary harpsichord compositions. Extensive bibliography.

791. Kosovske, Yonit Lea. *Historical Harpsichord Technique: Developing la douceur du toucher*. Bloomington, Ind.: Indiana University Press, 2011. xi, 221pp.

Stresses the art and the importance of graceful harpsichord playing, with reference to early keyboard methods from the period 1565–1800 and the author’s experience as a performer and pedagogue. Coverage includes posture, positions of arms, wrists, hands, and fingers, touch and articulation, as well as fingering.

Fingering

See also {768}, {757}, {776}, {779}, {782}, {788}, {791}, {821}, {824}.

792. Rodgers, Julane. “Early Keyboard Fingering, ca. 1520–1620.” D.M.A. diss., University of Oregon, 1971. vi, 331pp.

A thorough study of German, Spanish, Italian, and English instructions and documentary evidence on keyboard fingering from the beginning of the 16th century to the early 17th century. The following sources are discussed: Hans Buchner (1483–1538), *Fundamentum*; Elias Nicolaus Ammerbach (ca.1530–1597), *Orgel oder Instrument Tabulatur*; Juan Bermudo (ca.1510–1559), *Declaración de instruentos*; Luys Venegas de Henestrosa ca.1510–1570), *Libro de cifra nueva*; Tomás de Santa María, *Arte de tañer Fantasía*; Antonio de Cabezón (ca.1510–1566), *Obras de música*; Girolamo Diruta (ca.1554–1610), *Il Transilvano*; and fingerings included in English virginal music.

793. Soehnlein, Edward John. “Diruta on the Art of Keyboard Playing: Annotated Translation

and Transcription of *Il Transilvano*, Parts I (1593) and II (1609).” Ph.D. diss., University of Michigan, 1975. xiv, 505pp.

The first modern complete annotated English translation of Girolamo Diruta’s *Il Transilvano*, an important document in the history of keyboard pedagogy that treats organ and harpsichord techniques separately. Also discusses the early editions of *Il Transilvano* and the sources and modern editions of its music.

794. Le Huray, Peter. “English Keyboard Fingering in the 16th and Early 17th Centuries.” In *Source Materials and the Interpretation of Music: A Memorial Volume to Thurston Dart*, edited by Ian Bent, 227–257. London: Stainer and Bell, 1981.

Lists the important English sources from the 16th and early 17th centuries that contain extensive and individual fingerings. Offers a composer/source index of fingered compositions. Also discusses fingering techniques, and fingering in relation to interpretation and ornamentation.

795. Lindley, Mark, and Maria Boxall, ed. *Early Keyboard Fingerings: An Anthology*. London: Schott & Co., 1982. 36pp. Revised and expanded as *Early Keyboard Fingerings: A Comprehensive Guide*. London: Schott & Co., 1992. xiv, 98pp.

A useful anthology of keyboard music from the 16th to 18th century with original fingerings.

796. Lindley, Mark. “Ammerbach’s 1583 Exercises.” *The English Harpsichord Magazine* 3, no. 4 (April 1983): 58–67.

An examination of Elias Ammerbach’s 1583 finger exercises which, according to the author, are “more concise and better designed than those in 1571.” The treatise also briefly covers the issue of tuning and temperament.

797. Johnson, Calvert. “Early Italian Keyboard Fingering.” *Early Keyboard Journal* 10 (1992): 7–88.

Presents a detailed chronicle of Italian keyboard fingering sources from the period 1593–1800, citing quotations and musical examples from Girolamo Diruta, Adriano Banchieri,

Girolamo Frescobaldi, Lorenzo Penna, Bartolemeo Bismantova, Alessandro Scarlatti, Francesco Gasparini, Azzolino Bernardino Della Ciaja, Peter Prelleur, Filippo Maria Gherardeschi, Niccolò Pasquali, Vincenzo Manfredini, Johann Christian Bach, Francesco-Pasquale Ricci, Carlo Gervasoni, and Giuseppe Gherardeschi.

Ornamentation

See also Scheibert's essay, "New Information about Performing 'small notes'" in {379}, and {668}, {703}, {757}, {765}, {766}, {770}, {771}, {776}.

798. Williams, Peter F. "The Harpsichord Acciaccatura: Theory and Practice in Harmony, 1650–1750." *Musical Quarterly* 54, no. 4 (October 1968): 503–523.

Centers on the acciaccatura in Baroque harpsichord music, an embellishment that was used in practice but was not often notated in the music. Examines the abundance of contemporary theoretical sources that discuss the device.

799. Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach*. Princeton: Princeton University Press, 1978. xiv, 630pp.

Concerns ornamentation in 17th- and 18th-century music. Divided into several parts by types of ornaments: "One-Note Graces," "The Slide," "The Trill," "The Compound Trills," "The Mordent," "Other Small Ornaments," and "Free Ornamentation," with separate chapters on their treatment in French, Italian, and German music, and in the works of J.S. Bach's. English and Iberian ornamentation are not included in the discussion. While the size of the publication is impressive, some of the claims made by the author have been challenged and questioned by other scholars.

800. Viljoen, Willem Diederik. "Ornamentation in the Fitzwilliam Virginal Book with An Introductory Study of Contemporary Practice." Ph.D. diss., University of Pretoria, 1986. xiv, 368pp.

A full-length study of ornamentation in the *Fitzwilliam Virginal Book*, with a comparative

analysis of contemporary Continental and contemporary non-keyboard English practices. Examines both the written out and notated ornaments in the collection, with a detailed list of the numerous errors found in its modern revised edition published by Dover in 1979–80.

801. Gálvez, Genoveva. “Aspectos ornamentales en la música española para tecla del siglo XVIII.” [Parts 1 and 2]. *Musica antique* 7 (1987): 11–16; 8 (1987): 23–24.

Not examined.

802. Kent, Christopher. “Ornamentation Symbols in English Keyboard Sources (c.1550–1650): Some Select Comparisons and Contrasts Reviewed from Primary Sources. I.” *The Organ Yearbook* 36 (2007): 169–180.

Discusses various applications of ornamentation symbols in English keyboard music of the period, with particular reference to several works from the Mulliner Book and to sources of Orlando Gibbons.

Registration

See also {359}, {776}.

803. Gilbert, Kenneth. “Le clavecin française et la registration.” In *L’interprétation de la musique française aux XVIIème et XVIIIème siècles: Paris 20–26 Octobre 1969*, edited by Édith Weber, 203–11. Paris: Centre National de la Recherche Scientifique, 1974.

Discusses the use of registration in 18th-century French harpsichord music through indications of touch, rhythm, expression, and taste, despite the lack of specific registration markings. Documentary evidence and contemporary original instruments are also consulted. Text in French.

804. Fuller, David. “Harpsichord Registration.” *The Diapason* 69, no. 8/ no. 824 (July 1978): 1, 6–7.

A revised and expanded version of the author's article "Registration, §II. Harpsichord" in the 1980 edition of *The New Grove Dictionary of Music and Musicians*. Discusses specific harpsichord registration practices through examining surviving evidence from the instruments and occasional indications in the music.

Tempo and Rhythm

See also {463}, {765}, {766}, {770}, {776}.

805. McIntyre, Ray. "On the Interpretation of Bach's Giges." *The Musical Quarterly* 51, no. 3 (July 1965): 478–92.

Discusses the interpretation of binary and ternary notated giges of the Baroque period, with particular focus on the two unusual Bach examples from the first French Suite and the sixth Partita. Both movements are notated with binary rhythm and the latter is indicated with the mensuration sign for *tempus perfectum diminutum*.

806. Collins, Michael. "The Performance of Triplets in the 17th and 18th Centuries." *Journal of the American Musicological Society* 19, no. 3 (Autumn 1966): 281–328.

Discusses the resolutions of conflicts between triplets and binary figures in music of the 17th and 18th centuries, with reference to contemporary documents as well as the various styles of notational procedures in the 16th century.

807. Harris-Warrick, Rebecca. "The Tempo of French Baroque Dances: Evidence from 18th-Century Metronome Devices." *Proceedings of the Society of Dance History Scholars* 5 (1982): 14–23.

Examines tempo markings for specific dance pieces from seven 18th-century sources, dated between 1705 and 1763. Although these documents provide valuable information on the tempo of French Baroque dances, the conflicting and inconsistent data for certain dance types, such as the gavotte and menuet, leaves several questions on the repertoire still to be further explored.

808. Troeger, Richard. "Metre in Unmeasured Preludes." *Early Music* 11, no. 3 (July 1983): 340–45.

Discusses duple meter being the most common intrinsic metrical framework in French unmeasured harpsichord prelude. This meter is also widely used in genres closely related to the unmeasured prelude, such as the allemande, tombeau, and toccata.

809. Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance*. With the assistance of Dean M. Karns. Bloomington, Ind.: Indiana University Press, 1987. xiv, 334pp.

An excellent monograph for musicians concerning French Baroque dance types and rhythms, with particular reference to the works of Lully and his followers. In two parts: part one, titled "Features of the Dance Rhythms," deals with dance rhythms as described in late 16th- and early 17th-century French documents, the connections between rhetoric, dance and music, the connections between bowing and dance rhythms, "tempos and general affects," meter, articulation, as well as ornamentation. Part two discusses the rhythmic features of fifteen most common dance types, including allemandes, bourrées, canaries, chaconnes, courantes, folies, forlanes, gavottes, gigue, loures, menuets, passacailles, passepieds, rigaudons, and sarabandes.

810. Miehling, Klaus. *Das Tempo in der Musik von Barock und Vorklassik: Die Antwort der Quellen auf ein umstrittenes Thema*. Wilhelmshaven: Florian Noetzel, Heinrichshofen Bücher, 1993. 528pp. 3rd revised ed. Wilhelmshaven: Florian Noetzel, Heinrichshofen Bücher, 2003. 458pp.

An exhaustive study of tempo in music of the Baroque and pre-Classical periods. Besides presenting a rich collection of 17th- and 18th-century French, German, and English sources that deal with the subject, the author also provides critical insights on the role and implications of tempo, and on the theoretical, practical, and rhetorical aspects related to tempo. Considerable attention is given to the application of period theories to a variety of dances. Text in German.

811. Hefling, Stephen E. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting*. New York: Schirmer Books, 1993. xvi, 232pp.
Discusses the thorny issues of notes inégales and overdotting with extensive reference to 17th- and 18th-century sources, and to the modern debates on the subjects.
812. Hudson, Richard. *Stolen Time: The History of Tempo Rubato*. Oxford: Clarendon Press, 1994. xiv, 473pp.
An extensive historical survey of *tempo rubato* from Gregorian chant to music of the 20th century. The author classifies two specific types of rubato: the first one, denoted as “early rubato,” contains altered note values in a melody that conform with accurate timing in the accompaniment; the second type, denoted as “later rubato,” refers to the tempo fluctuation of all musical elements. Chapter 5 discusses the application of both types of rubato in 18th- and 19th-century keyboard music.

Touch and Articulation

See {385}, {768}, {770}, {776}, {785}, {788}, {791}, {821}.

HARPSICHORD REVIVAL

See also {136}.

813. Palmer, Larry. “Revival Relics: The First Compositions of the Harpsichord Revival and the First Twentieth-Century Harpsichord Method.” *Early Keyboard Journal* 5 (1986–1987): 45–52.
Discusses the first revival harpsichord compositions and the first 20th-century harpsichord method: solo work *Rigodon, pièce de clavecin* (ca. 1892), op. 97, by Francis Thomé (1850–1909); opera *Thérèse* (1906) by Jules Massenet (1842–1912), and *Technique du clavecin* (Paris: Salabert, 1930), by Régina Patorni-Casadesus (1886–1961).

814. Palmer, Larry. *Harpsichord in America: A Twentieth-Century Revival*. Bloomington, Ind.: Indiana University Press, 1989. xiv, 202pp.

An important book on the musical life associated with the harpsichord in 20th-century America, up to about 1960. Surveys the work of the more important and lesser known figures, including early music revival pioneer Arnold Dolmetsch; harpsichord makers John Challis, Claude Jean Chiasson, Julius Wahl, Frank Hubbard, William Dowd, and Wolfgang Zuckermann; collectors Morris Steinert, Mrs. John Crosby Brown, and Frederick Stearns; performers Arthur Battelle Whiting, Frances Pelton-Jones, Lotta Van Buren, Lewis Loomis Richards, Wanda Landowska, Putnam C. Aldrich, Philip Manuel, Gavin Williamson, Alice Ehlers, Ralph Kirkpatrick, Yella Pessl, Fernando Valenti, Sylvia Marlowe, Erroll Garner, Stan Freeman, E. Power Biggs, and Igor Kipnis; and composers Elliott Carter, John Cage, Francis Poulenc, Quincy Porter, Henry Cowell, Lou Harrison, Danial Pinkham, and Vincent Persichetti. Includes many historic photographs, descriptions and quotations from concert publicity materials and newspapers.

815. Ragsdale, Dana. "The Revival of the Harpsichord in the Twentieth Century with Particular Attention to the Harpsichord Concerti of Manuel De Falla and Francis Poulenc." D.M.A. diss., University of Cincinnati, 1989. xiv, 217pp.

Considers the musical and artistic environment at the turn of the 20th century that contributed to the harpsichord revival movement, with focus on the creativity and collaboration between composers, performers, and instrument builders. Discusses the work of builders and performers such as Louis Dièmer, Arnold Dolmetsch, and Wanda Landowska, as well as the music of Ferruccio Busoni, Manuel de Falla, and Francis Poulenc.

816. Cash, Alice Hudnall. "Wanda Landowska and the Revival of the Harpsichord: A Reassessment." Ph.D. diss., University of Kentucky, 1990. xvii, 382pp.

A reconsideration of Landowska's significance not only as a leading figure of the harpsichord revival movement but also as an accomplished female professional musician of her time. Provides an in-depth study of her career as a pianist, harpsichordist, recording

artist, composer, pedagogue, and scholar, with analysis of the position of women musicians of her time and the work of her female contemporaries. This document extends prior literature on Landowska by discussing her previously unknown compositions, her scholarly writings, the publicity and reception of her work, as well as her teaching career. The life and work of some of her most important students, including Alice Ehlers, Putnam Aldrich, Denise Restout, Rafael Puyana, Lilye Karger, and Ralph Kirkpatrick, who became the next generation of harpsichordists, are also mentioned.

817. Haskell, Harry. *The Early Music Revival: A History*. Mineola, N.Y.: Dover Publications, 1996. 232pp.

A lively narrative history of the early music revival movement from the first half of the 19th century through the 1970s. Discusses the work and contributions of instrument builders, performers, composers, scholars, teachers, and organizations.

818. Šekalov, Vladimir Aleksandrovič, and .
 “Vozroždenie klavirnoj muzyki i klavesina v Rossii [The revival of clavier music and harpsichord art in Russia].” *Muzykovedenie* 2 (2008): 9–14.

An overview of the harpsichord and early music revival scene in Russia in the 19th and early 20th centuries. The activities of Henry Louis Stanislaus Mortier de Fontaine, Johann Promberger, Anton Rubinstein, Henri Casadesus, Wanda Landowska, and Nikolaj Findeisen are mentioned. Text in Russian with an English summary.

819. Elste, Martin, ed. *Die Dame mit dem Cembalo: Wanda Landowska und die Alte Musik*. Mainz: Schott, 2010. 240pp.

Translated title: “The Lady with the Harpsichord: Wanda Landowska and Early music.” A publication in conjunction with a special exhibition at the Musikinstrumenten-Museum in Berlin from November 12, 2009 to February 28, 2010, commemorating the 50th anniversary of Landowska’s death. This richly illustrated volume contains essays on the early-music pioneer, together with photos, documents, and memorabilia. Text in German.

PEDAGOGICAL METHOD BOOKS

See also {785}.

820. Bostrom, Marvin John. "Keyboard Instruction Books of the Eighteenth Century." Ph.D. diss., University of Michigan, 1961. vii, 213pp.

An examination of the instructional contents of sixteen keyboard treatises from the 18th century, dated between 1702 and 1797. Assessment is focused on the following areas: "Pedagogical Principles," "The Presentation of the Basic Fundamentals of Music," "The Presentation of Technique," and "Instruction in Interpretation."

821. Boxall, Maria. *Harpsichord Method: Based on Sixteenth to Eighteenth-Century Sources*. London: Schott, 1977. 57pp.

A useful anthology for the beginner, containing keyboard music from the 16th to 18th century with commentary and instructions. Focusing on hand and finger position, fingering, and articulation, the author's pedagogy is based on the writings of Thomas de Sancta Maria (1565), Michel de Saint-Lambert (1702), and François Couperin (1716), as well as the original fingerings of the "English Virginalists and their seventeenth-century successor," and of J.S. Bach.

822. Rosenhart, Kees. *The Amsterdam Harpsichord Tutor*. 2 vols. Amsterdam: Muziekuitgeverij Saul B. Groen, 1977.

Prefaced by the respected harpsichordist Gustav Leonhardt, this is a method book for the beginner on the harpsichord. Containing a selection of pieces and excerpts from 17th- and 18th-century sources, the author provides commentary on tempo and rhythm, touch and articulation, phrasing, and ornamentation. The reader may find the instructions on fingering rather sketchy.

823. Halford, Margery. *The Harpsichord Manual: An Introduction to the Technic, Ornamentation and Performance Practices*. Sherman Oaks, CA: Alfred, 1980. 63pp.

A useful method book for the beginner. Offers a sequence of harpsichord exercises and

pieces with commentary on harpsichord technique, style, and performance practice.

824. Sachs, Barbara, and Barry Ife, eds. and trans. *Anthology of Early Keyboard Methods*. Cambridge: Gamut Publications, 1981. 71pp.

An anthology of fingering and keyboard methods selected from major Italian, Spanish, and German sources between 1520 and 1620, including treatises by Tomás de Santa María, Girolamo Diruta, Elias Nikolaus Ammerbach, Adriano Banchieri, Johannes Buchner, Hernando de Cabezón, and Luis Venegas de Henestrosa. Commentary is provided by the editors.

BASSO CONTINUO

See also {385}, {510}, {628}, {642}, {657}, {771}, {798}.

825. Arnold, F. T. *The Art of Accompaniment from a Thorough-Bass, As Practised in the XVIIth & XVIIIth Centuries*. 2 vols. London: Oxford University Press, 1931. xxi, 918. Reprint in one volume with a new introduction by Denis Stevens. Mineola, N.Y.: Dover, 2003. xxiv, 918pp.

An exhaustive, scholarly study of 17th- and 18th-century writings on basso continuo. In two volumes: volume one discusses the origins and development of basso continuo practice, the principles and aesthetics of accompaniment, and several major 18th-century treatises on the subject by Johann Philipp Treiber (1675–1727), Godfrey Keller (d. before 1707), Francesco Gasparini (1668–1727), Johann David Heinichen (1683–1729), David Kellner (c.1670–1748), Johann Mattheson (1681–1764), Georg Philipp Telemann (1681–1767), Carl Philipp Emanuel Bach (1714–1788), Christoph Gottlieb Schröter (1699–1782), Georg Michael Telemann (1748–1831), Johann Philipp Kirnberger (1721–1783), and Daniel Gottlob Türk (1756–1813). Volume two deals with technical and practical aspects of basso continuo, such as realization of specific chords, various figures and harmonic patterns, “forbidden progressions,” different styles of figuring and notation, as well as practical advice.

826. Keller, Hermann. *Schule des Generalbass-Spiels: mit Auszügen aus den theoretischen Werken von Praetorius, Niedt, Telemann, Mattheson, Heinichen, J.S. und Ph.E. Bach, Quantz und Padre Mattei, un zahlreichen Beispielen aus der Literatur des 17. und 18. Jahrhunderts*. Kassel: Bärenreiter, 1931. 122pp. 4th rev. ed. Kassel: Bärenreiter, 1959. 128pp. Translated into English by Carl Parrish as *Thoroughbass Method: With Excerpts from the Theoretical Works of Praetorius, Niedt, Telemann, Mattheson, Heinichen, J.S. & C.P.E. Bach, Quantz, and Padre Mattei*. New York: Columbia University Press, 1965. xiv, 97pp. Reprint. New York: Columbia University Press, 1990. xiv, 97pp.
- A well-received continuo method book that saw many reprints, editions, and translations. Besides English, it was also translated into Japanese (Tokyo: Zen'on Gakufu Shuppansha, 1976). Divided into two parts. Part one, titled “The Foundation of Thoroughbass Playing,” gives “Summary of Chord Principles,” and discusses “Thoroughbass Playing in Simple Four-Part Style.” Part two discusses the art and technique of continuo playing by using musical examples and treatises from the 17th and 18th centuries.
827. Williams, Peter F. *Figured Bass Accompaniment*. 2 vols. Edinburgh: University Press, 1970. 117pp, 131pp.
- An excellent manual on basso continuo playing, with well-chosen quotations and musical examples from period sources. Volume One discusses the realization of individual chords, the principles of basso continuo, and the various national styles of accompaniment during the Baroque period. Volume Two is a practical anthology of some fifty 17th- and 18th-century musical examples for basso continuo, with advice offered by the author.
828. Rowley, Gordon Samuel. “Le maître de clavecin pour l’accompagnement: Michel Corrette’s Method for Learning to Accompany from a Thoroughbass; A Translation and Commentary.” Ph.D. diss., University of Iowa, 1979. xxviii, 551pp.
- A full-length study of Corrette’s *Le maître de clavecin pour l’accompagnement, méthode théorique et pratique* (1753), and its supplement, *Prototypes pour servir d’addition au maître de clavecin, méthode pour l’accompagnement* (1754). Includes transcription of the French text with parallel English translation. Provides commentary on Corrette’s

instructions on basso continuo accompaniment, harpsichord stringing, and keyboard tuning and temperament.

829. Sadler, Graham. "The Role of the Keyboard Continuo in French Opera 1673–1776." *Early Music* 8, no. 2 (April 1980): 148–157.
Examines the figuring markings and other evidence that point to the regular exclusion of harpsichord and other harmony instruments in French Baroque opera.
830. Keaney, Helen. *Figured Bass for Beginners: A Self-Paced Primer in Playing from a Figured Bass*. Boston: E.C. Schirmer Music Company, 1981. 68pp.
A practical collection of figured bass drills and exercises. Chapter five offers numerous common continuo progressions presented in different keys. Chapters six and seven provide basic guidance on figured and unfigured bass realization.
831. Holman, Peter. "Reluctant Continuo." *Early Music* 9, no. 1 (January 1981): 75–78.
By referring to Sadler's article on the limited use of keyboard continuo in French Baroque opera (see {829}), the author discusses a similar tradition in England which led to the frequent exclusion of keyboard continuo in the country's theatrical dance music of the late 17th century.
832. Mangsen, Sandra. "The Unfigured Bass and the Continuo Player: More Evidence from France." *Early Keyboard Journal* 3 (1984–1985): 5–12.
A study of French treatises between 1690 and 1754 on unfigured bass accompaniment.
833. Dreyfus, Laurence. *Bach's Continuo Group: Players and Practices in His Vocal Works*. Cambridge, Mass: Harvard University Press, 1987. xii, 264pp.
Addresses questions on the accompaniment of Bach's sacred vocal music, including the treatment of keyboard instruments, the execution of the continuo parts in *secco* recitatives, and the evidence of the use of such instruments as the bassoon, cello, violone, viola da gamba, violoncello piccolo, viola pomposa, and the lute in the continuo group.

834. Ledbetter, David, ed. *Continuo Playing According to Handel: His Figured Bass Exercises*. Oxford: Oxford University Press, 1990. 106pp.
An edition of the basso continuo exercises written by Handel between 1724 and the mid-1730s, when he was harpsichord teacher to the four daughters of George II. With commentary and examples of continuo realization by the editor.
835. Milhous, Judith, and Curtis A. Price. "Harpsichords in the London Theatres, 1697–1715." *Early Music* 18, no. 1 (February 1990): 38–46.
Traces the use of harpsichords in practice, performance, and rehearsal in London theaters in the early 18th century through evidence revealed in a lawsuit between Stephen Heming, a harpsichord maker at Covent Garden, and the heirs of Christopher Rich, the manager of the Theatre Royal, Drury Lane.
836. Christensen, Jesper Bøje. *Die Grundlagen des Generalbassspiels im 18. Jahrhundert: Ein Lehrbuch nach zeitgenössischen Quellen*. Kassel: Bärenreiter, 1992. 155pp. 2nd ed. Kassel: Bärenreiter, 1997. Translated into English by J. Bradford Robinson from the 2nd German edition as *18th Century Continuo Playing: A Historical Guide to the Basics*. Kassel: Bärenreiter, 2002. 155pp. Translated into Italian by Maria Luisa Baldassari as *Fondamenti di prassi del basso continuo nel secolo XVIII: Metodo basato sulle fonti originali*. Bologna: Ut Orpheus, 2006. 155pp.
A sequence of figured bass methods and exercises based on four 18th-century treatises: Monsieur de St. Lambert's *Nouveau traité de l'accompagnement du clavecin* (1707), Jean-François Dandrieu's *Principes de l'accompagnement du clavecin* (1719), Johann David Heinichen's *Der General-Bass in der Composition* (1728), and Georg Philipp Telemann's *Singe-, Spiel- und General-Bass-Übungen* (1733–34). Focuses on the realization and voicing of the individual chords in accordance with the French and German national styles. Also discusses other aspects of continuo playing, including ornamentation and accompanying recitatives.
837. Federhofer, Hellmuet. "Zur Generalbasspraxis im 19. Jahrhundert." *Musik und Kirche* 60 (1990): 1–10.

Discusses the use and practice of basso continuo in the performance of Handel's music in the 19th century.

838. Lunde, Nanette Gomory. *The Continuo Companion: Sources for Basso Continuo Instruction in Facsimile*. 2nd ed. Eau Claire, WI: Skyline Publications, 1994. viii, 204pp. An anthology of basso continuo exercises extracted from period sources, and "is intended to be used along with formal instruction" or "in conjunction with an instruction manual such as *Figured Bass Accompaniment, Vol. I-II* by Peter Williams" (see {827}). In three parts: part one presents excerpts from 18th- and 19th-century treatises by A.F.C. Kollmann (1756–1829), Joseph Corfe (1741–1820), J.F. Burrowes (1787–1852), Stanislao Mattei (1750–1825), Fedele Fenaroli (1730–1818), and William Crotch (1775–1847), organized by different levels of difficulty. Part two contains musical excerpts with figured bass accompaniment in various national styles from the 17th and 18th centuries, also organized by different levels of difficulty. Part three consists of examples of literature with unfigured basses.
839. Baratz, Lewis Reece. "The Basso Continuo According to Jean Joseph Boutmy." *Early Keyboard Journal* 13 (1995): 39–80. Examines the *Traité abrégé sur la basse continue/ Korte verhandeling over de basso continuo* by Boutmy (1725–1799), published ca. 1770 in The Hague, The Netherlands. The 28-page bilingual French-Dutch edition is the only known basso continuo treatise written by a pedagogue from the southern Netherlands. Provided with an annotated English translation.
840. Zappulla, Robert. *Figured Bass Accompaniment in France*. *Speculum musicae* 6. Turnhout: Brepols, 2000. 303pp. A full-length study of French basso continuo practice in the 17th and 18th centuries. The introductory and first chapters are devoted to the history and development of the use of basso continuo in France, and a chronological presentation of French accompaniment treatises for hand-plucked, bowed, and keyboard instruments. The rest of the book deals with the choices and combinations of continuo instruments, the principles and practices of

accompaniment in French music, as well as French harmony and figured bass notational styles. The appendix provides a lightly annotated list of accompaniment treatises published in France and other regions between 1660 and 1825. Richly illustrated with facsimiles.

841. Nuti, Giulia. *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries*. Aldershot, England: Ashgate, 2007. xiv, 148pp.

Offers an overview of basso continuo practice in Italian music from the late 16th to the end of the 18th century. Using period sources, the author discusses topics such as notation, instrumentation, rules of accompaniment, styles of ornamentation, and improvisation.

TUNING AND TEMPERAMENT

See also {53}, {73}, {461}, {716}, {757}, {768}, {796}, {828}.

842. Barbour, J. Murray. *Tuning and Temperament: A Historical Survey*. East Lansing, Mich.: Michigan State College Press, 1951. Reprint. New York: Da Capo Press, 1972. xiii, 228pp.

A definitive work on the subject, surveying the theories of historical tunings and temperaments. The eight chapters are on the “History of Tuning and Temperament,” “Greek Tunings,” meantone temperament and its variants, “Equal Temperament,” “Just Intonation,” “Multiple Division,” “Irregular Systems,” and the connection between theory and performance practice. Includes numerous numerical tables, an extensive bibliography, and a glossary of technical terms.

843. Husmann, Heinrich. “Zur Charakteristik der Schlickschen Temperatur.” *Archiv für Musikwissenschaft* 24, no. 4 (November 1967): 253–265.

A reassessment of Arnolt Schlick’s system of temperament as described in his *Spiegel der Orgelmacher und Organisten* (1511). Text in German.

844. Klop, G.C. *Harpsichord Tuning: Course Outline*. Translated by Glen Wilson. Garderen, Holland: Werkplaats voor clavecimbelbouw, 1974. 30pp.
A handy booklet that offers practical instructions on harpsichord tuning. Provides guidelines and charts for several most widely used schemes, including Pythagorean, meantone, Werckmeister III–VI, Kirnberger II–III, and equal temperaments.
845. Jorgensen, Owen. *Tuning the Historical Temperaments by Ear: A Manual of Eighty-Nine Methods for Tuning Fifty-One Scales on the Harpsichord, Piano, and Other Keyboard Instruments*. Marquette, Mich.: Northern Michigan University Press, 1977. xxvii, 435pp.
An important manual containing instructions and test intervals for tuning fifty-one historical keyboard temperaments by ear. The introductory chapter discusses the history of tuning and temperament and offers practical advice on tuning technique.
846. Kellner, Herbert Anton. “Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach.” *Das Musikinstrument* 26 (1977): 34–35.
A reconstruction of Johann Sebastian Bach’s well temperament with the C major triad as the basis. Text in German.
847. Lindley, Mark. “Instructions for the Clavier Diversely Tempered.” *Early Music* 5, no. 1 (January 1977): 18–23.
An excellent article describing the general procedures and tips for harpsichord tuning. Provides tuning instructions for several important systems, including Pythagorean intonation, mean-tone temperament, equal temperament, and several irregular temperaments.
848. Di Veroli, Claudio. *Unequal Temperaments and Their Role in the Performance of Early Music: Historical and Theoretical Analysis, New Tuning and Fretting Methods*. Argentina: Artes Graficas Farro, 1978. 326pp. 2nd ed. available as an e-book at <http://temper.braybaroque.ie/>.
A guide to unequal temperaments on keyboard and other instruments. In three main parts:

Part One discusses the fundamentals of musical acoustics and the important schemes, including the Pythagorean scale, equal temperament, just intonations, meantone temperaments, lute temperaments, irregular French temperaments, and irregular “good” temperaments. Presents comparative analysis of different temperaments and gives advice on the choice of temperaments for various repertoires. Part Two contains tuning instructions and temperament schemes for keyboard and fretted instruments, as well as suggestions on intonation for wind instruments, unfretted strings, and voices. Part Three consists of several “Complementary Topics,” including discussion on the sources of historical temperaments.

849. Jorgensen, Owen H. *The Equal-Beating Temperaments: A Handbook for Tuning Harpsichords and Fortepianos, with Tuning Techniques and Tables of Fifteen Historical Temperaments*. Raleigh, N.C.: Sunbury, 1981. 36pp.

A handy booklet that gives practical instructions on tuning fifteen historical temperaments, including Just Pythagorean, Pythagorean, Just Intonation, Meantone, Modified Meantone, Kirnberger, Bendeler, Werckmeister, Aron-Neidhardt, Thomas Young, and Quasi-Equal. The steps and test intervals for each system are illustrated with simple musical notation.

850. Asselin, Pierre A. *Musique et tempérament*. Paris: Costallat, 1984. 236pp.

Based on the author’s doctoral dissertation (Ph.D., Université de Paris VI, 1983). In three parts: Part One introduces the fundamentals of musical acoustics, followed by practical advice on harpsichord tuning and the basic principles for producing temperaments. Part Two deals with the details of over twenty historical tuning systems, concluding with sixty-two musical examples illustrating the application of different temperaments. Part Three contains appendices of scientific tables and information. Text in French.

851. Rasch, Rudolf. “Does ‘Well-Tempered’ mean ‘Equal-Tempered’?” In *Bach, Handel, Scarlatti: Tercentenary Essays*, edited by Peter F. Williams, 293–310. Cambridge: Cambridge University Press, 1985.

Presents evidence from late 17th-century and early 18th-century German theoretical

treatises of Werckmeister, Neidhardt, Mattheson, and Sorge that supports equal temperament as the most suitable tuning for Bach's *Well-Tempered Clavier*. Refutes the views of Kelletat, Kellner, Barnes, Billeter, Jorgensen, and Di Véroli who advocate unequal temperaments for the repertoire.

852. Lindley, Mark. "An Historical Survey of Meantone Temperaments to 1620." *Early Keyboard Journal* 8, (January 1990): 1–29.

An excellent survey on meantone temperaments as described in treatises by Bartolomeo Ramos de Pareja, Franchino Gaffurio, Gonçalo Martínez de Biscargui, Arnolt Schlick, Giovanni Maria Lanfranco, Juan Bermudo, Pietro Aron, Gioseffo Zarlino, Giovanni Battista Benedetti, Tomás de Santa María, Pedro Cerone, Elias Nikolaus Ammerbach, Francisco de Salinas, Constanzo Antegnati, Michael Praetorius, and Giovanni Paolo Cima. Also covers equal temperament and meantone temperament on fretted instruments, vocal intonation, keyboard instruments with nineteen or more divisions to the octave, and irregular variants of 1/4-comma meantone temperament.

853. Jorgensen, Owen. *Tuning: Containing the Perfection of Eighteenth-Century Temperament, the Lost Art of Nineteenth-Century Temperament, and the Science of Equal Temperament, Complete with Instructions for Aural and Electronic Tuning*. East Lansing, Mich: Michigan State University Press, 1991. xxiii, 798pp.

An exhaustive and monumental study of historic temperaments from Monsieur Boulliau's temperament of 1373 to circa 1920. Containing 223 sections, the book offers detailed commentary, technical and mathematical specifications, as well as tuning instructions for numerous schemes.

854. Lehman, Bradley. "Bach's Extraordinary Temperament: Our Rosetta Stone." [Parts 1 and 2]. *Early Music* 33, no. 1 (February 2005): 3–23; 33, no. 2 (May 2005): 211–231.

Interprets the spinuous loops Bach drew on the 1722 title page for *Das wohltemperirte Clavier* as a diagram showing the composer's preferred keyboard temperament. Discusses the temperament from a historical and scientific perspective, as well as its applicability in Bach's music.

855. Donahue, Thomas. *A Guide to Musical Temperament*. Lanham, M.d.: Scarecrow Press, 2005. xii, 229pp.

A well-written survey of keyboard tuning and temperament. The fourteen chapters are divided into two parts. Part one focuses on the theoretical, mathematical, practical, musical, and historical aspects of keyboard tuning and temperament. Part two deals with related issues, such as starting notes, pitch references, transposition, comparison of different versions of temperaments, near-equal temperaments, and the use of temperament spreadsheets.

CHAPTER FIVE: ORGANIZATIONS AND SOCIETIES

Name of contact person, website, as well as email and mailing addresses are included in each entry whenever available.

GENERAL

The American Musical Instrument Society (AMIS)

Website: <http://www.amis.org/>

An international organization founded in 1971 for the promotion of “better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods.” Its international members include collectors, curators, conservators, historians, instrument makers, and performers. Organizes annual meetings and occasional joint meetings with the Galpin Society and the International Committee of Musical Instrument Museums and Collections, maintains the AMIS-L, as well as publishes three newsletters {29} a year and an annual journal {28}.

Early Music America (EMA)

Website: <http://www.earlymusic.org/>

A not-for-profit service organization founded in 1985 “for the field of historical performance in North America.” Members enjoy multiple benefits, including discounts on publications, concert tickets, and discounts on instrument insurance. Organizes professional development workshops and networking forums. Publishes the quarterly magazine, *Early Music America* {27} and an annual members directory, in which individual members are indexed by their fields of expertise. Offers annual awards for outstanding contributions to the field of early music and scholarships for young performers and students, as well as sponsors competitions for emerging early music artists and ensembles.

The Galpin Society for the Study of Musical Instruments

Website: <http://www.galpinsociety.org/>

Established in the United Kingdom in 1946, the Society is an international organization “for original research into the history, construction, and functions of musical instruments.” Holds annual meetings and occasional joint meetings with the American Musical Instrument Society and the International Committee of Musical Instrument Museums and Collections, as well as organizes occasional symposia and visits to instrumental collections worldwide. Publishes an annual journal {30} and three newsletters a year.

International Committee of Musical Instrument Museums and Collections (CIMCIM)

Website: <http://www.music.ed.ac.uk/euchmi/cimcim/>

One of the 25 international committees of the International Council of Museums (ICOM), CIMCIM aims to “promote high professional standards in the use and conservation of musical instruments in museums and collections.” Meets every three years during the ICOM General Conferences and organizes special symposia, museum visits, and working groups. Holds occasional joint meetings with the American Musical Instrument Society and the Galpin Society. Its website maintains an international directory of musical instrumental collections and a list of technical drawings of musical instruments in public collections. The CIMCIM Listserv provides members with a forum to discuss all issues relating to collection of musical instruments.

HARPSICHORD AND EARLY KEYBOARD SOCIETIES

Entries are listed alphabetically under the names of the countries in which they are located.

Belgium

Les Amis du Clavecin (The Friends of the Harpsichord)

Website: <http://www.amisduclavecin.be/>

Founded in 1991 by Belgian harpsichordist Betty Bruylants, the association aims “to foster people’s knowledge and love of the harpsichord.” Organizes regular harpsichord concerts, festivals, lectures, and master classes.

Canada

The Waterloo Early Keyboard Society (WEKS)

Website: <http://www.weks.musiqueancienne.org/>

Established in 1993 in the Kitchener-Waterloo area of Southern Ontario, Canada, the members of The Waterloo Early Keyboard Society consist of local owners of harpsichords and other early keyboards, as well as technicians, performers, amateur builders, and music enthusiasts. Its activities include performances by professional and amateur early keyboardists, lectures on harpsichord composers, music, and performance practice, as well as workshops on harpsichord building and maintenance.

France

Association Clavecin en France (CLEF)

Website: <http://www.clavecin-en-france.org/>

A national association established in 2004 for the promotion of the harpsichord and clavichord. Organizes regular concerts, lectures, visits, and master classes. Maintains an online discussion forum, accessible through its web site, and a list of early keyboard makers and teachers in France. Besides advocating period studies and repertoire, the Association also promotes new works for the harpsichord.

Italy

Associazione Clavicembalistica Bolognese

Website: <http://www.comune.bologna.it/iperbole/acb/index.html>

A national association founded in 1973 dedicated to the study of harpsichord and its literature. Organizes regular concerts and seminars, and a biannual competition. Also a publisher of books and music.

Piccola Accademia di Montisi (PAdM)

Website: <http://www.piccolaaccademia.org/>

Founded in 2007, the vision of the Accademia is “to provide a center of inspiration for musicians worldwide who have an interest in the harpsichord, its repertoire and its history.” It aims at “creating a world-class collection of harpsichords, including both original antiques and historic copies,” with examples of each national school, as well as building “a music library spanning the full range of the harpsichord repertoire with a focus on original manuscripts and authentic editions, all to be available in digitized formats for on-site and remote use.” Organizes regular performances, festivals, and master classes given by renowned teachers, professors, and performers.

The Netherlands

Stichting Clavecimbel Genootschap Nederland (SCGN)

Website: <http://www.scgn.org/>

Formerly known as the Genootschap van Clavecimbel Docenten Nederland, the goal of SCGN is to foster the growth and appreciation of the harpsichord and its repertoire. Organizes concerts, study days, lectures, excursions and other activities.

The United Kingdom

The British Harpsichord Society

Website: <http://www.harpsichord.org.uk/>

Established in 2002, the Society “promotes awareness, enjoyment, study, playing, and ownership of harpsichords and related plucked keyboard instruments in Britain.” Membership is free for both local and international members. Arranges monthly recital-meetings and other events; most of which are held at the Handel House Museum. Its website posts a calendar of harpsichord events, provides links to UK-based performers, makers, collections, teachers, and advertisements for used harpsichords, as well as maintains an archive of full-text articles from the now defunct *English Harpsichord Magazine*.

The United States of America

Aliénor

Website: <http://www.harpsichord-now.org/>

A non-profit organization that “promotes new music for the harpsichord through concerts, commissions, and a competition.” The Aliénor Harpsichord Composition Competition is organized once every four years and the winning compositions are published. Maintains three newsletters a year for members. Its website maintains a “sound room” with audio samples of modern harpsichord-related works.

HPSCHD-L (Harpsichord and Related Topics)

Website: <http://www.albany.edu/hpschd-l/>

Created in 1994, “HPSCHD-L is an electronic mailing list devoted to early stringed keyboard instruments: harpsichords, clavichords, fortepianos, virginals, and all similar instruments except the modern piano.” “An open forum for all topics related to these instruments, including their theory and principles of construction, decoration, and history and evolution from their earliest beginnings through modern times. Other topics for discussion include performers on these instruments, performance practice, literature, pedagogy, care and ownership.” Its website maintains searchable message archives.

The Iowa City Early Keyboard Society (ICEKS)

Website: <http://fskiff.home.mchsi.com/iceks/>

Based in Iowa City, the Society's purpose is "to foster the appreciation of historical keyboard instruments, primarily the harpsichord, clavichord, and fortepiano, through education and performance." Hosts keyboard recitals and ensemble concerts with no admission charge for members. In addition to its concert series, bi-monthly meetings are held in members' homes for informal recitals and other music appreciation activities. A newsletter is available for members.

The Midwestern Historical Keyboard Society (MHKS)

Website: <http://www.mhks.org/>

A regional non-profit organization serving the Midwestern United States for the promotion of early keyboard instruments. "Its members include instrument builders, players, teachers, and scholars." Publishes a semi-annual Newsletter and the annual *Early Keyboard Journal* {22}, jointly produced with the Southeastern Historical Keyboard Society. Holds an annual conference each year in various Midwestern locations. Presents annual awards to promising students to attend the conference. The organization will merge with the Southeastern Historical Keyboard Society (SEHKS) in 2012.

MusicSources

Website: <http://www.musicsources.org/>

Founded by Baroque specialist Laurette Goldberg in 1987, MusicSources is a center for historically informed performance in Berkeley, California which showcases a collection of antique and replica keyboard instruments. Organizes a concert series which features local and international performers and offers children's events. Maintains a library of literature and music from the 16th to the early 19th centuries.

The Princeton Early Keyboard Center (PEKC)

Website: <http://www.pekc.org/>

“A small independent school devoted to the teaching of harpsichord and clavichord playing, continuo realization and accompaniment, and related arts.” Offers early keyboard lessons of all levels. Organizes early keyboard and ensemble concerts and occasional master classes.

The Southeastern Historical Keyboard Society (SEHKS)

Website: <http://www.sehks.org/>

Founded by George Lucktenberg in 1980, the Society is non-profit, regional organization for “the promotion of interest in and the study of early keyboard instruments, principally harpsichord, clavichord, fortepiano, and organ prior to 1860, and the music intended for these instruments.” Publishes a semi-annual newsletter and an annual Journal {22}, jointly produced with the Midwestern Historical Keyboard Society. Holds annual conclaves, sponsors the quadrennial Mae and Irving Jurow International Harpsichord Competition, and supports the quadrennial Aliénor Harpsichord Composition Competition. The organization will merge with the Midwestern Historical Keyboard Society (MHKS) in 2012.

The Western Early Keyboard Association (WEKA)

Website: <http://www.wekaweb.org/>

A regional association founded in 1998 serving the early keyboard community in 13 western states. “Seeks to promote mutual interests, fostering communication and sharing resources” of the harpsichord, clavichord, fortepiano, and organ. Organizes an annual meeting which consists of concerts, workshops, master classes, and scholarly presentations. A bi-annual meeting is held every two years in conjunction with the Berkeley Festival and Exhibition.

The Westfield Center

Website: <http://www.westfield.org/>

A center founded in 1979 by Lynn Edwards and Edward Pepe for “the advancement of keyboard music.” “An advocate for the organ, harpsichord, fortepiano, and clavichord,” and “a catalyst for dialogue among players, instruments builders, and scholars.” Sponsors regular conferences,

symposia, panel discussions, and workshops. Organizes national and international study tours to historic instruments, as well as concerts and educational programs for children. In addition to its annual yearbook *Keyboard Perspectives* {38}, the Center also publishes keyboard-related monographs and other materials.

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APPENDIX: SELECTED HARPSICHORD COMPETITIONS

Aliénor International Harpsichord Composition Competition

Organized by Aliénor. Quadrennial.

Broadwood Harpsichord Competition

Fenton House, Hampstead, London, UK.

Concorso di clavicembalo “Paola Bernardi”

Organized by the Associazione Clavicembalistica Bolognese, Italy. Biennial.

Internationale wedstrijdten Musica Antiqua

Organized by MAFestival Brugge. Harpsichord category once every three years.

Johann Sebastian Bach International Music Competition, Leipzig

Organized by the Bach-Archiv Leipzig, Germany. Harpsichord category once every four to six years.

Mae and Irving Jurow International Harpsichord Competition

Organized by the Southeastern Historical Keyboard Society, USA. Quadrennial.

International Keyboard Competition

Organized by the Westfield Center for Historical Keyboard Studies, Cornell University, USA. Harpsichord category once every three years.