THE HARPSCYHORD: A RESEARCH AND INFORMATION GUIDE

BY

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DISSERTATION

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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

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 clavicytherium, 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, clavicytherium, 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


   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, “Klavirmusik;” Jörg-Andreas Bötticher and Jesper B. Christensen, “Generalbass;” and Wolfgang Auhagen, “Stimmung und Temperatur.”

   A standard single-volume English-language dictionary of musical terms. Its online version is available as part of Credo Reference.

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).

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.

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

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

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

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.

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.

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, clavicords, 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}.

   An English-German bilingual dictionary of more than 180 harpsichord terms with short definitions.

   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.

   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,

**PERIODICALS, NEWSLETTERS, AND MAGAZINES**

“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.”

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.

“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.

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.

Contains articles on any areas relating to music of the 18th century. Published annually by Cambridge University Press.

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.

Contains articles on musical instruments in all cultures and from all periods, and on performance practice related to specific instruments. Book reviews. Annual.

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.

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/.

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.

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.

A scholarly periodical devoted “solely to the consideration of performance problems.” Published twice a year by the Claremont Graduate School. Available online at the
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.

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.

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.

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}.

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: HARPSCIORD MAKING AND MAINTENANCE

HISTORY AND GENERAL STUDIES

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


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.”


Surveys the activities related to the harpsichord during the 19th century and in the first half of the 20th century.

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.


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.

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.


A detailed account of the harpsichord revival movement from 1882 to 1949 in Europe and the United States.


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.


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.


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.


Text in French.


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.

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, clavicytherium, 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.

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.

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.


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.


STUDIES BY REGION

America

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

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

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,

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**

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

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}.

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.


England

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

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.”

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.

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.

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.

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

   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.

   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.

   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}.


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.


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.


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}. 
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.

Discusses the differences between the stringing of Flemish and Italian harpsichords.

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, clavicytherium, 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.

Examines two 16th-century Italian harpsichords. One of them, made by Vincentius in 1515, is the oldest surviving harpsichord.

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, clavicytherium, aricembalo, arpicordo, and clavichord. Includes lists of instrument makers who were active in Venice and specification of surviving instruments. Text in Italian.

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.

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

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.

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.
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}.

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

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.

Discusses the life and work of Diego José Fernández Caparrós and his nephew Julián Fernández Cabezudo, 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.


**Ireland**

See also {57}, {252}.


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}.

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 clavicytherium, octave spinet, piano-harpsichord, claviorganum, bowed harpsichord (geigenwerk), and lute-harpsichord.

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}.


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


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.


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.
Gives an account of the modern literature concerning the various types of 17th-century Flemish double-manual harpsichord and the extant instruments.

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.

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).

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


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}.


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}.

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}.

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

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

\textit{Claviorganum}

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


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.


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.

\textit{Folding Harpsichord}

See also \{57\}, \{269\}.

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

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.


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.


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}.


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.

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

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}.

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


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.


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}.


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


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.

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.


*Piano-Harpsichord*
See also {55}, {57}, {99}, {155}, {156}, {218}, {267}, {272}.

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

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.

*Spinet and Virginal*

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

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.

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.

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}.

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.
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.

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.

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.

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}.

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.

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}.

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}.

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.
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}.

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}.


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.

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.


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}.


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}.
Briefly presents the work and ideas of Dolmetch, on early musical instruments and early music.

A biography on the life and work of Dolmetch, 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**

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.

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)**
Dulcken, Johannes Daniel (1706–1757)

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

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}.

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.

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}.

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}.

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

**Fritz, Barthold (1697–1766)**

See also {134}.

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

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

Giusti, Giovanni Battista (fl. 1676–1693)

   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.

   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), Gieseppe Maria (1675–after 1730)

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}.


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

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}.


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.

**Hemsch Family**

See also {75}.


Discusses the history and constructional characteristics of a 1754 double-manual built by Henri Hemsch in the author’s collection. Includes a brief commentary on the Hemsch 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}.

    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}.


Lorenzo da Pavia (d. 1517)


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.

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.


**Moermans, Hans (fl. ca. 1570–ca. 1610)**
See {20}.

Neupert, J. C.

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

Pleyel

See also {57}, {751}.


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

Ruckers Family


   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}).

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

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.

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 Skowroneck, “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.


Schütz, Rainer (1927–1989)

See [57].

Shudi (Tschudi) Family

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

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}.

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}.

   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.

   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}.

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

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


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

**Zell, Christian (ca.1683–1763)**

See also {287}.


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}.


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.

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*

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}.

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}.


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.

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}.

A catalog of 176 instruments formerly at the Royal Flemish Conservatory of Antwerp, including a single manual harpsichord by Johnnes 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.

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

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**

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.

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.

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}.

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

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.

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


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

ČESKÉ MUZEUM HUDBY, NÁRODNÍ MUSEUM


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.

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

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*

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.

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}.


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*

Germany

Albstadt-Ebingen

MUSIKHISTORISCHE SAMMLUNG JEHLE


Bad Krozingen

SAMMLUNG NEUMEYER – JUNGHANNS – TRACEY

Berlin

Musikinstrumenten-Museum

See also {178}, {277}.

   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.

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

   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.

   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.


**Eisenach**

![Bachhaus Logo](https://example.com/bachhaus.jpg)

*Bachhaus*


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

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 ERLANGE-NÜRNBERG

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


Frankfurt-am-Main

HISTORISCHES MUSEUM DER STADT FRANKFURT-AM-MAIN
See also {44}.

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*

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}.

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.

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}.

Features the fifty-three harpsichords, spinets, virginals, and clavichords from the Andreas and Heikedíne 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*

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}.


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.


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.


**Munich**

*BAYERISCHES NATIONLMUSEUM*

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

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}.

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}.

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, Kettnath, Kirkman, Mahoon, Pfister, Ries, Rolfe, Sailer, Schiedmayer, Schmahl, 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}.


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.

   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.

   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.

   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.

   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*
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.

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

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.

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 MŰZEUM


Originally published as Régi hangszerek (Budapest: Corvina Press, 1969). A small picture booking 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.


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


Not examined.
   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.

   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}.


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.


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”*

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.

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.

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}.

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*

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.

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.

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.

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.


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.


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 Modena

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}.


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

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.

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

Not examined.

Venice

MUSEO CORRER

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*


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*

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


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 SHIRYŌKAN


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}.

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 clavicytherium by Albert Delin, dated ca. 1760. Illustrated. Parallel text in Dutch and English.

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

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

Poznań

MUZEUM INSTRUMENTÓW MUZYCZNYCH

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.


Portugal

Lisbon

MUSEU DE MÚSICA, INSTITUTO PORTUGUÉS DOS MUSEUS


The first catalog of the musical instruments in the museum. The following plucked string keyboards are mentioned: a 1592 Italian spinetta by Antonius Bononiiensis, a 1670 virginal by Joannes Landi, and an 18th century harpsichord by Longman & Broderip of London. Text in Portuguese.


Features the details of the construction of a small octave harpsichord dated 1724 which is believed to be of Flemish origin. Illustrated with photos.


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 portugueses 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**

_Gosudarstvenny Tsentral'nyy Muzei Muzikal'noy Kul'turnoy Imeni M.L. Glinki_


**St. Petersburg**

_Muzei Muzikal'nikh Instrumentov_

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


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


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

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}.


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.nydahlcoll.se/](http://www.nydahlcoll.se/).

Switzerland

Basel

Historisches Museum Basel

See also {110}.

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.

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.

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

   See {295}.

   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}.

   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.
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.

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*

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**

106

London

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.

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 
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, 
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.

A small picture book on selected keyboard instruments at the Victoria and Albert Museum.

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.

An illustrated picture book on the instruments in the museum, arranged in chronological order. Special attention paid to instrument decorations.


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

   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.

   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}.

   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


Boston, Massachusetts

MUSEUM OF FINE ARTS, BOSTON

See also {277}.


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**


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:


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.
An overview of the historic keyboard instruments in the Steinert Collection.

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, clavicytheria, clavichords, virginals, spinets, and harpsichords.

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}.

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.

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
See also {177}, {178}.


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.

Discusses the American keyboard instruments and musical automata in the Metropolitan Museum of Art. Includes two 18th-century bentside 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.
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.

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*

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
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*

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

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

COLUMNIAL WILLIAMSBURG

See also {62}.

   Features the harpsichords, spinets, and early pianos in the collection.

MANUALS AND GUIDES

See also “Tuning and Temperament” in Chapter 5.

   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.

   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.
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.

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.

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
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}.

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.

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

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.
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).

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.

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**

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.


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}.

harpsichord decoration.

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}.

Discusses the “intellectual backgraund 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.

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.

Gives detailed, practical instructions on painting and marbling new and renovated harpsichord cases. Discusses preparation, painting, and finishing techniques.

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


Transposing Keyboards

See also {104}, {178}.


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
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.

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}.

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.

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

Discusses the material used for jack tongues and plectra in harpsichords by Kirckman and
Shudi-Broadwood.

**ICONOGRAPHY**

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


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.


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.


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.


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: HARPSICORD MUSIC

GENERAL REPERTOIRE STUDIES

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

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.

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.

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.

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

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.

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

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.


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.

An index to modern multiple-author anthologies that contain pre-1800 compositions for solo harpsichord or clavichord.

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.


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.

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.

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.

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.


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.


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STUDIES BY REGION

British Isles

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


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.


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.

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.

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.

A brief overview of Elizabethan keyboard music.


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.
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}.

Discusses the development of keyboard suite in England in the 17th century up to the time of Restoration.

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.

Gives corrections and updated information on the author’s article concerning keyboard plainsong settings in English published in 1965. See {393}.

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.


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.


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.


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.


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.

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.

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.

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}.

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.

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.

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.


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.


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.


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.


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

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.


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.


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.


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}.


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

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

   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.

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}.


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}.


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 Techelmann, 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.

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


Iberia

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

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.

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.

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
Centers on the keyboard music of eighteen Italian composers who were active during ca. 1635–1700: Giulio Cesare Arresti, Giovanni Battista Bassni, Luigi Battiferri, Francesco Boerio, Gioanpietro del Buono, Sebastino 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.

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’s 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.

A revision of the author’s dissertation (Ph.D., University of California–Los Angeles, 1967). Traces the origins of the passacaglio and ciacona 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 ciaconna in literary sources, and a list of bass/ harmonic formulas. Extensive bibliography.

**Scandinavia**

See {109}.

**The Americas**


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.


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


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.


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}.


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

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.


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.


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}.


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}.


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

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.

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


*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}.

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
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.

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 *emfëndsamkeit* and *Sturm und Drang*.

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.

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.

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
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}.

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.


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}.

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.

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.

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.

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.


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.


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.


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 passcaglia, 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.”

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.

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.

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
Examines the life and music of W.F. Bach with a thematic catalog, now much outdated by more recent scholarship.

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.

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}.

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.

158
Not examined.

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}.

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}. 

159
Offers a detailed catalog of seventy harpsichord pieces by Blow, and a list of printed and manuscript sources.

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}.

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.

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}.


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.


Discusses Bull’s life and gives a stylistic overview of his keyboard music, including organ works, pavans and galliards for the virginal, folksong variations, and other minor works.


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.


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, pavans and galliards, almans and
corantos, arrangements and “signature” pieces, and grounds and variations. Several doubtful and misattributed pieces are examined.

Busoni, Ferrucio (1866–1924)

See {751}.

Buxtehude, Dieterich (ca. 1637–1707)

See also {371}, {374}, {384}, {421}, {427}, {551}, {574}, {649}.

   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}.

   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.


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).


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.


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 his spent most of his career, the Hispanic-Mediterranean culture and style, and
contemporary baroque techniques.


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.


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}.


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.


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.


*Carter, Elliott (b.1908)*

See {749}, {814}.

*Carvalho, João de Sousa (1745–1799/1800)*


*Cavazzoni, Girolamo (ca.1525–1577)*

See also {371}, {374}.
Not examined.

**Champonnières, Jacques Champion de (1601/2–1672)**

See also {374}, {409}, {464}, {520}, {532}, {587}.

One of the first modern accounts of the life and work of Champonnières. Text in French.

Focuses on the financial and career problems during Champonnières’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.

Discusses the diverse sources and versions of Champonnières’s music that pose challenges to editors and performers.

**Chilcot, Thomas (ca.1707–1766)**
See also {400}.

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).

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}.

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.

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}.


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}. 

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 copypist. 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}.


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.
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.

Addresses questions concerning the harpsichords during Couperin’s time, the circulation and usage of the early printed editions, as well as performance practice.

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.

Provides additional information concerning the circulation of the early printed edition of Couperin’s *Pièces de clavécin* (see [514]). Text in French.

Explores the layers of meaning of the titles in Couperin’s *Pièces de clavécin*. See also [518].

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.


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}.

Not examined.

Describes a rediscovered French manuscript that contains lost organ music of Louis Couperin and previously unknown harpsichord works by Chambonnières and D’Anglebert.

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.

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}.

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}.


Discusses Dagincourt’s career as an organist-composer, with mention of the style of his harpsichord music. Text in French.


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}.


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.

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}.

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.

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\}.

A commentary on D’Anglebert’s harpsichord music, with attention to the sources and interpretation. Text in French with translation in English and German.

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.

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.

De Bury, Bernard (1720-1785)

See also {420}.

534. Fromageot, Paul. Les compositeurs de musique versaillais: 1re 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.


Dieupart, Charles (? after 1667–ca. 1740)

See also {414}, {419}, {464}.
   Discusses the popularity and issues of recorder arrangements of existing music in the 18\textsuperscript{th} 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\}.

   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.
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.

A brief overview of Duphly’s keyboard music. Text in French.


*Durante, Francesco (1684–1755)*

See also {368}, {373}, {662}.

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}.

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.

Not examined.

**Février, Pierre (1696–1760)**

See also {420}, {647}.

Not examined.

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.

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)


Fischer, Johann Caspar Ferdinand (1656–1746)

See also {374}, {523}.

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.

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.

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).

A comparative and stylistic study of Fischer’s *Musikalisches 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].

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](http://frescobaldi.music.duke.edu).


Traces the stylistic connection between Cabezón and Frescobaldi through examination of the keyboard music of two Neapolitan composers, Giovanni Maria Trabaci and Ascanio Mayone.


Concerns the manuscript sources of Frescobaldi’s keyboard music. Now outdated. Text in German.


A stylistic analysis of Frescobaldi’s contrapuntal compositions, including the inversion ricercar, the ostinato ricercar, and the variation canzona, with particular attention to the
influences of the composers of the previous generation as well as his circle in Ferrara, Naples, and Rome.

Traces the roots of Frescobaldi’s *inganni* from the works of Trabaci, Gesualdo, de Macque, and Luzzaschi.

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.

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 milieux. 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.

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,”

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.

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.

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.

Discusses the closely connected and interconnected passacaglia and ciacona are sometimes presented in pair as a genre, as shown in music of Frescobaldi and François
Couperin.

_Froberger, Johann Jacob (1616–1667)_


   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.

   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.

   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.

An exhaustive study of the autograph, manuscript, printed, and lost sources of Froberger’s music. In subsequent years, more Froberger music has been rediscovered.

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.

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.

Traces Froberger’s lost compositions in his Libro Primo and Libro Terzo dedicated to Emperor Ferdinand III through non-autograph sources.

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}.


**Gabrieli, Giovanni (ca. 1554–7–1612)**

See also {374}, {574}, {632}.

A brief overview of Gabrieli’s life and music. Includes a list of his compositions and a list of his keyboard and instrumental manuscripts.

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 ricercars 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.”

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}.

Discusses several rediscovered music, including keyboard works of Gabrieli. See also {577}.

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.

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}.

An outdated thematic catalog of Galuppi’s harpsichord music, containing only twenty-eight sonatas—a small portion of his keyboard works. Text in Italian.

Continues Torrefranca’s thematic catalog {582}, adding five harpsichord sonatas. Text in Italian.

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.

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.

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 Torrefranca 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)*
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.

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}.

An overview and stylistic analysis of Gibbon’s keyboard music, with coverage on the important sources.

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}.

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.

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}.

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 Luckett, 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.

Discusses the early editions and stylistic features of the keyboard arrangements of Handel’s overture.

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}.

Discusses the different types of keyboard instruments that Haydn owned and encountered, including the harpsichord, clavichord, and fortepiano. Text in German.

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:
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.

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}.

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 joüer ser le violon_ (1707), _sonates pour le violon et pour le clavecin_ (1707), and previously unpublished solo and trio sonatas.
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 jouer sur le violon*, published in 1707.

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.

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}.
Discusses an important rediscovered manuscript (Ms. Kerl 2) at the Benediktinerstift Musikarchiv in Göttweig, Austra containing a rich source of Kerll’s keyboard compositions that remained unpublished during his lifetime. Text in German.

Discusses an important Italian manuscript source that contains keyboard music of Kerll, Frescobaldi, Pasquini, Pollaroli, and Merula. Text in Italian.

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.

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)*

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\}.

A stylistic analysis of Kuhnau’s keyboard music, including the suites and sonatas from his two *Klavierübungen* (1689, 1692), *Frische Klavierfrüchte* (1696), and *Biblische Historien* (1700). Text in German.

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\}.

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}.

   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}.

   Describes the surviving sources of Lebègue’s harpsichord music. Text in French.

**Le Roux, Gaspard (d.?1707)**

See also {373}, {374}, {410}, {414}, {808}.


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.


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}.


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.


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}.

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.

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}.

Discusses the sources, distribution, and reception of Marcello’s keyboard sonatas.
Provides a thematic index and stylistic analysis of his works. See also \{623\}

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.

A brief commentary on the twelve harpsichord sonatas by Marcello. Text in French with translation in English and German.

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\}.

Gives a brief overview of the organist-composer’s keyboard music and style.
Marpurg, Friedrich Wilhelm (1718–1795)

See also {385}.


An exhaustive study of Marpurg 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.

Martinů, Bohuslav (1890–1959)

See {752}, {754}.

Mattheson, Johann (1681–1764)

See also {368}, {371}, {373}, {384}, {424}, {427}, {574}, {654}.


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}.

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.

**Merula, Claudio (1533–1604)**

See also {1}, {371}, {374}, {574}, {576}, {781}.

Not examined.

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.

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.
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.

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}.

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}.

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.

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.”

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.

Traces Mozart’s choice of keyboard instruments in composition and performance through examination of various contemporary sources. Text in German.

Discussing the keyboard instruments in Mozart’s surroundings and their connections with Mozart’s keyboard works.

Discussing contemporary evidence that supports *basso continuo* playing by the soloist in tutti sections of Mozart’s piano concertos.

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}.

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}.

*Neefe, Christian Gottlob (1748–1798)*

See also {369}.


An important biography of Neefe, mostly known as a teacher of Beethoven. Attention is drawn to Neefe’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.


An overview of Neefe’s life and keyboard sonatas, with reference to his connection with the clavichord.

*Noblet, Charles (1715–1769)*

See also {420}.
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}.

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.

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
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}.

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.

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.

Silbiger, Alexander. “Keyboard Music by Corelli’s Colleagues: Roman Composers in

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, Tomaso Bernardo Gaffi, Luca Amadori, Matteo Simonelli, Giuseppe Spoglia, Johann Jacob Froberger, Giovanni Battista Draghi, and Giuseppe Piccini.


Discusses Pasquini’s figured bass sonatas for two harpsichords. Traces their influence on the two-harpsichord compositions of Mattheson and Handel. Text in German.


Not examined.

*Philips, Peter (1560–61–1628)*

See also {1}, {371}, {374}, {393}, {396}, {729}.


Discusses the life and keyboard music of Philips, with reference to the sources and keyboard instruments of his time.
Centers on Philips’s *Gemmulae Sacrae*, which represents the first music in England published with a basso continuo part.

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.

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.

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\}.

Discusses the styles of several lesser known composers who wrote for the harpsichord: Antonio Caldara (?1671–1736), Giuseppe Palladini (fl. 18\textsuperscript{th} 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. 18\textsuperscript{th} 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.

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}.

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.

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.

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}.

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

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.


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}.


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*.


Traces the origins of accompanied keyboard music, as well as problems and confusion of
terminology for this 18th-century genre.

Discusses the sources and performance of Rameau’s harpsichord music. Text in French with translation in English and German.

An observation of the changes Rameau made in his harpsichord arrangements of his Les Indes Galantes.

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}.

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.


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}.


An overview of organ and harpsichord music of Alessandro Poglietti, Johann Kaspar Kerll, Ferdinand Tobias Richter, Franz Matthias Techelmann, 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.


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}.

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.

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}.

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.
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.

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}.

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}.


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.” *Analec–


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.


Analyses and discusses the detailed fingering on Alessandro Scarlatti’s *Toccato Prima* in G major, which provides valuable information on keyboard technique and articulation.


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)**

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See also Hammond’s essay, “Domenico Scarlatti” in \{381\}, and \{368\}, \{369\}, \{373\}, \{384\}, \{398\}, \{429\}, \{584\}, \{687\}, \{709\}.

Describes and lists the 18th-century printed editions containing keyboard music of Domenico Scarlatti. See also \{693\}.

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.

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.

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.
Proposes an approximate chronology of Scarlatti’s sonatas based on the historical and stylistic evidence of his music. Text in Italian.

Gives updated findings on the subject since the author’s original article published in 1952. See {688}.

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.

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 Scalatti’s music in Austria and in the 19th century.

Discusses Scarlatti’s use of Andalusian folk elements in his keyboard sonatas.


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

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.

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.

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.

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.

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)**

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}.

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}.

First book on the life and work of Seixas. Includes a list of his keyboard, orchestral and sacred music. Text in Portuguese.

Not examined.

Discusses the manuscript sources and modern editions of Seixas’s keyboard sonatas. Attempts to provide a chronological listing of the pieces. Text in German.

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.

Examines Seixas’s treatment of form in his keyboard sonatas, and the keyboard instruments in his milieu. Text in Spanish.


_Siret, Nicolas (1663–1754)_

See also {413}, {415}, {416}, {417}, {419}, {808}.

   Not examined.

   Not examined.

_Soler, Antonio (1729–1783)_

See also {369}, {690}.

   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).
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.

Discusses Soler’s preference of meantone temperament through his unpublished treatise dated sometime after 1775.

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}.

Not examined.

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}.

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}.

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}.

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?”
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}.


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.”


Examines the diverse palette of idioms and techniques in Sweelinck’s toccatas.


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.

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.


Examines the authenticity of three toccatas preserved in different manuscripts previously attributed to Sweelinck and Hassler.


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}.


Gives an overview of the sources and style of Tallis’s keyboard music.


Attributes an anonymous keyboard setting of the *Alleluia* portion of the offertory chant *Felix namque* in the Fitzwilliam Virginal Book to Tallis.


Provides a stylistic comparative analysis of three keyboard settings of *Clarifica me pater* by Tallis.

*Telemann, Georg Philipp (1681–1767)*

See also {373}, {825}.


Not examined.


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.

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}.

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.

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.

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.

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}.

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.

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}.


*Zipoli, Domenico (1688–1726)*

See also {368}, {574}.


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**

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.

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}.
Gives remarks on the diverse stylistic approaches and techniques illustrated in harpsichord music written in the first half of the 20th century.

A catalog of 20th-century solo and ensemble harpsichord literature. Arranged in thirty-four sections according to the instrumentation and size of ensemble.

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.

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.

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.

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.

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), Yinam Leef (b. 1953), Claus-Steffen Mahnkopf (b. 1962), Camillo

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}.


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.


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.


See {758}.

760. Dart, Thurston. *The Interpretation of Music*. London: Hutchinson’s University Library,
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.


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.


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,*
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.


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.


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.


See {768}.


{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.”


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.

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.


**Keyboard Technique and Interpretation**

**General Studies**

See also {510}, {627}, {772}.
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.

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.

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.

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.

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.

See {780}.

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.

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.

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.

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.

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.


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.


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 receuil de connaissances elementaires pour le piano forte ou clavecin (1786) attributed to J.C. Bach and F. Pasquale Ricci.


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.

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.


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.


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.

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.

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}.

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 instruementos*; 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.

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.


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.


A useful anthology of keyboard music from the 16th to 18th century with original fingerings.


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.


Presents a detailed chronicle of Italian keyboard fingering sources from the period 1593–1800, citing quotations and musical examples from Girolamo Diruta, Adriano Banchieri,

Ornamentation


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.


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.


Registration

See also {359}, {776}.


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}.

Discusses the interpretation of binary and ternary notated gigues 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.

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.

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.
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.

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.

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.
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.

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}.


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.


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 Diëmer, Arnold Dolmetch, and Wanda Landowska, as well as the music of Ferruccio Busoni, Manuel de Falla, and Francis Poulenc.


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 indepth 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.

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.

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.

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}.

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.”

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.

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.

A useful method book for the beginner. Offers a sequence of harpsichord exercises and
pieces with commentary on harpsichord technique, style, and performance practice.


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 Bancheiri, Johannes Buchner, Hernando de Cabézon, and Luis Venegas de Henestrosa. Commentary is provided by the editors.

**BASSO CONTINUO**

See also {385}, {510}, {628}, {642}, {657}, {771}, {798}.


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.


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.


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.

Examine the figuring markings and other evidence that point to the regular exclusion of harpsichord and other harmony instruments in French Baroque opera.

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.

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.

A study of French treatises between 1690 and 1754 on unfigured bass accompaniment.

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.

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.


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.


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.

Discusses the use and practice of basso continuo in the performance of Handel’s music in the 19th century.


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.


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.


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.


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}.


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.


A reassessment of Arnolt Schlick’s system of temperament as described in his *Spiegel der Orgelmacher und Organisten* (1511). Text in German.
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.

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.

A reconstruction of Johann Sebastian Bach’s well temperament with the C major triad as the basis. Text in German.

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.

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.

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.

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.

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.

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.

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.

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.

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/](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)

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](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 biennial 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/](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/](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)
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.
REFERENCES FOR THIS PROJECT

I. On Bibliography


II. On Harpsichord Studies


III. Selected Research Guides


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 wedstrijden 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.