

Christopher Hogwood, ed. *The Keyboard in Baroque Europe*. Cambridge: Cambridge University Press, 2003. xviii + 245 pp. \$75.00. Review by GRAHAM H. PHIPPS, UNIVERSITY OF NORTH TEXAS.

This “*florilegium* of essays,” as Christopher Hogwood describes it (xvi), is offered as a tribute to Gustav Leonhardt, scholar and performer, for his seventy-fifth birthday. Hogwood chooses the metaphor to convey Leonhardt’s influence as the “head gardener” of “early keyboard’s *hortus musicus*,” binding together work of the scholar and performer that had previously so often operated in mutually exclusive spheres. The book contains thirteen contributions on a variety of different topics, organized chronologically under five headings: seventeenth-century keyboard music, the early eighteenth century, the Bach family, the later eighteenth century, and a final section titled “musical envoi.”

The four topics in Part One are a testament to the breadth of coverage in this book. Alexander Silbiger’s essay, “On Frescobaldi’s recreation of the chaconne and the passacaglia,” complements his earlier essay, “Passacaglia and ciaccona: genre pairing and ambiguity from Frescobaldi to Couperin,” *Journal of Seventeenth-Century Music*, 2 (1996), by adding musical examples. Together these two essays provide carefully formulated definitions for the two musical terms as they might apply to Frescobaldi. The present essay nicely situates Frescobaldi’s work in this multifaceted genre in respect to works of other composers. In particular, Silbiger demonstrates how Frescobaldi’s *magnum opus*, his *Cento partite* from the *Aggiunta* supplement of 1637 to his first book of toccatas, avoids the “anxiety of influence” à la Harold Bloom, from Monteverdi’s *Zefiro torna* that characterizes much of mid-seventeenth century Italian keyboard music.

In his essay, “Johann Jacob Froberger’s travels 1649-1653,” Rudolf Rasch provides documentation and interesting anecdotal information about the third extended travel period of this composer. Included are stops in Dresden, Brussels, Utrecht, London, Paris,

and Regensburg. The reader learns that, during his time in Brussels, Froberger was not in the service of Archduke Leopold Wilhelm of Austria, as has been asserted by Froberger scholars. This evidence also calls into question an often-cited reference to a concert given by a certain “piffre d’allemand,” claimed by the Parisian chronicler Jean Loret to be the king’s organist and in the service of Leopold Wilhelm (26). Rasch also demonstrates the unreliability of accounts regarding Froberger’s visits to London. In one of these, according to Johann Mattheson, an obscure harpsichordist in disguise played “some difficult dissonant chords and resolved them in a unique manner.” Subsequently, as the account goes, his music betrayed his identity and the consequence was a musical audience with the king (25). The reader of this essay would dearly love to have a musical record of these “dissonant chords.” From these and other bits of documentary evidence, Rasch speculates on stylistic aspects of Froberger’s music and on the dissemination of his works throughout Western Europe during the seventeenth century.

Pieter Dirksen devotes his essay to a large manuscript *MS Lübbenau Lynar A1* housed in the Staatsbibliothek zu Berlin. This manuscript is known as a principal source for the keyboard music of Jan Pieterszoon Sweelinck. Dirksen, however, devotes his attention to the large English and French repertoires that are also found in it. The reader is treated to comparative passages between works by Giles Farnaby and John Bull as they appear in the *Fitzwilliam Virginal Book* and in this manuscript. From these comparative passages and other evidence in *Lynar A1*, Dirksen develops compelling arguments regarding authorship of anonymous unica in the manuscript. Similar discussion is devoted to the French section of *Lynar A1*, with a particularly fascinating observation that suggests a connection between the Frenchman La Barre and Girolamo Frescobaldi (49–50). Dirksen concludes that the manuscript must be dated earlier than has been assumed, most likely from the 1620s.

Christopher Hogwood's contribution is intended as a "prelude" to the Purcell Society's planned new edition of Henry Purcell's complete keyboard music. The essay deals with authenticity of manuscript materials, criteria for ornamentation with a critical view of the composer's "instructions for Beginners," tests for evaluating original and arranged movements, and questions about the treatment of "doubtful" works.

Despite its heading, Part Two of this volume, with its two essays, spans the first two thirds of the eighteenth century. In the first essay, John Butt presents a genealogy of keyboard writing from the earlier practice of "condensing a polyphonic texture into chords that matched the progress of the voices" to the development of a thoroughbass practice that was "the primary medium of compositional thought" (109). Butt finds early evidences of this "keyboard-based approach to composition" in organ writing by Handel, Bach, and Vivaldi from 1707-8. The essay traces changes in conventions of notation during the seventeenth century—particularly in Italy, Germany, and England—that led to this "sea-change in compositional thinking."

From the French *L'Art de toucher* to the German *wahre Art*, Davitt Moroney explores the conjunction of French keyboard method and German keyboard composition over a period of eighty-eight years, linking high Baroque with stylistic characteristics of the mid-eighteenth century. As early as 1680, Jean Le Gallios had described a *belle manière du toucher* (112). Citing Gallois and the writings of François Couperin (1716), Friedrich Wilhelm Marpurg (1750/56), Valentin Roeser (1764), and Monnier le cadet (1768), Moroney seeks to dispel the notion, often cited today from nineteenth-century scholarship, that French aspects of J. S. and C. P. E. Bach's styles derive primarily from Couperin. Of particular interest is the discussion of Marpurg's little known first harpsichord book from the 1740s, which, as Moroney points out, remains without citation in *The New Grove Dictionary of Music and Musicians* (122).

This “genuine French *Livre de Pièces de Clavecin* written by a German composer” provides evidence for direct linkage between the Bach family and French harpsichord playing (122).

Part Three is a “*florilegium*” of four essays on the Bach family. Through investigation of three collections by J. S. Bach—Well Tempered Clavier, Inventions and Sinfonias, and the Little Organ Book—Christoph Wolff discusses the composer’s “principle of inventing and developing ideas” (135). Using examples from the Inventions, Wolff illustrates how the pure nature of scale or arpeggio serves as a point of departure that, through “true artistry . . . actually strives to invent an idea, that is to improve its condition” (138). In the next essay, Peter Williams wonders if there might be an “anxiety of influence” discernible in J. S. Bach’s *Clavierübung*. Williams’s discussion of the six partitas ranges from the more obvious connections between Bach’s partitas and those of Kuhnau to much more conjectural ones that he sees with Rameau, whose gestures and textures often resemble features of Bach’s individual movements. While this essay is refreshing in its numerous allusions to a multiplicity of works, many of the “anxieties” mentioned here are certainly tenuous. David Schulenberg’s essay on developments in keyboard accompaniment from J. S. to C. P. E. Bach makes an attractive companion piece to Moroney’s essay on solo playing. Schulenberg outlines salient features of *galant* accompaniment, with emphasis on matters of chord spacing and tasteful ornamentation, as described in C. P. E. Bach’s *Versuch über die wahre Art das Clavier zu spielen*. The essay concludes with a brief discussion of dynamic capabilities afforded by new experimental keyboard instruments of the 1750s and 1760s. Yet, it was also important to maintain these “refinements” on the older instruments. As an example, the author recalls Gustav Leonhardt’s “rediscovery” of a technique mentioned by Bach, whereby “unaccented chords would have been slightly broken in order to ‘soften’ them” (168). Peter Wollny’s essay on the polonaises of Wilhelm Friedemann Bach provides an excellent summary of the salient characteristics of Bach’s “highly

stylised and individualised realisations of the original Polish dance model" (179), as well as a thorough discussion of their place in the composer's *oeuvre*.

Part Four of this volume, on keyboard music of the later eighteenth century, opens with Menno van Delft's essay on use of the technique, *schnellen*. The essay includes explanations from Quantz, C. P. E. Bach, Ernst Wilhelm Wolf, Daniel Gottlob Türk, and Johann Nikolaus Forkel, with examples of application and a summary of technical problems. In the final essay, Robert D. Levin discusses Mozart's non-metrical keyboard preludes written for his sister Nannerl in the 1770s. Evidence suggests that she committed these works to memory and subsequently performed them as though they were her own. Levin provides a summary of their provenance and information about the bass lines. The "musical envoi" that concludes this volume presents Lars Ulrik Mortensen's transcription for keyboard of J. S. Bach's Violin Partita, BWV 1004.

Taken as a whole, this compendium of twelve essays and a transcription makes a valuable contribution to scholarship on keyboard music of the eighteenth century. With its new findings and wealth of documentation, the book should be welcomed by specialists. At the same time, the broad range of topics and examples of music literature constitute a valuable addition to readers with more general interests in eighteenth-century Europe.