

Figured Bass Arpeggi in the Fantasias of C.P.E. Bach

Beverly Woodward

The author thanks Peter Sykes for numerous discussions on this performance topic and Miklos Spanyi for a detailed proposal.

In a number of fantasias by C.P.E. Bach there occur groups of bass notes with figures (numbers) above them and the word *arpeggio* written between the staves.¹ Lined up with each bass note a single note appears on or above the treble clef. Confronted with this notation for the first time, I was uncertain how to perform such passages.

The several C.P.E. Bach scholars and performers I consulted were all of the view that it is not entirely clear just how Bach wanted these passages played. There has been little commentary on how these passages should be performed because, as Richard Troeger put it, “there’s just so little [that is] specific to go on.” My further research confirmed this.

The most important clues are provided, of course, by C.P.E. Bach himself. In the final chapter of the *Versuch*² Bach provides an example of a free fantasia. First, he writes out the framework of this fantasia in the form of a figured bass. Then he writes out his realization of this framework.³ He states that “each chord is arpeggiated twice” and that the tones of the arpeggios “are all of equal duration.” In the chapter on performance, he advises: “The word ‘arpeggio’ written over a long note calls for a chord broken upward and downward several times.”⁴

The other fantasia to which Bach refers in his chapter on improvisation is the last piece in the *Probestücke*.⁵ The only place in this piece where the word *arpeggio* is

(Continued on p.6)

Keyboard Study in Amsterdam

Yi-heng Yang

Yi-heng Yang is currently studying at the Amsterdam Conservatory. Next year she will play a concert on early pianos in the Metropolitan Museum Collection, including an original piano by Joseph Hoffmann (Vienna, ca. 1790), a Conrad Graf (Vienna, 1839), and a Broadwood (London, 1827).

The Netherlands is one of the leading centers in the world for the study and performance of early music, with a high concentration of musicians and ensembles dedicated to the performance of the classical repertoire on historical instruments. Several generations of renowned musicians have recorded and promoted music on original instruments, or copies of such instruments, and their efforts have brought into being a new tradition of authentic period performance.

The early music department of the Amsterdam Conservatory, where I have been studying since last fall, is a vibrant part of the school, whose wide-ranging offerings also include traditional classical training, opera, jazz, and pop. Several of the harpsichord professors—Menno van Delft, Therese de Goede, and Bob van Asperen—have been students of Gustav Leonhardt, a father of the renewal of early music study.

For a keyboard student, there is the opportunity to study harpsichord, clavichord, fortepiano, and organ as primary or secondary subjects. Students are encouraged to explore the historical roots of their own technique and to study more than one keyboard instrument in order to broaden the palette of their touch as well as their understanding of baroque and classical literature. Many fortepianists, for example, will study the clavichord in order to better understand the music of C.P.E. Bach and to absorb the instructions of classical treatise writers, such as Daniel Gottlob Türk, who considered the clavichord the best instructor of keyboard technique.

Basso continuo is a highly emphasized

subject, and several courses offer in-depth study of the evolution of harmony as practiced in figured bass. Students have access to the dozen or so harpsichords, two clavichords, and many fortepianos in the school, and can sit in on many of the specialized courses for those instruments.

Clavichord majors at the Amsterdam Conservatory are rare. However, Professor van Delft offers a group clavichord class which meets weekly, and offers keyboardists the opportunity to study the instrument as a secondary subject. For example, Mayumi Eguro, an accomplished historical keyboardist, studied harpsichord and fortepiano in Japan before she came to Amsterdam.

Eager to develop a thorough background in the development of all kinds of keyboard techniques, she has been studying the clavichord with van Delft as a secondary instrument for three years, exploring works by J.S. Bach, C.P.E. Bach, Johann Gottfried Mützel and Haydn.

Mayumi told me that the clavichord had made her more aware of the

importance of having relaxed arms, since the tangents would not sound properly otherwise. Indeed in my own attempts to play the clavichord (a difficult instrument to learn!), this was the major obstacle. As Mayumi confirmed, overpushing distorts the clavichord’s sound. Learning to play the instrument well has increased the sensitivity of her fingertips and her range of expressive finger articulation at the fortepiano. The directness of the instrument, as well as its ability to draw out tones, put into perspective the quickly decaying sound of the fortepiano. In fact, she now feels some dissatisfaction with the fortepiano’s “ready made” touch and sound production.

(Continued on p.3)



Menno van Delft

Photo by Marten Root

INSIDE THIS ISSUE

- BCS recitals p.2
- vanDelft and Root p.3
- Geoffrion on keyboards. p.4
- Early clavichords. p.5
- Magnano p.5

BCS Fall Recitals

Peter Sykes

The BCS is always delighted when a keyboard artist decides to take up the clavichord, which presents so many challenges to amateur and professional alike. The BCS fall recitals presented two players well-known for their artistry on other keyboards whose experimentation with the clavichord clearly has been a success. Editor

David Breitman at Gore Place

David Breitman performed a recital for the Boston Clavichord Society at Gore Place in Waltham on the afternoon of September 16, 2007. Mr. Breitman, Director of the Historical Performance Program at Oberlin Conservatory of Music, is well known as a pianist, fortepianist, collaborative musician and teacher but has only recently come to the clavichord. After hearing a clavichord performance at a festival in Switzerland in 2002, he commissioned an instrument and began to perform publicly three years later. (In issue #21 of *Tangents* he reported on the 2006 Clavichord Symposium in Edinburgh in which he participated.) Breit-



man is also now teaching the instrument at Oberlin during the school year and at its summer Baroque Performance Institute. His performance for the BCS revealed a deep affinity with the instrument and its repertoire. His well-constructed program included the following works: Haydn, *Sonata in B-Flat, Hob. XVI/2*; Kuhnau, *Il Combattimento tra David e Goliath*; Bach, *Tocatta in D Major, BWV 912*; C. P. E. Bach, *Sonata in a minor, Wq. 57*; and Haydn's *Variations in f minor, Hob. XVII/6*. Particularly interesting was his juxtaposition of the Kuhnau and Bach works, showing a real connection in musical and programmatic style. His commentary on the Bach Tocatta, proposing a Biblical program to the opening of the work in parallel with the Kuhnau sonata, was a particularly interesting speculation. The Haydn variations explored the full expressive range of the Dolmetsch-Chickering clavichord, and were moving in the true *Empfindsamer* style. Ω

Christa Rakich at First Church

Christa Rakich performed for the Boston Clavichord Society in the Hastings Room at First Church in Cambridge on the evening of October 28, 2007. Ms. Rakich is well known as an organist and harpsichordist, particularly in the works of J. S. Bach. This was her



Christa Rakich performed for the Boston Clavichord Society in the Hastings Room at First Church in Cambridge on the evening of October 28, 2007. Ms. Rakich is well known as an organist and harpsichordist, particularly in the works of J. S. Bach. This was her public debut performing on the clavichord, and will hopefully be the first in a series of such appearances, since a connection with the Dolmetsch/Chickering instrument was evident from the first to the last note of her performance. The first half of her program was devoted to music of Johann Sebastian Bach, beginning with a programmatic early work, the *Capriccio on the Departure of His Most Beloved Brother, BWV 992*, in which she entertainingly narrated the descriptive titles of each movement; there followed the well-known "French" *Suite in G Major, BWV 816*. The second half of the program mixed familiar and unfamiliar repertoire, starting with the *Sontina in D major, op. 36, no. 6*, by Clementi, a work that many piano students play at some middle point in their studies – it was thus very gratifying to hear it played with maturity, intelligence and feeling. She continued with a *Divertimento in F major* by Haydn, Mozart's *Sonata in C major, K. 545*, and the *Sonatina in E minor, op. 157, no. 8*, by F. S. Spindler, whose compositions were believed lost until 1997 when a large number of manuscripts were discovered. Throughout, Ms. Rakich maintained an informal, friendly atmosphere with her spoken comments, which illuminated the salient points of each piece she performed. Ω

T A N G E N T S

The Bulletin of the Boston Clavichord Society, published by The Boston Clavichord Society, P.O. Box 540515, Waltham MA 02454.

ISSN 1558-9706

<http://www.bostonclavichord.org>
Benjamin Martinez, Webmaster

The Boston Clavichord Society is a nonprofit organization dedicated to the promotion of the clavichord and its music. For information on becoming a Friend of the Society, please write to the above address.

TANGENTS is published biannually in the spring and in the fall, and is sent free to Friends of the BCS. Single copies and back issues can be obtained by writing to the address below.

Editor: Beverly Woodward
P.O. Box 540515,
Waltham MA 02454
Phone: 781 891-0814

Graphic Design: Ben Martinez
Printer: Allegra Print & Imaging
Waltham, MA

Submissions: This bulletin is a forum for its readers. We welcome articles, letters, questions and other contributions.

Copy can be submitted by mail, e-mail or diskette to the Editor. Please contact her about preferred format before submission.

The copy deadlines are Sept. 15 and March 1.

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van Delft & Root in Concert

In early April, the Boston Clavichord Society cosponsored concerts by two distinguished musicians from the Amsterdam Conservatory, Menno van Delft, keyboardist, and Marten Root, baroque flautist. The Cambridge Society for Early Music was the other sponsor. To begin the week, van Delft and Root played a clavichord/baroque flute concert, which included works by W.F. Bach, C.P.E. Bach and others. The other concerts, which were devoted to the music of J.S. Bach, featured van Delft on harpsichord and Root on baroque flute. Each artist conducted a master class on his instru-



ment. Both also appeared live on WGBH, Boston's classical music station. The clavichord concert will be reviewed in the fall issue of *Tangents*. The BCS thanks James Nicolson, president of CSEM, and his assistant, Sudie Marcuse, for all they did in behalf of this collaborative effort. Ω

Seen at left: Beverly Woodward, Menno van Delft, WGBH host Cathy Fuller and Marten Root at WGBH

(Amsterdam, continued from p.1)

I came to Amsterdam primarily to study the fortepiano. I can see, however, how the clavichord can open new vistas, just as the fortepiano has for me in the past few years. As a classically trained pianist, my introduction to the fortepiano was on a replica Viennese five-octave instrument by Chris Maene at the Juilliard School of Music in New York, where I am completing a doctorate in modern piano performance. When I first sat down to play a familiar Mozart piano sonata, I was overwhelmed by the sense of clarity and communication on the historical instrument. The proportion of sound was lighter and better balanced, and the phrases of the music could speak and sing with a direct intimacy that I had never experienced. The fortepiano quickly became my new passion. An initial period with the historical piano became a rediscovery of works I had already studied.

My research interests at Juilliard began to be directed by my fortepiano playing. I became convinced that a substantial background in performance on fortepianos would add vigor to my interpretive and technical approach and form a solid basis for a deeper and more precise understanding of the language and meaning of the great literature of western classical music.

After some successful experiments in performing concerts on the fortepiano, I decided to pursue formal study of the instrument with Stanley Hoogland at the Amsterdam Conservatory. Stanley Hoogland is one of the first musicians to direct his efforts to the fortepiano, and is a major contributor to the relatively new

practice of playing on these old instruments. His recordings in the 70's with Dutch colleagues such as Anner Bylisma and Vera Beths are landmarks for the re-interpretation of classic chamber music literature.

Living in the Netherlands opens up frequent opportunities for me to work with historical string players, and I have studied



Mayumi Eguro at the clavichord

with their teachers both at the Amsterdam Conservatory and at the Royal Conservatory of the Hague. I play a wide variety of chamber music with players of historical stringed instruments. In the short semester that I have lived here, I have found constant musical and personal dialogue with other young musicians who have come to Holland to grapple with the issues of historical performance. It is a vibrant atmosphere of exchange and music making.

The Amsterdam Conservatory houses a museum collection of more than thirty historical pianos from the 18th and 19th centuries. As a fortepiano student here, I have daily access to these irreplaceable

instruments, and can play repertoire on pianos which existed at the time of the music's composition. The inimitable collection not only has pianos from the time of Mozart and Haydn, but pianos of Viennese, French and Dutch make appropriate for the music of Beethoven, Schubert, Schumann, Brahms and Chopin. While the collection contains dozens of novelty pianos, table pianos and organs, the main instruments used for study include an Erard, two Broadwoods, an Angst, a Stein copy, a Walter copy by McNulty, a Schneider, a Dohnal, a Streicher, and two Pleyels. Regular practice with these pianos is a rare opportunity for any fortepianist.

As a musician studying concurrently at Juilliard in modern piano and in Amsterdam as a fortepianist, I am especially excited that Juilliard is about to begin an early music program. I believe that interaction between the modern instrumental departments and a historical performance department can bring new currents of interpretive discourse to the school.

I feel especially fortunate to have the opportunity to make and study music on "both sides of the pond." My musical direction has been profoundly affected by the culture of fortepiano and historical performance which is so well developed here in the Netherlands. Upon my eventual return to the U.S., I intend to become an advocate of historical performance in my teaching, research, and performing, and hope to foster new ways of understanding great music for audiences and students. Ω

Ergonomics of the Keyboard, Part Two

Renée Geoffrion

Renée Geoffrion of Pierre Buffière builds clavichords and performs on them. Part 1 of this article appeared in issue #23 of *Tangents*. It has been translated by Beverly Woodward.

In the first part of this article I tried to describe what a keyboard is: to indicate its different parameters, to examine some of the measurable parameters with a ruler and to see what they reveal over the course of the history of the clavichord. More precisely, by examining the physical evolution of the keyboard, iconographic evidence and historical treatises, I tried to deduce how evolutions in technique have occurred. Here I shall examine other parameters pertaining to keyboard ergonomics, some of which are more difficult to measure: weight needed for key depression, the slope of the accidentals, and key depth.

One cannot speak of the weight required to depress a key on a clavichord without thinking of the flagrant contrast with the modern piano. On the latter, the challenge being to bring enough weight to bear on the keys, the interpreter seeks by means of posture and technique to optimize this weight. In the case of the clavichord, or more precisely the earlier models with little tension, the weight problem presents itself in the opposite manner. The interpreter needs to withhold the natural weight of his or her arms nearly continuously. The most effective posture therefore is different. Either one is seated quite low or quite high, above all not with the forearm in a horizontal position, since this is the position in which the weight of the forearm is the most difficult to withhold and the most effective when it falls. This horizontal position appears with the large clavichords of the second half of the 18th century. The weight needed for the depression of a clavichord key is modest (from three to twenty grams) but it does not represent the force that is necessary in order to produce a sound. If one increases the tension of the strings on a clavichord, the weight required to depress a key does not

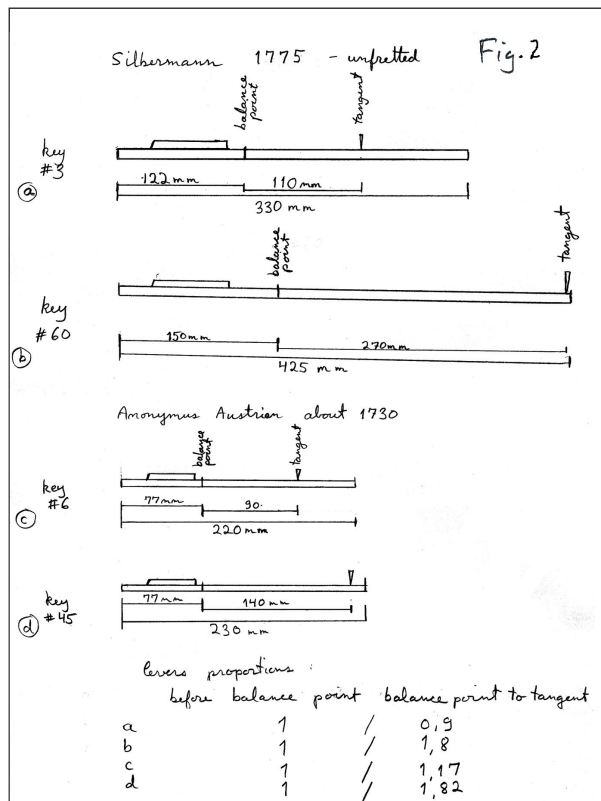
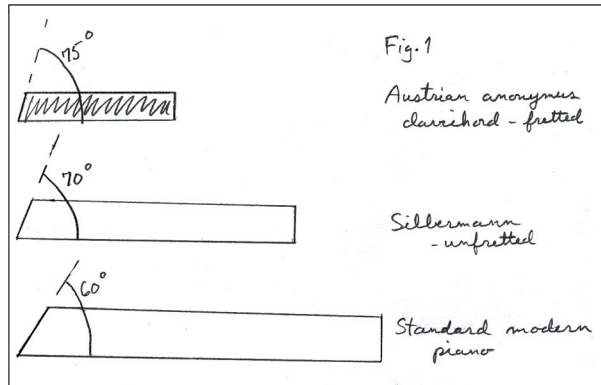
change, but the force needed to produce a sound increases. As a result, the keyboards of the second half of the 18th century, with a broader dynamic range and strings at a much higher tension, necessitate a greater application of energy on the part of the musician. This difference seems to have led to changes in playing posture.

last was added to the rear. Thus it appears that builders preferred to retain the lightness of the naturals rather than to equalize the keyboard.

The accidentals are an important part of the ergonomics of a keyboard. Their disposition, which has practically acquired iconographic status today, provides the visual reference that permits one to situate the notes. From an ergonomic point of view, one detail was not examined in part one of this article: the slope of the front of the accidental. This slope is the result of a compromise between avoiding a loss of leverage (increase in the weight of depression and force needed to produce a sound) and maintaining the requirements of comfort (accessibility of the accidentals and freedom of movement of the fingers). The first keyboards had five accidentals per octave. Nearly all builders of all nationalities have felt the necessity to make the accidentals with the front sloped, as the movement of the fingers has never been considered perfectly vertical. A few exceptions can be attributed to the "laziness" of the builder. It is easier to make rectangular pieces than trapezoidal pieces. The precise slope varies with the length of the keys; in general, one can say that the front of the accidentals has become more and more sharply inclined. (See figure 1.)

Key depth is a particularly important parameter on a clavichord. The distance of the tangent to the string at rest is the only element which is easy to observe with precision, but key depth in a clavichord is not limited to the moment of contact with the strings. On other keyboard instruments with strings, one determines the key depth according to the minimum movement necessary for good mechanical functioning. With the clavichord it is quite different. The mechanical functioning does not require any particular key depth. As long as there is a space between the tangent and the string, the clavichord "functions." One can observe that if the tangent is very close to the string ($<$ or $=$ 3 mm), the instrument produces a feeble sound. If one increases the

(*Ergonomics, continued on p.5*)



One can observe that on all clavichords the weight required to depress the accidentals is markedly greater than that needed for depressing the naturals. No builder seems to have wished to remedy this. Some have removed some wood from the front of the naturals, but that does not suffice to equalize these weight differences. I have never seen an historical clavichord in which bal-

Magnano Announcement

The International Centre for Clavichord Studies has announced the principal topics for the International Clavichord Symposium in Magnano, September 9-12, 2009. They are 1) Haydn and the Clavichord & 2) From Clavichord to Fortepiano. Proposals of papers and performances should be addressed to the ICCS Committee no later than January 15, 2009. Proposals for music should include a program of thirty minutes of music. Proposals for the exhibition of instruments should include all pertinent information on the copy or original to be displayed. Fortepianos will be available in addition to clavichords. They will include an original square piano by Christian Baumann 1775 (F1 to f^{'''}), an original Erard square piano 1820 (F1 to c^{'''}), an original Scarlata square piano 1830 (F1 to f^{'''}), and a copy of the Walter 1782 fortepiano of Mozart. E-mail communications may be sent to: bbrauchl@worldcom.ch or info@MusicaAnticaMagnano.com.

In the summer of 2008 the Festival Musica Antica a Magnano will present a series of weekly concerts from July 26 through September 6. Further information is available at www.MusicaAnticaMagnano.com.

Troeger on Early Clavichords

A recently published article by Richard Troeger argues that unfretted clavichords were probably more common in Germany in the early 18th century and even before that than has generally been acknowledged in modern musicological literature. Troeger provides a précis of this article below. Editor

Richard Troeger, "Bach, Heinitz, Specken, and the Early Bundfrei Clavichord." In *Music and its Questions: Essays in Honor of Peter Williams*, edited by Thomas Donahue, Richmond, Virginia: OHS Press, 2007, pp. 143-166.

As clavichord enthusiasts will know, there are very few clavichords extant from the seventeenth and early eighteenth centuries, and the earliest fret-free clavichord known to have survived has only been mentioned in a few publications over the last ten years. This instrument, signed and dated 1716 by Johann Michael Heinitz, appears to have spent its entire existence in one location, the Marienthal Cloister in Ostritz, Germany, near the Polish border. Clavichord maker Thomas Glück and I were allowed to make a thorough examination of the Heinitz instrument in 1999. During the course of this examination,

the subsequent consideration of the data, and the making of a technical drawing of the clavichord, its close relationship to clavichords from the 1740s—a generation later—by Philip Jacob Specken became startlingly clear. The persistence of this design from its first known occurrence in 1716 to its later manifestation in the work of the Saxon-born Specken very strongly suggests that both builders were working from a common Saxon design, one that must have evolved some time before 1716, by which point it had already largely stabilized. The article offers technical data on the Heinitz; plan-view photographs of the Heinitz and a Specken clavichord (courtesy Bjarne Dahl and Andrew Lagerquist); and a discussion that 1) presents the various similarities and differences in Heinitz' and Specken's realizations of what appears to be a common Saxon design (elements of which appear in later Saxon clavichords as well); and 2) relates this design to the context of the keyboard music of J.S. Bach (e.g., the Heinitz' very appropriate C-d^{'''} range and the need of WTC 1—assembled in 1722—for an unfretted action) and, a generation earlier, Johann Speth's stated requirement of a fret-free clavichord for the music in his publication *Ars magna consoni et dissoni* (Augsburg, 1693). Ω

(Ergonomics, continued from p.4)

space between the tangent and the string progressively, the sound becomes ever more present and is excellent in the 4-8 mm range (this varies according to the clavichord and the taste of the interpreter). But eventually improvement ceases and one perceives that one loses energy and precision in depressing the keys if the tangent is quite far from the string. The key depth depends on the distance between the key and the string and the key leverage (location of the balance point). Throughout the range of the clavichord the proportions of the leverage points change; it is not always possible to maintain one distance between tangent and string without creating too great a difference in key depth from one end of the instrument to the other. Consequently one compromises by making the tangent to string distance slightly less in the bass and greater in the treble. The greater the number of strings, the greater the applicability of this principle. (See figure 2.)

After the contact of the tangent with the string, the depression of the key continues, since it has no opposition other than the resistance of the string. Of course, the more one depresses the key, the more the pitch increases. Two parameters determine whether a string is supple or rigid: the tension of the cord and the place where it is struck in relation to its attachment points or listing board. The closer a tangent is to a point of attachment, the more rigid the string is. The tangents at the extreme treble are close to the bridge by definition, and these strings are rarely too flexible. In the middle of the clavichord, the tangent strikes the string more or less in its center (between the bridge and the hitch pin). Here the flexibility is maximal and this is why older clavichords with less tension are provided with a listing board which serves not only to dampen the left part of the string but especially to halt the rising of the string near the tangent, and thus to rigidify the contact and create a limit to the key de-

pression, without which the *bebung* would be uncontrollable. The largest clavichords have strings at a much higher tension, which are therefore more rigid. They do not need the dampening bar—most do not possess one—and the dampening of the left part of the string is achieved simply by weaving a piece of cloth through the strings. It is rarely desirable to depress the key more than two millimeters after the contact.

In this way I hope to survey all the ergonomic aspects of the keyboard of a clavichord: parameters that an interpreter senses directly. All the historical testimonies enrich our understanding of the past to the extent that one knows how to read their language, whether they be treatises, iconographic evidence, or the instruments themselves. Even if it is often difficult to evaluate the exact significance of a historical fact, by combining diverse facts one can make inferences that I hope advance our understanding of our instrument. Ω

(Arpeggi, continued from p.1)

found is at its conclusion where there are three chords with this term placed above them. The notation here is different, however, from that of the fantasia in the *Versuch*. Here Bach writes the chords out fully rather than using figured bass notation. The written-out chords leave less room for doubt about how to perform the arpeggi.

It should be noted that when Bach writes out his realization of the sketched fantasia in the last chapter of the *Versuch* each figured bass notation results in a chord with three or four notes in each hand. (There are two exceptions, a chord with five notes in the left hand and a chord with two notes in the left hand.) It should also be noted that the largest gap between the top note in the left hand and the bottom note in the right hand is an interval of a sixth. Almost the same is true of the fantasia at the end of the *Probestücke*; only in the final chord is there an interval larger than a sixth between the topmost left-hand note and the lowest right-hand note – in this case an interval of an octave. The interval between the bottom left-hand note and the top right-hand note never exceeds three octaves. (The relevance of these observations will become clear further on.)

While it is reasonably clear how to perform arpeggi when Bach writes out the chords completely (thus specifying exactly which notes are to be played), there are still questions about how to perform arpeggi provided in figured bass notation. The small inconsistency between the advice to play the chords up and down “twice” versus up and down “several times” can be resolved in favor of playing them up and down twice, since that is his specific advice when writing about the free fantasias.⁶

However, it is not entirely apparent to me that one should play only the notes that can be gripped by the left and the right hand when the bottom note and the top note of the chord lie far apart. For example, in the fantasia in E-flat (wq. 58/6), the bottom and top notes sometimes lie as far as four octaves apart (see Fig. 1). In this case the gap between the topmost left-hand note and the bottom right-hand note may be two octaves (quite a lot more than the interval of a sixth mentioned above). Did Bach really want these chords played with such a large gap between the notes in the left and the right hands?

In correspondence with me, Miklos

Spanyi argued that “the ‘gap’ does not disturb.” I respect his opinion, but I am not entirely convinced. Some, among them Eugene Helm, argue that this fantasia and other late fantasias are meant to be played on the fortepiano. On the fortepiano, of course, the possibility of raising the dampers creates an entirely different situation. On a clavichord the lack of a sustaining mechanism may make it reasonable to fill in the gap with the appropriate chordal tones.

Finally, something should be said about the comments of Arnold Dolmetsch on

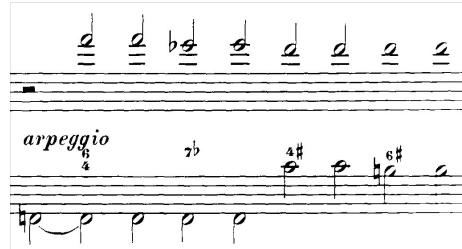


Fig. 1: Arpeggio from fantasia in E-flat (wq. 58/6)

this topic. I refer to a few pages in Arnold Dolmetsch's book *The Interpretation of the Music of the XVII & XVIII Centuries*.⁷ Dolmetsch bases his discussion of such passages on a volume entitled *C.Ph.E. Bach's Anfangsstücke &c* published in 1790 by J.C.F. Rellstab. This was an unauthorized and severely altered version of C.P.E. Bach's “short and easy” pieces⁸. In this volume Rellstab prints a “realization” of a short passage from a Bach fantasia in d minor. The “realization” is very freely worked out. In presenting this passage Dolmetsch comments: “We can understand from these [examples] what freedom the performer was allowed in such cases, even to the extent of temporarily altering the bass of the harmony...”

The question, however, is whether it is Bach who authorizes such “freedom” or Rellstab. If this is the work of Rellstab, what weight should it be given? In fact, Rellstab's introduction to the *Anfangsstücke* indicates that the realization is his work. But even in recent times there has been confusion on this point. For example, in a modern edition of the *Anfangsstücke*, the editor, Michael Schütte, comments in his forward that there is “the possibility that [the d minor fantasia] comes from the pen of Rellstab.”⁹ (My emphasis.) In other words, Schütte is not sure whether Bach or Rellstab composed the realization.

I agree with Troeger, Spanyi and others who have concluded that the realization

in the *Anfangsstücke* comes from the pen of Rellstab, not Bach. Bach held a low opinion of Rellstab, whom he called “einen jungen Naseweiss und groben Flegel!” (a young smart alec and insolent lout).¹⁰ Rellstab not only published Bach's work without authorization, but freely altered it to suit his own purposes. He intentionally wrote in a way that obscured when he was quoting Bach and when he was speaking in his own voice.

Nevertheless, Rellstab's freely worked-out realization raises some interesting questions. Did performers somewhat removed from Bach take these arpeggio passages as an invitation to the kind of improvisation that characterizes Bach's written-out fantasias? In other words, did they see these passages as an opportunity to engage in their own improvisatory flights? Is this a justifiable approach to these passages? Bach provided detailed advice about how to create our own improvisatory works. But did he expect us to apply that advice to passages within his own works?

¹ Such passages can be contrasted with arpeggio passages in which each note of the chord is written out.

² *Essay on the True Art of Playing Keyboard Instruments*, translated by William J. Mitchell, W.W. Norton & Co., New York, 1949.

³ *Ibid.*, pp. 442-445.

⁴ *Ibid.*, p. 159.

⁵ Wq. 63/6.

⁶ A variant on Bach's advice was offered by Ernst Wilhelm Wolf, who suggested that on the second downward sweep only the notes in the right hand be played. This provides a way to avoid going below the bottom note of the following chord. See “A Supplement to C.P.E. Bach's *Versuch*: E.W. Wolf's *Anleitung* of 1785,” in *C.P.E. Bach Studies*, ed. by Stephen L. Clark, Clarendon Press, Oxford, 1988, p. 152.

⁷ See pp. 271-273. The book was first published in 1916.

⁸ *Kürze und leichte Clavierstücke mit veränderten Reprisen*, wq. 113, 114.

⁹ *Carl Philipp Emanuel Bach, 46 Anfangsstücke für Klavier oder Cembalo, Fassung: Carl Friedrich Rellstab, 1788-1790*, herausgegeben von Michael Schütte, Heinrichshofen, Wilhelmshaven, 1996.

¹⁰ See Howard Sewer, “C.P.E. Bach, J.C.F. Rellstab and the Sonatas with Varied Reprises,” in Clark, *C.P.E. Bach Studies*, p. 238. Ω