Terence Charlston

Harpsichord

divine art

The Harmonious Thuringian

	Toccata in E minor, BWV 914	Johann Sebastian Bach (1685–1750)	
1.	Toccata		4.18
2.	Fugue		3.03
	Suite VIII in G major	Johann Caspar Ferdinand Fischer (1656–1746)	
3.	Prelude		2.21
4.	Chaconne		3.47
5.	**Prelude in D minor**	Louis Marchand (1669–1732)	2.56
6.	**Passacaglia in D minor**	Johann Philipp Krieger (1649–1725)	11.01
7.	**Fantasia in G minor, BWV 917**	Johann Sebastian Bach	2.22
8.	**Ich dich hab ich gehoffet Herr**	Johann Krieger (1651–1735)	3.30
9.	**Allemande in descessum Caroli xi Regis Sveciae**	Christian Ritter (1645 or 1650–1717)	4.50
	Prelude and Fugue in E flat major, BWV Anh.177	Johann Christoph Bach (1642–1703)	
10.	Prelude		1.49
11.	Fugue		3.05
12.	**Fugue in C major**	Anon: attrib. Johann Pachelbel (1653–1706)	1.57
13.	**Capriccio Cromatico overo Capriccio ... per le semi tuoni**	Tarquinio Merula (1594 or 1595–1665)	4.02
14.	**Prelude in A major, BWV 896**	Johann Sebastian Bach	0.50
15.	**Nun komm, der Heiden Heiland**	Friedrich Wilhelm Zachow (1663–1712)	2.55
16.	**Prelude**	Johann Kuhnau (1660–1722)	1.26
	Suite No. 5 in E major, HWV 430	George Frideric Handel (1685–1759)	**15.13**
17.	Prelude		2.09
18.	Allemande		5.28
19.	Courante		2.30
20.	Air and Variations (‘Harmonious Blacksmith’)		4.59
Total playing time:			**70.26**

TERENCE CHARLSTON, harpsichord

The Harmonious Thuringian

A recording of late seventeenth- and early eighteenth-century keyboard music, associated with the early years of Bach and Handel, performed on a reconstruction of a surviving German harpsichord of that period.

Finding a repertoire for the instrument

The two most important composers of the Baroque period, Johann Sebastian Bach and George Frideric Handel, were born in the same year about 100 miles apart in adjacent regions of present day Central Germany: Thuringia and Saxony. Their musical education overlapped in many ways and while they are not known to have met, they shared a common tradition of keyboard playing and teaching. This recording project was inspired by David Evans' reconstruction of an anonymous Thuringian harpsichord dating from *c*.1715 and a desire to find repertoire appropriate to it. These performances explore the musical heritage of Bach and Handel and recreate the sound of a locally-built, Saxon or Thuringian harpsichord such as they and their contemporaries may have heard. Such an instrument would have been played at home and in church and it is very likely that Bach and Handel's first experience of plucked keyboards was on an instrument of this type rather than the later, more sophisticated instruments they came to know in their subsequent careers.

By recording examples of the music they may have studied as youngsters, and some representative pieces of their own dating from their early maturity, on a harpsichord built, as it were, in the 'local vernacular' along seventeenth-century principles, I hope to demonstrate the appropriateness of a completely different type of harpsichord sound for early Bach and Handel, from that generally used and heard today.

There are nine different types of piece represented on this recording: toccata, prelude, fugue, fantasia, dance, air, variations, chorale, and tombeau (a slow dance written as a musical monument to a deceased person, in this case an allemande). Each is typical of the rich keyboard repertoire and most will be familiar forms to listeners acquainted with Baroque music. J.S. Bach is represented by three works: one of the seven early toccatas, a fantasia in the style of a double-fugue on two subjects and a short three-part prelude.

Handel is represented by one of his best known pieces, the fifth suite in E major which includes his celebrated 'Harmonious Blacksmith' variations.

The repertoire for this recording has been carefully selected from manuscripts and printed books associated with players who lived and worked in Thuringia and Saxony. Such sources preserve the early musical 'diet' of Central German musicians, including Bach and Handel.

The sources directly connected with Bach are a manuscript in the hand of his pupil Heinrich Nikolaus Gerber and two in the hand of his elder brother, Johann Christoph Bach. The latter two books (the so-called Andreas Bach Book and its companion volume, the Möller Manuscript) contain music by other composers which may well have been heard, played and even copied by the young J.S. Bach. The Toccata BWV 914 **[1–2]** was copied by Gerber and the Fantasia BWV 917 **[7]** and Prelude BWV 896 **[14]** come from the Möller Manuscript. For this recording I have included two non-Bach works from the Andreas Bach Book, Fischer's Suite VIII **[3-4]** and the Marchand Prelude **[5],** and one piece from the Möller Manuscript, Ritter's fine Tombeau for Charles XI of Sweden **[9]**. These demonstrate the significance of musical styles from beyond the narrow confines of Thuringia and Saxony. The Fischer and Marchand pieces have been copied from their printed versions and, in the case of the Marchand, with additional performance information: in Johann Christoph's copy of this piece, bars 46 and 47 are surrounded by a pair of repeat signs not present in the original print. The implied repeat is heard in this performance. The sources linked with Handel are the Berlin manuscripts of music by J.P. and J. Krieger (edited by Max Seiffert in 1917 and subsequently destroyed in 1945) and Handel's own printed edition *Suites de pieces pour le clavecin* (London, 1720).

Some of the music on this disc would perhaps have been known by both Bach and Handel. The chorale 'Nun komm der Heiden Heiland' **[15]** by Handel's teacher in Halle, Zachow, for example, is preserved in a manuscript from the Bach circle and copied by Bach's friend and cousin, J. G. Walther. The pieces from the Mylau Tablature Book **[12-13]** represent older music still in general circulation amongst organists in the later seventeenth century. The more modern suites from the *Neuer Clavier-Übung, erster Theil* by Bach's Leipzig predecessor, Johann Kuhnau, published in 1689 (see the prelude **[16]**), on the other hand, herald a new era for German keyboard playing.

The composers and their music

Chance circumstances altered the course of the early lives of both Bach and Handel. Handel's desire to pursue music through study and as a livelihood met paternal opposition, although his father's mind was changed by others who recognised his son's talents. Thus, Handel was only allowed to begin his childhood studies with Zachow after the Duke of Saxe-Weißenfels, who had heard him play the organ, persuaded his father to permit such a course. Of these early lessons little survives. We know that Handel kept one of his early lesson notebooks as this was passed on to the family of his assistant John Christopher Smith. However, all that survives of this notebook is a tantalising description in William Coxe's *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799):

> … a book of manuscript music, dated 1698, and inscribed with the initials G. F. H. It was evidently a common-place book belonging to him in the fourteenth year of his age … It contains various airs, choruses, capricios, fugues, and other pieces of music, with the names of the contemporary musicians, such as Zackau, Alberti, Frobergher, Krieger, Kerl, Ebner, Strunch …[1]

Zachow, the organist at the Marienkirche in Halle, exerted a huge influence on the young Handel. He was an established and highly respected composer, no mere provincial organist, and his fluency in styles of composition beyond the confines of keyboard music opened Handel's young ears to the sounds of opera and demonstrated the necessity of travel (especially to Italy). Other early influences came from professional colleagues, such as Reinhard Keiser and Johann Mattheson in the opera house, and Corelli, Alessandro and Domenico Scarlatti, and probably Bernado Pasquini.

Bach, on the other hand, appears to have lacked such powerful compositional models, and only became properly acquainted with Italian instrumental music whilst at Weimar (1708 onwards). He came from a renowned musical family, but of provincial reputation

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[1] Robert Hill, '"Der Himmel weiss, wo diese Sachen hingekommen sind": Reconstructing the Lost Keyboard Notebooks of the Young Bach and Handel', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1985), p. 167.

and outlook. After his parents died, the ten-year-old Bach went to live with his brother, Johann Christoph (1671–1721) in Ohrdruf. Johann Christoph was the copyist of the Möller Manuscript and the Andreas Bach Book but probably not the composer of **[10]** and **[11]** (see later). There in Ohrdruf Johann Sebastian extended his musical education by copying pieces from Johann Christoph's music library by moonlight (and in secret) but without his brother's permission—for which he was severely reprimanded. Although the book he copied is now lost, the story was retold many times and according to C.P.E. Bach it contained music by Kerll and Johann Pachelbel (both teachers of Johann Christoph) and Froberger. From the age of 15, Bach continued his school studies at Lüneburg where he was influenced by the organist Georg Böhm and from where he travelled to hear the aged Adam Reincken in Hamburg.

The Möller Manuscript and the Andreas Bach Book (copied in 1704–7 and 1707/8–13, respectively, after J.S. Bach left for Lüneburg) are important anthologies for reconstructing the repertoire of music Bach grew up with. Both books include evidence of another important ingredient in Bach's style, French music, which he later supplemented with Dieupart, D'Anglebert and De Grigny in Weimar. Beyond French Music C.P.E. Bach mentions Frescobaldi, Bruhns and Buxtehude amongst the 'strong fugue writers' who also influenced his father. However, Bach's early works show the assimilation of several national idioms, not just French music, into a much richer compositional and playing technique far removed from dry imitations of any one style in particular. This is amply demonstrated by his famous 'non-contest' with Louis Marchand, the composer of the D minor prelude (**5**), for when, during a visit to Dresden in 1717, Bach challenged the celebrated French virtuoso to a playing contest, the Frenchman fled the city in terror. The combination of French, German and Italian style in Bach's education clearly resulted in a potent brew!

We find another contemporary German composer's take on the French style in J.C.F. Fischer's Suite VIII in G **[3–4]**, a work recorded in the Andreas Bach Book. Fischer was Kapellmeister to the Baden court and an exponent of the Lullian orchestral style. His collection of preludes and fugues in different keys (*Ariadne musica*, 1702) was an important influence on Bach's own *Well-Tempered Clavier*, book 1 (1722). But aside from national styles, Fischer's music reveals more arcane structuring principles namely number symbolism. Piet Kee has demonstrated that the *ostinato* works in the Andreas Bach Book, such as Fischer's chaconne **[4]**, are organised using

number proportion.[2] The resulting numerical structure, according to Kee, alludes to certain semiotic values: religious instruction (the Lord's Prayer or the Ten Commandments), cosmic and temporal events (the cycles of the moon, planets and the seasons, as in Buxtehude's lost *Sieben Planeten* keyboard suites), theological concepts (divine creation, the Trinity), and so forth. The 15 statements of Fischer's chaconne theme, according to Kee, are the 15 'mysteries' of the rosary. Kee's argument fits the music well. Fischer's 15 variations on the chaconne divide into 3 blocks of 5 variations each and these, so the argument goes, correspond to the so-called 'joyful, sorrowful and glorious' mysteries of the rosary. The variations in minor tonality, 6–10, represent the 'sorrowful mysteries' while the double-bar before the 14th statement marks a significant transition, 'not from major to minor, but from exuberance to simplicity and sweetness, which pervade the last two statements, corresponding to the mysteries of Mary's assumption and coronation …'. Kee has also found evidence of religious symbolism in the three-part structure of the preceding prelude **[3]**. J.P. Krieger's Passacaglia **[6]**, like the ground-bass works of Buxtehude and Bach, invites numerological interpretation, in this case connecting it to the number 7.[3] Seven has been long associated with mysticism as well as being the number of known planets, notes in the diatonic scale, liberal arts, day of rest after creation, etc.

The music of the Krieger brothers played a very significant part in the development of German music. Unfortunately, only a rather unbalanced selection of their music has survived. The prolific Johann Philipp Krieger achieved international standing as a composer but virtually none of his music survives. The music of his less celebrated younger brother, Johann Krieger, however, has fared better against the ravages of time. For biographical information on these fascinating but largely forgotten figures we must rely on the publications of Mattheson and Walther.[4]

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[2] Piet Kee, *Number and Symbolism in the Passacaglia and Ciaconna*, Loosemore Occasional Papers, no. 2 (Buckfastleigh: The John Loosemore Association, 1988), especially pages 15–18 and 29–31.

[3] The ground bass is heard 43 times. 43 is a centred heptagonal number and the sum of its digits is 7 (4 + 3 = 7). 43 is also the smallest prime number expressible as the sum of 2, 3, 4, or 5 different primes and the fourth term of Sylvester's sequence (2, 3, 7, 43).

[4] J. Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/R), J. G. Walther, *Musicalisches Lexicon, oder Musicalische Bibliothec* (Leipzig, 1732) and also J.G. Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730).

J.P. Krieger wrote over 2000 cantatas and at least 34 operas and singspiels of which only 3 keyboard compositions now survive although a potential fourth keyboard piece has been recently unearthed. Of the same generation as Johann Pachelbel, and also Nuremberg born, he spent the bulk of his working life (45 years) at the court of Saxe-Wießenfels, where he arranged the performance of compositions by other composers including J.S. Bach, whose Hunting Cantata, BWV 208, was performed there from 1713 onwards. Like Handel, he toured Italy as a young man where he probably studied with Bernardo Pasquini. Further Handelian connections are suggested by the fact that his son, Johann Gotthilf Krieger, studied with Handel's teacher, Zachow, and that Handel's father was court surgeon at Saxe-Wießenfels. J.P. Krieger's outstanding Passacaglia in D minor **[6]** gives a clear impression of the scale of his ideas and the accomplishment of his playing. This extended variation set has a 6-note ground bass (heard 43 times in total) and its structure may allude, in the manner of Fischer's Chaconne **[4]**, to extra-musical symbolism (see above).

The main source of J.P. Krieger's Passacaglia is an English manuscript.[5] The book, now part of the Wagener collection in Brussels, is beautifully copied by an unknown hand and also contains music by John Blow, Henry Purcell and Jeremiah Clarke, Johann Kasper Kerll and Johann Kortkamp. The manuscript is dated 1687 but was copied in the 1700s. Its survival is in stark contrast to the 1676 Pirnitz manuscript which Max Seiffert used for his 1917 edition of the Passacaglia but which was destroyed in 1945. The presence of the Passacaglia in an English source suggests a wider dissemination of Central German keyboard music than might be expected.

J. Krieger was not a cosmopolitan figure like his brother and appears not to have travelled beyond the confines of Central Germany and Zittau (just 50 miles east of Dresden) where he was a church musician for 54 years. However, he published two books of keyboard pieces (1697 and 1698) and Handel is known to have taken a copy of the 1698 print with him to London. The density and technical layout of his keyboard writing in his published suites must have influenced Handel's own. Handel frequently borrowed Krieger's musical ideas for his own pieces (e.g. one of Krieger's toccatas is quoted in Handel's 1739 Funeral Anthem for Queen Caroline, HWV 264). Krieger was well known (and widely acknowledged) as a skilful writer of counterpoint and his fellow countryman, J.S. Bach,

[5] The Wagener manuscript in the Royal Conservatoire, Brussels. B-Bc Ms. 15139, p. 27–39. See Peter Holman, 'A New Source of Restoration Keyboard Music', *RMARC*, 20 (1986-7), pp. 53–7.

may have had his fugue on four subjects in mind when he began his incomplete final fugue for *The Art of Fugue*, BWV 1080.

Krieger's 'In dich hab ich gehoffet Herr' **[8]** is a short set of variations taken from a holograph manuscript dated 'Zittau, 21. Januar 1697' and, fortunately, edited by Max Seiffert in 1917 before it was destroyed in 1945. The first variation sets the chorale melody in the soprano, the second in the bass part (this device can also be heard in the fourth variation of the Zachow chorale variations **[15]**), the third and last variation back in the soprano but in gigue rhythm and interspersed with free and, at times waywardly chromatic, contrapuntal interjections. The same chorale melody was also set for organ by Tunder and J. C. Bach (1642-1703) and was used in J.S. Bach's cantatas 52 and 106, and the Matthew Passion. A similar chorale variation by J. Krieger, 'Herr Christ der Einig gottes Sohn', is preserved in an important manuscript in new German organ tablature, the Eckelt book, from the Erfurt circle of Johann Pachelbel and his pupils. The book was thought to have been lost in 1945 but it has subsequently come to light in Krakow in Poland. While many of the sources for the Krieger brothers' music have been lost, three works attributed to them are found in the Eckelt book. Eckelt is therefore a particularly important figure in the context of this disc. He published two organ treatises (1702, both lost), held the rights to copy Pachelbel's music and the Eckelt book is further evidence of the copying and dissemination of Central German repertory during Handel and Bach's youth.

Christian Ritter was organist in Halle during the 1660s and worked for the Swedish royal court and the Hofkapelle in Dresden. His exact title at the Swedish court caused some controversy. The lexicographer and composer, Johann Mattheson, described him as 'acting Kapellmeister' while Ritter himself used the word 'emeritus'. Ritter's Allemande **[9]** is a memorial to his patron, King Charles XI of Sweden, who died of stomach cancer on 5 April 1697, in his forty-first year. This deeply-felt music stands in the tradition of similar pieces by German players, especially Froberger, who learnt the art from the French lutenists and harpsichordists and exported its values beyond France.

The fine Prelude and Fugue in E-flat major BWV Anh. 177 **[10–11]** is ascribed to 'Joh.: Christop. Bachio Org. Isennaci' in one source, but to which Johann Christoph Bach this refers remains unclear. Of the many composers recorded with these forenames in the Bach

genealogy, Johann Christoph Bach (13)[6] (1642–1703) who was considered the most important Bach family member before J.S. Bach, has been assumed to be the composer of this piece. His 22-part motet, *Es erhub sich ein Streit*, was praised by both J.S. and C.P.E. Bach as a model of its type and according to Johann Sebastian's obituary notice (1754) Johann Christoph 'was as good at inventing beautiful thoughts as he was at expressing words. He composed … uncommonly full-textured … [and] on the organ and the keyboard never played with fewer than five independent parts'. He was a colleague of Johann Pachelbel (possibly the composer of **[12]**) in Eisenach and, from the 1660s until his death, organist at the Georgenkirche and court harpsichordist. However, he is not the only Johann Christoph Bach in the genealogy, nor the only candidate for composer of BWV Anh. 177.

At least two further possibilities must be considered. The first is Johann Sebastian's elder brother, Johann Christoph Bach (22) (1671–1721). Although he is not otherwise known as a composer, he was a pupil of Johann Pachelbel, an industrious copyist and organist in Erfurt, Arnstadt, Ohrdruf and Gotha. As previously mentioned, he compiled the Andreas Bach Book and the Möller Manuscript, both important sources of J.S. Bach's early works and of organ music current in Thuringia around 1700, although neither includes BWV Anh. 177. The further candidate is Johann Christoph Bach (17) (1673–1727), organist near Wiemar, and in Erfurt and Gehren, and compiler of another important source of 17th-century music, the manuscript now belonging to Yale University Music library which includes compositions by Johann Pachelbel and J.C.F. Fischer.[7]

The Mylau Tablature Book, while lacking any demonstrable link with Handel or Bach, is nevertheless an important record of contemporary repertoire. It is named after the Saxon town of Mylau which lies about 80 miles South East of Erfurt and Arnstadt and midway between Zwickau and Plauen. The book came to Mylau about 1750 but its contents, over 170 keyboard pieces, are of an earlier date, mainly from the late-seventeenth century and predominantly by composers active in Central Germany. It contains separate preludes and fugues arranged in ascending key order from C, and was probably compiled by an organist

[6] The numbers in parenthesis after the names correspond to the numbers given to members of the family in the genealogy drawn up by J.S. Bach in 1735, the *Ursprung der musicalisch-Bachischen Familie*. See Christoph Wolff, et al. "Bach." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. accessed 13 Feb. 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg1>.
[7] US-NH Ma21.Y11.A36 (LM 4983).

for personal use in the late 1680s and 1690s. The known composers include Johann Pachelbel (the anonymous fugue in C major **[12]** has been ascribed to Johann Pachelbel by Shannon on stylistic evidence) and his pupil Nicolaus Vetter, Gottfried Pestel of Altenburg, the North German Andreas Kneller, organ theorist Andreas Werckmeister, C.F. Witt, a pupil of Georg Caspar Wecker (1632–1695; the celebrated Nuremburg organist and teacher of, amongst others, Johann Krieger and Johann Pachelbel), and the Italian, Tarquinio Merula. Merula's Capriccio Cromatico **[13]** is a contrapuntal *tour de force* which, for some reason, the scribe gave up copying half way through, perhaps put off by the technical difficulty of the second half. The scribe also misattributed it to 'Claudii de Monteforte'. It survives in a complete version from another Central German source from Lübbenau, 60 miles north of Dresden.

Handel's Suite in E major **[17–20]** existed in several early versions (one of which is in a different key) before it found its final, revised form as published in 1720. These early versions may stem back as far as Handel's youth in Germany when he was taught keyboard playing and composition by Zachow in Halle. Judging from the surviving music, Handel was little influenced by French suites (compare, for example, Handel's prelude, **[17]**, with the French prelude by Marchand **[5]**), favouring a rich and solidly textured keyboard style akin to many Central German composers. Antecedents for this style can found in the suites of J. Krieger's printed keyboard music which Handel owned and brought with him to London. The Suite in E major concludes with an air and variations **[20]**. The melody of this air has been associated, by later generations, with a whistling blacksmith supposedly heard by Handel near the church yard of St Lawrence, Stanmore when sheltering in a storm. As the work probably predates his London years, the story (sadly) can't be true but something of the heat and noise of the forge does pervade the ringing sonorities of the closing variations.

A German harpsichord

Extant German harpsichords from the Baroque period are scarce and those for which a connection to J.S. Bach or Handel can reasonably be asserted are fewer still.

The young Bach in Eisenach or Ohrdruf and Handel in Halle would have encountered locally made harpsichords probably of the Bachhaus Thuringian type. The instruments of their later years however were very different. Handel first moved away from Germany in 1706 and, being widely travelled, would have known all the international styles of harpsichord making, particularly the German, Italian and Flemish schools. He owned several instruments including one by Ruckers when he was in London. Bach left many instruments on his death, including eight harpsichords, two lute-harpsichords and a spinet. He also played the clavichord and fortepiano and was frequently required to repair harpsichords. He was involved in the procurement of a magnificent Berlin harpsichord for the Cöthen court in 1717. He knew many harpsichord makers during his working life and although his preferences are not known, an impression of what was available can be built up from surviving instruments.

In modern times, these surviving instruments are referred to generically as 'German' harpsichords, although as a group they show great dissimilarity in sound, construction and musical aesthetic and can only be said to constitute a single type in very general terms. The majority of these instruments stem from workshops outside the somewhat limited geographical area of Thuringia and Saxony where Bach and Handel were born and where Bach spent his working life. In practice, modern players and builders have tended to narrow the field of choice down to a handful of models. The three surviving instruments of Berlin maker Michael Mietke, have commanded greatest attention in recent years and copies of these, along with instruments by Hass, Fleischer and Zell (Hamburg) and, less frequently, Vater (Hannover) and Gräbner (Dresden), have featured in concerts and recordings.

The anonymous single-manual Thuringian harpsichord in the Bachhaus, Eisenach has received only scant attention.[8] This is surprising given its unique status as an example of local harpsichord building that J.S. Bach and Handel would have probably known. In terms

[8] Herbert Heyde, *Historische Musikinstrumente im Bachhaus Eisenach*, p. 128–129.

of design, it is very different from nearly all other eighteenth-century harpsichords, irrespective of national type. Its main distinguishing feature is the continuation of the soundboard over the wrest plank: a practice which can be traced back to the sixteenth-century which was still regarded as a normal method of construction by eighteenth-century commentators such as Adlung.[9] The evidence for a Bach connection to this type of harpsichord is reasonably strong. J.S. Bach's second cousin, Johann Nicholaus Bach (1669–1753), himself a maker of stringed keyboard instruments in Jena, knew Adlung, and Johann Ernst Bach, a second cousin once removed and pupil of J.S. Bach, provided the preface to Adlung's *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758).[10] If Adlung is correct and the Thuringian harpsichord design was 'normal' in the eighteenth century, Handel too may well have known such instruments.

The Bachhaus harpsichord is fundamentally different in sound and touch from the typical eighteenth-century harpsichords of the German, Franco-Flemish or 'International' schools. While most surviving German harpsichords were built in workshops geographically far removed from the day-to-day experience of most Saxon musicians, the Bachhaus harpsichord is a rare example of local Thuringian craftsmanship. Its maker was clearly an experienced master of his craft. The workmanship is of a high level, perhaps the work of an organ builder, and shows complete fluency within its inherited tradition (as it were 'the local vernacular') and with very few apparent external influences (such as decorative pretensions or design innovations). Its unique design and remarkably close provenance to the Bach circle make this harpsichord a critically important sound resource with which to explore German music of the late-seventeenth and early-eighteenth centuries.

The design and sound qualities of the reconstructed harpsichord

Although built in the early-eighteenth century, the anonymous Thuringian harpsichord is the only surviving example of a very particular type of early German harpsichord. Its

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[9] Jakob Adlung, *Musica mechanica organoedi*, published posthumously in 1768 but written between 1723 and 1727 in Erfurt; Book II, p. 104.

[10] John Koster, 'The Scaling and Pitch of Stringed-Keyboard Instruments in J. S. Bach's Environs', *American Bach Society Meeting*, 1998 and John Koster, 'The Harpsichord Culture in Bach's Environs', *Bach Perspectives: The Music of J.S. Bach – Analysis and Interpretation*, vol. 4. (Lincoln: University of Nebraska Press, 1999), pp. 57–59.

relatively late date (*c*.1715) suggests a conservative maker relying on a local and time-honoured design similar to much earlier instruments, such as the Hans Müller, Leipzig, 1537. Most importantly for the sound, the soundboard continues in front of the jack rail over the wrest plank resulting in an extra resonating area, which enlivens and enriches the already complex resonance. The soundboard barring is likewise unconventional and the soundboard is supported by the strings which are double-pinned at the bridge. Indeed, it may be a basic and typical design for the period and region exemplifying the lost harpsichords made by organ builders known to Bach such as Gottfried Silbermann and Zacharias Hildebrandt. The fact that no other examples survive lends extra significance to the original and this copy.

The Evans reconstruction is a faithful copy. Its touch and response are distinctive and a direct result of the design features of the original. The jacks are positioned slightly further away from the player and the plectra pluck closer to the middle of the string than is usual in a typical Northern European design. Combined with the deeper, extra resonating area over the wrest plank, they require longer keys to operate them. The resulting sound, which approaches a virginals in the bass, is perhaps closer to that of early Flemish/English instruments, such as the 1579 Theewys. The instrument has two sets of strings for each key, both at 8-foot (i.e. unison) pitch. The distinction between the sound of each set of strings heard separately is less pronounced than on conventional harpsichords, however, as the jacks are positioned closer to the middle of the string and so the plectra pluck the string at a similar distance from the nut.

All these factors taken together produce a unique tone quality which is well differentiated between high and low registers, and remarkably full in resonance and timbral complexity. The combined 8-foot chorus (the *tutti*) is much louder than the sound of the individual registers might suggest, and in general the sound is large, free and open. There is a pronounced attack on the initiation of the note and a very long decay time on each string well suited to *cantabile* playing. The additional resonating area over the wrest plank appears to 'amplify' the sound of the main soundboard. This effect can be very startling in large chords and vigorous arpeggiation (in which this recording abounds) and can result in distortion or 'feed-back' between the two resonating areas: an effect more familiar through electronic amplification at a rock concert!

Terence Charlston, Harpenden, 2014.

The instrument

Single-manual harpsichord made by David Evans, Henley-on-Thames, and completed in 2010. It is a close copy of the anonymous Thuringian harpsichord, *c*.1715, presently housed in the Eisenach Bachhaus, Eisenach, Germany. It has the compass *BB*, *C*-*c*''' chromatic and is strung in iron and brass. David Evans would like to acknowledge the immense help he received during the making of his reconstruction from Herr Wolfgang Wenke, Restaurator in Eisenach, who restored the original instrument in 1975.

For a full technical specification of the David Evans copy, a bibliography, and a list of sources and editions used in the preparation of this recording, see **www.charlston.co.uk**.

Temperament

Pitch: *a*′=440Hz

Temperament:	Tracks:
Modified 1/5th comma meantone	
TO Temperament Ordinaire (Bavington)	3-6, 8, 12-15
HT Hamburg Temperament (Drake)	7, 9-11
(*TO* with D♯ and A♯ lowered)	1-2
TO with D♯, A♯, C and F lowered	16-20

Cent deviation values (approx.) for use with a tuning machine:

	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#
TO	0	+5.5	–5	+7.5	–5.5	+2.5	+1	–2.5	+10	–5.5	+5	–4
HT	0	+7.4	–4.7	+7	–5.1	+2.4	+3.1	–2.4	+9.4	–7	+4.7	–3.1

Reconstruction of the anonymous Thuringian harpsichord, *c*.1715 (Bachhaus, Eisenach) made by David Evans (Henley-on-Thames, 2010).

THE PERFORMER

Terence Charlston enjoys a varied career as a soloist, chamber musician, director, teacher and academic researcher. Born in Blackpool, Lancashire, he was drawn to the sound and repertoire of old instruments, especially the harpsichord, from an early age. He studied organ and harpsichord in Oxford and London where he took degrees in Music. Since then he has toured worldwide as a harpsichord and organ soloist and can be heard on over 100 commercial CDs playing all manner of historical keyboards including virginals, clavichord and fortepiano.

His concert repertoire spans the 16th century to the present day, reflecting his passionate interest in keyboard music of all types and styles. He was a member of London Baroque from 1995 until 2007 and is a core member of the ensemble Florilegium. He has recently recorded with the Magdalena Consort and is a member of The Society of Strange and Ancient Instruments. He is a Patron and Director of the Lancashire Sinfonietta.

An authority on English and continental Baroque keyboard music, he has been responsible for many pioneering concerts, recordings and editions of music by Matthew Locke, Carlo Ignazio Monza, Albertus Bryne, William Byrd, the keyboard manuscript of Antoine Selosse and an extensive series of later seventeenth-century English keyboard sources in facsimile.

Terence is an important advocate of early keyboard instruments within the educational sphere and is privileged to have been given a significant role in the training of younger players. He has taught harpsichord and basso continuo at the Royal Academy of Music in London since 1989 and founded its Department of Historical Performance in 1995. He joined the staff of the Royal College of Music, London in 2007 as professor of harpsichord and in 2009 was invited to become Visiting Fellow at the Royal Northern College of Music in Manchester, where he is now International Visiting Tutor in harpsichord.

www.charlston.co.uk

TERENCE CHARLSTON

THE INSTRUMENT MAKER

David Evans is a highly regarded English harpsichord maker, with over 40 years of experience studying and copying historical plucked keyboard instruments. He first heard a harpsichord as a schoolboy in the 1940s and has been addicted to the instrument and its music ever since. He grew up amongst craftsmen in rural Northumberland and, having a natural leaning towards making things, inevitably gravitated towards harpsichord building. After many years as an amateur, he opened his workshop in Henley-on-Thames nearly 30 years ago, where he copies specific instruments for particular players. He acknowledges with gratitude the many makers, players and technicians who have helped him on his way. Recent commissions have included copies of a virginals by Grouwels, the Royal College of Music's Clavicytherium, *c.*1480 (RCM 1) and harpsichords by Thibaut, Giusti, the Royal College of Music's Anon. Italian *c.*1610 (RCM 175) and the anonymous French dated 1667 now in the Museum of Fine Arts, Boston, USA.

'The Harmonious Thuringian' was recorded in the Royal College of Music Studios, London, 28th and 29th August, 2013.
Recording engineers: Matt Parkin and Nick Harding
Recording producer: Matt Parkin
Booklet and packaging design: Stephen Sutton
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Front cover image: detail from above
Image Courtesy of The Royal College of Music, London
Photographs of Evans Harpsichord and Terence Charlston by Peter Glendining
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