

of what he calls "original Renaissance and Baroque music for the 21st century". True to his aim, the *Six Easy Lessons* comprise multi-movement pieces in rounded binary form that evoke many familiar figurations and sensibilities from the English Baroque. Colburn's harmonic ear retains the residue of a later functional harmony practice, so a few passages stray from his models, but overall he gets the job done and the results are appealing and enjoyable to play.

Although Colburn intends these works principally to serve the amateur keyboard market, I could imagine them functioning very well to introduce beginning harpsichord players to the principles of articulation, fingering, ornamentation, and occasionally improvisation that help form a solid and reliable technique. For instance, almost every passage can be played with late 17th- or early 18th-century fingering, and both the two part textures and contours of melodic lines offer ample opportunities to apply thoughtful and meaningful articulation patterns. In the *Cibell* from *Lesson IV*, occasional passages for left hand alone seem to cry out for a modest continuo realization, and the bass passage is straightforward enough that beginning students can easily devise several workable solutions. Ultimately, the charm of the music makes the pieces great fun to play; my favourite movement is the French style *Saraband* in *Lesson II*; in spite of the jarring augmented 6th that intrudes in the dance's first half, the piece provides an attractive and convincing introduction to similar sarabandes by Louis Couperin and other 17th-century French composers.

Stephen Dodgson is perhaps best known for his guitar music, but he has also written extensively for the harpsichord (49 pieces to date). With its tendency toward lean but lyrical contrapuntal textures, Dodgson's idiom is admirably suited to the instrument. And of course, the composer's wife, Jane Clark, is a very fine harpsichordist herself; no doubt her virtuosity helped to shape Dodgson's sensibility towards the instrument.

This first volume of a projected three comprises the *Sonata Divisions* (1982) and the first set of *Inventions* (1955). Both works were written for a double manual harpsichord, and Pamela Nash has worked very closely with Dodgson to make the phrasing more sensible and amenable to harpsichordists. The marks are easy to interpret and should gladden any harpsichordist who enjoys contemporary music but also enjoys playing the harpsichord with as

much nuance as possible.

Nash claims that all of Dodgson's harpsichord music is idiomatic for the instrument. I disagree slightly with her regarding the early *Inventions*. Here and there I see sonorities and textures that seem more pianistic, and I think the frequent large leaps in such movements as *Invention IV* make good, interesting phrasing very difficult. I find the *Sonata Divisions*, however, thoroughly harpsichordistic; the figurations suit harpsichord technique very well, indeed, quite a bit of it can be played with early fingering and the variety of textures provides contrast but never exceeds the bounds of what is idiomatic. The work itself is attractive, a series of deft variations on a rather angular, mordant theme. Dodgson's commitment to linear writing makes me yearn for more moments when the lush harmony of which the harpsichord is capable come to the fore, but I never doubt his fluency with the instrument, which reveals itself on every page. This work is a fine contribution to the harpsichord repertoire, and is presented in an edition that will make sense to any good harpsichordist.

Das Partiturbuch. Compiled by Jacob Ludwig
Ensemble Echo du Danube, Christian Zinke, director.
Naxos 8.557679
Reviewed by Fabian Mohr

Das Partiturbuch, which translates as "the score book," is an album of instrumental pieces by various 17th-century German composers compiled by Jacob Ludwig (who himself was a composer) as a birthday present for his former employer Duke August of Wolfenbüttel. For this Naxos CD the *Ensemble Echo du Danube* under the direction of Christian Zinke recorded eleven out of the almost one hundred pieces of the *Partiturbuch*. Judging by the musical quality and variety of the pieces on this CD, the selection process itself must have been an extremely difficult task! The relatively unknown composers whose works feature in this recording can be geographically grouped into North German (Nathanael Schnittelbach), Middle German (Adam Drese, Johann Michael Nikolai, and Samuel Capricornus) and Viennese (Antonio Bertali and Johann Heinrich Schmelzer). The distinctly different musical styles and tastes of these regions can clearly be heard in these pieces.

materials remain in their care.

Cole's style is informal and easy for the non-expert to read. He wisely leaves technical details and extended quotes of primary sources out of the main text, including it for interested parties in an extended set of appendices. These useful additions include full transcriptions of both Shudi's and Broadwood's wills, a discussion of a bogus Broadwood but nevertheless interesting square piano, an examination of pianos by the lesser known maker Charles Trute and why they are relevant to Broadwood, and a description of Froeschle's under-dampers. There follows a section of technical data as well as diagrams and descriptions of Broadwood's piano actions. The latter are clearly drawn and succinctly described in such a way that one previously unacquainted with actions can, with a little mental application, follow the basic principles. There is also a "Gallery" of instruments with photographs and details of whatever information was available to the author or is particularly relevant to each example.

This book is to be recommended as an addition to the existing body of work on Broadwood and piano making in Britain. It is also an interesting social history following in the tradition developed by Cyril Ehrlich,³ and is to be recommended to those interested in musical history as a distinct subject as well as its context among disciplines such as economic history, sociology, prosopography and industrial history.

- 1 David Wainwright, *Broadwood by Appointment* (London: Quiller Press, 1982).
- 2 Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998).
- 3 Cyril Ehrlich, *The Piano: A History* (Oxford: Clarendon Press, 1990), and *The Music Profession in Britain Since the Eighteenth Century: A Social History* (Oxford: Clarendon Press, 1985).

SCORE REVIEW

Grant Colburn

Six Easy Lessons for the Harpsichord

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<http://www.angelfire.com/music7/renaissance/index.html>

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Stephen Dodgson

Works for Harpsichord, Volume 1: Sonata-Divisions; Six Inventions, Set One

Edited by Pamela Nash

Cadenza Music, 2006 ISMN 708057-63-5

Reviewed by Rob Haskins

There has been no shortage of 20th- and now 21st-century harpsichord music, but, as Pamela Nash observes in the preface to her edition of Dodgson's harpsichord music, most of what is available functions as "a kind of adjunct to the modern piano repertoire". What are the principal problems? Firstly, thick textures tend not to work so well on the harpsichord. J. S. Bach notwithstanding, two- or three-voice textures are the norm. Since harpsichordists must use note lengths and timing to create any sort of phrasing, they must have a sufficiently lean texture to allow such nuances to be heard; nothing is more irritating to the harpsichordist than an eight note chord with a dynamic marking of *ff* and an accent sign! Secondly, I have always felt that the construction of the harpsichord makes it more amenable to triadically conceived music, preferably in some sort of unequal tuning that allows for at least some pure intervals. Among rare exceptions to this rule, I would name Anthony Newman's *Chimaeras I and II* [Oxford, 1970] due entirely I think, to Newman's profound understanding of harpsichord sonority which was gained from his notable accomplishments as a performer.

Both of these collections are well suited to the harpsichord, and both will appeal to different audiences. Grant Colburn, of Green Bay, Wisconsin, became acquainted with the harpsichord through an Igor Kipnis recording. He began music studies at the University of Wisconsin Green Bay but stopped them for a time to move to Los Angeles and pursue a career in the oddly related world of progressive rock (think of Rick Wakeman or Jethro Tull), and finally returned to his Green Bay roots to finish his degree and devote himself to the composition