

Andrew Garlick

Born c.1953. Harpsichord maker.

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1. Introduction



Andrew Garlick.

This chapter, and the other images in this life story, were archived in 2021, with acknowledgement and thanks, from Andrew Garlick's website at www.andrewgarlickharpsichords.co.uk.

Andrew became a full time maker in 1974 after graduating and spent time studying historic instruments so that he could reproduce the special sound of an original harpsichord.

As a skilled artist, Andrew does all the decoration on his instruments. Each one is unique, often personalised with the customer's own requests, maybe a favourite animal or flower or a landscape painting featuring a scene from a childhood memory or the house where the harpsichord will live.

After nearly 40 years building instruments, Andrew has a well earned reputation as one of the world's top makers.

He is based at Buckland St.Mary, near Chard in Somerset.



Vaudry. Arabesque on gold. 17th century stand.

2. Roger Kneebone Interview



Double Goujon. Lacquered with gold lines, tripod stand.

The following chapter is a transcript of an interview of Andrew Garlick by Roger Kneebone which was archived in 2021 with acknowledgement and thanks. The interview was published on August 6th 2018 on the Radio Public website at www.radiopublic.com.

Roger Kneebone: *Welcome to Countercurrent, a series of podcasts exploring the idea of conversation. I'm Roger Kneebone. I've been a surgeon, and GP and an academic, and I'm an engagement fellow at the Wellcome Trust. My guest today is Andrew Garlick, who for the last 45 years or so has been making harpsichords. He's now one of the country's leading harpsichord makers. His work brings together a number of aspects that include craftsmanship, art, and of course the music that harpsichords produce. So, Andrew, can I start by saying what a harpsichord is?*

A harpsichord is a keyboard instrument that operates a whole series of plectra that pluck the string. So rather than hitting the string with hammer, as you have on a piano, you have this very attractive plucked, more real more direct, sound.

It looks a bit like a piano at first sight? But it's quite different underneath?

Quite different. It's rather like a very spindly and rather angular grand piano. It has fewer keys; the maximum would be the five octaves that you get on a late 18th century harpsichord.

So harpsichords are rooted in a historical time?

Oh yes. Way back they had the harpsichord. Even the ancient Greeks had some kind of keyed plucked string instrument. Certainly for many centuries it developed, compared to the piano which is really a newcomer from the 1770s onwards.

And for the last 45 years you've been making harpsichords?

Yes.

Why harpsichords?

When I was about six, I first heard the harpsichord at a National Trust House, Lyme Park in Cheshire. The room guide played a few chords to the group. It was a revelation to me, and it stayed with me, at least into my teens when I thought I must have a harpsichord, having had a few piano lessons when I was twelve or thirteen. I thought I need to have a harpsichord.

It was the idea of playing it that caught your imagination?

It was the idea of that silvery sound. I thought I want to play music on such an instrument. I thought the piano was just very unsatisfactory.

It's a very delicate sound, isn't it?

Yes, it's precise. And on a well developed harpsichord it can be quite a big sound as well. Very different from the piano.

You didn't go to music college and learn how to play it, you started to make them?

Yes. I suppose I was always a bit clever with my hands. I thought anyone can do anything. I want a harpsichord so I will make one. I set about looking at old ones in museums and collections. Back in those days things were far more free and easy in museums. You could have easy access to go and play and examine them. Now it's completely different, you can scarcely breathe in some museums!

The harpsichord was very popular a few centuries ago, then it kind of fell away and disappeared?

Yes, It was the domestic keyboard instrument in the past. The piano was first invented about 1740, and by the 1770s it had almost completely taken over.

So the piano extinguished the harpsichord?

Yes, over a period of about thirty years. I think the very last harpsichord was made in 1801. Probably for a very conservative and eccentric person!

You were beginning to work in the 1970s?

Yes, the late 1960s and the 1970s.

So, for a hundred and fifty years the harpsichord had disappeared from view. Were you having to go back and re-create something that had disappeared, like a pterodactyl, and bring it back to life?

There had been a revival of the harpsichord in the late 19th century, and the first half of the 20th century. But they went down a completely avenue. They tried to 'improve' the harpsichord and give it greater expression and more tuning stability. It resulted in great big heavy construction, and a preoccupation with changing stops, and the necessity to have eight pedals.

What do you mean by changing stops?

There were three or four sets of strings, that could be played singly or in any combination.

It sounds mechanically quite complicated, with a lot going on in a small space?

Yes, particularly those 20th century re-inventions of the harpsichord were extremely technically complex. Very fine adjustments were needed to keep them going. There was a lot of maintenance, whereas the ancient instruments were far simpler and more straightforward. And more satisfying in a way because the lighter structure and the smaller diameter of string resulted in a very clear sound. Whereas the 20th century re-inventions of the harpsichord had a rather dull sound.

It sounds as though it was a bit like picture restoring, where you needed to strip back a lot of stuff that was getting in the way?

Yes, I ignored the 20th century, and went back to museums to look at originals.

When you went to museums, presumably you were looking at things that might not be playable, so you were looking at them rather than hearing them?

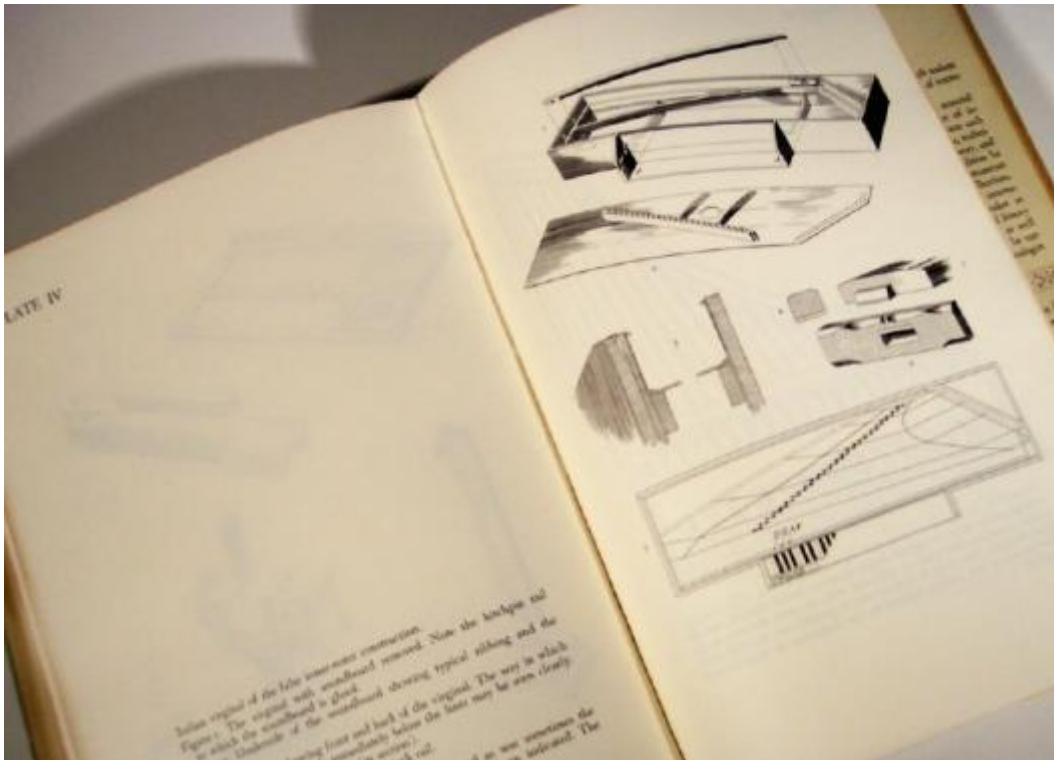


Benton Fletcher in the uniform of a Major in the Sherwood Foresters. Major George Henry Benton Fletcher (1866 – 1944) was a collector of early keyboard instruments. His collection is currently housed and kept in playing condition by the National Trust in Fenton House, a late 17th century merchant's house in Hampstead.

Yes, But a bit of both. There was the Benton Fletcher Collection at Fenton House. That was very useful in those days. They were predominantly English instruments there, and they were mostly working, so you could see, measure, photograph, and play them, which was extremely useful. My chief discovery was when from my college in Bristol I won a scholarship to go to Paris to study further my interest in harpsichord. There was a fabulous instrument in the Paris Conservatoire museum. It was made in 1748 by Monsieur Goujon. The sole survivors of his production are two manual harpsichords. And I have really made a speciality of that in my career, and have made many of them. It was very useful, that scholarship.

So when you went there and had a look at that instrument, presumably you weren't allowed to dissect it, take it to bits and open it up? How did you find out what was going on inside? If you were making them you presumably had to have a very detailed knowledge of what went on inside, under the bonnet?

In the early 1970s there were more free and easy. So I was able to play and examine the instruments. Alongside there was a publication by Frank Hubbard, *Three Centuries of Harpsichord*, and he had done extensive research into ancient instruments all over the world and made very particular and precise drawings, so his book was very useful.



Frank Hubbard's Three Centuries of Harpsichord, published in 1965.

A bit like being an architect, you had plans you could look at, you weren't starting from scratch. This was the beginning of the early music revival. Were you alone, or were there other people?

There were other people. People like Michael Johnson. And players, like Gustav Leonhardt in Amsterdam. He was a great exponent on the revived classic harpsichord, rather than the modern 20th century re-invented harpsichord. So my interest was just at the right time, when there was a demand for these classic reproduction harpsichords.

So you were in the right place at the right time?

Yes, it was great good luck. But also my interest in them was how they looked. Almost like a piece of sculpture. The look of the instrument really pleased and satisfied me. So to get a harpsichord sounding well, and then looking the part, was particularly satisfying.

That is something really interesting about your work. You have made lots and lots of harpsichords, and I've seen a number of them myself. They all look completely different. They sound great, they sound beautiful, but they look very different, and there's a huge range of decoration, isn't there. You paint the lids, you paint the sound boards. You are not just doing geometrical decorations, you are creating pictures. And this is a different side of being expert from making sure it sound beautiful, and how it is constructed?

The satisfaction comes from not stamping them out all looking very similar and sounding good. I get job satisfaction out of making them all individual pieces. So visually they have an individual theme of decoration. I am on number 205 at the moment, and no two are exactly alike.

So how does it work? Does somebody come to you and say I'd like a harpsichord, and I know the kind you make, but I want it to be dark green with gold decoration. Or do you make them and people come to you and buy one you have already made?

They are usually commissioned. We hammer out exactly what it will look like. I can give advice. And I like it to find a historic precedent for doing something, without being to stick-in-the-mud about it. I don't want to make something that posterity will laugh at and say how on earth did he come up with that stupid idea!

So it's historically rooted, but you are not always replicating something you could see in a museum?

Oh no, not at all.

So if somebody says I want one with nymphs and shepherds, or I want one with a very austere design, or I want something to fit in with my sitting room at home, you take that all into account?

I do, yes. And then steer them in the direction of historic precedent and styles of harpsichord decoration. For example I mentioned the Goujon, which was French 18th century. But the Flemish instruments of a hundred years earlier had a completely different appearance, with marbled paintwork and printed borders, rather like book decoration at the time.

So you work in concert with the customer. From the musical point of view, does the customer sometimes say I want this kind of sound or that kind of sound?

Yes. The French mid 18th century is a very full bodied, resonant, kind of instrument. The Flemish instruments have a great guts to them, but aren't so flexible for the later repertoire. So there's a distinction. You have the earlier instrument - in my case I make the 1640 style Flemish harpsichord - or the mid 18th century French. And that covers most of the repertoire.

It seems to me that a piano is pretty much a piano, but a harpsichord may be this kind of harpsichord or that kind of harpsichord?

Yes. Italian harpsichords are another type, and are completely different. Lots of bright sparkling upper harmonics, but not so great for sustaining power, because they are of a much lighter construction. And the south German ones which are similar to the Italian ones, but with more of a north European bent to them. There are Swedish harpsichords.

When you were talking about making them for people, I have been doing some work with a bespoke tailor, who creates suits and jackets. He sees that very much as part of a continuing relationship with the person who has commissioned it. He constructs the suit in a way which can take account of changes in shape as people get older. His relationship with the person, and his relationship with the suit, is something that goes on five or even thirty years. I wonder if that happens to you. If you make an instrument for someone is it gone for ever, or do you keep in touch with them?

I mostly keep in touch with the people who have commissioned them, and a lot of them have become very good friends. In some cases they have moved on and had a change of instrument or change of style, or a second or even in some cases a third instrument to cover the range of different styles of harpsichord.

So you might be talking about professional performers, or amateurs who want to learn the harpsichord?

Both. For a lot of people it has been a retirement present to themselves. They have always wanted a harpsichord and to play the instrument, and they think, well why not!

You've developed these skills of making harpsichords and making them sound beautiful, and also decorating them. Are you a performer yourself?

I say I play well enough to know how they should sound. The whole reason I make them is that I enjoy playing. Given a roomful of people, I would freeze up and do fistfuls of wrong notes. On my own I think I sound quite good!

Are there things that professional performers find in your instruments that you yourself are not aware of?

I've certainly got quite a number with professionals, and they certainly have stretched them to their limits in recordings and concert situations. I make a particular sound, so a person wanting that sound would come to me. Another maker might make a completely different sound from a different historical standpoint. So professionals especially can choose between the different style of harpsichords and the makers. I have a following who come for my particular instruments. I make the instruments with a sound that I particularly like, and people who like that kind of sound will come to me.

The French instrument I make was, in its day, pretending to be a Flemish instrument of a hundred or so years earlier. So there was quite a bit of trickery. Because such an instrument fetched in 18th century France a higher price than a brand new one.

When that process re-emerged in the 20th century it took, as far as you are concerned, a wrong turning?

I think they did. For example they started using a metal frame, like a piano. And performers wanted to play two manuals, or keyboards, at the same time with one hand. We know of no historical precedent for that. The composer would never have dreamed of doing such a thing. Back did mark piano and forte, which meant play on the lower keyboard, which was louder than the upper one.

I am reminded of talking to other people on these podcasts who combine art and craftsmanship and detailed technical knowledge. For example a botanical illustrator making very accurate portraits of flowers on vellum. Part of her work is do with beautiful art; part is to do with extreme accuracy to produce a botanical record, and part is having a technical knowledge of plants which goes far beyond what is immediately visible. You also have to apply very high levels of craftsmanship to make it happen at all, and you are able to make it very beautiful and decorate it in all sorts of ways. And you also have to understand where it is coming from historically and musically. Does that make sense?

Yes. If someone wanted something that was completely non-grounded in history, I wouldn't be so keen. Though I have made such things. I decorated one harpsichord with all kinds of different parrots and parakeets. The person commissioning it had a collection of Gustav Dore paintings which were incredibly attractive. But I think there was no historical precedent for smothering a harpsichord in parrots. But it was fund to do that one.

But if someone came to you and said they wanted a harpsichord covered with pictures of television celebrities, I imagine you would find that a bit of a challenge.

Well, it would be a challenge, I would have to find out what a celebrity was.

It's something about remaining within the spirit of the tradition, but still having a lot of flexibility?

Yes. I suppose I am conservative really. And the harpsichord belongs in the 18th century, so it should at least look a bit as if it came from that period.

How long does it take you to make a harpsichord?

On average I make about five a year. So that's two or three months. And that's quite intensive self-employed hours working at home. I work all hours, sometimes to 10pm or I can go on later than that. Break to watch the news and weather, then back to the workshop. I work at home. There may be a stage when it's useful to have overnight drying.

So you're taking it right from trees, from raw materials?

Yes, definitely. The whole thing is made from scratch.

So you make all the bits yourself. Do you take one harpsichord all the way through, or do you make a year of keyboards?

No, that would be far too logical and sensible. And too boring! I like to create one at a time, because there are many stages that are arduous and boring repetitive work. If you did parts for several harpsichords at the same time it would extend the boring stages far too much. I like to do one at a time. They are all individuals and all look different.

Is it a case that you don't know quite the way they will turn out until they are finished?

To an extent that is true. They might be following exactly the same plan. But the wood differs. And you can put it together in different ways, putting the voice on the harpsichord when it is strung.

What do you mean by the voice?

Once the strings are in position, and the keyboards are working, you put in the quills. You can have very strong plucking, or very delicate plucking. I usually find it's quite handy to have them quite strongly voiced to begin with, and get the thing going by doing as much playing on it as possible. And then you can pare down the quills to refine the tone that you get.

So the quills are the things that pluck the strings?

Yes, so if they are very strong you get a louder sound, and if they are very thin you get a delicate sound. Some people prefer a more robust tone. French instruments were renowned for being very sophisticated, with long thin quills that pluck the strings gently and gracefully. English one were known for being loud, and in your face as they say now!

When you were first learning to do this, did you go into an apprenticeship with a harpsichord maker? Were there people to learn from at the beginning of the harpsichord revival?

In the end I learned on my own. I did try to become an apprentice, but people were fixed up and weren't taking on people. Looking back, I am glad that I didn't go and do an apprenticeship, because at that time they were mostly making the wrong kind of harpsichord.

So in retrospect you weren't filling up your head with wrong ideas. You fell in love with the harpsichord and you decided to become a maker. Had you been to art school or something?

I made my first harpsichord when I was about sixteen, still at grammar school. It was interesting, it was satisfying, |I don't remember what instrument it was modelled on, probably an English one from somewhere like Fenton House. Then I did go to art college in Manchester, then Bristol. I went on a course, I think it was called construction, in the late sixties, early seventies. The kind of course that doesn't exist any longer, because you could do what you liked in it. I made use of all the facilities, and I made three harpsichords while I was on that course - in my spare time as well as doing regular design work.

At that time three dimensional design and architecture was glass and steel, Bauhaus inspired. Brutal, modern stuff. So my sideline of rococo and baroque harpsichord making was looked at askance. And with some humour.

Out of sympathy with the times?

Yes. However, at the diploma show I had people wanting to buy these things, so that is how my career started. My stock of harpsichords which I had made as a sideline and a hobby were sold, and the proceeds enabled me to set up a workshop, and I carried on making them and haven't stopped since. People just came and wanted them. So sheer fate led me to a career which I have made a life of.

I have spoken to a lute maker, who at the time was an architecture student, but perhaps like you he turned out to be good at making lutes and people ordered them, and that set his path. He said that, unlike the violin where there is an unbroken tradition, nobody really knew what the old lutes sounded like. Exciting times for both of you.

Yes. Every time I make a new harpsichord and it gets a voice on, it is the thrill of enthusiasm which has kept me going all these years.

When you say gets its voice on, you can finally hear it?

Yes, once the strings are on you start putting the quills in, and you can play it, and it tells you what it is going to be. At first they can be rather dull. They take some playing in. The first six months makes a great difference. Rather like a violin, the more you play it the better it sounds. A harpsichord certainly does sing more if you play it a lot.

So you have to take a long view; it's going to develop?

Yes, some instruments that I have made, almost a status symbol, a highly decorated expensive item, are not touched as a musical instrument. They can sound quite dull when I go to see them. As opposed to those that are in professional hands or with keen amateurs and are played all the time. They sing completely differently.

I was thinking about my own experience in medicine in the early seventies. A lot of that was about learning facts and skills. It wasn't until quite a bit later that the knowledge all fell together and made sense, when I was actually looking after people who were sick.

Yes, every harpsichord I make I feel is better, because of the accumulated knowledge, and finding quick more efficient ways of doing things, which can incidentally result in a better sound. The unexpected can turn up. And even now I can still find my way around doing something that is more effective, more efficient, simpler and more logical. So though I copy the instrument from 1748, having made so many of them for forty odd years, they've developed and tiny tiny subtle little differences have added up to making the kind of instrument that I make. So it's a Garlick really, not a Goujon. Goujon made Goujons; he didn't try making German, Italian harpsichords. Neither have I; I have specialised in particular models.

Is it like being a writer, where you are not trying to be just another writer, you are trying to be yourself. You write your books and if people like them they read them, and if they don't they don't. But you are who you are?

Yes exactly. We use this word 'copy'. I made a 'copy' of a harpsichord. But it's more than that. Just making a copy would be boring.

Making a copy has a dismissive sense to it. But your harpsichords are not just a copy. They are an interpretation, a reading, of another instrument?

Technically, following a design and a plan is something that you do. But for example the tapering of the soundboard, tiny extra bits of wood here, less wood there, makes a huge difference to the sound of the finished instrument. And though there is only one double manual by M.Goujon in Paris, the chances are that he made many. A lot were destroyed in the Revolution and in the World Wars. I am sure he would have developed and made alterations from instrument to instrument. I've just carried on doing that.

So if another maker made an instrument based on that same Goujon instrument, it would presumably be a completely different instrument from the one that you have made?

It could well be. In fact I know of another maker. He did a Goujon, and they weren't at all alike really.

So there's a huge amount of individual variation. And what about passing this knowledge on. Do you have an apprentices?

I don't have apprentices. Everyone tells me I should get an apprentice, but I have got into such a habit of working on my own, and I am so satisfied with that. It would harass me, I think.



Double Goujon. Lacquered with Chinoiserie decoration, tripod stand.

But going back to those boring bits you have to do, you could argue that if you were teaching other people they could do those boring bits. But perhaps boring or not it is part of making the instrument, and you just need to do it?

If I delegated it, and got someone else to do the boring bits, they'd get bored and leave and set up making their own or my production would have to go up, and there would be the harassment of having to find more customers. I am content with it just as it is, working alone.

So you have made a decision to make a small number of instruments every year, and make every part of them yourself, and then be completely responsible for what they sound like. Just finally, can you tell me a little more about this idea of coping with boredom, as I think it is something important - and you certainly experience it in medicine.

Making keyboards. I'm very keen that I make all my keyboards, and get the balance absolutely right, so the instrument feels good to play. And helps you play, rather than it being a battle. So in getting such a finely set up pair of keyboards there's a lot of arduous work, dressing, cleaning, scraping,

planing. But the end result has a great sense of satisfaction, as you get a great long key on the lower manual absolutely balanced right, so that when the jacks are sitting on the end of it to go up and pluck the string you've not got a great weight. There's a great satisfaction, but getting to that satisfaction stage there is a lot of leaning over and doing boring stuff. So it's quite hard on the back. I need to get my posture worked out when I am working. I need to sit down more. Someone suggested hanging from the ceiling on a sling so that you could lean over the instrument.

Have you done that yet?

I did try it, but it seemed a bit dangerous!

So a lot of this is not just about making the instrument, it's about adjusting it and tuning it in every sense from a sound point of view. Because one of the things a harpsichord can do, which a piano cannot, is to be tuned differently dependent on the kind of music you are playing?

Yes, there are different ways of sorting out temperament. The early temperament, sometimes called mean tone, favour perfect fifths. A lot of the other intervals can be very jarring to the modern ear. When you look at people as late as Purcell using mean tone, his winding phrases are exaggerated by being in mean tone. You realised he meant all those dissonances for a reason. It give great character to the music. Whereas played on a piano with equal temperament those chromatic phrases just sound really acceptable.

So you have to be able to hear, and adjust the tuning, of the harpsichord as well as making sure it works mechanically and looks beautiful?

Different tuning of harpsichords and different temperaments is a whole other subject. I brush on it, and can do a few temperaments.

I know when you're working with a performer who is going to make a recording or do a public performance it's very much a partnership. You are there and you are making sure that the instrument is in perfect condition and that it is properly tuned. Because it can go out of tune quite quickly. I've seen you make adjustments in the interval, for instance.

They can do. The thing is when you move a harpsichord it's a much lighter construction than a piano and there are more possibilities of it going out of tune. But compared to tuning a piano it's really very easy. Those re-invented 20th century harpsichords were supposed to be better for tuning stability. But they weren't. They were as bad if not worse.

So there's something about getting back to that earlier simplicity which seems to be the essence of what your instruments are all about. It's about chipping away the barnacles that have developed over time?

Yes, you are quite right. The important thing is to look at the old ones, and not be influenced by modern technical so-called improvements.



Double Goujon. Lacquered with border, Louis XVI stand.

So you are going back to that idea of craftsmen who can bring together all sorts of things. Skill with their hands but also a sense of beauty, and an ability to bring the mechanical and the artistic together?

Yes. My view is that I get such pleasure from the different senses. Like the sound you get from a good harpsichord. The feel of it. Then the look of it. All of those combine. I often say that I am a jack of all trades and master of none. But I am hoping to become a master of some.

I think that after 45 years we can safely say that you are a master of your trade!

I should say finally that we are recording this at Downing College Cambridge, where we are here for a couple of days in a very beautiful building surrounded by quite a lot of your instruments, some of them from many decades ago.

Yes, on this occasion they are all from the early 1980s.

So this must be quite a curious sensation to see your earlier instruments coming back, in conjunction with some of the new ones.

Well from a business point of view, it proves that even if they are out of date, thinking in car registration terms, it doesn't mean that they are bad. In fact in many ways old is good, because they are well played in and the tone has developed.

If it works for Stradivarius it can work for you too!

So, Andrew Garlick, we must leave it there. But many thanks for this conversation.

3. Decoration

The following images of Andrew Garlick's harpsichord decoration were archived in 2021, with acknowledgement and thanks, from Andrew Garlick's website at www.andrewgarlickharpsichords.co.uk.







4. A Garlick in Action

The following was archived in 2021, with acknowledgement and thanks, from the Gramophone website at www.gramophone.co.uk. It is a review of a Bach harpsichord recording by Sophie Yates.



Harpsichord player Sophie Yates. Sophie Yates began her career by winning the international Erwin Bodky completion at the Boston Early Music Festival. As a result she was invited to tour and broadcast throughout the eastern states of America. She now performs regularly around Europe, the United States and Japan. Sophie is probably best known for her affinity with English and French music. She particularly enjoys playing antique instruments and has performed on most of the playable virginals surviving in Britain. In addition to her work as a soloist she performs with actors and plays in a variety of duo ensembles that explore everything from Bach's violin sonatas to contemporary works for harpsichord and piano.

JS Bach Transcriptions for Harpsichord: Yates and her Garlick play Bach's Vivaldi arrangements

Sophie Yates offers eight of Bach's 16 Weimar-period concerto transcriptions in performances that outclass most of the catalogue competition. In contrast to the more robust-sounding instruments used by Elizabeth Farr (Naxos) and Peter Watchorn (Hänssler) in their Bach concerto transcription cycles, Yates favours an Andrew Garlick harpsichord modelled after a French 1748 Goujon instrument, whose lighter, more transparent sonorities more subtly differentiate the music's solo and ensemble textures. At times one might miss Watchorn's tonal heft

and tasteful agogics, yet Yates's crisp, direct interpretations satisfy more consistently than Farr's relatively mannered playing.

Compare, for example, Yates's ebullient treatment of the famous main theme of the first movement of the C major Concerto (BWV976) with the way it alternately lurches ahead or lags behind in Farr's hands. Watchorn's rhythmically stiff reading of the Gigue of the G minor Concerto (BWV975) also yields to Yates's swiftly singing version.

Notice, too, how Yates embellishes the opening Adagio of the C minor Concerto (BWV981; not a transcription of Vivaldi but of Benedetto Marcello) while her slow basic pulse remains firm yet never rigid. Her finely honed legato technique shines in slow movements: one telling instance occurs in the C major Largo of BWV976 (based on Vivaldi's *L'estro armonico*, Op 3 No 12), where Yates's slight finger overlapping between note attacks and releases create a sense of sustained resonance that justifies her measured pace.

Yates's informative, well-written notes complement the stylish sensitivity of her harpsichord artistry, together with Chandos's vivid, realistic sound. Let's hope that the remaining eight Bach concerto transcriptions with Yates are on the horizon.

