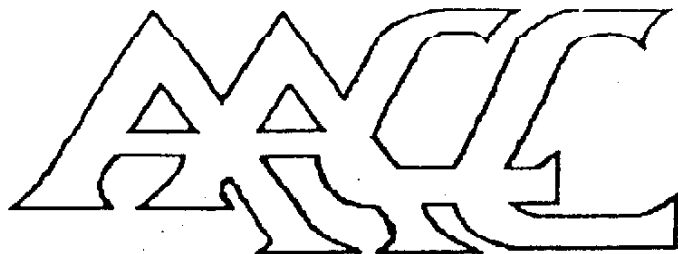


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AIRPORT AREA COMPUTER CLUB  
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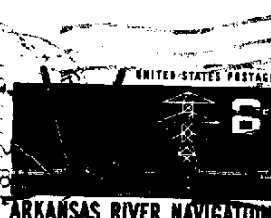
Next meeting 6:30 PM Sunday February 5, 1989 at the John Jay building, Room 22, Robert Morris College.

February 1989

Newsletter

Vol VII No 2

Airport Area Computer Club  
P.O. Box 710  
Coraopolis, PA 15108



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DALLAS TI COMPUTER GROUP  
P.O. BOX 29863  
DALLAS, TX 75229

**This Month**

As described elsewhere in this newsletter, we will have demonstrations of some software surplus to my needs. Last month the members found much to interest them among my "discards". I trust there will be something of interest to everyone again this month.

In advance I will warn the members that since the software being offered is programs which I have found not to be very useful to me personally, I will not be proficient in showing them. If members take the programs away with them they may wish to return in future months to give more complete demonstrations of their acquisitions!

So, join us for music, games, and productivity tools!

### President's Page

Since I have no other contributions this month, this is likely to run more than a "page"!

At last month's meeting I conducted what former president Jim Finnie called a "fire sale". It really wasn't quite that bad, but I did transact business on two large grocery bags of software. I had collected so much software over the last few years that I was no longer able to find anything I needed. The corner of the den belonging to the TI99 was a nightmare of disorganization. By taking a lot of my unused software the club members have helped me correct the situation.

After the meeting I was able to separate myself from the Geneve. John Willforth bought the Geneve on behalf of one of his club members, along with my pBox and pCard. I hope that the new owner gets a great deal of pleasure out of a very capable machine, which only lacks a lot of great applications to fulfill its promise. This transaction also helped free up some space, and I can forget trying to keep up with that sphere of TIing.

At last month's meeting we voted to continue for the time being. Those present felt they were still getting sufficient information and entertainment to make it worthwhile to continue to meet. It was understood that I would have much less new software in coming months to demo at the meetings. Others would try to help in presenting software at the meetings, and I would loan software in instances for them to show.

This month I will have more software excess to my needs to show (and sell). A number of members said "I have never seen these programs before" of a number of the packages which I sold last meeting. I believe that that will apply to an even greater extent at this meeting. I will demo a few of the packages. I hope that some of the members will return at future meetings a demo packages which they acquire and show the members what they like or don't about their acquisitions. A package doesn't have to be new to be something of interest for a demonstration at a meeting. I will be showing several packages which are several years old, but which I don't believe most of our members have seen or remember. Some of the rarer packages won't go quite as cheaply as the common software which was a large part of last month's sale, but I still believe I might have some of interest to everyone.

One area this month will be cassette tapes. I have a pretty fair selection of tapes of all sorts. I don't use the recorder to load programs hardly at all any more, and will be offering a wide variety of some pretty good programs for those who might be interested.

I am not abandoning the TI99 yet. However, I will certainly find it much easier to locate the programs which I do want to use after trimming out the programs which I probably would never use again. I suspect that there is enough to continue the clearance right into the March meeting!

### Harrison Software

I will have one new software program to demo at the February meeting. Regular attendees may recall the demo of the music from the Nutcracker Suite. I have acquired another program from the company and will play it for the members. It is Bach's Opus XVII, from Harrison Software. The small firm does not concentrate exclusively on adapting music to the TI, but a majority of its releases to date have been of that nature. The two principals in the firm have been very generous of their time when I place an order and write long letters of their experiences in programming. The music is programmed by Dolores Werths using software routines in Extended Basic created by Bruce Harrison. Each release of music is accompanied by very interesting notes on the history of the composition. I believe that the notes which accompanied the latest release are sufficiently interesting to justify inclusion in our newsletter as an introduction to the presentation at the meeting.

### Johann Christian Bach: First Champion of the Pianoforte

For centuries keyboard instruments seem to have been the most popular. Who could argue that the organ is the "King of Instruments"? Let's face it, it's hardly practical for daily use. The organ may have been King but the harpsichord reigned supreme; and, at one time was an indispensable part of the orchestra. By the mid-18th Century nobody dreamed any instrument would ever replace the harpsichord. By the 1760's London witnessed the emergence of a tiny little square instrument called the pianoforte. It would surely go the way of the Glass Harmonica and singing cats. This odd little instrument was cute, but would anyone take it seriously?

One June 2, 1768 a benefit concert was given for the oboist, Johann Christian Fischer, at the Thatched House Tavern in St. James's Street. The best singers and musicians took part. One can well imagine what the people might have said. "Bach, the Queen's Kapellmeister, is here. What on earth is that he's playing? Surely he isn't serious! He must be mad!"

Johann Christian Bach knew exactly what he was doing. He had already sent London on a new path with his new style of concerto so different from Handel's. He'd introduced a peculiar, but new type of composition they'd never seen before called Sonata Form. Now, he sat down and played his first solo on the pianoforte. That day London and the world was introduced to a new serious concert instrument, and it was beautiful. London loved it. Thereafter, he championed the new instrument, made it "fashionable", and started a musical revolution that spread like wildfire; then he wrote the first book on how best to play it.

The pianoforte, as J. Christian Bach knew it, was nothing like any of the modern instruments we are familiar with today. It is also not surprising that it took him until 1768 before expressing an interest in the pianoforte. The first time he had the opportunity to play a pianoforte was in the 1750's at the court of King Friedrich the Great of Prussia. The King's 15 Silbermann's were grossly inferior instruments with heavy action, a dull tone, and a terrible buzz in the lower registers.

The little square model which Christian introduced in 1768 had five octaves, two hand stops, and a small sound board. This model was the ancestor of the modern spinet. It was made by Johannes Zumpe, who came to London in 1760 as a political refugee of the Seven Years War. Zumpe was believed to have been a student of Silbermann, but once in London, he developed a new single-action hammer which still had a tendency to rebound like Silbermann's, but had lighter action and a brilliant sound. This pianoforte was only a little larger than a clavichord, or a modern electronic clavier with the same number of keys. Its tone was somewhat uneven with the high notes being rather dry and sticky (like the high end of a harp but with more clarity), and the lows having better resonance than Silbermann's, and no buzzing. The dynamic shading was also superior to the Silbermann models. Its overall sound by today's standards sounded like a cross between a modern spinet and a Honky-tonk piano. Yet, it produced quite a charming sound, especially suited to gallanterie. Johann Christian Bach could well have been a walking advertisement for Johannes Zumpe. The music he wrote alone would have sold the instrument.

Opus XVII, as well as Opus V are perfect for the square pianoforte, while avoiding or disguising its weaknesses. For example, they are very sparing in the use of chording on the right hand (occasionally in the middle octave), runs and trills prevail instead. Most of the chording is done on the left side where the pianoforte is strong in resonance. More ornamentation was employed in Opus XVII than Opus V, perhaps reflecting the current trends in clavier playing of the time.

The composer made effective use of all five octaves in the tiny pianoforte's range. Many of his clavier melodies might remind the listener of something they had once heard on a Swiss wind-up musicbox with a tiny figure spinning or dancing to the tune. Indeed, this is the way it was meant to be. The square pianoforte was most charming in the private parties and salons where the clavier was the life of the party.

The six sonatas, Opus XVII, were published in London c1779. However, it is only in the last 20 years or so it was discovered that these sonatas were first published in Paris c1774 as Opus XII. The six sonatas presented here are still generally referred to as Opus XVII, the number most familiar to modern historians. J. Christian Bach liked to publish his works in London, Paris, and Amsterdam. Thus, the same work often had three different Opus numbers; or, three different works shared the same opus. Christian further complicated matters by recycling the same melody in various forms and arrangements, a favorite trick of his father's. This makes it extremely difficult for the modern music historian to catalogue his works.

By whatever opus number, we find these six works to give us ninety minutes of utterly charming music. One can well imagine that Johann Christian Bach is playing his Zumpe through the magic of the computer.

We've often speculated about what Christian would think of computers playing his music if he were alive today. Given his tendency to move music in new directions, we believe he would not only approve of the idea, but would probably be busy composing works for computer rendition.

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(Dudley) If you have any interest in classical music I believe you will have found the above quite interesting and enjoy the music at the meeting.

Harrison Software is located at 5705 40th Place, Hyattsville, MD 20781. This particular selection comes on either a floppy or DSSD disk for \$7.50. Earlier selections featured the father, Johann Sebastian Bach; three different programs of his music are available at \$4.50 each. The firm has a Draw Poker program at \$5.00, a Spin-To-Win (TV show) game at \$7.50, and is ready to introduce a simple word processor which avoids the necessity of scroll to see the entire screen as TI-Writer is famous for.

For those of you without any musical inclinations, I offer the following page - a printout of keyboard strips for a number of major TI programs. If copied onto heavy paper they can then be cut out and inserted above the keys for ready reference - much easier than searching for the manual!