

The Boston Clavichord Society Newsletter

Number 10, Spring, 2001

The 2001 Boston Early Music Festival and Exhibition

The Boston Clavichord Society will have a greater presence at the upcoming Boston Early Music Festival (June 11-17, 2001) than in the past. In collaboration with the Department of Musical Instruments of Boston's Museum of Fine Arts, the BCS will present Clavichord Day on Thursday, June 14. The event will take place in Remis Auditorium at the MFA and admission will be free.

The morning session will begin at 10:30am and will include a talk by Richard Troeger, BCS president, an introduction to the MFA's clavichords by Darcy Kuronen, MFA musical instruments curator, and a performance by Mikko Korhonen, professor at the Sibelius Academy, Finland, who will do improvisations on several clavichords in the styles appropriate to each. Troeger heard Korhonen on a trip to Finland last year (see his report in this newsletter) and found Korhonen's improvisations "a brilliant matching of different historical styles of improvisation to clavichords of different eras."



The afternoon session will begin at 1:00pm with a talk by the noted musicologist Howard Schott, who will speak on "The Clavichord Revival." Dr. Schott's talk will be followed by demonstrations of several of the clavichords on the stage, with comments by builders Andy Lagerquist and Allan Winkler and curator Darcy Kuronen.

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Interview with Pekka Vapaavuori

Alan Durfee: When did you first encounter the clavichord? How did it relate to your musical activities at the time?

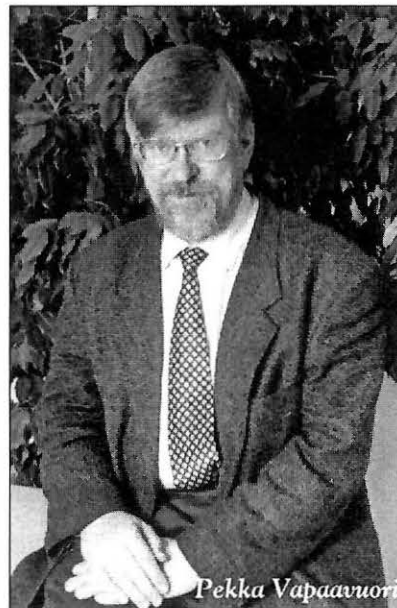
Pekka Vapaavuori: I encountered my first clavichord at the home of my first organ teacher, Paavo Soinne, in my home town of Kuopio in 1959. It related very little to my musical activities at that time, but it left something in my mind. In the beginning of the 1970's I was studying in Stockholm with piano professor Gunnar Hallhagen. He also had a clavichord and I could sometimes play on it. His influence was so great that I acquired my first clavichord (a 5-octave Silbermann copy) in 1980. Very soon I played it in some concerts and also used it in my lectures as piano teacher in the Oulu conservatory.

AD: Often organists and harpsichordists take up clavichord playing in their search for a more expressive instrument. But it sounds like your route to the clavichord was via the piano, which is already quite expressive. What led you to the clavichord, then?

PV: I was not only a pianist but an organist and I had also played the harpsichord. I have been very interested in musical history. The clavichord offered me a possibility to find the historical context. It was something very new and innovative at that time. Also when I had played a little clavichord, I noticed that expressivity on the clavichord is something else, in its own way more, than on a modern piano. The soft sound was no problem, since the expressivity does not depend on the absolute volume.

AD: You mentioned that the clavichord offered you the possibility to find the historical context, I presume of pieces that didn't sound good on the piano but did sound good on the clavichord. What pieces in particular? Are there pieces that work better on the clavichord than the harpsichord or early fortepiano?

PV: In the beginning I played mostly the same pieces that I played on the piano. My first discovery was that certain slow preludes and fugues from the Well Tempered Clavier had much more expressivity on the clavichord than on the piano. The next step was when I noticed that many pieces which from a pianist's point of view were quite simple, for example some suites of Böhm and other similar pieces, were extraordinarily fine music when played on the clavichord. I



Pekka Vapaavuori

had never liked to play C.P.E. Bach on the piano. On the clavichord it was wonderful music. The same was true with many Haydn sonatas which I had disliked when playing them on the piano, and so forth. Earlier I had also played much harpsichord and early fortepiano. The harpsichord has always been more of an ensemble instrument. Personally I like to play most of the baroque and early classical pieces on the clavichord if the room is suitable for that

instrument. The late Haydn and most of Mozart, for example, I like to play on the fortepiano. It is difficult to draw a exact line.

AD: Could you tell us more about expressivity on the clavichord being "something else, and even more" than on the piano?

PV: On the clavichord you can, and
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From the President

The present issue of our Newsletter is our tenth, and coincides with the sixth anniversary of the Boston Clavichord Society (founded 1995).

The BCS was founded "to promote understanding and appreciation of the clavichord among musicians and the general public." On October 1, 1994, Beverly Woodward attended an event at Smith College, sponsored by the Westfield Center for Early Keyboard Studies. She wanted to hear a talk by Alan Durfee entitled "Personal Encounters with the Clavichord." (Any lecture about the clavichord was a rarity at the time.) During his talk Alan mentioned the Netherlands Clavichord Genootschap and its activities.

After Alan's presentation, Beverly spoke with him and proposed that they try to begin a clavichord society here. He was interested in the idea and an exploratory meeting was held at the Monsky/Woodward residence. Present were Alan Durfee, Paul Monsky, William Porter, Peter Sykes, Allan Winkler, and Beverly Woodward. (All of these individuals are on the current Board of Directors, except William Porter, who is on our Advisory Board.) At that meeting, the name "Boston Clavichord Society" was chosen by acclamation with the understanding that we would seek friends and supporters across the U.S. and beyond. As the minutes record, "the focus of the society would be the clavichord; study of the instrument and music written for it; presentation of performances on the clavichord; and the examination of other areas of interest connected with the clavichord." Beverly Woodward handled the legal work involved in securing official recognition of the Society. By March 1995, the BCS was incorporated and registered with the state and by December of the same year it had received provisional tax-exempt status from the IRS.

The first public presentation by the Society was at the Boston Early Music Festival on June 16, 1995, an open public meeting at which Alan Durfee (the first BCS President, 1995-98) gave a lecture on the clavichord and there was discussion of the Society's plans. On June 18, Peter Sykes gave a well-attended recital (using several clavichords) at the French Cultural Center and Library. The event was followed by a reception.

During its first five years of activity, the Society has presented numerous concerts, several masterclasses, "Clavichord Days," "Clavichord Weekends," and other public events. Performing artists and speakers have included Steve Barrell, Joan Benson, Margaret Irwin-Brandon, Alan Durfee, Paulette Grundeen, Christopher Hogwood, Owen Jander, Igor Kipnis, Mark Kroll, Howard Schott, Paul Simmonds, Peter Sykes, Pekka Vapaavuori, Allan Winkler, and myself. In addition to the Newsletter, we have published a collection of pamphlets intended to familiarize newcomers with aspects of the clavichord. We have organized demonstrations of clavichords at the past two Boston Early Music Festivals, and have more expansive activities scheduled for the coming Festival (see the article by Beverly Woodward in this issue).

We have attracted over one hundred Friends, and appear to be headed for further growth. (It seems that the phrases from the financial markets invade even these pages.) Although the Society is named after the area where it was founded, we are trying, now as in the past, to reach out as an "American Clavichord Society." I am glad to say that our Friends are now to be found from coast to coast, and in Mexico, Canada, and abroad. All of these accomplishments have been achieved on a very modest budget. We hope to expand our programs in the future, in respect to recitals and in outreach to other keyboard players, including young students.

Our present growth would be greatly accelerated if our present Friends could each attempt to recruit one or more new Friends of the BCS. If you know anyone who might be interested, do extend an invitation. With added support, we could go far beyond the confines of our present activities. Copies of our society brochure are available upon request (BCS, PO Box 515, Waltham, MA 02454).

We would like to represent our broadest readership. Let me repeat here our standing invitation: we would be glad to receive contributions from anyone who would care to write on clavichord-related subjects for the Newsletter, or to submit accounts and/or photographs of instruments, projects, concerts, classes, recordings, and so forth. Materials can be mailed to our P.O. Box in Waltham, MA.

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The Boston Clavichord Society Newsletter is published by The Boston Clavichord Society, P.O. Box 515, Waltham MA 02454.

On the World Wide Web at:
<http://www.bostonclavichord.org>

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 Boston Clavichord Society, please write to the above address.

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Submissions: This Newsletter is a forum for its members. We welcome articles, letters, questions and other contributions. Copy can be submitted by mail, e-mail or diskette to the Editor. Please contact him about preferred format before making a submission. The copy deadlines are February 15 and September 1.

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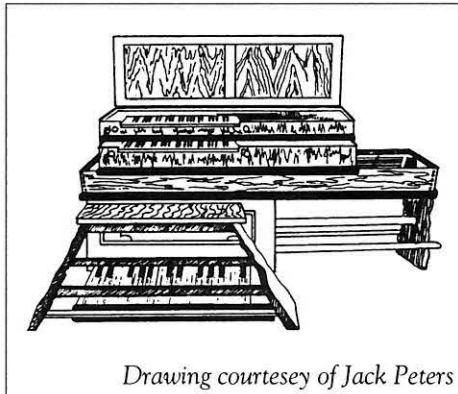


Pedal Clavichord Day

On Saturday morning, May 5, from 9:30 am to 12:30 at the First Church in Cambridge there will be a presentation by Peter Sykes and Adam Rahbee on the pedal clavichord. Mr. Rahbee's new pedal clavichord (described below) will be displayed; there will be a talk on the history and use of the pedal clavichord, an opportunity for interested players to try it in a master-class format, and a brief recital of organ works performed by both Sykes and Rahbee.

The pedal clavichord is enjoying a revival at present among organists interested in historical performance practice—this in the best sense of the word—since the pedal clavichord is primarily a practice instrument. Pedal clavichords modeled on original instruments, particularly the Gerstenberg two-manual and pedal clavichord, may be found at the Goteborg Organ Art Center in Sweden, at the Eastman School of Music, and in

private collections. Recently articles describing the pedal clavichord have appeared in *The American Organist* and in the *Newsletter of the Westfield Center*.



Drawing courtesy of Jack Peters

Briefly, a complete pedal clavichord consists of three separate instruments, two normal clavichords stacked atop each other to serve as two manuals, and a special instrument that is played by a pedalboard just as in the organ. Adam Rahbee of Belmont,

organist and clavichordist, a former board member of the Boston Clavichord Society, commissioned Charles Wolf to build a pedal clavichord to match the two Lyndon Taylor clavichords (copies of Donat, 1700) he already owned. His pedal clavichord speaks at 16-foot pitch so as to give a deep, organ-like effect. Anyone who has played a clavichord knows of the extra attention necessary to produce a consistently good tone. Imagine, as an organist, having to do that with the pedals as well.

This will be a rare opportunity for players in the Boston area to experience a pedal clavichord. The event will take place in the main sanctuary of First Church in Cambridge, Congregational, 11 Garden Street, opposite Cambridge Common and next to the Sheraton Commander Hotel. For more information, or to reserve a space in the masterclass, please call Peter Sykes at (617) 661-0570 or email at psykes@aol.com.

Peter Sykes

An Important New Museum Catalogue

Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg, Band 3: Klavichorde. Beschreibender Katalog [Descriptive Catalogue], Martin Kares in association with Sabine Katharina Klaus. Wilhelmshaven: Florian Noetzel Verlag, 1999. 195 pages (including prefatory matter). DM 180,00 (approx. \$87.00).

I admit that I am a little tardy in reporting on this publication. When I was in Nürnberg in late 1999, the museum bookshop had exhausted its stock of copies; and when I attempted to order it some time later, I learned that it was temporarily out of print. However, the staff of the museum's publications branch was kind enough to forward me a copy as soon as it was again available.

The Catalogue is a most impressive publication, in large format (about 9 x 12 inches), hardbound, beautifully printed on slick plate-quality paper. The photographs reproduce very clearly, and there are a great

many of them. Even readers whose German is scanty will surely find the photographs to be of great interest. Every instrument appears in general and plan views, and there are several detail shots, as well.

After the Foreword by G. Ulrich Grossman and Dieter Krickeberg and Acknowledgments, there follow a short "Historical Introduction" to the clavichord by Klaus, a lengthier discussion of "Building Techniques" by Klaus and Kares, a brief "User's Guide," describing the layout of the book, and a description of the "Cataloguing Scheme" used for the clavichords. As will be familiar to users of Hubert Henkel's catalogue of the Leipzig collection, each descriptive element is assigned a number. Thus, Item 1 concerns the signature and inscriptions, Item 2 the case and construction, Item 3 the action, etc. Only the relevant elements appear for each instrument (e.g., Item 5, the account of the stand or legs, is omitted if the instrument possesses neither). Item 10 offers a variety of measurements, given in millimeters. The Catalogue itself is divided between thirty fretted

and twenty-nine unfretted clavichords (seven of the latter lost in World War II), with a brief third division accounting for five modern copies of original instruments. Next is found a one-page Bibliography of modern studies of clavichord organology; this is followed by diagrams of certain structural features (for instance, mousehole shapes found in the different museum instruments) and, after that, full-scale diagrams of moldings, bridge profiles, etc. The volume concludes with three "Registers" of the makers, their geographical areas, and the inventory numbers represented by the instruments in the Catalogue.

The museum's collection of historical clavichords is one of the largest in the world and this magnificent publication will be welcome in many quarters.

The Catalogue (Order/Bestellung Nr. 598) can be ordered from the Germanisches Nationalmuseum, Postfach 11 95 80, 90105 Nürnberg, Germany. Information can also be obtained from the museum's website, www.gnm.de.

Richard Troeger



Interview, continued from p.1

really must play every note from the beginning until the end. You can do many different kinds of emphasis and accents, many affects and effects by different kinds of touch. The capability of expression is incredibly versatile on the clavichord. I have many times compared it to the violin. On the piano the tone is ready immediately when you have pushed the key down. Although the piano is a very expressive instrument too, it is in every case less subtle in its sound.

AD: The pieces you mention which sound better on the clavichord than the harpsichord or piano (or fortepiano) are late baroque and beyond. What about pieces before this time?

PV: Yes, I spoke about late music. One reason is my background as pianist. Although I also had played organ and harpsichord, in my youth modern piano was my main instrument. Rather soon after getting a clavichord I also acquired a fortepiano, a Stein copy by Hubbard. The earlier music at last became important to me. In the year 1986 I built my first clavichord, a copy of a small 4-octave double fretted Anders Wählström instrument. I also started to play earlier music on it, like Böhm, Buxtehude and other earlier German composers, Frescobaldi, Froberger, Cabezón, English virginalists etc. I cannot say that all of this music is always better on the clavichord than on the harpsichord, but I felt that it was all suitable for the clavichord. In the earlier music the choice of instrument is often less significant, whereas in later music the opposite is usually true.

AD: Is the clavichord used for instruction at the Sibelius academy? Are there students who think of the clavichord as their primary instrument, even though for public performance they end up playing the harpsichord or organ? (I am thinking of Ralph Kirpatrick, who remarked that he spent a lot of time playing the clavichord, even though did not use it in performance. Or did he?)

PV: I started as piano teacher in the Kuopio branch of Sibelius Academy in 1985. Kuopio, where Sibelius Academy has one of its two church music departments, is a small city in East Finland 400 km from Helsinki. I started also at the same time to teach clavichord playing. Every year I had many clavichord students and some of them, for example Mikko Korhonen, think of the

clavichord as their main instrument. Mostly my students have been organists, but sometimes also pianists; every one of them had organ or piano as their main instrument. When I started as rector of the Sibelius Academy in Helsinki, I started also to teach clavichord to a small group of organists. No one had done it earlier.

AD: You are also building clavichords now. Can you tell us more about this?

PV: Yes, I have built more than the five Wählström reconstructions. In addition I also built a copy of a small anonymous instrument with short octave from the Stockholm Music Museum and a large five octave clavichord inspired by Philip Jacob Specken which was enlarged and designed by HansErik Svensson. In the beginning (1986) I built at building courses in the Marholmen adult education center in Sweden with HansErik Svensson as adviser. In 1994 I started to organize building courses in Finland, first in Kuopio and from 1997 on in cooperation with a carpentry shop in Teträmäki near Kuopio. There I built an enlarged "Wählström", which I had with me the last time I visited Boston. I have also designed and built a pedal clavichord with two Wählström-modifications, modified so that the upper instrument has a low soundbox and the keyboard positioned as low as possible, and the lower instrument has a high soundbox and the keyboard as high as possible. I got different sound with the instruments and the keyboards rather near each other, which is ergonomically a good solution. The pedal instrument is completely my own design. The instructor of the courses has been Arno Peltto, a professional instrument builder. Several music students, teachers and organists have built their own instruments at these summer courses.

AD: It sounds like you are building instruments to try out your ideas for new designs, rather than just to have more instruments. Is this correct?

PV: That is correct. In every new instrument I have included at least one new detail. I don't build commercially, but it is fun to build together with other enthusiasts. I am also just finishing my dissertation about the subject: "Research on parameters of sound and playability in the reconstructions of the Wählström clavichord." Unfortunately it is in Finnish, but I hope that I can later publish some version in English.

AD: Your house (office?) must be pretty crowded now!

PV: My instruments are not all in the same place. The pedal instrument and two single Wählströms are in the Kuopio Music Centre. One I have given to my daughter, one to a friend in Tallin, one is in use at Sibelius Academy in Helsinki, and one I have in my Helsinki residence. At home in Kuopio I have only three clavichords.

AD: I have four clavichords and a harpsichord, and one problem I've had is keeping them all in tune. How do you manage this?

PV: It is impossible to have all of them always in tune. Usually I play one or two of them at the same time and then I tune these.

AD: You've recently made a CD (SACD-10, put out by the Sibelius Academy). Can you tell us more about this?

PV: The CD is part of my dissertation. On it I play five self-built, differently finished reconstructions of the Swedish Wählström clavichord. The idea of the CD is to demonstrate how different the instruments became. That is why at the end of the CD I also play Böhm's Allemande on all of the instruments.

AD: I have listened to the five versions of the Böhm Allemande, and they are all indeed quite different. Do you have a favorite?

PV: I have written in my dissertation that I leave it to the listener to decide which of them is best. Perhaps I do that now.

AD: Is one of the versions closer to what Böhm himself might have played? I imagine that it's not known what clavichord(s) he owned, but I suppose that one has a general idea of what clavichords were in use in Luneburg in Böhm's time.

PV: I really don't know what kind of clavichord Böhm owned. In any case in Böhm's time there must have been many different clavichord models in use. Already Douwes spoke about big and small clavichords, and also unfretted clavichords came earlier than we had supposed. Earlier I had an opinion as to which clavichords were the closest to Böhm's time. Now I am not as sure. What do you think?

AD: I don't know; I confess that I play Böhm on whichever of my instruments is in tune at the time, and I like it on all of them. Well, thank you very much, and we're looking forward to your concert on March 11.



Clavichord Celebration in Finland

A festival entitled "Clavichord Days" took place in Finland in late October, 2000, divided between Kuopio (Oct. 27-28) and Helsinki (Oct. 29-31). The gathering was arranged by the Dept. of Church Music and the Kuopio division of the Sibelius Academy, in cooperation with the Finnish Clavichord Society (which had just turned one year old). Participants came from Finland, Sweden, and the USA. The program of events was as follows:

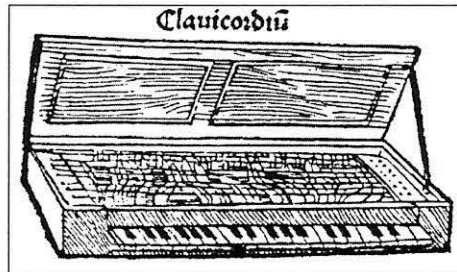
Kuopio: Evening recitals by Richard Troeger (Oct. 27) and Eija Virtanen (Oct. 28). Afternoon masterclass by Richard Troeger (Oct. 28). Papers read by Pekka Vapaavuori, Pentti Pelto, and Paivi-Luisa Hannikainen (Oct. 27).

Helsinki: Recitals by Mikko Korhonen (Oct. 29 at 12:00, 1:30, and 7:30), Miklos and Magdy Spanyi (Oct. 29, 3:00) Evening recitals by Pekka Vapaavuori (Oct. 30) and Richard Troeger (Oct. 31). Papers read by Mikko Korhonen, Miklos Spanyi, Richard Troeger, HansErik Svensson, and Paavo Soinne (Oct. 30).

The recitals in Kuopio were held in a hall of the Kuopio Music Center used for chamber music concerts. I played the opening recital on a clavichord by Benedikt Claas based on Friederici. I had heard the instrument in the hall the previous night, obligingly demonstrated for me by Mikko Korhonen, and found that the instrument carried well in the large space. My program included works by Froberger and Fischer, Bach's Toccata in G, and pieces from the era of "Empfindsamkeit." The audience, for this as for all the other concerts, was extremely attentive and receptive, and I greatly enjoyed playing for them.

The next night, Eija Virtanen performed on a clavichord she built herself, modeled after Wählström. Her program included Bach's Partita #2 and Soler's famous Fandango. The guitar effects in the latter were particularly striking on the clavichord, a facet of the performance that resounded with the audience. Mikko Korhonen's concerts are generally devoted to improvisations in various historical styles. He qualified for heroic status on Oct. 29 by performing no less than three such recitals, two in the afternoon (in the Helsinki City Museum) and one in the evening (in the Chamber Music Hall at the Sibelius Academy, the site of most of the

Helsinki events). I was in transit that early afternoon and unable to attend the first two. Five different clavichords were played during the evening performance, each built after a different historical model. Prof. Vapaavuori introduced each one, which was then played in apposite style by Mr. Korhonen, whose combination of stylistic knowledge with creative imagination is most rare and impressive.



The clavichords were:

1) A clavichord strung for 4' pitch, after Arnault de Zwolle, built by Mr. Korhonen. The improvisation suggested a Machaut arrangement from the Faenza Codex.

2) A clavichord after an anon. short-octave Swedish clavichord (Stockholm, Nordic Museum, 264.785, ca. 1700), by Mr. Korhonen. The improvisation suggested a Toccata by Weckmann. This clavichord has a particularly sweet and sustaining tone.

3) A clavichord after Wählström (1752).

4) A clavichord after J.P. Specken (1743). This was a five-octave enlargement of the four-octave unfretted model, design by HansErik Svensson and built by Mr. Korhonen. The improvisation was a free fantasia suggestive of Mozart.

5) A pedal clavichord by Joel Speerstra, based on Gerstenberg (1766, formerly read as 1760).

Mr. Korhonen's performance was enthusiastically received. I asked him subsequently if he planned the form of an improvisation sometimes while waiting to go onstage. "No," he replied, "then the performance would be partly an interpretation. I want to play with complete spontaneity." He succeeds admirably.

Earlier in the day, Miklos and Magdy Spanyi performed in the Sinebrychhoff Museum, in a room full of Biedermeier furniture, quite appropriate to the the program of Eckard and Beethoven included in the concert. Mr. Spanyi, with impeccable style and technique, played Sonatas by Eckard and C.P.E. Bach and variations by Beethoven (WoO 68). He accompanied his wife in Beethoven songs. The clavichord

was an unfretted, five octave model, built by Thomas Steiner after Hubert. Despite some air-conditioning noise, the softest sounds carried well to the back of the room.

Pekka Vapaavuori's concert took place the next evening in a room of the Kirpila Art Museum, a small and elegant institution devoted to Finnish paintings and an ideal setting for a clavichord recital. Before and after the performance, and during intermission, the audience could roam through the rooms and view a superb collection of artworks.

The clavichord of the evening was built by Prof. Vapaavuori, another instrument made to Mr. Svensson's Specken-derived design. This is a particularly sweet-sounding clavichord, with a sweet treble, immense sustain and carrying power, and ample volume. The recital included a suite and toccata by Froberger, Bach's Sonata in D Minor, and sonatas by Kuhnau, Haydn and C.P.E. Bach. The audience listened closely and applauded warmly.

I was honored to play the concluding concert of the festival, using Mr. Korhonen's Specken-based instrument. Prof. Vapaavuori gave a pre-concert talk (beginning forty-five minutes before the concert's scheduled start) to introduce the clavichord to the audience. He invited me to outline the development of the clavichord revival in America, so I gave an impromptu talk on this subject, English being familiar to nearly everyone present. Again, as in Kuopio, I felt a wonderful communication with the audience while playing.

To someone accustomed to the position occupied by the clavichord in American conservatories and universities, Kuopio and Helsinki offer a refreshing contrast. The conservatories there house many clavichords, including pedal clavichords, and these are used by organists, pianists, harpsichordists, and clavichordists. This remarkable situation must be credited to Prof. Vapaavuori, whose enthusiasm and skill have won a position for the clavichord on the musical scene in Finland. I should add that one of the pedal clavichords I saw was designed by Prof. Vapaavuori, and was fretted in both manual and pedal portions (the manuals based on Wählström), an approach that allows for a compact design in the usually bulky pedal instrument.

Another notable factor in the back-

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BEMF, continued from p.1

The day will finish with a performance by clavichordists Richard Troeger and Peter Sykes, who will play solo pieces and duets from the late 18th-century German repertoire. Although not all the details of their program have been decided, they expect to perform Muethel's Duetto.

The BCS will also be sharing an exhibit room at BEMF with several clavichord builders (Gary Blaise, Thomas Glueck, and Andy Lagerquist). Clavichord literature, CDs, and information will be available in the room. Since only clavichords will be on display, it will be possible to try them out without being drowned out by louder keyboard instruments. The BCS will also host a general meeting, open to the public, in this room and a reception for Mr. Korhonen.

We note that these ambitious and exciting plans will require some additional resources. A special fund appeal will soon be in the mail.

We invite all BCS friends and potential friends who will be taking part in BEMF to visit us in the Clavichord Room and to attend at least part of Clavichord Day!

Beverly Woodward

Finland, continued from p.5

ground of the October festival and the Finnish clavichord landscape has been the annual summer classes in clavichord building held at the Birkagarden Folk Academy on the island of Marholmen, near Stockholm. The instructor for these courses is HansErik Svensson, who has also prepared designs closely based on specific antique instruments.

Similar courses have been organized in Finland by Prof. Vapaavuori, with Arno Peltto preparing "kits" for the participants to build. Participants in these courses have included Profs. Vapaavuori and Korhonen, and Ms. Virtanen, all three of whom performed on instruments built by themselves at these courses. Indeed, Mr. Spanyol and I formed the minority in this regard!

The tone throughout the festival was enthusiastic and friendly. The variety of instruments, the lively exchange of thoughts (both formally and informally), and the hospitality of everyone I encountered, combined to make this gathering a memorable and delightful experience.

Richard Troeger

President's Message, continued from p.2

With our tenth Newsletter, Alan Durfee steps down as the Newsletter editor. One of the co-founders of the BCS, Alan has put a great deal of effort into the Society from its founding until now. It is largely due to the Newsletter that we now have Friends in twenty-five states and beyond, and such a high renewal rate among those who affiliate. Alan has sustained this endeavor along with his work as a mathematics professor, and with his many involvements in the musical community, to say nothing of also serving as the first BCS President, and as our Website manager—a task which will now be taken over by a new member of our Board, Martha DasSarma, to whom again, welcome! Alan will remain on the Board of Directors. We all owe him thanks.

Our treasurer, Beverly Woodward, will be serving as interim Newsletter editor, in addition to her many other BCS-related activities. Also a co-founder of the Society, Beverly deserves a salute as well for her hard work and devotion.

Richard Troeger

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