

The Boston Clavichord Society Newsletter

Number 13, Fall, 2002

The Fate of a Virtuoso: a Clavichord-Song by Hans Adolf Friedrich von Eschstruth

The following article first appeared in the Bulletin of the Swiss Clavichord Society (no. 14, May 2002) and is published here with permission. It has been translated by the editor. Words in brackets (except the term sic!) have been added by the editor. BW

Proof of the popularity of clavichords in Germany in the eighteenth century is found not only in the numerous solo sonatas published for it, but in the many poems that praise this "inexpressibly sweet instrument" or at least mention it. Almost all of these poems (so far I have discovered 45 of them) have been set to music (at least 92 musical settings exist). With two exceptions, the word used in these song texts is "clavier," which can refer to a generic keyboard instrument as well as to the clavichord per se. Nevertheless it is clear in all of these poems that what is really meant is the clavichord. This two-part article concerns two songs in which the clavichord is specifically mentioned. In the first part, I write about a song by Baron von Eschstruth; in the second part [which will appear in the next BCS newsletter] I shall discuss a seventeenth century clavichord-song by Johann Krieger.

Hans Adolf Friedrich von Eschstruth (born 1756 in Homberg bei Kassel, died 1792 in Kassel) was a lawyer, composer and music commentator. In his youth he studied in Schmalkalden with the organist Johann Gottfried Vierling, a pupil of Kirnberger. Later he studied law at the universities in Rinteln (1771-1775) and

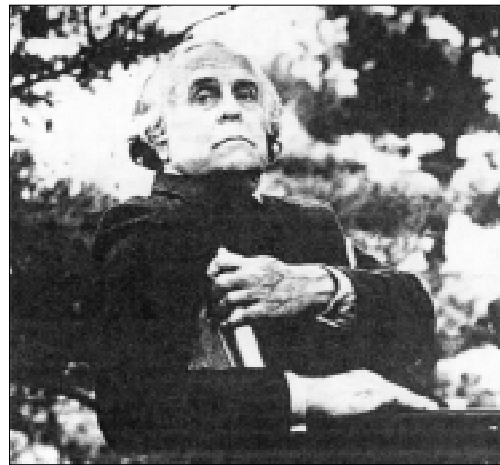
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Kirkpatrick and C.P.E. Bach

In an article entitled "C.P.E. Bach's Versuch reconsidered," which appeared in Early Music (vol. 4, October 1976), Ralph Kirkpatrick praised the Versuch*, but expressed strong reservations about the music of C.P.E. His comments struck your editor as perplexing, so she asked two distinguished musicologists and three eminent clavichordists to comment on the passage. Further comments from our readers are invited and may appear later. The following passage from the Kirkpatrick article is reprinted with the kind permission of Oxford University Press. BW

My re-examination of the Versuch brought me once again to the problem of Philipp Emanuel Bach's music. My own relations with it have never been for any length of time more than chilly. It is undeniably first-class music, but I have never been able to sustain the moments of enthusiasm and surprise which it has sometimes aroused on first encounter. Yet its high reputation is fully justified by its quality. An enormous amount of this music has been republished, but one wonders how much of it is ever played. The rare occasions on which I played any of it myself in public have never left me with any feeling of real success. Of the half dozen harpsichord concertos that I have played at least once there is not one which I would particularly care to play again, and of the fifty or sixty which I have actually seen there are few that I would have considered even playing once. I played one of the sonatas on the harpsichord on what may have been at least thirty recitals in half a dozen different countries with what seemed to be a remarkably consistent failure to render it attractive to the public, but as a protagonist of the piece I myself developed quite a liking for it. In fact I played it with considerable sincerity and passion. But the unfamiliarity

* *Essay on the True Art of Playing Keyboard Instruments*



to audiences of the style, its failure to give an audience what it had been expecting, and its failure to dazzle was so complete I finally eliminated it.

I think I would be more strongly attracted by the big clavichord fantasies if it were not for the problem of obtaining adequate instruments. These pieces do not lend themselves at all to performance on any other instrument than the clavichord. Yet in my entire life I have encountered fewer than half a dozen clavichords that live up to the demands posed by this music. Among them is one

in the Claudius collection in Copenhagen, and another is in the Berlin collection. Usually old clavichords have such weak discants or have lost their tone so completely that there is no hope of obtaining from them anything but a travesty of these pieces. Among

large modern clavichords I have never encountered an upper register adequate to the demands of the fantasies.

My own attitudes toward Philipp Emanuel Bach are chequered with a kind of alternation between frustration and the hope that one day I might achieve a relationship with his music. Given its obvious quality I cannot help feeling that the fault is mine, unless it be Haydn's and Mozart's for satisfying me so much more. I do not know whether any kind of final conversion to this music will ever be granted me, whether anywhere or with the general public it will achieve the admiration that it once enjoyed.

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Sally Fortino at the Shirley-Eustis House

April 27, the BCS, in cooperation with Shirley-Eustis House, sponsored Sally Fortino in a clavichord recital given at the Shirley-Eustis House, an historic mansion in Roxbury, Massachusetts. Ms. Fortino offered a program of Sonatas by Daniel Gottlob Türk, who will be better known to most readers for his 1789 treatise on keyboard playing. The Sonatas were all very attractive and contrasted well with one another. Sally Fortino played with a lively sense of these contrasts, and with an assured elegance that brought out their best qualities. She used a clavichord by Ron Haas (Aptos, 1989) after Friederici (1765). It was heard to good advantage in the handsome concert room at the Shirley-Eustis House.



Richard Troeger

The BCS 2002 Fall Season

The first BCS event this fall will be a recital on October 6 by **Mark Kroll**, who will play works by J.S. Bach, C.P.E. Bach, and Mozart. Kroll is an acclaimed keyboardist who has served as the harpsichordist for the Boston Symphony Orchestra since 1979. The recital will take place at the **Shirley-Eustis House**.

On November 9, the BCS in collaboration with the Goethe Institute of Boston will present **Peter Sykes**, clavichordist, and **Pamela Dellal**, mezzo soprano, in a recital featuring songs and solo keyboard works by C.P.E. Bach. (See the article "The Songs of C.P.E. Bach" by William Youngren in the Fall, 2001, BCS Newsletter.) This event will take place at the **Goethe Institute** in Boston.

Correction

We regret an error in the *Note from the Editor* in the last issue. The recital by Susan Alexander-Max in Berkeley, California took place on April 7, 2002 (not in April 2001). The clavichords used were a 1907 Dolmetsch-Chickering and a copy of a 1761 J.A. Hass built by Lyndon Taylor for G. Wolfgang Fuhs. (We thank Dr. Fuhs for this information.)

Virtuoso, continued from p. 1

Göttingen (1775-1776). From 1776-1789 he held various administrative positions in Marburg. There he pursued further music studies with Bernhard Hupfeld, the concertmaster of the university of Marburg. In 1788 he was transferred to Kassel where he became a member of the town council and later counsel for the high court.

Von Eschstruth was not a professional musician, but he possessed a well-developed keyboard technique and great facility and gifts for composition. His reviews and reports in his *Musicalischen Bibliothek* demonstrate that he was in addition an astute music critic. He also contributed essays to Cramer's *Magazin der Musik*, translated several French works on music theory (unpublished), and wrote a biography of Carl Philipp Emanuel Bach (also unpublished).

Unfortunately only a few of his works have been preserved. Many of his clavichord compositions are lost. These include "24 Veränderungen vor das Clavier, über das bekannte Abschiedslied: Mein Leipzig, Marburg, lebewohl" [24 Variations for the Clavichord on the well-known Farewell Song: My Leipzig, Marburg, Farewell], op. 5 (1783); 6 sonatas for clavichord (1787)

Virtuoso, continued on p. 4

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Kirkpatrick, continued from p. 1

Comments on Kirkpatrick

After a strong interpretation of Bach's A major Sonata (Wq. 55/4, H.186), a brilliant work from his mature period, published in 1779, Ralph told me he would never perform it again. How to explain this? Whether a particular composer's music appeals to one or not is inevitably so highly subjective that it is really impossible to analyze. The performance in question at Hunter College Auditorium used a fine Hubbard & Dowd harpsichord and this particular sonata is one that lends itself perfectly well to this medium. But Ralph's only clavichord, a Dolmetsch with a C-d" range, could not accommodate most of Bach's keyboard music other than his *Probstücke*, requiring, generally, at least a C-e" compass on up to a full five octaves, FF-f". He had cancelled an order for a restored antique German five-octave clavichord, he recounted in his *Early Years*, in favor of the smaller new Dolmetsch instrument, much superior, he added, to the large Chickering clavichord he had known as a student at Harvard. He felt strongly that only the rarest of large clavichords, both old and new, could boast of an adequately balanced treble. "C.P.E. Bach has a predilection for the kind of direct expression that only the clavichord can give," wrote Kirkpatrick. Absent the requisite instrument, he would reluctantly have to leave the fantasias and other such *empfindsam* works unplayed, much as he admired them.

Howard Schott

I met Kirkpatrick only twice, both times while I was a senior at Harvard auditioning for graduate study at Yale. I was writing a senior thesis on Bach's music, and Kirkpatrick must have just written the article quoted. At any rate, I remember him telling me much the same things. I was disappointed to hear the familiar criticism that Bach's musical surprises fail to make an effect when heard more than once. I thought these a superficial element of the music and was surprised that they seemed to be all that Kirkpatrick heard in it.

Today we can hear far more of this

music performed on good instruments—including fortepianos and even *Tangentenflügeln*—than Kirkpatrick did. And we can hear it not in the shadow of J. S. Bach's music and that of the Viennese Classical composers, but as inspired by the operas of Hasse and the instrumental music of Telemann and Quantz. In the musicology of the mid-twentieth century, which inevitably influenced Kirkpatrick's views, these composers were little more than ciphers; today their music is readily accessible, revealing its vitality, originality, and



passion, notwithstanding its differences from that of J. S. Bach.

I assume nevertheless that Kirkpatrick thoroughly explored C. P. E. Bach's works. He evidently regarded Bach's frequent reliance on expressive decoration, the deliberately irregular pacing of some of the late solo keyboard works, or the digressive formal structures of many sonata and concerto movements, as producing music less "satisfying" than the mature works of Haydn and Mozart.

Well, so what? I too find Bach's music less "satisfying" than theirs, but only in the sense that the music of, say, Schumann, is not quite as satisfying as Beethoven's. Bach may not have reached that supreme level of compositional genius attained by Haydn and Mozart (or his father), but his best music does things that are absolutely unique—or, as his contemporaries said, he is genuinely original—repeatedly.

David Schulenberg

Throughout the ages C.P.E. Bach's music has divided the players and the listeners into those who ardently love this music and those who radically reject it.

This is no new phenomenon: it already began during Bach's lifetime. The juxtaposition C.P.E. Bach-Mozart is typical. People with a pronouncedly "Mozartian" attitude most often complain of not understanding C.P.E. Bach, or even violently reject and criticize his music. Very few Mozart lovers also like C.P.E. Bach. Apparently Kirkpatrick was a "Mozartian"!

One reason for this phenomenon lies in people's different characters, temperaments and, accordingly, their musical preferences. But there must also be a fundamental difference between the two composers. Mozart's style originated in the common musical language of most of Europe in his time, a style closely linked to Italian opera. Later, due to the influence of Mozart and Haydn, this style became the basis for musical developments for about 100 years. Only radical romanticism and the early 20th century with atonal music dared to leave this safe path.

C.P.E. Bach's music, however, did not emerge from his own stylistic environment. Though it was to a certain degree based on baroque and gallant elements, traces of a very personal, independent style are already present in C.P.E.'s earliest compositions. Outward features of his style were imitated by many composers in the North German region, but the eccentricities at the heart of his musical language found no followers in later times - except, at times, in Beethoven.

While we are born with at least the basic elements of Haydn's and Mozart's music in our ears, today's listeners/players have fewer such pre-built models with which to approach C.P.E. Bach's music. Everybody must by his or her own efforts find a method of understanding it. It is hard work—but worth doing! One of the best methods is (re)playing his works very often. And this is what Kirkpatrick neglected to do—with the result he himself confessed. However, I believe today's audience is far better prepared for C.P.E. Bach's music than were his contemporaries. We have had in between Wagner, Schönberg, Stravinsky and others...

Miklós Spányi

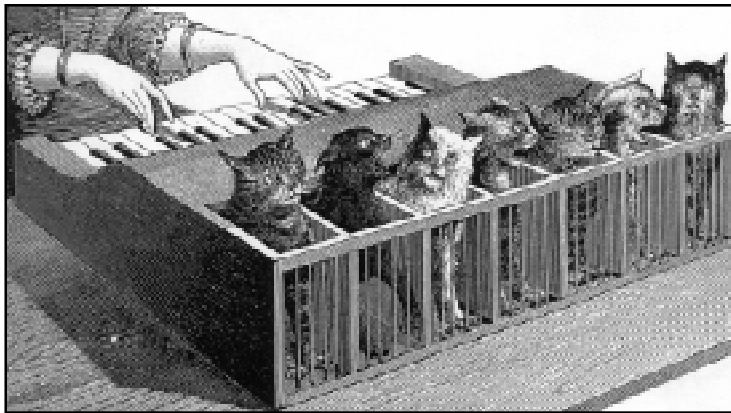
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and 6 sonatinas (about 1790). More of his vocal works have survived: the collection *Versuch in Sing-Compositionen* [*Experiments in Song Composition*], op. 1 (1781); *Lieder, Oden und Chöre mit Compositionen vor die Stimme und das Clavicord* [sic!], 1. Theil [*Songs, Odes and Choral Works including Compositions for Voice and the Clavichord*, part 1], op. 3 (1783); and *Miller's Lieder in Musik gesetzt* [sic!], 1. Theil [*Miller's Songs Set to Music*, part 1], (1788). These are for the most part simple strophic songs with keyboard accompaniment, often with figured bass. The texts are inspired largely by the philosophical environment of the Göttingen *Hainbunde* (a circle of student poets at Göttingen University, 1770-1774).

In his op. 3, *Lieder, Oden und Chöre mit Compositionen vor die Stimme und das Clavicord*, there are two songs in which the clavichord is mentioned. Song No. IX "An das Clavier" ["To the Clavichord"] uses only the word "Clavier" (and not "Clavichord") and employs as text a poem by Johann Timotheus Hermes that appears in his novel *Die Geschichte der Miss Fanny Wilkes* [*The Story of Miss Fanny Wilkes*]. The theme of the poem is the one that is found in most clavier songs of the eighteenth century: the clavichord is addressed as a helpmate to souls seeking consolation and is appealed to as a compassionate conversational partner, able to act as an intermediary and even promote healing. The other song, No. XII of this collection, uses the word "Clavichord" and carries the title "Das Glück [sic!] der Virtuosen." This poem is by Christian Friedrich Daniel Schubart, a clavichord enthusiast and author of *Ideen zu einer Aesthetik der Tonkunst* [*Ideas for an Aesthetic of Music*]. (Therein is found the famous passage "the Clavichord, this solitary, melancholy, inexpressibly sweet instrument," p. 288f.)*

In contrast to the melancholy content of "An das Clavier," Schubart's poem is full of humor. It is really a commentary on art music and its rejection by the general public—still today a relevant theme! Schubart wanted to console himself; he was in fact a musical dilettante and he wanted

to explain why he had remained a dilettante. Von Eschstruth also, as a lay composer, must have had sympathy for this text.** In the words accompanying the tune by von Eschstruth, the abbé Georg Joseph Vogler plays the clavichord. In the published compilation of Schubart's poems (*Schubarts Werke in einem Band*, Aufbau-Verlag, Berlin and Weimar, 1965, p. 278), the clavichord is played by Johann Gottfried Eckard.¹ Both Vogler and Eckard were composers and outstanding keyboard players. By "Bach" is meant Carl Philipp



Emanuel Bach; "Lolli" is Antonio Lolli, the solo violinist at the Württemberg court in Stuttgart; and Lebrun is Ludwig August Lebrun, the famous oboist and composer at the Mannheim court. All of them earned entries in Schubart's *Ideen*.

Von Eschstruth set Schubart's poem to a through-composed melody in g-minor. The construction of the melody is partly linked to the text in order to emphasize the irony of the text. For example, there are frequent tritone intervals, such as in measures 21-22 at the word "Katzenschrey" [cat cries]; the piping of Lebrun is rendered tonally by the repeated notes in measures 9-10, followed in measures 11-12 by an embellished cantabile "violin" melody (presented by Lolli); and the clavichord interlude comes, not by accident in my view, after the words "composed by Bach." The figured bass accompaniment supports this tone painting: the phrase "und hiengen all' sich auf" [and

*Schubart is also famous for his poem "Die Forelle," which was set to music by Franz Schubert. [ed.]

**The English translation of this song appears at the bottom of page 6.

would all hang themselves] (measures 6-7) and "Doch hört man lieber Schellenklang, Gebell und Katzenschrey" [yet people would rather listen to the clanging of bells, barking and cat cries] (measures 18-22) has a rather hard and dry "unison" accompaniment by the clavichord. The music for the following lines of text—"und Gänsegag und Eselsang, als Sphären Melodey" [and goose cackling and the song of donkeys, rather than the music of the spheres]—varies between a rather noisy bass accompaniment at the point of the animal cries (measures 23-24) and an agreeable gentle harmony at the cadence—"Sphären Melodey" [music of the spheres] (measures 25-26).

It takes less than two minutes to play this song, even when one interprets it "klagend mit Verzweiflung" [lamenting and despairing]. It has a familiar musical construction, alternations in musical expression, wit and a moral—and, in my own experience, is well received by the public. Ernst

Wilhelm Wolf, music director of the Saxon-Weimar duchy wrote about the *Lieder, Oden und Chöre* [*Songs, Odes and Choral Works...*]: "one can say with certainty that this publication... is worthy of an especially favorable reception by the public and that the composer has earned our applause."

So incorporate "das Glück der Virtuosen" in your repertoire!

Sally Fortino

Note

1. Schubart found the keyboard playing of both composers praiseworthy, but criticized strongly the compositions of Vogler. Probably it was von Eschstruth who replaced Eckard's name with that of Vogler.

De Clavicordio V

De Clavicordio V, the Proceedings of the 2001 International Clavichord Symposium at Magnano, is now available. For ordering information, see the BCS website.

Das Glück der Virtuosen

Text: C.F.D. Schubart

Musik: H.A.F. von Eschstruth

Klagend mit Verzweiflung.

Schlecht ist der Vir - tu - o - sen Glück in un-ser Ta - ge Lauf! 'sthät

6 6 6 6 #

Noth, sie näh-men ei-nen Strik und hieng-en all'sich auf. Pfeift ei-ner auch wie

6 6 unis. accordo. 8- 3 3

Le-brun pfeift und geigt er Lol-li nach, greift's Cla-vichord wie Vö-gler's greift und

6 6 # 6 4+ 6 2

com - po - niert wie Bach; Doch hört man lie - ber

6 # 5 # 6 # Unis.

Schel-len-klang, Ge-bell und Kat-zen-schrey, und Gän-se-gag und E-sel-sang, als

6 6 6 6 6 6 6 —
 Accordo

Sphä-ren Me-lo - dey. Das Ohr der mei-sten Men-schen ist wie E-sels-ohr gar

6 7 6 7 7 6 6 5 6 5 4 #

gros, Da - rum be-denk's mein from-mer Christ und werd' kein Vir-tu - os! Und

6 6 4 6 # 7 6
 5 3

werd' kein Vir - tu - os!

5 6 6 7
 4

The Fate of the Virtuoso

The fate of the virtuoso is wretched in the run of our days!
 If need be, they [the virtuosi] would take a rope and hang themselves.
 A person might pipe like Lebrun pipes, and bow in imitation of Lolli,
 Have Vogler's touch at the clavichord
 And compose like Bach [C.P.E.]

Yet people would rather listen to the clanging of bells, barking and cat cries, And goose cackling and the song of donkeys than to the music of the spheres.
 The ear of most men is quite big like a donkey's
 Therefore consider this, my poor Christian, and don't become a virtuoso!

Clavichord Kit Building

Having built two harpsichords some thirty-five years ago, but still unable to read music and determined to enhance my musical skills, I found retirement a perfect opportunity. I decided to learn how to play the saxophone and to build a clavichord for my musical wife. An article in the *New York Times** last year discussing the resurgence of clavichord music, including the “re-discovery” of the expressive vibrato [Bebung] feature of the instrument, motivated me to proceed with enthusiasm. One year later I would like to share with you the joys of clavichord kit building.



Many kits are available on the Internet. I decided to build the small fretted [gebunden] model available from Zuckermann Harpsichords International (ZHI). The number of kits offered was large and my remarks pertain to this model.

The dimensions of the fretted model [4”x 40”x 12”], combined with its light weight and portability, were features which helped me to decide to make this my first clavichord kit. Will there be a second one? More on that point at the end of this article.

The building of a clavichord is not extremely difficult. That said, building an instrument that is pleasing to the eye and ear requires a modest amount of planning.

Space, tools, and time are major considerations. Space and spouse must be spared months of disruption. Once the kit is shipped and unpacked it becomes apparent that the dining room table is not adequate to accommodate the plans, parts, tools and woodworking debris. Best to find a comfortable, out-of-the-way quiet area, play J. S. Bach’s *Well Tempered Clavier* and enjoy some private time.

A well-equipped shop is a luxury, but not a requirement. Ordinary hand tools that can be found in the garage or that can be purchased from the local hardware store will suffice. Anything above that should be considered “creature comforts.” The one excep-

tion is clamps. There never seem to be enough C-clamps. If you have no prior wood-refinishing experience you will need a friendly neighbor or wood finishing shop to help with this phase of the construction. A power drill is indispensable.

The construction process has only two major aspects: cabinet joinery and working on the action—which includes voicing, easing the keys, tangent placement, stringing, and bridgework.

Cabinet joinery was interesting; however, the parts were well-cut and pre-fitted and required only minor fitting and sanding. Occasionally an extra pair of hands was welcome. This

phase required about one-third of the total construction time.

Working on the action was time consuming, but most rewarding. However, it required patience. During this phase of the construction, I utilized the telephone technical advice of ZHI, and found them most responsive and helpful. Tasks such as easing and balancing the keys, placing tangents, stringing, adjusting listing cloth tension, and producing keys that did not stick all required time and perseverance.

The harpsichord is loud compared to the clavichord and tuning this pianissimo instrument was challenging. I managed to break many strings while tuning. This was somewhat frustrating, as restringing through the listing cloth was difficult. My despair was relieved by another call for technical help. I was tuning an octave too high!

Finally, will it play? Of course. I am now on my second unbound [bundfrei], five-octave, sixty-one note clavichord kit; bigger, more keys, more fun carving key levers, and naturally needing a larger work area. (This has taken time away from my saxophone lessons.)

Clavichord kit building is a rewarding project. It not only provides interesting music and a conversation piece, but is also a means of personal artistic expression.

Sherwin Goldman

Clavichord Quote

Emil Artin was a renowned mathematician, who came to the U.S. before World War II and taught at Notre Dame, Indiana University and Princeton before returning to Germany in 1956. His daughter, Karin Artin Tate, serves on the Board of Directors of the Cambridge Society for Early Music in Cambridge, MA. The book from which this quotation is taken is a history of the efforts and successes of various mathematicians in solving certain mathematical problems “of deep significance” posed by Hilbert in 1900. Artin solved one of these problems—the representation of rational functions as sums of squares—and put the capstone on a second with his celebrated general reciprocity law.

“Though they had not been allowed to take money out of Germany, the Artins had been allowed to ship their things in a huge box. The house in Bloomington [Indiana] was full of things from Germany—a harpsichord, a clavichord, and a *Tafelklavier*...Artin had repudiated the romantic composers of his youth and really did not like much music later than Bach...maybe Mozart or occasionally even Beethoven. The *Tafelklavier* was sold and the proceeds went to buy a Hammond organ. The Hammond wasn’t quite right. Artin spent months taking it apart, wiring and soldering to make it sound more like a baroque organ. He added five more foot pedals ...and Karin remembers hearing all the Bach organ sonatas.”

From *The Honors Class: Hilbert’s Problems and Their Solvers*, by Benjamin H. Yandell, A.K. Peters, Natick, MA, 2002, p. 242. Reprinted with permission of A. K. Peters, Ltd. For more information on *The Honors Class*, visit www.akpeters.com. Quotation provided by Paul Monsky (mathematician and member of the BCS Board of Directors).

Do you know of an interesting quotation that mentions the clavichord? If so, please let us know.

The Editor

*Aug. 19, 2001

Kirkpatrick, continued from p.3

The tone of the passage is wistful, but cranky, as though describing a failed love affair in which the writer wants to convince himself and us that it really was the other person's fault that things didn't

“The tone of the passage is wistful, but cranky, as though describing a failed love affair in which the writer wants to convince himself and us that it really was the other person's fault that things didn't work out.”

work out. It is interesting in this connection that his assessment of the music seems mostly to be based on his own reading of it, either privately or in performance. Had he heard any of the flute sonatas, for example? (Who, though, might have been playing them at all during his performing career?) And what of his colleagues' opinions of the music?

There is something else afoot here - a rather one-sided evaluation, since it is only as a performing vehicle that the music is being weighed. Kirkpatrick seems to want it both ways. He starts by saying that his “relations with it [C.P.E. Bach's music] have never been for any length of time more than chilly,” but then goes on to say that he played one of his sonatas thirty times with considerable sincerity and passion. Was it then the public's inability to be “dazzled” that caused him to finally change his private opinion of the music?

Although it may well be true that original clavichords were inadequately restored in his time, and that new clavichords were not yet good enough, it is still a failure of the imagination to blame the instruments that he could not produce more than “a travesty” of the large fantasias. It's not for nothing that some of C.P.E. Bach's keyboard works were published *für Kenner und Liebhaber*. Too bad Kirkpatrick counted himself out of that company because the music served him insufficiently.

Peter Sykes

That Kirkpatrick could profess admiration for the quality of C.P.E. Bach's music without being able, personally, to

relate well to it, is understandable. We all have “blind spots.” Kirkpatrick gives the impression that he made a sincere attempt to find a rapport with the style—and this at a time when C.P.E. Bach's music was not, as he says, frequently performed, even in comparison to other early repertory. What especially surprises me is the damning commentary on Bach's concertos, whose drama and variety seem to have eluded Kirkpatrick entirely.

His account of the clavichords he encountered is consistent with other comments Kirkpatrick made on the subject (cf. his article on clavichord playing in *Early Music*, July, 1981). Many antique instruments, inadequately strung or in poor overall condition, have disappointing trebles. The large twentieth-century instruments Kirkpatrick mentions would include Dolmetsch/Chickerings. To bring out their real capabilities in the treble would require heavier upper-range stringing than Dolmetsch used. The other large modern clavichords with which Kirkpatrick had contact would have been altogether unsatisfactory.

Richard Troeger

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