

# BOS TANGENTS

The Bulletin of the  
Boston Clavichord Society  
Number 16, Spring, 2004

## On Teaching the Clavichord to Children

The topic of teaching the clavichord to children comes up briefly in my interview with Max Fleischman in this issue. I decided that this would be a good topic to explore further and asked Peter Sykes and Pekka Vapaavuori to write short pieces. About the same time I received the charming photo, shown below, of Alexander Smith of Kalamazoo, Michigan. I invite communications from our readers if any of you have experience teaching the clavichord to children. We will publish more pieces about the topic in the next issue of the bulletin. BW

My first teaching job after graduation from the New England Conservatory was at my first alma mater, the Cape Cod Conservatory, where I had a studio of about twenty-five students, most of them children. It was always amazing for me to see the littlest



Alexander Smith, 3, tries out a clavichord built from a kit by Peter Sykes.

students trying to push down the piano keys; for some of them, it took most of their strength to do so. They used many stratagems to get the keys down, from pointing straight down from a stiff wrist to pulling the

Continued on p.5

## An Interview with Maximilian Fleischman

On September 14, 2003, Maximilian Fleischman presented an impressive recital of pieces by Benda, CPE Bach and Haydn to a capacity audience at Gore Place (an historic mansion) in Waltham, Massachusetts. The recital was performed on an unfretted Dolmetsch-Chickering clavichord. In what follows he is interviewed by the editor. BW

**B:** Tell me something about your trajectory with keyboard instruments. I assume you began with the piano like most people.

**M:** Yes, I was about five when I started. My first teacher was Beatrice (Bede) Allen. I studied with her for about nine years. She had studied at Juilliard with Friskin and with Reisenberg. I did a lot of Bach and Mozart with her, those being the specialties of those two teachers. Mrs. Allen's teaching was very, very meticulous. She was very keen on phrasing and declamation in Mozart. Everything had to be perfect—the dots, the tapering, the ornaments. Everything had to be pristine. After studying with her I took my first stint at music school, which was Curtis, at age fifteen. I didn't have the best time. The following year my peregrinations began: I quit the piano for the first time after a short stint working with Seymour Lipkin (who was really very nice). After that I didn't start practicing until I was through high school. So it was a year and a half or so that I didn't play.

**B:** You indicated that you quit several times.

**M:** Yes, I quit a lot. From the time I was sixteen till the time I was twenty-six I practiced maybe four or five of those years. On the one hand, I could have gotten a lot more done, but at the same time I think I've learned as much from quitting as from practicing. I don't think I would have ended up playing the clavichord if I hadn't quit at least a few times.

**B:** What happened after high school?

**M:** After high school I deferred admission to Harvard and went to Spain. My father

had a visiting appointment teaching in Barcelona and my younger sister and I went along. A friend of Bede had told me that a friend of hers was head of the piano department at Barcelona. She gave me the name, just in case I decided to play again. I got to Spain knowing a little bit of Latin and a fair amount of French, but no Spanish. I figured I'd pick it up. I didn't realize that most of the actual conversations in Barcelona are in Catalan, which I really couldn't pick up. I came to the conclusion that I needed a peer group or that I would have a very bad time, so I got in touch with the conservatory.

**B:** Can you say something about your ambivalence, why you started and quit so many times?

**M:** I didn't like classical music that much. I liked playing, but I didn't go to concerts. Given the opportunity, I would much rather listen to *The Who* or *The Police* at that time in my life than to Bach, for instance. And I didn't like being a pianist—I found it too isolating, in a way that being a violinist isn't. If I had been playing chamber music from the beginning I probably would have thought differently, but I didn't know any classical players where I grew up. I like the chamber repertoire a lot better than the solo repertoire—one of the things I did when I quit piano lessons was to learn the parts to my favorite chamber pieces. I learned the first movement of the Shostakovich cello sonata years before I ever worked with a cellist.

I also felt a little overwhelmed by the expectations that went along with solo piano playing, especially regarding technical prowess. When I was a kid I narrowly dodged injury working on Opus 10, No. 2 of Chopin, which is kind of squirrely and snakey at the same time. I was in terrible

Continued on p.4



Gore Place, Waltham, Massachusetts  
Courtesy of Gore Place Society

### In This Issue

The Horse's Mouth page 2

Crowell at Brandeis page 2

Clavichord decoration page 6

## Trusting the Horse's Mouth

"By playing only the clavichord, one can even end up losing all of one's finger strength."<sup>1</sup>

This comment from C. P. E. Bach provoked a quite interesting informal discussion at the Magnano conference this past September. The contention of many was that clavichord playing indisputably strengthens the fingers, and not a few of the participants had to confess that they felt reluctant to trust Bach's statement. Strength, of course, is a relative term, but the plainness with which Bach makes this statement and the difficulty that many outstanding builders and players may have in reconciling it with their own practical experience merits some closer attention.

Much has been written about the clavichord's historical qualities as a musical confidant in the eighteenth century. This characteristic was surely an outgrowth of the aesthetic of *Empfindsamkeit*, and indeed, like any true confidant, the clavichord was praised at the time more for its discretion than its strength. For Christian Friedrich Daniel Schubart, music that suited the clavichord as opposed to the harpsichord or the piano was "light, radiant, and honey-sweet."<sup>2</sup>

Writings about technique also generally stressed the clavichord's milder side, and the relatively little strength required from the player. Both Georg Friedrich Wolf and Daniel Gottlob Türk stated unequivocally that a fortepiano and a harpsichord require more strength than a clavichord,<sup>3</sup> and Charles Burney was clear that while the clavichord was useful for teaching expression, it was indeed "the monotonous harpsichord" that aided in strengthening the hand.<sup>4</sup> Johann Samuel Petri stipulated that a clavichord's touch must be light, and the key dip not too deep.<sup>5</sup> Daniel Gottlob Türk even insisted that the weight of the key itself must be enough to take part in the raising of the finger upon releasing a note.<sup>6</sup> In his *Musikalische Rhapsodien* of 1786 Christian Friedrich Daniel Schubart noted that a clavichordist cannot play "concerts with a strong hand, for it [the clavichord] does not hail and storm like a fortepiano."<sup>7</sup>

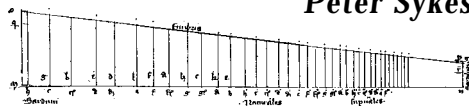
Some contemporary writers describe a technique in which the motion of the

*Continued on p. 3*

## Gregory Crowell at Brandeis

On Sunday, November 15, Gregory Crowell was presented in recital by the BCS at the Rapaport Treasure Room at Brandeis University. His program, performed on a Hubert model fretted clavichord by Clifford Boehmer, contained music mostly by German composers. A highlight was the inclusion of two new pieces both titled "Invention" (one in C Major, one in D Major) by Kurt Ellenberger that acted as counterpoint to the Bach inventions in the same keys. Throughout, Crowell's playing was characterized by a singing quality which never forced the sound of the instrument, yet projected well into the rather spacious hall.

**Peter Sykes**



## A New Name

Readers will note that this publication has been renamed *Tangents: The Bulletin of the Boston Clavichord Society*. The new name will make it easier to distinguish this publication, formerly called *The Boston Clavichord Society Newsletter*, from that of the other BCS, *The British Clavichord Society Newsletter*, and will, we hope, prevent confusion in library catalogs and databases. **The Editor**

## Summer at Magnano

The International Centre for Clavichord Studies at Magnano, Italy announces two events for the summer of 2004.

(1) **August 11-22:** A course to introduce all early keyboard instruments to keyboard players. Instruction will be offered in clavichord, fortepiano, organ, harpsichord, continuo, choir and choir conducting, and early organ restoration.

(2) **September 7-10:** A performers' workshop to introduce the clavichord to advanced keyboard players. The tutors for this course will be Menno van Delft, Bernard Brauchli, and Derek Adlam. The workshop will include discussion of little known clavichord composers and of how a study of clavichord technique can provide insight into early piano performance.

## TANGENTS

The Bulletin of the Boston Clavichord Society is published by The Boston Clavichord Society, P.O. Box 540515, Waltham MA 02454.

On the World Wide Web at:  
<http://www.bostonclavichord.org>  
Benjamin Martinez, Webmaster

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.

TANGENTS is published biannually in the spring and in the fall, and is sent free to Friends of the Boston Clavichord Society. Single copies and back issues can be obtained by writing to the above address.

**Editor: Beverly Woodward**  
P.O. Box 540515,  
Waltham MA 02454  
Phone/Fax 781 891-0814  
Email: BostonClavichord@BostonClavichord.org

**Graphic Design: Walden Associates**  
[www.waldenportfolio.com](http://www.waldenportfolio.com)

**Printer: Allegra Print & Imaging**  
Waltham, MA

**Submissions:** This bulletin is a forum for its readers. We welcome articles, letters, questions and other contributions. Copy can be submitted by mail, e-mail or diskette to the Editor. Please contact her about preferred format before making a submission.

The copy deadlines are February 15 and September 1.

**Board of Directors:**  
Peter Sykes, *President*  
Mariko Irie, *Vice President*  
Beverly Woodward, *Treasurer*  
Paul Monsky, *Assistant Treasurer*  
Erich Groat, *Clerk*  
Rani Fischer, *Assistant Clerk*  
Martha DasSarma  
Alan Durfee  
Paulette Grundleen  
David Schulenberg  
Jay Tucker

**Board of Artistic Advisors:**  
Joan Benson  
Clifford Boehmer  
Bernard Brauchli  
Lynn Edwards Butler  
Christopher Hogwood  
Margaret Irwin-Brandon  
Mark Kroll  
Darcy Kuronen  
William Porter  
Howard Schott  
Richard Troeger



*The Horse's Mouth cont. from p.2*

fingers is almost negligible—witness Forkel's statement that J. S. Bach "played with so easy and small a motion of the fingers that it was hardly perceptible."<sup>8</sup> Then there is Charles Burney's exquisite description of Handel's technique, perhaps the most beautiful description ever of an historical keyboard technique:

[Handel's playing] was so smooth, and the tone of the instrument so much cherished, that his fingers seemed to grow to the keys. They were so curved and compact, when he played, that no motion, and scarcely the fingers themselves, could be discovered.<sup>9</sup>

Neither of these last two quotes can be specifically attributed to the clavichord, of course, (although Handel is known to have formed his technique in his youth on a clavichord) yet C. P. E. Bach also states that a characteristic of good fingering is that the movement of the hands will be barely noticeable.<sup>10</sup>

Of course, even a Bach, whether father or son, could not literally play the clavichord without moving his fingers. The secret to this technique can be found in contemporary descriptions of how to sit at the instrument. Both Carl Philipp Emanuel Bach and D. G. Türk stipulated that the player should sit with high elbows—Türk advocates an elbow position that is several inches higher than the hand. In this position, the easiest and most natural way to effect a greater control of light and shade in clavichord playing is thus through the regulation of arm weight. Schubart put it perhaps more plainly when he wrote that nuance in clavichord playing was produced by "the strong or gentle movement of the fist [*Faust*],"<sup>11</sup> i.e., the entire hand, and not the individual fingers. It is in this position that the fingers become relatively subservient to the ever-changing weight of the hand and arm. While the harpsichord and organ require a certain amount of vertical finger motion, either to bring the plectrum back past the string, or to allow the organ pallet to close, the relatively shallow dip of the clavichord key asks no more than that the weight of the arm balanced over the playing finger be relaxed, allowing the key to indeed help raise the finger.

Throughout its history the clavichord has served a number of social functions. It served as an entertainment to royalty (Henry VIII), as a musical workbench for the working-class musician in seventeenth-

...his fingers seemed to grow to the keys. They were so curved and compact, when he played, that no motion, and scarcely the fingers themselves, could be discovered." Charles Burney

century Germany, and as an elegant, even elitist diversion for society ladies and celebrated composers in the second half of the eighteenth century. In our own time, the clavichord has taken on a completely new function—that of being first and foremost a performing instrument. While this role may be understandable in the ongoing effort to bring to the instrument the attention it certainly deserves, the concomitant effect on how the instrument is played (and indeed built) today cannot be ignored. It is entirely possible that the vigorous finger technique displayed in many modern clavichord performances is quite out of step with what one might have heard in the instrument's historical heyday. Although the instrument continues to attract the lively interest of many amateurs today, the number of professional players who practice the clavichord solely in preparation for clavichord performance is completely out of proportion to the number of those who, like a clavichordist in the eighteenth century, use the instrument as a practice tool for other instruments or for their own diversion and edification.

The story is told of the sixteenth-century painter Pietro Perugino, who was commissioned to paint an altarpiece. The resident bishop questioned the painter's request for a supply of the extravagantly expensive pigment lapis lazuli. Perugino continued to paint his canvas, even though each new request for the precious pigment

was accompanied by grumblings from the clergyman. When the painting was finally finished, Perugino presented the bishop with all that was left of the allotted paint: a bucket of water, now tinted blue, in which the painter had cleaned his brushes. The artist's unspoken message was clear: a master usually knows what he is talking about.

**Gregory Crowell**

Notes

1 Carl Philipp Emanuel Bach, *Die wahre Art das Clavier zu spielen* (Berlin, 1753; Bärenreiter reprint, 1994), Introduction, parag. 15.

2 Quoted in Donald H. Boalch, *Makers of the Harpsichord and Clavichord 1440-1840* (Oxford: Clarendon Press, 1995), 178.

3 Wolf is quoted in Bernard Brauchli, *The Clavichord* (Cambridge: Cambridge University Press, 1998), 173; Daniel Gottlob Türk, translated by Raymond H. Hagg, *School of Clavier Playing* (Lincoln: University of Nebraska, 1982), 19-20.

4 Charles Burney, *The Present State of Music in Germany, the Netherlands and United Provinces* (T. Becket & Co., London, 1775), vol. 1, 278.

5 Johann Samuel Petri, *Anleitung zur praktischen Musik* (J.G.I. Breitkopf, Leipzig, 1782).

6 Türk, *School of Clavier Playing*, 19.

7 Quoted in Koen Vermeij, "Eighteenth-Century Lovers of the Clavichord: Which Makers Did They Prefer?" in *De Clavichordio II* (Magnano: Musica Antica a Magnano, 1996), 113.

8 Hans T. David and Arthur Mendel, editors, revised and enlarged by Christoph Wolff, *The New Bach Reader* (New York: Norton, 1998), 432-33.

9 Winton Dean, "Handel," in Stanley Sadie, editor, *The New Grove Dictionary of Music and Musicians* (London: MacMillan, 1980), vol. 8, p. 104.

10 Bach, *Die wahre Art*, 12.

11 Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna: Mörscher und Jasper, 1806), vol. 2, 288-89.

**Interview, continued from p. 1**

pain trying to learn it, but I felt like I had to do it, and so I stayed with it dangerously long. That attitude still dogs me. I don't think I'm really a pianist because I can't play Brahms' "Paganini Variations."

I think playing the piano wasn't a very healthy experience for me physically. I needed movement training, or maybe a different instrument. Couperin says to start young children on a lightly quilled instrument. There I was at my lessons playing a Steinway M.

**B:** *What do you think about using the clavichord to introduce children to keyboards?*

**M:** It's nice and light—that's an advantage—but it's hard to convince people to buy an instrument with the particular qualities of the clavichord. Certainly a lot of these qualities are very advantageous, but many people want to have "all the keys" to start out with. A lot of people like Chopin. I like Chopin. You really can't play Chopin on the clavichord.

**B:** *Well, absolutely not. But to make the case the other way, one can get an excellent clavichord for much less than many pianos. Moreover, some parents might be very happy not to have a kid banging on the piano, but playing this nice quiet instrument. I think it's somewhat an issue of availability. The clavichord is not a manufactured instrument. The building of a clavichord is a craft and there are not a lot of builders out there.*

**M:** Yes, of course. As far as teaching goes, if I were a teacher of small children and I had the good fortune of teaching someone whose family had gone that route, that would be fantastic in every way. There's so much more to learn. All the difficult little things that you really need to be teaching when you are teaching a beginner are hard to teach on the big black box because it's too easy. You press the button and it plays. And it's hard to make it play nasty. With the clavichord it's very easy to make it play nasty. All the things that were frightfully important to my piano teacher when I was a child were barely perceptible to me, whereas if you sit down at the clavichord and you chuck all over the place, you'll know it. If you're out of tune, you'll know it.

**B:** *What kind of piano did you have at home?*

**M:** The first piano was a Kurtzman 6-foot baby grand. I set it up for "Sonatas and Interludes" much later when I was in graduate school. I came back and put in the

rubber stoppers and the washers and everything and set it up for the Cage. That's the last time it got any kind of use.

To get back to the narrative, I took a year of work with Carmen Vilá in Spain for the simple reason that I was thinking I would have a very bad social life that year otherwise. Luckily for me, she is a fantastic teacher. And although I didn't really "get it" at the time, I was beginning to go down the early music path.



Max Fleischman

She was also very particular about articulation. She had done work with Badura-Skoda. A lot of little things she said during that year come back to me now and I think "Oh, yeah, that still makes sense to me." Pedalling in Schubert impromptus, use of the wrist and picking up the hand in Mozart to really articulate little two-note gestures. It was all a matter of fingering for me really, because I had come from a very legato fingering school where even if you didn't have to, you'd always use a legato fingering. If you look at early 20<sup>th</sup> century editions of Bach or Mozart, you see that attitude all the time. You never see the same finger twice in succession, for instance. Carmen was adamant about using the same finger twice in some places just to get me to pick up my hand and so guarantee a distinct articulation.

**B:** *After that you returned to the United States?*

**M:** Yes, I got back to the United States and had lots more piano teachers. As an undergraduate at Harvard, I took private lessons around town. Then I did a master's at Eastman where I studied with Nelita True.

**B:** *When did you start playing early music?*

**M:** When I got to Harvard I hadn't had much exposure to music before Bach or after Prokofiev. Music history courses at Harvard introduced me to older repertoires,

and the availability of a couple of harpsichords here and there got me started. I worked with Fred Jodry, who conducts the Schola Cantorum of Boston, taking harpsichord lessons with him through Mather House. I went to a lecture on Froberger by Schott; did a little bit of something resembling continuo playing. But I didn't really have training in continuo. So it was just little things here and there.

Later when I was at Eastman I took a continuo course with Arthur Haas; and Bilson came and gave master classes in fortepiano. At that point being able to read scores was important to me. I had been trying to be very careful and very obedient when it came to the scores of the 19<sup>th</sup> century, but the instrument [the piano] was in my way. I didn't realize that until I had a chance to hear Bilson play and lecture. It was still a little while before I started lessons with Bilson on fortepiano.

**B:** *At Eastman?*

**M:** Yes. Then when I came back to Boston after that degree and before the Oberlin degree, I was looking around for a fortepiano to practice on or to purchase. Someone directed me to Peter [Sykes], so I went to his office—the old one, upstairs—and he showed me all the instruments and played a few jawdropping bars on the clavichord (Beethoven, op. 14, no. 1, first movement and Mozart, K. 330, second movement). I got hooked immediately. I asked him to give me lessons and I worked with him for a few months. I started on the fretted instrument doing "Flow my Tears" and then went on and tried a little bit of Haydn, and then finally the Mozart d-minor fantasy. It was a great opportunity to be able to play this at a BCS master class. That was the first time I had to play the clavichord in front of somebody besides Peter.

After that I went and did a master's degree in fortepiano with David Breitman at Oberlin. That was a really nice experience. Their collection of instruments is interesting; each instrument has a really distinct character. Also it's Dulcken Central there. The Dulcken fortepianos (they're copied from an instrument at the Smithsonian) have a special sweetness that is midway between the woodiness of a Walter and the harpsichord qualities of a Stein.

**B:** *Oberlin doesn't have much in the way of clavichords, does it?*

M: They have one.

B: *Fretted or unfretted?*

M: Unfretted: five-octave G to g” by Hugh Gough. I think it’s a 1960’s instrument. It was good enough to keep me going. My prior experience with an unfretted instrument was Peter’s number 4 [a Dolmetsch-Chickering in Sykes’ studio]. Having a clavichord at Oberlin was really nice and nobody else was using it.

B: *But you went to Oberlin primarily for the fortepiano.*

M: I went there primarily to be in a position to know when a good fortepiano was being put on the market. There was the nice side issue that Breitman is a great teacher and a great pianist. Well, I shouldn’t say side issue...

B: *Let’s talk more about the clavichord for the moment. I’m interested in several things—your first reaction to trying to play the clavichord yourself (not just hearing Peter play it) and how you think your experiences with the clavichord are or are not affecting the way you now approach other keyboard instruments.*

M: When I sat down at the clavichord I didn’t have anything in particular in mind. Here was an instrument that absolutely refused to make any sound remotely resembling a nice note. How was I going to be able to get it to make a nice sound? It was great studying with Peter. He was endlessly patient. In the end, the sort of repertoire I knew, because I came from the big black box which obscures all articulations, was a bit of an impediment to my development as a clavichordist. I was too interested in the attacks and releases of notes and not interested enough in the middles of them. I had had enough of the middles of notes—all you get is the middle of a note when you play a Steinway. Going and playing fortepiano for a good stretch of time and getting an instrument got that out of my system. Then going back to the clavichord I could concentrate on things other than articulation. I could concentrate on vowels instead of consonants.

I played a lot of C.P.E. Bach with Breitman and did my practicing 70/30, 70 percent fortepiano and 30 percent clavichord. The clavichord helps fortepiano playing in terms of setting tempos, in terms of listening for legato. Lately it was the other way around when I was preparing for the concert [Fleischman’s September 14, 2003 concert for the BCS]. The harpsichord

actually was very useful for me in terms of having an idea of a color environment, a sound environment to try to put back into the clavichord. It was just a matter of getting myself a little uncomfortable.

B: *What do you mean, since the harpsichord has basically just one dynamic?*

M: I get too sidetracked with all the little choices you have when playing a fortepiano or clavichord—the snaps, the skips, the softs, the louds, the brutals—all the different little bits of the palette. It’s hard for me to settle down a lot of the time. It’s easy for me to get mannered where the effects overshadow the basic qualities. Sitting down and playing the harpsichord and being forced to have a basic sound—just that sort of richness of the harpsichord’s envelope—made me think that that was something I could get out of the clavichord if I could just put aside all the other things for a bit. Peter’s studio is a great place to practice because you can bounce around and get a lot of input from the various instruments. You get to cross-fertilize ideas from one to another.

B: *What would you like to do musically now?*

M: There’s a lot out there. I’m never going to get to it all. I’m receiving the delivery of my fortepiano today. That will be nice! It’s been in the shop for several months. It’s the first instrument that I’ve ever owned. I think I’ll concentrate on 18<sup>th</sup> century music for awhile.

B: *You do not yet have a clavichord.*

M: I do not yet have a clavichord. It’s going to be a while before I’m in a position in terms of floor space to do anything about that.

*Teaching Children, continued from p. 1*  
keys down with “banana finger” positions – all seeming quite inimical to a good hand position with nicely curved fingers like the one I had been taught there fifteen years earlier.

With this memory in my mind it seems most reasonable to suggest the clavichord as a first introduction to keyboard playing for small children, something that certainly was commonplace two hundred fifty years ago and more. The smaller dimensions of the clavichord’s keyboard and its comparatively miniscule keydip would be far more in scale with the size of tiny hands; it would create a more immediate interaction with the quality of the sound, since it is touch-responsive on so many more levels than the piano; and the household would not be disturbed by the sounds of “teaching little fingers to play.” What’s more, the action of the clavichord is easily visible, unlike the mystery of the piano action, which is always hidden from the player. Many lessons can then be taught visually that can ingrain better technique and more sensitive interaction. The first “real” pieces from the mainstream repertoire given to students are most often from the Baroque period; why not play them on the clavichord, the instrument of their creation? Of course, no clavichord is as batter-proof as a piano, and tuning and careful stewardship would have to be in the hands of a dedicated parent, but aside from that, the use of the clavichord as an introductory keyboard instrument seems to me to be far and away the most artistic choice possible. **Peter Sykes**

---

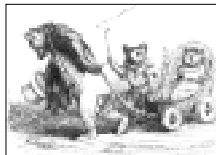
## Teaching Children in Finland

Before starting my present work as principal of the Sibelius Academy I taught the clavichord for a year to a five-year-old boy. His parents are both violin players and they were interested in building for their son a clavichord with narrow clavature [key width], similar to the concept of the quarter-size and half-size violin. We built an instrument based on Wahlstroem with such a narrow octave width that the boy was able to play an octave using only one hand.

The experiment was interesting. The instrument was ergonomically excellent,

not only for the narrow keys, but also for the light and low touch. The boy also learned to control his playing much better than on a piano. He continued playing clavichord with one of my former students who teaches both piano and harpsichord/clavichord at the Kuopio Conservatory. Now the boy has started playing the violin; and he has also shifted to the piano.

At the Oulu Conservatory one of my former students has assigned children to play the clavichord along with the piano. We have not had any seminars on this theme, but now I am finishing my five-year period as principal and hope that I can continue working with some children. **Pekka Vapaavuori**



## A small fretted clavichord redux

A small fretted clavichord was redecorated recently at the Harpsichord Clearing House in Rehoboth, Massachusetts. The instrument, a Zuckermann kit based on a small, anonymous but probably German 17th century clavichord with a compass of C/E-c", has a mahogany case. The new owner asked for an elaborate painted decoration based on a handsome 17th century instrument in the Rijksmuseum, Amsterdam.

John Bennett added a new paneled lid, cast brass hinges and new moldings for the case exterior and lid interior. Ben Martinez's lid painting closely follows the (slightly smaller) original. Painted floral patterns and

gilding on the case moldings make a graceful exterior, and the small soundboard painting completes the "treasure chest" effect when the instrument is opened.

Not incidentally, the new owner reports



*Fretted clavichord recently redecorated at Harpsichord Clearing House*

that it makes a fine sounding instrument as well as a lovely decorative statement. For more details on this project, visit the Harpsichord Clearing House website at [www.harpsichord.com](http://www.harpsichord.com) and click on "HCH News."

**Ben Martinez**

## British Clavichord Society celebrates tenth anniversary

Our sister society, the British Clavichord Society, celebrates this year its tenth anniversary (as will the Boston Clavichord Society next year). Several events are planned to honor the occasion. On April 22, Gustav Leonhardt (who presented a recital for the Society's fifth anniversary) will present a recital at Dulwich College in London. An anniversary banquet plus recitals by the Society's President, Derek Adlam, and by Paul Simmonds will take place in Lewes, Sussex on June 26. The Society's summer clavichord weekend will be held August 27-29 in Edinburgh. It will include lectures and recitals as well as the presentation of the prizewinning scores in the Society's first Clavichord Composition Competition in a Celebration of New Music for the Clavichord on August 29.

The Boston Clavichord Society congratulates the British Society for its many achievements over the past decade.

**Beverly Woodward**

**BICS**  
**TANGENTS**  
*The Bulletin of the  
Boston Clavichord Society*

P.O. Box 540515, Waltham MA 02454

