

## Autograph Manuscript by Froberger Emerges, Only to Disappear Again

David Schulenberg

A musical mystery that has yet to be resolved was revealed in November 2006 when the London auction firm Sotheby's offered for sale a small oblong manuscript containing thirty-five keyboard pieces by Johann Jakob Froberger (1616–67). The manuscript, whose existence had been completely unsuspected even by Froberger specialists, was purchased by an unidentified buyer at the November 30 auction and subsequently has dropped out of sight. What is known of it is therefore limited to the information presented in an illustrated sixteen-page sale brochure published by Sotheby's, as well as the recollections of this writer and others who examined the manuscript prior to the auction.

The manuscript, bound in covers bearing the arms of Austrian Emperor Leopold I, contains thirty-five pieces; astonishingly, eighteen of these are previously unknown. Equally remarkable, the manuscript is in the composer's hand, making it the only known autograph apart from three famous volumes now in Vienna. It is therefore the most important manuscript of seventeenth-century music to emerge in decades, exceeding in significance two other manuscripts containing copies of Froberger's music that appeared during the last twelve years.<sup>1</sup> Like all the composer's keyboard music, the contents of the manuscript are playable on a clavichord, although remote modulations in some pieces make performance problematical on the fretted instruments of the period.

Unfortunately, restrictions imposed by the seller prevented the transcription of the "new" pieces, which include twelve contrapuntal *fantasies* and *caprices*, a suite, (Continued on p. 6)

## The Harpsichord vs. the Clavichord Historical and Polemical Perspectives

Erwin Bodky

Translated by Beverly Woodward and published here with the kind permission of Angelica Bodky Lee.

*Translator's Introduction: Erwin Bodky (1896-1958) was born in Germany and was a professor at the State Academy of Church and School Music in Berlin. After the rise of Nazism, he lost his teaching position and had to leave Germany. He emigrated first to The Netherlands, then in 1938 to the United States, where he settled in the Boston area. While living in this area, he taught at the Longy School of Music (Cambridge, MA) and in 1949 founded the School of Music, Drama, and Fine Arts at Brandeis University (Waltham, MA). He also founded a series of concerts that later became the basis of the Cambridge Society for Early Music.*

*At the turn of the 20<sup>th</sup> century there had been a heated debate about the suitability of various keyboard instruments for the keyboard music of J.S. Bach. Echoes of this debate were still heard in Bodky's time and indeed are still heard today. In the following commentary, which is taken from Bodky's 1932 book Der Vortrag alter Klaviermusik, Bodky summarizes the earlier debate and presents his own points of view. While not denying the role of the harpsichord in the performance of Bach's music, Bodky enthusiastically championed the role of the clavichord, which he did not consider simply a practice instrument. An audio excerpt of Bodky playing the clavichord can be found on the BCS website: [www.bostonclavichord.org](http://www.bostonclavichord.org)*

As little as the public may interest itself today in the pros and cons ... discussed in the first debates on the theme "Harpsichord or Clavichord?" it may happen occasionally that the old arguments get brought up when the aim is to deny the clavichord any importance. Therefore it is necessary to go into some of the old debating points — all the more so since each of them can be supplemented by some new viewpoints ... The question "Harpsichord or Clavichord" was first discussed by Carl Nef in the 1903 Peters Yearbook. Richard Buchmayer responded in the 1908

Bach Yearbook. The 1909 Bach Yearbook brought a reply from Nef, and at the Bach festival in 1910 in Duisburg, with Wanda Landowska in attendance, a discussion on this theme took place. (A report is in the 1910 Bach Yearbook.)

Carl Nef was the first to doubt Forkel's famous comment about Bach's preference for the clavichord ... It is not without interest to observe the trouble that Nef takes to prove that Forkel has erred. At present, Spitta serves as the principal



Erwin Bodky at the clavichord.

witness that Forkel's book must be used with caution and that one cannot let a single assertion go untested. On the other hand, Nef cites Spitta's comment that one should not accuse Forkel of making things up out of thin air.

We quote Nef: "First, it must be remarked that if there were another witness to Bach's strong preference for the clavichord, one would of course accept Forkel's claim without further ado. However, other than this communication more than 52 years after the death of the master, there is not the slightest corroborating record available, while, on the other hand, Bach himself has designated a large portion of his compositions for the harpsichord. His contemporary Quantz explicitly remembers his [Bach's] particular skill in playing the harpsichord, while the clavichord is never mentioned in connection with Bach during his lifetime. We know that Forkel held the mistaken opinion that Sebastian and Phil. Emanuel were entirely of the same opinion with respect to the clavier, while this has been shown not to be

(Continued on p.4)

### INSIDE THIS ISSUE

- New CPE Bach Volumes... p.2
- Clavichord at Eastman... p.2
- Reviews... p.2,3
- Upcoming Events... p.3,5
- Clavichord Day!... p.5

## C.P.E. Bach: New Keyboard Volumes Published

**Paulette Grundleen**

In the spring 2006 issue of *Tangents* (no. 20), David Schulenberg reported that a much-needed scholarly edition of the music of Carl Philipp Emanuel Bach is in the process of being published by the Packard Humanities Institute, which is based in Cambridge, Massachusetts. Working together with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University, their intention is to publish *Carl Philipp Emanuel Bach: The Complete Works* by Bach's tercentenary in 2014. The use of unique sources recovered in 1999 from the archives of the Sing-Akademie zu Berlin will make this edition even more welcome. Both printed and digital formats will be available.

Among the volumes now in print, three are from Series I: The Keyboard Music. These are volume I/3, "Probestücke," "Leichte" and "Damen" Sonatas, and volumes I/8.1 and I/8.2, *Miscellaneous Keyboard Works*. Volume I/3, edited by David Schulenberg, was described by him in the report mentioned above.

The two volumes of *Miscellaneous Keyboard Works*, I/8.1 and I/8.2, edited by Peter Wollny, contain, as their title suggests, a large number of miscellaneous pieces, many of which are short, single movement works intended for salons and students, as well as some longer, more difficult works. *Clavierstücke verschiedener Art*, Wq. 112, 1765, which opens volume I/8.1, is a collection of pieces demonstrating many compositional styles including concerto, symphony, sonata, fugue, fantasia, solfeggio, and dance movements. *Kurze und leichte Clavierstücke, Erste Sammlung*, Wq. 113, 1766, and *Kurze und leichte Clavierstücke, Zweite Sammlung*, Wq. 114, 1768, are collections of simpler pieces. Also included is Bach's Rondo in E minor, Wq. 66, unpublished in his lifetime. Well-known to clavichord lovers, the piece was subtitled "Abschied von meinem Silbermannischen Clavier" (Farewell to my Silbermann Clavier). This lament on the sale of his beloved clavichord was composed and dedicated to the new owner in 1781. Concluding volume I/8.1 are six fantasias, Wq. 117/11-14 and H 348.

In the second volume of *Miscellaneous*  
(Continued on p.5)

## The Clavichord at Eastman

**Ulrika Davidsson**

Ms. Davidsson teaches keyboard technique at the Eastman School of Music.

The Department for Organ and Historical Keyboards at the Eastman School of Music strives to expose students to keyboards of various kinds. At the institution, they will encounter not only organs in many different styles, but other important keyboards, including harpsichord, fortepiano, pedal piano, and pedal clavichord.

Historically, the clavichord was the preferred practice instrument for organists. At Eastman, this tradition is revived. In 2001, the school acquired from GOArt, Sweden, a two manual plus pedal clavichord, modeled after the Gerstenberg of Leipzig. Since then, all organ majors are required to play a short clavichord jury each year. They may use relevant organ repertoire, or more clavichord-specific repertoire.

All incoming organ majors receive one year of keyboard technique training. About one-third of that class time is devoted to clavichord playing. The initial frustration over the difficulty of producing a good

sound on the clavichord soon gives way to an appreciation of this sensitive instrument. Organ professors David Higgs, Hans Davidsson and William Porter continue to incorporate the clavichord during the student's successive years.

Technically, practice on a clavichord fosters a relaxed and economic playing technique.  
(Continued on p.3)

## Alexander-Max Recital

**Peter Sykes**

On October 22, 2006 at 7 pm Susan Alexander-Max was presented in recital at Gore Place in Waltham, the 1806 estate of Massachusetts Governor Christopher Gore, the most significant Federal period mansion in New England and a favorite concert venue of the Boston Clavichord Society. Ms. Alexander-Max, originally from New York and now a resident of London, was trained in both cities. She is an active performer on the fortepiano and clavichord, as well as the director of the chamber ensemble *The Music Collection* and the educational project *Music in Schools*. Her recordings include works of

## TANGENTS

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Clementi, Zipoli and Hummel.

For this occasion Ms. Alexander-Max played works of J.S. and C.P.E. Bach, Zipoli, Schulz, Mozart and Haydn. These were performed on a large 1972 Goble unfretted clavichord that was commissioned by the late Howard Schott and is now in the collection of Peter Sykes. In spoken commentary she spoke movingly of her long friendship with Howard, and how he almost seemed to be speaking to her that night through the sound of the clavichord. In the intimate and acoustically perfect reception hall at Gore Place her clarity of line and beautifully shaped phrases were carried unimpeded to each listener. The Bach French Suite in E major was given a gentle and poetic reading, while the C.P.E. Bach Variations on the "Folie d'Espagne" was alternately wistful and fiery, showing her affinity with the style and the instrument. Particularly interesting were the works of Zipoli and Schulz, heretofore unfamiliar; the first an inventive Baroque suite, the second a proto-Romantic set of variations illustrating the gamut of the "doctrine of affects" (*Affektenlehre*) most vividly. Ω

## Yearsley Joined by Sykes in Spring Clavichord Recital

David Schulenberg

One of the rarer varieties of ensemble, the clavichord duet, was heard in March in concerts sponsored jointly by the Boston Clavichord Society and the Cambridge Society for Early Music. David Yearsley, professor at Cornell University and author of *Bach and the Meanings of Counterpoint* (Cambridge, 2002), was joined by Peter Sykes, president of the BCS, in a program heard in Carlisle, Mass., on March 8, 2007, and repeated subsequently at Weston, Marblehead, Ipswich, and Cambridge. This writer attended the second of these performances, in the chapel of Weston's First Parish Church, an acoustically favorable room whose neo-medieval decoration was close in time and spirit to the two fine Dolmetsch instruments used for the concert; these were made in Boston in 1906 and 1908, respectively.

The opening work, the Concerto in C (BWV 1061a) by J. S. Bach, is better known in a later arrangement that adds strings in the two quick outer movements. That version is usually played on harpsichords, but in its original form the piece proved entirely convincing on clavi-

chords, thanks in no small part to the very strong and spirited performance. The concert closed with a very different work, the Duetto published in 1771 by Johann Gottfried Mützel. Mützel, often described as J. S. Bach's last pupil, was the most extreme of the so-called North German mannerist composers of the mid-eighteenth century.



David Yearsley and Peter Sykes

This extraordinary work makes no concessions to the difficulty of coordinating two parts that alternate between brilliant passagework and extraordinarily ornate written-out embellishment. One was hardly conscious of the difficulties, however, and one is unlikely to hear a performance better synchronized or more brilliant than this one, though the work itself is probably a bit too long, even when played (as it was)

without any of the indicated repeats.

Between these two large multi-movement works came two sets of pieces by C. P. E. Bach, all performed by Yearsley. He takes a distinctive approach to this repertoire, playing with a very firm but never forced touch; slow pieces include numerous pregnant pauses and hesitations, quick ones are very quick. Even not-so-quick music, such as the outer sections of the so-called "Hamlet" fantasia, is played with a sort of breathlessness that proves quite dramatic in performance, even if one misses some of the harmonic tension and rhetorical quality heard in more deliberate performances. The C-minor fantasia (the last movement of the *Probestücke* of 1753) was effectively answered by the rondos in E-flat and C minor of 1785 and 1787, respectively. In the second set, Bach's last fantasia, the C-major of 1787, was followed by the rondo composed in 1781 as a farewell to his Silbermann clavichord. These last two were played on the slightly more powerful 1908 instrument; the "farewell" grew to a quite extraordinary fortissimo just before the end, where, as Yearsley commented before playing, the final note is "held [out] as if Bach cannot let go."

In response to the enthusiastic applause of a nearly full house, the two ended the evening with an encore drawn from C. P. E. Bach's Four Duetti, Wq. 115. Ω

## Sykes & Irwin-Brandon at BCS BEMF 2007

The BCS events at BEMF 2007 will take place on June 13th at First Church, Boston, 66 Marlborough Street. A reception beginning at 12:30pm will be followed by recitals by Peter Sykes on pedal clavichord at 2pm and Margaret Irwin-Brandon on clavichord at 3:15pm.

**Peter Sykes, pedal clavichord**

**Music of Dietrich Buxtehude (1637-1707)**

- *Magnificat primi toni*, BuxVW 203
- *Auf meinem lieben Gott*, BuxVW 179

*Auf meinem lieben Gott*

Double

Sarabande

Courante

Gigue

- *Ciaccona in E minor*, BuxVW 160

**Music of Johann Sebastian Bach (1685-1750)**

- *Partite diverse sopra il Corale "Sei gegrüßet, Jesu gütig"*, BWV 768
- *Allein Gott in die Höh sei Ehr'*, BWV 663
- *Passacaglia and Fugue in C minor*, BWV 582

**Margaret Irwin-Brandon, clavichord**  
**Music selected from the *Musikalisches Vielerley* published by C.P.E. Bach, 1770**

- *Fantasia in F major*

Johann Ernst Bach 1722-1777

- *Sinfonie in F major*, Wq. 122

for orchestra, arranged for clavier

C.P.E. Bach 1714-1788

- *Alla Polacca in F major*

J.C.F. Bach 1732-1795

- *Sonata in C major*

J.C.F. Bach

- *Alla Polacca in D major*, Wq. 116

C.P.E. Bach

- *Fantasia in G minor*, Wq. 117

C.P.E. Bach

- *Sonata in G minor*, Wq. 62

C.P.E. Bach

- *Alla Polacca in C major*, Wq. 116

C.P.E. Bach

- *Sonata in C major*

Carl Fasch 1736-1800

(Eastman, continued from p.2)

nique. The relatively high string tension of the GOArt instrument requires a technique using the natural weight of the arm/leg. This in turn requires a good posture.

Musically, this exposure to the clavichord brings attention to dynamic response, and an increased awareness of details. One cannot do dynamic shaping from note to note in organ playing. However, by keeping in mind the choreography, the touch, and the articulation that has been developed in the clavichord experience, the player is able to create a sense of dynamic inflection on the organ as well.

What we have seen in the department since 2001 is increased flexibility and sensitivity in the students' overall technique. The number of performance-related injuries has diminished. Furthermore, not only do the students play Bach and Buxtehude better, but also Liszt and Vierne. The clavichord opens doors in all kinds of directions. Ω

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(Bodky, continued from p.1)

the case. We know furthermore that Phil. Emanuel had a strong and enthusiastic preference for the clavichord, and that he was extolled by a number of his contemporaries as the best player of this instrument. Thus one is inclined to suspect that Forkel has attributed to the father the preference of the son for the clavichord. However this may have come about, one must at least question Forkel's hints that Sebastian had contempt for the harpsichord."

A great deal could be said in response to this. Without doubt, no further witness to Bach's preference for the clavichord has thus far been found. A contrary opinion or a comment that Bach particularly favored the harpsichord is equally unknown. Therefore for the time being the score stands at 1:0 in favor of the clavichord. It is not clear whether the comment by Quantz that Bach played the harpsichord particularly well has any relevance. Have we not long known that Bach was a virtuoso on all the instruments he played, even the violin? Just as incorrect is the assertion that Bach himself designated a large portion of his compositions for the harpsichord. There are just three works (the "Italian Concerto," the "French Overture," and the "Goldberg Variations") that bear this designation. The above-mentioned differences of opinion between Sebastian and Phil. Emanuel with regard to the "clavier" (is harpsichord or clavichord meant here?) have to do with technical matters: touch, fingering. These have nothing to do with the contested matters.

With respect to the contempt for the harpsichord that, according to Nef, Forkel hints at, certainly the term "contempt" is too strong. We have long known that the master craftsmen of the time were not entirely satisfied with the harpsichord and that the witnesses for and against the harpsichord balanced each other; finally, the invention of the piano [*Hammerklavier*] is the best proof of the longing to be liberated from the inflexibility of the harpsichord and to achieve a greater volume than that of the clavichord.

Just as Nef's argument on these points fails to convince, so does the way in which he interprets the inventory of the instruments in Bach's estate that a court official prepared. According to this interpretation, Bach had no clavichords at the time of his death, for the court official listed: 1 clavier

[*Clavecin*], 1 ditto, 1 ditto, 1 ditto small, 1 spinet...and Nef concludes from this that Bach's preference for the clavichord could not have amounted to much, given that at his death he no longer possessed his favorite instrument. On the other hand, Buchmayer's argument on this point is not convincing, as he tries to show that Bach had given away a number of clavichords before he died. More plausible is Buchmayer's conjecture that the "ditto-small" instrument in the estate was a clavichord.

Is not the simplest, most plausible con-

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## Madame Landowska brought along a Silbermann clavichord and asked those present to try to play the "Italian Concerto," the "Chromatic Fantasy" and a toccata on it.


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jecture that the court official simply noted the number of instruments that he had before him, without breaking his head over whether something was a harpsichord or a clavichord? In order to differentiate a large clavichord from a spinet, one must open the lid; nevertheless Nef, who was the first to challenge the reliability of Forkel, is not willing to put the reliability of this court document in doubt; for "it won't do simply to suppose that the court officer was inexact and has made a mistake."\*

I pass over the debate between Nef and Buchmayer as to whether the indication "*fürs Klavier*" or "*für Klavier*" in the list of compositions in the obituary permits one to draw any conclusions, because it is just a case of viewpoint against viewpoint. It is moving even today to observe with what energy Richard Buchmayer argues with the opponents of the clavichord, he who with the true instincts of a musician first perceived the significance of the clavichord for the earlier [keyboard] literature, especially with respect to Böhm and Weckmann (suites).<sup>1</sup>

It only remains to address the arguments against the clavichord that Wanda Landowska has injected into the debate.

These merit particular attention, if only in recognition of the stature of the great harpsichordist. Wanda Landowska has often taken the position in speech and in writing that the clavichord should only be viewed as a "practice instrument" and that the "Inventions," as well as the "Well-Tempered Clavier" belong completely to the harpsichord. She concludes this first of all from the subtitle of the "Inventions": "Sincere instructions by which the enthusiasts of the clavier [*des Claviers*], particularly those eager for instruction, are shown ... above all a clear method for achieving a cantabile style of playing." At a discussion during a meeting of the members of the Bach Society in Duisburg in 1910, she stated in this regard: "Since the clavichord is by its nature a singing instrument, major preparatory studies are not necessary in order to play expressively on it"; instead [she added], it is precisely with respect to the harpsichord that it is a great art to play in a cantabile manner. One might remember, however, the assertion, which I mentioned earlier, often found in old instruction manuals: "One needs 15 years in order to play the clavichord properly." Consequently, a decisive proof cannot be derived from Bach's subtitle.<sup>2</sup>

Of greater import is Wanda Landowska's point that Bach could not have been thinking of the clavichord since he never uses the characteristic special effect of the clavichord, the "Bebung." Nevertheless, it should be noted it was no more common practice to make use of the special sign of the "Bebung"  than it was to specify registration on the harpsichord. Even Phil. Emanuel Bach, the specialist composer for the clavichord, has only very occasionally made use of the sign; and in slow movements by Sebastian the "Bebung" is often easily applicable. Above all, the importance of the "Bebung" for those who are not fully at ease with its technique is strongly overrated. In Türk's *School of Clavier Playing*, which was written at the time when the clavichord cult was in full bloom, we find the following:

*The "Bebung" can be used successfully only over long notes, particularly in music with a sad character...Moreover, everyone knows that this effect can only be brought off on a clavier<sup>3</sup> and indeed on a very good clavier. One should guard against frequent Bebungs, and*

(Continued on p.6)

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## BCS Clavichord Day, January 20, 2007

Paul Rabin

Clavichord Day is always a special event in the Boston Clavichord Society calendar. It provides an opportunity for members and friends to get better acquainted with this most delicate and responsive instrument in an informal setting. Participants hear and play a variety of different clavichords, with experts available to lead discussions and to provide individual coaching.

This year's Clavichord Day was a particular treat. We met at Peter Sykes' studio in Cambridge, with its treasury of clavichords and harpsichords of all kinds. Peter's clavichord from Arnold Dolmetsch's workshop at Chickering was the center of attention; a large, double-strung, unfretted instrument, it is more approachable than most for beginners.

Peter started the session by describing

his own introduction to the clavichord, and the role it has played in his musical development. He talked about his early experiences with the clavichord, and how he found it so daunting at first (even as a graduate student!), since it is necessary to pay attention to every note, every finger, in order to make a good sound. Because the key is in contact with the string for the entire duration of each note, it is necessary to support the sound in the same way that an instrumentalist or singer does with the bow or the breath. No matter how weak the note may be or how weak the finger playing it may be, support and firmness of approach is necessary – valuable training for any musician! After speaking, Peter played some musical examples from the “Well-Tempered Clavier,” showing these principles in practise, to wonderful effect.

This was followed by a general discussion about different types of clavichords. Then, Tim Hamilton demonstrated tools and techniques for tuning clavichords, again using the Dolmetsch clavichord.

The final part of the program was devoted to coaching. Two of the participants had volunteered for public coaching, offering the C major prelude from book I of the “Well-Tempered Clavier,” and the F major two-part invention for discussion and criticism. In the first, the player was encouraged to bring out the lute-like nature of the piece by holding some notes longer than indicated. The second was found to be quite satisfying on a clavichord at a slower tempo than usually played. After a fine lunch, prepared by Paul Monsky, Peter offered individual coaching sessions for participants. Ω

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## BCS 2007-2008 Season

- Sept. 16, 2007, 4 pm **David Breitman**, Gore Place, Waltham
  - Oct. 28, 2007, 7 pm **Christa Rakich**, First Church, Cambridge, Hastings Room
  - April 1, 2008 **Menno van Delft & Marten Root** (baroque flute), TBA
- The Gore Place venue is uncertain. For further information, details of the programs that will be played, and biographical information about these outstanding performers, please visit the BCS website at [www.bostonclavichord.org](http://www.bostonclavichord.org).* Ω



## VII International Clavichord Symposium, September 5-8, 2007.

The theme of the eighth international clavichord symposium is “The Clavichord on the Iberian Peninsula: History, inventory and characteristics of known extant instruments, iconography, social and musical role, present state of clavichord building.” There will be Homages to Arnold Dolmetsch (150 years in 2008) and M.S. Kastner (100 in 2008). Auditors need a car to get between their lodging and the symposium. Further information available from [bbrauchl@worldcom.ch](mailto:bbrauchl@worldcom.ch) or from the BCS. Ω

(C.P.E. Bach, continued from p.2)

Keyboard Works, I/8.2, we find *Petite Pièces pour le Clavecin* (including many “character pieces”); groups of solfeggios, minuets and polonaises; *Sechs leichte kleine Clavierstücke* and Related Pieces (Six Easy Little Keyboard Pieces and Related Pieces), a collection of duets, *Vier kleine Duetten für zwei Claviere*, Wq. 115 (Four Little Duets for Two Keyboards); two suites with alternate versions of some movements, Wq. 65/4 and Wq. 62/12; some youthful works (labeled *Juvenilia* here) and two works of uncertain authenticity.

The volumes follow a consistent format. They open with a General Preface by the Editorial Board, which is chaired by Christopher Hogwood, and which consists of a number of noted scholars, including Darrell Berg, Christoff Wolff, Robert Levin, and Peter Wollny. This preface briefly outlines the editorial procedures used in this publication. (A more detailed description of the editorial guidelines is found on the website [www.cpebach.org](http://www.cpebach.org). Click on “About the Edition.”) Also included is a Preface for the Keyboard Music Series by General Editor Darrell Berg. The specific editors of each volume also have an introduction which includes explanations for choices regarding the selection of pieces and their order, discussion of editorial issues related to the text, relevant historical background, sources, and performance

practice (including suggestions as to what instrument or instruments might be appropriate for each piece).

Following the musical text, there is a Critical Report containing commentary on each of the selections in turn. Sources are listed, indicating autographs, non-autographs, and prints used for the edition, as well as those not used. The sources are described and evaluated. The goal in each case is to base the edition on a single principal source, the best source available, without attempting to combine different source readings into a compromised version. There is also commentary on any variant readings and/or changes made by Bach, and in these cases, the latest complete version is given as the main text.

The volumes are very attractive, cloth-bound in dark blue, with Bach's autograph harmonization of his surname embossed in gold on the cover. The high-quality paper and clear, very readable print, along with the attractive purchase price of \$20-\$25 per volume make these volumes a welcome addition to any music collection.

Forthcoming in the Keyboard Series are two volumes of *Miscellaneous Sonatas from Prints* (I/5.1 and I/5.2) and *Arrangements of Orchestral Works* (I/10.1). Further information regarding this publication project, including purchase information, may be found at [www.cpebach.org](http://www.cpebach.org). Ω

(Froberger, continued from p.1)

and a *tombeau* for Leopold Friedrich, duke of Württemberg-Montbéliard, whose widow Sibylle was Froberger's patron and student during the composer's last years. Also new is a "Meditation" on the future death (*la mort future*) of Duchess Sibylle — hence a companion piece to the famous Meditation on Froberger's own future death that opens his Suite 20. The latter piece also appears in the new autograph, which adds a number of ornaments to the musical text previously known from a Yale manuscript in the hand of the composer Matthias Weckmann. Although Weckmann's copy of this piece nevertheless was reliable, for other previously known pieces, such as the *tombeau* on the death of Emperor Ferdinand III, the new autograph provides for the first time a correct, musically coherent text.

The contents of the manuscript imply a late date (Leopold Friedrich died in 1662), and its binding points to its having been prepared for presentation to a member of the imperial family—perhaps Margareta Teresa of Spain, who married Emperor Leopold in 1666. The latter possibility is suggested by the previously unknown information (contained in the title of the Meditation for Duchess Sibylle) that the composer wrote the piece in Madrid. But until and unless the manuscript is made available to scholars and its previous history revealed, its origin and of course its music will remain unknown.

#### Note

<sup>1</sup> The two large late-seventeenth-century manuscripts, now in Dresden and Berlin respectively, contain copies of Froberger's suites and other works, many with previously unknown titles and with better texts than those of other sources. Ω

## FOR SALE

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(Bodky, continued from p.4)

when used, against an ugly inflection of the tone as a result of applying too much pressure.

The most important point made by Wanda Landowska against the clavichord in this controversy is that at the time Bach wrote the "Well-Tempered Clavier," the clavichord was not yet unfretted, i.e., capable of playing all intervals. In fact the unfretted clavichords found in the major instrument collections in Europe all are dated somewhat after the composition of the "Well-Tempered Clavier," so far as I have been able to ascertain. However, given the ever diminishing number of old instruments which are still extant, we cannot rule out that happenstance has prevailed, since it is clear from the reports that we have that the invention of unfretted clavichords occurred in the first years of the 18<sup>th</sup> century. This seems all the more probable since the advent of tempered tuning (1685) first made the unfretted clavichord a necessity to meet the demands of the now totally achieved chromaticism. When one considers that Bach's fingering, with its substantial use of the thumb, points to the "large type" of clavichord and when one considers as well that Bach throughout his life had the most lively interest in the construction of instruments (note his friendship with the great German instrument-builder Silbermann), then it seems likely that Bach in the year 1722, the year of the creation of the "Well-Tempered Clavier," was aware of the existence of unfretted clavichords.

But even if one doesn't consider this proven, there remains the fact that with respect to the "fretted" clavichord at the turn of the 18<sup>th</sup> century the number of pitches to be played on a single string had been sharply reduced. Whereas formerly often three or four pitches were on one string, now one string served two tones in the lower octaves (thus the corresponding interval of a second was unplayable), while the middle and higher octaves were unfretted.\*\* The "Biblical Sonatas" by Kuhnau, which appeared in 1700 and have a demonstrable affinity for the clavichord, concede little to the "Well-Tempered Clavier" with respect to chromaticism.

In summary, what can be said with regard to all the questions discussed here is that no single argument is powerful enough to settle by itself unequivocally the question

of "harpsichord or clavichord" and that, in general, opinion stands against opinion. This justifies all the more my attempt to renounce a dialectical evaluation of earlier materials and to attempt to let the works themselves provide the groundwork for answering the question as to the manner in which Bach and the old masters may have played their works on their instruments.

#### Translator's notes

\*An updated discussion of the keyboard instruments in Bach's estate can be found in Joel Speerstra, *Bach and the Pedal Clavichord: An Organist's Guide*, University of Rochester Press, 2004.

\*\*The usual fretting system in a double-fretted clavichord is the other way around, with fretting in the higher ranges and no fretting in the bass. Bodky himself owned only unfretted clavichords, which may account for this error.

#### Notes

<sup>1</sup> Here it is worth drawing attention to Richard Buchmayer's exemplary new edition of early music published by Breitkopf & Härtel in which he places after the edited text the sources he has used, a practice which one cannot praise enough as worthy of emulation.

<sup>2</sup> Whatever the opinions expressed in Duisburg, one should note that according to a report in the Bach Yearbook of 1910 Madame Landowska brought along a Silbermann clavichord and asked those present to try to play the "Italian Concerto," the "Chromatic Fantasy" and a toccata on it. In choosing these works, a choice the great musician can hardly have meant in earnest, it was no wonder that after those present had made this practical experiment, she was able to assert that this was a more powerful demonstration in favor of the harpsichord than any theory. [The report is on page 181 of the 1910 Bach Yearbook. The report reveals that Landowska was so eager to make her case against the clavichord that she turned part of a discussion on the harpsichord vs. the piano into a discussion on the harpsichord vs. the clavichord. *Translators' comment*]

<sup>3</sup> "Klavier" at this time was identical with clavichord. Ω

