

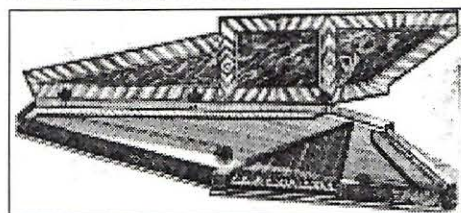
# The Boston Clavichord Society Newsletter

Number 2, Spring, 1997

## Reconstructing Silbermann's Cembal d'Amour

I have been fascinated by the idea of reconstructing a cembal d'amour ever since reading about it almost twenty years ago. No eighteenth century examples of this instrument have survived. As far as I know only three have been built in this century: two by Hugh Gough, built around 1960, and one by Sean Rawnsley and Michael Thomas, built around 1975.

A highly detailed engraving of the instrument, similar to a drawing found among the papers of Johann Matheson, is



*Cembal d'amour, from "Sammlung von Natur- und Medicin," 1723*

shown above. Also J. F. Agricola's annotations to Jacob Adlung's "Musica Mechanica Organoedi" contain a description, cruder drawings and a schematic plan view.

Historical accounts make it clear that the cembal d'amour was invented around 1721 by the famous Freiberg organ builder Gottfried Silbermann at the suggestion of a female patron. While the name cembal d'amour would seem to indicate a variation on the cembalo or harpsichord, the instrument is actually a variant of the standard clavichord. Its name was derived from the fact that its sound blended well with the viol d'amour. The viol d'amour has sympathetic strings; similarly the strings of

the cembal d'amour act sympathetically when not being played because the damping felt does not completely damp the unplayed strings.

The cembal d'amour is essentially two clavichords built into one case, one on the right side and the other on the left, both played by a centrally placed keyboard. For each key there are two strings as on a conventional instrument, but their sounding length is twice as long as usual. The tangents strike the strings precisely in their middle, so that each half of the string vibrates. On the right side there is a soundboard, wrest plank, bridge and rosette which resemble those of the conventional clavichord. On the left side there is a larger soundboard extending more than 130 cm left of the lowest key with a rosette and a longer bridge. The left side resembles the tail end of a harpsichord, but with a straight, rather than curved, bentside.

It is not known how many cembali d'amour were made by Silbermann, but I suspect he made several since two extant drawings show similar but different instruments. One of these has a keyboard with black naturals and a C-d3 compass, while the other has light naturals and an apparent compass of BB-d3.

Silbermann had some unfortunate legal dealings with another inventor, Pantaleon Hebenstreit, which ended in a court order forbidding Silbermann to build more of these instruments. However, this was not the end of the cembal d'amour, as they were built by several other builders such as J.A Stein, Franz Jacob Spath, B. Opperman and Johann Ernst Hahnel. There is also a plan for a large-compass Swedish cembal d'amour. These later instruments, however, did not seem to attract the attention and praise lavished on Silbermann's original.

My goal as a builder was to find a way to reproduce the Gottfried Silbermann cembal d'amour as closely as possible following existing pictures and descriptions. I used Matheson's drawing as a starting point for my construction.

Agricola's account mentions U shaped blocks covered in cloth between which the tangent strikes the strings. When not being played, the strings rest lightly on the cloth and are effectively damped. When the tangent strikes the strings they lift off the

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## Hugh Gough, In Memoriam

Hugh Gough, a pioneer in the modern revival of the clavichord and other historical keyboard instruments, died on April 14th at his home in New York City. He was born in 1916 in the charming



*Hugh Gough circa 1960.*

*(photo courtesy John Koster)*

medieval village of Heptonstall, Yorkshire, where his father was the Anglican vicar, but the family moved to London when he was six years old. There, in the shadow of Westminster Abbey, Gough attended the ancient Westminster School. In 1933 he purchased a recording of a Scarlatti sonata played on the harpsichord by Rudolph Dolmetsch, son of Arnold, and, a year later, a recording of Arnold himself playing the clavichord. The teen-aged Hugh was captivated by these records. Soon, he heard a harpsichord played at a Dolmetsch concert, and he became a close friend of the Dolmetsch family. To the end of his life, whenever chicken was served at the Gough's table, Hugh invoked old Arnold's customary permission to his guests to pick it up with their fingers.

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cloth and sound without contacting it. My experience showed that this system would not work properly and would provide a buffed rather than a singing sound. This is because the strings are touching the cloth when the tangent imparts energy to them and hence this energy is mostly absorbed by the cloth. Another drawback of Agricola's U shaped blocks is that when the strings are played pianissimo they often don't clear the damping blocks and the sound is muted.

To correct these flaws I abandoned Agricola's system in favor of a felt covered rail positioned just to the left of the tangents. With my system the strings on the right side will always sound no matter how softly the keys are struck. The strings on the left side will sound as soon as they clear the damping felt. This system is clearly superior to the standard clavichord where woven felt always touches the left, unused section of the strings and subtly damps the sound and sustain of the vibrating strings. The cembal d'amour sings out with a slower decay after the initial attack and has a measurably longer sustain than most clavichords. The felt-covered damping rail is fully adjustable up and down at seven points along its length. Optimal sound occurs when the felt just barely touches the strings, allowing some sympathetic sounding (mostly of sub-octave harmonics) when a string is released or is not being played. (This idea was suggested to me by Richard Troeger.)

Another obstacle to overcome was the excessive key dip in the tenor and bass. This problem occurs because long strings struck at their midpoint offer little resistance to the pressure of the tangents. It is not clear how Silbermann dealt with this problem; perhaps he used a limiting rail as on a harpsichord.

To solve this problem I used a novel solution which preserved the feel of the action of a conventional clavichord. Below middle c1, felt was glued to the front underside of each key. Directly under this felt, a headless allen key bolt was screwed into the baseboard. The bolt holds a spring that extends above its top. The key hits the spring after the key is depressed and the tangent strikes the strings. An allen key can be used to raise or lower the spring and thus adjust the depth of touch to mimic a conventional clavichord. The spring limits

the key dip. This system makes an otherwise unplayable instrument function excellently. The only drawback is that vibrato becomes impossible in the range below c1. I think that this is the only drawback of the cembal d'amour compared to the conventional clavichord.

As I strung, played and listened to my prototype I was immediately struck by its full volume and very large dynamic range. J. N. Forkel writing around 1781 states that the cembal d'amour is louder than the conventional clavichord, but not as loud as the harpsichord, being rather midway in volume between the two. However my cembal d'amour played forte is as loud as many harpsichords, although it requires quite a bit of force to produce this tone. Forkel also says that the sustain of the cembal d'amour is greater than that of the clavichord, as is its dynamic range. But he goes on to say that the fortepiano has a greater dynamic range. I cannot agree with this statement. With my left side felt-covered damping rail, it is possible to produce both a pianissimo (only limited by how quietly the strings can be struck) as well as a forte two or three times louder than my loudest brass strung double fretted clavichord. In fact, my cembal d'amour at a moderate level is as loud as a lute or a finger-picked nylon strung guitar. A whole range of chamber music becomes possible, albeit with quiet instruments or perhaps loud instruments played quietly.

To increase the versatility of my instrument I added a buff stop with a push/pull stop lever. I also added a sliding knob projecting through the nameboard which brings a cloth covered tangent rail into contact with the left strings, thus allowing a conventional clavichord effect using the strings on the right side. In this way, the performer can get both the clavichord and cembal d'amour sound on the same instrument.

The sound of the cembal d'amour exceeded my wildest expectations. I had expected a loud clavichord which would be ideal for live performance. It is indeed loud, but the sound is different from the plainer, softer clavichord in the same way that the sound of the muselar is different from that of a harpsichord. The treble of the cembal d'amour resembles that of a clavichord, clear and singing with excellent sustain, but

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**Editor:** Alan Durfee, 28 Atwood Road, South Hadley MA 01075. Tel: 413-532-5413. Fax: 413-538-2239. Email: adurfee@mtholyoke.edu.

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**Submissions:** We welcome articles and other contributions, which can be sent to the Editor, Alan Durfee. The deadline for the next issue is September. The preferable mode of submission is by email. Copy, either electronic or paper, should be "typewriter copy", i.e. what can be easily produced with a typewriter. It should not contain accents, umlauts, italics, special type faces, footnotes and the like. Instead, the author should include a second paper copy with these features marked. In cases of doubt, please contact the Editor.

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# House Music: The Beginning to the Mid-Seventeenth Century

This the second of a series of columns is devoted to “house music.” The subject of these columns is not the virtuoso music played by professional chamber musicians in the courts or by organists in the churches, but the more modest pieces intended for the use of beginners and amateurs. In the last of this series we looked at music written by CPE Bach. This time we will go back much earlier and start at the beginning. Most of the pieces surveyed here are simple arrangements of well-known sacred melodies and popular dances, songs and ballads.

In 1531 the Parisian music printer and bookseller Pierre Attaignant published a collection of music with the title “Quatorze Gaillardes, neuf Pavannes, sept Branles et deux Basses Dances, le tout reduict de musique en la tabulature du jeu d’orgues, espinettes, manicordions et tels semblables instruments musicaux.” As one can see from the title, this collection was intended for any type of instrument—“organ, spinet, clavichord or similar instruments.”

In fact, most music of this early period is not specifically for any one instrument, though many times there are obvious choices; the first choice for an austere piece in fugal style would probably be the organ, whereas a dance tune would probably be for a domestic stringed keyboard instrument like the harpsichord or clavichord. These pieces have a fair amount of rapid figuration. Attaignant’s collection forms the first half of volume 8 of the Corpus of Early Keyboard Music. The second half of CEKM 8 is a collection of dance tunes published in 1551 by Antonio Gardane, a French music printer who lived in Venice. The title page of this reads “Intabolatura nova di varie sorte de balli da sonare per arpichordi, clavicembali, spinette et manachordi, raccolti da diversi eccellentissimi autori...” Once again we note the variety of possible instruments, among which is the clavichord. The pieces in this collection of twenty-five dances, among which are passamezzos, both new and old, pavannes, galliards, and a saltarello, have less figuration than the ones in Attaignant, though of course the performer was probably expected to add it.

Elias Nicolaus Ammerbach was organist at St. Thomas in Leipzig from 1561 until 1595, the same position held later by J.S. Bach. Ammerbach published three collections of keyboard music in 1571, 1575 and 1583. The contents of the 1571 and 1583 collections, which consists of 166 pieces, can be found in “*Orgel oder Instrument Tabulaturbuch*” edited by Charles Jacobs and published in 1984 by the Oxford University Press. (In fact, the title of the book is the same as the title of

“To make this music come alive, one needs an early instrument, and I have found that it sounds well on a triple-fretted short octave clavichord.”

Ammerbach’s third publication). Ammerbach says in the preface to the 1571 collection that the organ should be the preferred keyboard instrument due to its “abundant stops and many kinds of timbres,” but that other keyboard instruments, including the clavichord, are suitable. He notes that the collection is particularly to serve young people and beginners, although he thinks that those more experienced will find things of interest. The 1571 collection starts with what he calls “some common German melodies,” among which is the well-known “Innsbruck, ich muss dich lassen.”

There is also an amusing song about a hen, complete with appropriate sound effects. He then includes “some nice German dances and merry galliards and passamezzos..., which are generally demanded of young people...” As noted by John Butt in “*Keyboard Music Before 1700*,” the titles of many dances—

“another dance,” “a very good dance,” “another lovely little dance” and so forth—are clearly intended to “entice the consumer.”

Another collection of music from this period is the Dublin Virginal Manuscript, which dates from about 1570 and is one of the earliest sources of English keyboard music. (There is a modern edition published by Schott, ED 12201.) The collection consists of thirty dances, some of which are clearly intended for amateurs, such as the one with the charming title “Almande Le Pied de cheval.”

There is also the Susanne van Soldt Manuscript (1599), which can be found in volume III of *Monumenta Musica Neerlandica*. Susanne was the young daughter of a Protestant refugee from the Netherlands who lived in London. This collection of thirty-three pieces is clearly intended for domestic use, and contains many dances and settings of well-known psalm tunes. The other three seventeenth-century manuscript collections in MMN III are worth looking at as well; these will be discussed in a later column.

No discussion of this type of music would be complete without mentioning the Dutch composer J. P. Sweelinck (1562-1621). Sweelinck, who was known all over northern Europe as a teacher, was organist at the Oude Kerk in Amsterdam. (Today this is still a tourist destination, but of a different sort, since it is in the middle of Ameterdam’s red-light district.) Among his secular pieces there are three rather simple dance arrangements, the “Pavana Lachrimae” (an arrangement of Dowland’s famous “Flow my tears,” the Pavana Hispanica, and “Malle Sijmen.” There is also a simple setting of the well-known English ballad “Fortune my foe.”

“*Musick’s Hand-Maid*” was put out in 1663 by John Playford, the famous London music publisher. (There is a modern edition by Stainer and Bell, 1969.) This collection of 81 simple short pieces includes popular music of the time. Some of these, like the dance tune “Sellinger’s Round,” are still used today. The title page of this work has a picture of three young women playing instruments. On the following page it says: “To all lovers of musick: Having lately published several Books of *Musik*, both *Vocall* and *Instrumentall*, of which there was

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(HUGH GOUGH *continued from page 1*)

In an early, unpublished essay Gough wrote: "I first heard the notes of a clavichord on 9th September 1934 played by Mr. Arnold Dolmetsch ... in Jesses [the Dolmetsch house in Haslemere]. ... I came away with the impression of never having heard so beautiful an instrument, so delicate in tone and yet so powerful and acid for the expression of great emotion: that impression has lasted and will do so for the remainder of my life." Although Gough studied clavichord playing with Arnold Dolmetsch, he never studied instrument making with the Dolmetsches or anyone else. In 1935 he started to make himself a clavichord according to his own design. Although this instrument was inspired by the current Dolmetsch model (C to d<sup>7</sup>), 52 notes, unfretted), which Gough always regarded as one of the great classic clavichord designs, he did not have the opportunity to measure or examine closely any clavichord, antique or modern. In an essay written shortly after the completion of this first clavichord in September 1936, Gough wrote: "This is a record of bad work; mental and physical laziness and ignorance. In spite of those setbacks my first clavichord was a success: its tone was sweet, and sufficiently loud and its touch was ... good ... ." Soon, however, he began to study antique instruments in the collections of Major Benton Fletcher and the Victoria and Albert Museum.

(HOUSE MUSIC *continued from page 3*)

not any for the *Virginals*; An Instrument of much delight and variety of Harmony, as being the same with the *Harpsycon* and *Organ*; which Excellency hath made it the Delight of many young Ladies and Gentlewomen, whose accommodation Induced me to Select these new and pleasant Lessons, which are not only Easie but Delightfull for young Practitioners being most of them late Tunes and Dances set to the *Virginals* after the newest mode..."

This column contains but a selection of music from the time period; music from Italy and the Iberian peninsula will be discussed in a later column.

To make this music come alive, one needs an early instrument, and I have found that it sounds well on a triple-fretted short octave clavichord. I know of no recordings of the above music on the

During the following few years Gough, who earned a degree in economics at the University of London, made several more clavichords, including a five-octave instrument. He became acquainted with Donald Boalch, also an amateur clavichord maker, who was beginning his historical research about early keyboard instruments and their makers. Gough spent the war years in the Royal Air Force. Even while posted in Egypt he was able to make a fretted clavichord, which he called the "Clavichordium Sinaiaiticum" and played in a tent pitched in the desert.

In London after the war Gough set up a workshop as a professional maker and restorer of clavichords, harpsichords, and other historical keyboard instruments. Although he often worked alone, he sometimes had one or two helpers. One of the first of these was Frank Hubbard, who joined Gough for about a year in 1948. Gough's historically oriented approach was a profound influence on Hubbard, who, with William Dowd, became the most influential force in early keyboard instrument making in the United States. Throughout his life, Gough was a mentor, generous with time, advice, and information, to many younger makers in whom he saw talent or potential.

During the early 1950s Gough, almost singlehandedly, strove, as a maker and restorer, to revive the early piano. By the end of the decade, discouraged by the state

of things in Britain, Gough set out to explore the possibilities in America. For a while he worked for Hubbard and Dowd in their shop in Waltham, Massachusetts. Soon, however, he settled in Greenwich Village, where he remained for the rest of his life, passing, at first, through a Bohemian or even beatnik phase. In addition to keyboard instruments, Gough began to make lutes.

During the 1970s and 1980s while continuing to make a large number of new instruments, Gough became more active than ever as a dealer of antique instruments, especially after the formation of Hugh Gough, Inc., together with his wife Christabel (née Stevens), whom he married in 1968. Important instruments that passed through the books of the firm are now in the collections of the Museum of Fine Arts (Boston), the Metropolitan Museum of Art (New York), the Schubert Club (Minneapolis/St. Paul), and The Shrine to Music Museum (Vermillion, S.D.). In the 1970s the Goughs were also active in organizing concerts, which presented to New York audiences such prominent artists as Gustav Leonhardt, the Concentus Musicus, and the Alarius Ensemble. The last instrument that Gough completed before his retirement due to ill health in 1988 is a small fretted clavichord modeled after an early seventeenth-century German instrument in the Mirrey collection in London. **John Koster**

clavichord, or on any other instrument for that matter, except for the music of Sweelinck, most of which has been recorded by Ton Koopman for Telefunken (1977). There is also a more recent recording by Anneke Uittenbosch on the harpsichord (Globe GLO 6035, 1996).

As I mentioned in my previous column, I do not pretend to be an expert on this subject matter, and I welcome your comments and additions. Concerning my previous column (on C.P.E. Bach), Preethi de Silva writes:

I would possibly consider the following other pieces by C. P. E. Bach, especially a few movements from the "Kenner und Liebhaber" series, which I have grown to love. Some of the easier ones come to mind: K&L Vol IV: W. 58/2 [H.273], W.58/3 [H.274] & W.58/4 [H.188]: Andantino, K&L Vol V: W.59/1 [H.281]: Andantino, K&L Vol VI: W.61/5

[H.287]: Andante.

"I've recorded all of these on the fortepiano; some of the pieces are on MHS Vol. IV which will be released next year. Other possible choices are: Sonata in C, W.62/7 [H.41] in the new Henle three-volume edition and Movements from the "Damen-Sonaten," W.54 [H.204]; modern edition published as Sechs Sonaten fuer Klavier (ed. Johnen), Mitteldeutscher Verlag/Peters, 1950. (This may be difficult to find.

Of course, there are many other single movements that one could add."

My source for this article, in addition to the *New Grove Dictionary*, is "Keyboard Music Before 1700" (ed. A. Silbiger, Simon and Schuster Macmillan 1995). **Alan Durfee**



# News of Friends and Associates

**Pamela Ruiter-Feenstra** writes that she has been recently appointed Associate Professor of Music and University Organist at Eastern Michigan University in Ypsilanti, Michigan, and that she is also a Visiting Faculty member in Research, Performance and Pedagogy at the Goteborg Organ Academy in the University of Goteborg, Sweden.

She is currently pursuing performance-based research and pedagogy regarding 18th-century improvisation practices as related to the clavichord and expressive playing. The focal point of this work is Carl Philipp Emanuel Bach's "Versuch über die wahre Art das Clavier zu spielen."

She also has transcribed the 1699 Grimm tablature and is preparing a critical

edition of the work, and has delivered papers regarding its performance practice implications at the International Organ Academy in Goteborg in 1996 and at the Midwest Historic Keyboard Society meeting in Wisconsin in 1997.

In the summer of 1997, she will perform in Germany, the Netherlands, Sweden, Denmark and at the AGO Region VI convention, as well as teach improvisation and North German repertoire at a Pipe Organ Encounter in Sioux Falls, SD.

**Richard Troeger** writes that he and Paulette Grunden are moving to Andover, Massachusetts this summer, and that he will be teaching locally. Richard has recently finished two short articles. The first, which will appear in "The Clavichord" (the new international journal which is the successor to "Het Clavichord") is an essay on Haydn and the clavichord. The second, which recently appeared

in "Continuo Magazine", is an interview with Jessica Douglas-Home, author of the new biography "Violet: The life and loves of Violet Gordon Woodhouse" (Harvill Press).

**Alan Durfee** will spend the academic year 1997-98 in Cambridge as a visiting scholar at Harvard University.

**Carol Breckinridge** will be a Visiting Fellow at Cornell University for the academic year 1997-98, where she will be doing research on eighteenth-century music and recording on the fortepiano and the clavichord.

The **Harpsichord Clearing House** is sponsoring our www site, which has been up and running for some time now. It contains the addresses of clavichord societies around the world, a listing of clavichord events, and a regularly-updated clavichord discography. The address is: <http://www.harpsichord.com/clavichord>.

## Clavichord Day at Mount Holyoke College

The prospect of fall foliage prompted the Boston Clavichord Society to travel west on October 19, 1996, and host a Clavichord Day at Mount Holyoke College. The cosponsor was the college music department, and the elegant and quiet Warbecke room in the music building provided the perfect venue.

Six clavichords were on exhibit. Glenn Giuttari brought four from the Harpsichord Clearing House: a copy of the 1543 Pisarenis, a triple-fretted Zuckermann and two Fudge kits. This writer brought his five-octave unfretted Hubert copy by Vermeij and also a four-octave fretted instrument by Hill.

(He had also intended to bring the single-strung instrument he had constructed from a Zuckermann kit in 1967, but when he went up to the attic to take a closer look, he discovered that it was in such bad shape that it couldn't be exhibited.)

The guest of honor was Paul Simmonds from Brighton, England. Paul has played the clavichord for many years, and has made a CD of German clavichord music and is soon to make another. He writes a regular

column for "Het Clavichord", the journal of the Dutch Clavichord Society, where he reprints long-unavailable clavichord music and uses it to comment on various aspects of performance practice. He also edits the *Newsletter* of the British Clavichord Society.

Simmonds' morning materclass covered aspects of playing in the Baroque style as applied to the clavichord. Wendy Kassel played J. S. Bach's Prelude in C major from the first book of the WTC, showing that this small, perfectly formed "improvisation" is an excellent clavichord piece. This writer played a Fantasie by J.E. Bach—yes, that's not a typo—a distant cousin of C.P.E. Bach. This piece (reprinted in "Het Clavichord") consists of a small prelude in free style, followed by a larger fugue on a catchy and energetic theme. Simmonds used the Fantasie to show how the Baroque hierarchy of beats in a bar could be used to clarify the structure of the music.

An afternoon concert by Simmonds presented a panorama of late 18th century German clavichord music, starting with a sonata from the "Kenner und Liebhaber" series of C.P.E. Bach.

The remaining composers and pieces were less well known. Johann Müthel (1728-1788), who studied briefly with J.S. Bach in 1750 and after much travelling finally settled in Riga, was represented by a

wonderful "Arioso" in C minor with twelve variations. Müthel's music has been all but forgotten, probably because it is real clavichord music which doesn't make much sense on other keyboard instruments (and is not, I might add, particularly sight-readable). It is of extremely high quality, with many small melodic units, shifts of register, and rapid changes of mood. Simmonds used everything in the clavichordist's bag of tricks to bring out the full effect of this music.

There were two sonatas, the first by E.W. Wolf (Sonata in B flat, No 1, 1774) and the second by J.W. Hässler (Sonata in D minor, 1780 no 3). Wolf spent most of his time at the court in Weimar and his music forms part of the transition between the baroque and classical styles. Hässler, a Thuringian composer, travelled widely and finally ended up in Moscow.

Also on the program were two anonymous and amusing character pieces that appeared in a 1762 issue of the magazine "Musikalisches Mancherley". The first recorded the manner of speech of a rather pompous individual; the second portrayed two friends complaining about life while drinking wine at a local bar. These pieces have descriptive phrases below the music that on a superficial level describe the action taking place, but which on a deeper

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# CALENDAR

**Improvisation Symposium** 9-11 October 1997. The theme will be the language of eighteenth-century chorale-based improvisation on the clavichord, harpsichord, piano and organ. Presenters will include Keith Hill, Marianne Ploger and Pamela Ruiter-Feenstra. In addition, there will be an open meeting of the Improvisation Society, inspired by informal eighteenth-century gatherings of musicians, artists and authors.

Symposium fee: \$40, Students \$20. For further information regarding the symposium and the Improvisation Society, please contact Dr. Pamela Ruiter-Feenstra, Eastern Michigan University, 310 Alexander Music Bldg, Ypsilanti, Michigan 48103. Tel: 313-487-1314

On May 17, **Peter Sykes** presented a concert of clavichord music at Brandeis University, playing pieces by C.P.E. Bach, Haydn, Beethoven and Mozart. The concert was sponsored by the BCS and the Mathematics Department.

At least six builders are planning to exhibit clavichords at the **Boston Early Music Festival**, June 10-15. There will be a general meeting of the BCS as well as demonstration concerts. More information will be available at the festival.

**The Third International Clavichord Symposium** will be held September 24-28

## From the BCS Store

Items can be obtained from the Harpsichord Clearing House, 9 Chestnut St. Rehoboth, Ma 02769, tel. 1-800-252-4304, fax 508-252-4397, email [www.harpsichord.com](http://www.harpsichord.com). (Many of these items are single copies. Prices do not include mailing.)

"*Het Clavichord*", the magazine of the Dutch Clavichord Society, vol. 9 issues number 2 and 3 (1996) (\$7 each)

*The British Clavichord Society Newsletter*, issues number 4 (February 1996) and 5 (June 1996) (\$7 each)

"*The Clavichord, A collection of reprints from Het Clavichord and the British Clavichord Society Newsletter*", published by the Boston Clavichord Society, September 1995 (\$5 each)

1997, in Magnano, Italy. Sessions will be devoted to Haydn and his Viennese contemporaries, the clavichord up to the end of the 17th century, and subjects related to building and restoration. For further information, write to the International Centre for Clavichord Studies, Via Roma 48, I-13050 Magnano (BI) Italy, Tel/Fax (39)(15) 67 92 60, email [bbrauchl@worldcom.ch](mailto:bbrauchl@worldcom.ch).

(**CLAVICHORD DAY** continued from page 5) level can be taken as instructions to the performer about the "affekt" of the piece. Both these pieces were also reprinted in "*Het Clavichord*."

In the evening, Simmonds switched instruments and together with his wife Marianne Mezger presented a concert of recorder and harpsichord music. The event took place in the Mount Holyoke College Art Museum; it was a wonderful experience to sit in such surroundings listening to high quality music. The theme of the concert, "exotic landscapes," was illustrated with a selection of little-known music by Rosier, Blow, Topham, Steffani, Babel, Vincent and Corelli, all of which dated from the late 17th and early 18th centuries.

*Alan Durfee*

This article first appeared in "*Westfield*", the newsletter of the Westfield Center.

(**SILBERMANN** continued from page 3) louder and richer in harmonics. The middle range has a distinct muselar-like twang. The bass has twice the volume, twice the sustain and twice the harmonic richness of the clavichord. It is like nothing else I have heard.

To obtain an accurate 10:1 scale copy of the plan, plus complete dimensions and recommended woods, send \$1. in postage stamps to Lyndon Johann Taylor, 76 San Geronio Dr., Redlands, CA, 92373.

*Lyndon J. Taylor*

This is an abbreviated form of an article which will appear in full in "*Clavichord International*"

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