

# BCS TANGENTS

The Bulletin of the  
Boston Clavichord Society  
Number 30, Spring, 2011

## Virginia Pleasants at 100!

Bruce Glenny, D.M.A., a member of the Boston Clavichord Society, lives in suburban Philadelphia. He teaches choral music at Rodman High School in Wayne, PA, and is organist/choirmaster at St. Peter in the Valley Episcopal Church in Paoli, PA. In late April he interviewed Virginia Pleasants. Pleasants, also a member of the BCS, has performed on the clavichord for the British Clavichord Society and, in the United States, for the Midwestern Historical Keyboard Society. Glenny and Pleasants appeared on the same program at the Ann Arbor meeting of MHKS in 1997.

Virginia Pleasants, renowned harpsichordist, fortepianist and clavichordist turned 100 on May 9. Her long career as a performer and early music advocate spans many decades. I was able to interview her at her retirement home in Philadelphia, where she reflected on her adventures and experiences as a musician both here and in Europe.

BG: Virginia, could you tell us something about your early background in music?

VP: Certainly. I was born in a very small village in Ohio. The town of Urbana consisted of less than 8,000 inhabitants and was situated near Springfield, Ohio. Both my parents loved music and my father attended as many concerts as he could in our small town. Neither one of my parents played an instrument, but we had a piano in the house. I never quite understood why two people who did not play would have such an instrument sitting around. At four years old I climbed up on the bench and started to experiment with the piano. My parents thought I had talent and signed me up with the only piano teachers in town, two spinster sisters. I studied with these women straight through until I did a very bold thing and auditioned as a piano major at the Cincinnati College of Music. This was sometime around 1929. The College of Music later merged with the conservatory of music and now the institution is known as the Cincinnati Conservatory of Music. I  
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## From One Keyboard to Another

Renée Geoffrion

Renée Geoffrion is a builder, educator and performer who lives near Limoges, France.

Translated by Beverly Woodward.

Although musicians experience their relationship with the clavichord in different ways, certain observations pertain to all players, while others seem to be related to the player's primary keyboard instrument. Everyone agrees that the clavichord is difficult to play, no matter which keyboard is the primary instrument, and that everything seems easier upon return to that instrument. No one has ever complained about not being able to do something or other on his or her primary keyboard as a result of taking up the clavichord.

In my experience, the beginning clavichordist sometimes develops a sort of stiffness in trying to produce a sound on certain clavichords at higher tension, an obstacle that presents an extremely varied degree of difficulty for different players. However, this symptom tends to disappear after about a month of serious practicing. A more suitable hand position is developed in which, for most players, joints and wrist are rather high, fingers almost vertical. It is not necessary to try to transpose this to other keyboards; however, this position reinforces the hand's structure and heightens awareness of weight transfer. In striving for good sound production on the clavichord, fingerings must be chosen with great care and are often very different from those used on the piano, though perhaps a little more like those used on the harpsichord (mainly because the use of the thumb is more limited in the baroque period than later).

The use of the thumb on the raised keys provokes a forward-movement of the hand that is particularly unfavorable to the production of good sound on a clavichord, since the best spot on the key is that which is furthest from the key's balancing point — in other words closest to oneself. Fingering therefore has the double function of facilitating good tone production and of conforming to the

desired articulation. Like all string players, the clavichordist must refuse to tolerate notes that do not "sound." This necessitates more sensitive listening and brings about a change in perspective. One is obliged to abandon temporarily a focus on the long line and to concentrate on the "hyper detail." One marvels at a small phrase successfully played by the hands separately! Then, little by little, one progresses from tone production to the exploitation of expressive tools.

In this regard there is a big difference between keyboardists of baroque music and pianists, the former being already familiar with baroque articulation, ornamentation and fingerings, while the latter have mastered dynamics, but generally know little about baroque articulation. Of course, all players need to work on accuracy and the use of *bebung* (vibrato).

Articulation is treated similarly on the harpsichord and the clavichord, with perhaps a few more notes and chords held over on the clavichord to compensate for the instrument's low resonance. In general, a gesture of articulation has to be more connected at the clavichord in order to produce the same result; the hand remains in contact with the keyboard. Ornamentation is more parsimonious at the clavichord and somewhat slower because the sound of the ornaments needs to be attended to as carefully as the rest of the score. In this regard musical judgment must control.

The acquisition of baroque articulation is  
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Fortepiano by Paul McNulty after  
Walter & Sohn, ca. 1805

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# The New Frescobaldi Edition

Peter Sykes

Bärenreiter has recently issued a new edition (BW 8412) of the organ and keyboard works of Girolamo Frescobaldi. This edition, by Christopher Stenbridge, with the collaboration of Kenneth Gilbert, brings together for the first time since their original publication the scores of these estimable works and Frescobaldi's preface giving insight into their performance. The famous preface is quoted in music history books worldwide, but until now one had to search in order to have that text together with the music. This feature, combined with a wealth of explanatory material from Stenbridge, makes for an edition geared towards a



Girolamo Frescobaldi

greater understanding of Frescobaldi's expressive style. The edition comes in two volumes. The music is divided between both. The preface, information about the keyboard instruments and organs that were familiar to Frescobaldi and about performance practices associated with these works are all in volume one; volume two includes copious critical notes and information about source materials. The layout of the music is spacious and easy to read. There are frequent glimpses of the first edition in facsimile vignettes. All of this makes the new edition the most desirable option for any serious student of this elegant and expressive music. Ω

## The BCS at the Boston Early Music Festival

The Boston Clavichord Society is presenting two programs at the 2011 Boston Early Music Festival and will occupy two tables at the BEMF Exhibition. The festival takes place June 12-19. On Wednesday, June 15, at 3 pm, the BCS will present Joel Speerstra in a program entitled *Bach and the Pedal Clavichord*. His performance with commentary will be followed at 4 pm by David Schulenberg and Christa Rakich in a program entitled *Keyboard Duos and*



Joel Speerstra

*the Clavichord*. These events will take place at Gordon Chapel, Old South Church in Boston. Speerstra has recently recorded Bach's trio sonatas on the pedal clavichord. He will perform on an instrument built by Charles Wolff for Peter Sykes. Rakich and Schulenberg will play the *Concerti à duoi cembali concertati* in F by W.F. Bach (F. 10) and the "4 *kleine Duetten*" by C.P.E. Bach (W. 115). They will perform on two Dolmetsch-Chickering clavichords. Ω

### Clavichord for sale

Zuckermann "King of Sweden" fretted (primarily double fretted). Kit built in 2003. Twenty-eight pairs of strings, forty-five keys, C-c" with short octave in the bass. Tuned in Werckmeister III. Mahogany case, lid in American cherry, maple naturals and ebony sharps. Key levers are decoratively "roof" carved. Size is app. 39" x 12" x 4". Copied from an anonymous German clavichord built in the 17th century. The "Little King" was a delight to build and play. It has a very clear and bold sound. \$3,500. 575-751-7371; randell@taosnet.com Ω

### X International Clavichord Symposium

The tenth International Clavichord Symposium will take place September 6-10, 2011 in Magnano, Italy. The main topics will be: 1. The early clavichord from first iconographical documents to the earliest instruments (organology and repertoire), 2. The pedal clavichord from its origins to the 18th century, 3. The clavichord in the 19th century. Concerts will be held in the evening and shorter recitals will complement the morning lectures. Further information from info@MusicaAnticaMagnano.com or 39, 346 8818386. Ω

## TANGENTS

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## Sylvia Berry in Recital

Christa Rakich

Sylvia Berry's recital on September 12, 2010 was a grand tour of 17th-century Europe, beginning and ending in Amsterdam with Sweelinck, proceeding through Spain, Germany, Austria, Italy and France.

Dances (*Balli*) framed the first half. One sensed the regal court in Sweelinck's *Ballo del Granduca*, a set of variations on a dance tune. Tempo was established with stately grace, and nobly maintained even through ever-diminishing note values, the motion increasingly frenetic.

Correa de Arauxo's *Segundo Tiento* from his 1626 *Facultad Organica* needs the sustaining quality of wind in pipes and the focused clarity of mean tone. These are qualities that could barely be hinted at on the fretted clavichord in use (Boehmer 1983, after Hubert, 18th C., on loan from Peter Sykes).

The Froberger *Suite XX in D major* begins with a lament, the lyrical *Meditation on my*



Sylvia Berry

*Future Death*. The success of any clavichord concert depends on the extent to which the performer can coax color from a meanly simple box. If the Arauxo recalled sustained organ sounds, here a bow across strings was in evidence, with tense, pulled lines and the fierce expressiveness of occasional vibrato.

From the sublime to the playful, *Meditation* led to *Gigue*, passion to giddy bounce. Each movement had its own character, its own sensuous, well-thought-out identity.

From the strings, we were led to the percussion section: the first half ended with Giovanni Picchi's *Ballo alla Polacha*. It would be more accurate to say the first half ended with that satisfied chuckle that comes from an audience that has

taken in every gesture and enjoyed it. Such is Sylvia Berry's gift for communication.

Frescobaldi's delightful *Balletto e Ciaccona (Primo Libro di Toccate)* opened the second half. Berry can slither as well as dance, and the chromaticism in this piece was pure delight.

Written-out trills and long sequences of sixteenth-note shapes characterize J.C. Kerll's *Toccata No.8 in G major*. So insistent are these patterns that listeners in the front row can recognize them on the page. Berry's pianistic prowess lent excitement to the music, though there were moments when one might fret for the safety of the instrument under her hands. She doesn't hesitate to hit the thing.

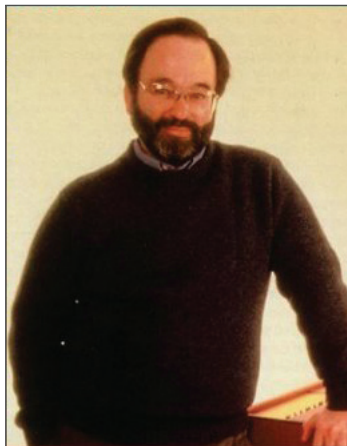
Louis Couperin's *Tombeau de M. Blancrocher* commemorates the death of a brilliant French lutenist after over-indulging and tumbling down a flight of stairs. Berry's program notes commented on the heartfelt, poignant quality of the piece, and the employment of the *Bebung*, or shaking, by varying tension on the string. While this was certainly audible, more impressive was the variety in her playing in different registers of the instrument. Berry has the elusive capacity to paint, rather than play, a piece.

Finally, we were returned safely home to Amsterdam and the virtuosity of Sweelinck. Berry's notes suggested that the tune *Onder een linde groen* was a barroom favorite in the 17th century. There was, indeed, raucousness in her playing of the Dutch Master's variations. Fast, one-handed parallel sixths were tossed off with ease, panache and joy. Ω

## Mark Kroll in Recital

Paul Rabin

On Friday, November 5, 2010, the Boston Clavichord Society welcomed noted harpsichordist and author Mark Kroll, who presented a wide-ranging program played on a handsome unfretted clavichord built by Kevin Spindler after Hoffmann. Kroll began with Pachelbel's *Aria Sebaldina*, the last of his six sets of variations on original themes, published together in 1699 as *Hexachordum Apollinis*. The exploration of lute-like figuration in these pieces was well suited



Mark Kroll

to the instrument, and Kroll's performance captured the strong personal voice and sweetly wistful tone of these too-little-known miniatures. Variations were continued in the next piece, Kuhnau's *Biblical Sonata No. 4: "Hezekiah Dying and Restored to Health,"*

whose first two movements are extended variations on the chorale tune, *Ach Herr, mich armen Sünder*. The third movement has quite a different character, a driving italianate binary-form sonata.

Having neared the boundary of clavichord repertoire, Kroll ventured across with Pasquini's *Toccata Con Lo Scherzo del Cucu*, a novelty piece, in the usual toccata format of alternating fast and slow sections. While the slow sections maintain a dignified demeanor, the fast sections get increasingly giddy. The piece appears to be coming to a tasteful,

polyphonic close, but then explodes in a frenzy of birdsong. Calm was restored again with J.S. Bach's *Capriccio sopra la lontananza del suo fratello dilettissimo*, BWV 992. Kroll nicely captured the emotional arc in the successive sections,

from melancholy to excitement. The third section—a chaconne—showed the instrument especially to advantage, allowing the harmony indicated by the figured bass line to be kept in the background.

Thus fortified, Kroll resumed his attack on territory outside the usual clavichord repertoire, with J.S. Bach's *Concerto after Vivaldi in G minor*, BWV 975, and Claude Balbastre's *La d'Esclignac*. While Kroll's fingers were up to the challenge, the clavichord was no doubt grateful to return to Franz Joseph Haydn's *Sonata in E minor*, Hob. XVI/34. The slow movement in particular allowed the instrument to really sing. Completing the circle, Kroll ended the recital with a surprise encore, a selection of Ignaz Moscheles' droll and slightly off-kilter variations on Handel's *Harmonious Blacksmith*.

Throughout, Kroll demonstrated strong technique and a sensitive musical imagination, and his ambitious program was received with enthusiasm. Ω

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(Geoffrion, *Cont. from p.1*)

very enriching for pianists (though a good number resist—I speak from experience—since a considerable amount of work is involved). This skill, perfectly applicable to the piano and an aspect of performance up till the end of the classical period, can very well be a part of a pianist's expressive tools. The transfer of gestures of articulation from the clavichord to the piano requires little adaptation because the sound of a modern piano cuts off very clearly on the release of the key, just as on the clavichord.

The dynamic aspect of playing necessitates a clear conception of each phrase, of each phrase in relation to the others, and of the piece as a whole (culminating points, suspensions, augmentation of tension, affects, etc.). These nuances do not in any way replace articulation but are added to it to create a whole as well constructed as possible from an expressive viewpoint—somewhat similar to the way an actor's diction does not change the tone and emotion that he imparts to his text.

The task of harpsichordists and organists who study the clavichord can be divided into two phases: first, to smooth out the dynamics and to suppress the nonsensical (ends of phrases that are too loud, misplaced or involuntary accents, etc.), then to build in appropriate dynamics—a task that is generally easier for pianists. To be sure, all keyboardists, whatever their primary instrument, need to study keyboard touch well so as not to play individual notes or loud passages out of tune. It is also necessary to explore each clavichord with respect to the limits of softness that can be heard and understood. There again musical judgment is the only guide.

Finally it is important not to forget *bebung* (the clavichord's form of vibrato), an ultimate expressive tool that is unique to the clavichord. Some clavichords lend themselves better to its use than others. One must experiment and judge. Attention! An exaggerated *bebung* easily becomes ridiculous whereas a parsimonious usage will conserve its expressive significance. C.P.E. Bach wrote: "A long, *affettuoso* tone is performed with a vibrato. The finger that depresses and holds the key is gently shaken... The best effect is achieved when the finger withholds its shake until half of the value of the note has passed."<sup>1</sup>

Going from one instrument to another is a procedure to which one can become accustomed. The more one does it, the more natural it seems. I believe that one should never

try to copy in detail one's interpretation of a piece. Instead one should try to conserve the musical discourse inherent in a particular work in adapting it from one instrument to another. I am in complete agreement with David Breitman who says that the version at the clavichord is so clear, precise, and speech-like that one has no choice but to aim for the same effect at the piano. In what follows, Madame Ostadalova says something similar with respect to transferences to the harpsichord.

In studying this topic I have collected testimonies from several musicians who have played the clavichord and one or more stringed keyboards for several years. I append several of them here.

**Zdenka Ostadalova** (professional harpsichordist and fortepianist)

*I discovered the clavichord at the time of my fortepiano studies. From the beginning I was captivated by this instrument and amazed at its sensitivity and the refinement with which it reacted to the slightest intention on the part of the interpreter. Since my initial training was as a harpsichordist, the clavichord helped me to adapt very quickly to the touch and the dynamics of a fortepiano. The more I played, the more it helped me to find the musical sense of each phrase and motif. It seemed to me that with its help each finger became more expressive. I came to realize that if a piece was comprehensible at the clavichord, it would then be quite easy to interpret it at the harpsichord and the fortepiano. At the clavichord it is necessary to earn, through in-depth study, a beautiful tone and the beauty inherent in each work. Later, several people told me that they heard new nuances even in my harpsichord playing.*

*More recently, I became interested in the lute. For me, the lute is very close to the clavichord with respect to its gentleness and its intimacy. The subject of my musicology thesis was the transcription of some pieces from the lute to the harpsichord. After purchasing a travel clavichord, I became inspired to play the French lute repertoire of the 17<sup>th</sup> century on the clavichord. These lute pieces reveal their musical and expressive sense at the clavichord in a manner similar to what occurs when harpsichord and fortepiano repertoire is interpreted at the clavichord.*

**Philippe Stevenin** (amateur harpsichordist)

*Since my youth I have played on a Hammond organ and performed jazz repertoire on a trumpet. Music has always been a part of my life. At 40, I began to study the baroque flute, which served as an introduction to the baroque period. Then I began the harpsichord. Since then, I have read a*

*great deal of what is published on baroque and renaissance music and culture.*

*After playing the harpsichord for two and a half years, I began to search for an instrument that would be easily transportable and would permit me to indulge my passion during vacations, including weekends in the country. My first acquisition was a travel clavichord. Since the instrument is rather small, the keyboard itself is also quite small and the key depth is shallow. Initially, the passage from the harpsichord to the clavichord was very disconcerting, although also very educational. I think I was never able to make music on this small instrument, whereas I have had a close bond with the harpsichord. In agreement with the builder, I exchanged this instrument for a copy of a fretted instrument by Hubert. I received it about a year ago. The great advantage is that the ergonomics of the instrument are somewhat similar to those of the harpsichord. This is very important for a musician who has not been trained on early instruments.*

*I have progressed very rapidly with the Hubert and am rather proud to be able to make music on it. It is a very demanding instrument that pardons nothing, but it is extremely expressive and is capable of unequalled rapidity of execution. It has led me to develop excellent diction in the left hand and a precise touch in the right hand. Its preferred terrain is contrapuntal music. I even hope to play continuo on it, for example with a tenor recorder, an instrument that is rather soft in the bass register and that blends perfectly with the clavichord.*

*There is finally the issue of tuning, which is more demanding with the clavichord. It takes me about twenty minutes to tune a harpsichord in Kimberger III (without using a tuning instrument), while it takes me nearly an hour for a double strung clavichord, including numerous verifications and the use of an electronic tuning device. On the other hand, it stays very stable and requires a complete tuning only at the change of seasons; otherwise a simple rechecking every fifteen days is sufficient.*

**David Breitman** (professional pianist and fortepianist)

*How do the piano and clavichord get along?*

*I still start each day by working on one of Bach's 3-Part Inventions. I turn a page each day, making my way through the set every 15 days (at least in principle; I miss some days, of course). I try to devote 20-30 minutes to this, mostly at the clavichord, but I always end by playing the piece on the modern piano. Almost invariably this results in a big smile – first of all because the music flows so easily at the piano after practicing on the clavichord, but more importantly, because the clavichord's sound gives me a specific concept*

that I can take to the piano. It's not a question of trying to imitate the clavichord, but I find that the problem with playing Bach on the piano is that there are too many choices... The version at the clavichord is so clear, precise, and speech-like that I find myself compelled to seek out these characteristics at the piano...

**Martine Vialatte** (professional pianist and composer)

The discovery of the clavichord has permitted me to develop greater sensitivity in hearing and touch as well as to comprehend better the evolution of keyboard technique – starting with the clavichord, passing to the fortepiano and finally arriving at the modern piano.

This comprehension has aided me in my own research as an interpreter. I began about five years ago to do research on the early sonatas of Beethoven, taking as sources the first editions by Artaria of Vienna (corrected by Beethoven's hand). These first editions differ in many details from our modern editions, notably with respect to articulation, dynamics, and the disposition of slurs. Confronted with many questions, it seemed to me worthwhile to become acquainted with the fortepiano of Beethoven's time.

My first encounter with a fortepiano – after the early Viennese builder Anton Walter – was a failure. I was completely thrown off course by this strange instrument and found it impossible to produce any sound that pleased me. Later I encountered the clavichord, an event that was decisive for me. I threw myself into the study of this instrument with Renée Geoffrion. In the course of this apprenticeship I learned how to articulate a baroque phrase with all the finesse required. I then had new opportunities to play other fortepianos, but this time with much happier results. I have been able to establish the link between my clavichord studies and all the notational elements in the Artaria editions. These became clear and explanatory, as having emerged from an older tradition.

In fact, the clavichord has obliged me to “break” my reflexes as a modern pianist. As a result I have been able to take up the fortepiano and to acquire exceptional rapidity and suppleness, with my wrists and hands becoming a second breathing diaphragm for my body. Now I practice regularly at the clavichord. I also try other types of more contemporary music with the desire to make this instrument live in our time.      Ω

<sup>1</sup> Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (translated by William I. Mitchell). W.W. Norton & Co.

*(Pleasants, Cont. from p.1)*

studied with an Italian pianist and practiced diligently to live up to his standards. He wanted me to play the big works.

BG: Following your studies in Cincinnati what did you do?

VP: Again, I made a bold move and relocated to New York City after borrowing the money to make the trip. I thought if I was going to have a career as a musician, I'd better get to the big city. I rented a room in a girls club and slowly started my career as an accompanist. I mainly worked with singers and, since I was a very good sight-reader, I had plenty of work.

BG: Was it about this time that you met your husband, Henry?

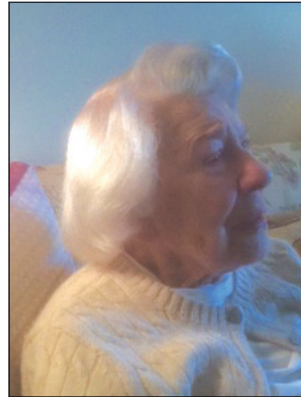
VP: Yes. I was attending a musical party in New York. A young Hungarian violinist and composer, Tibor Serly (1901 – 1978), was there having one of his violin pieces performed by a member of the NBC Symphony Orchestra. Henry was also in the audience and we were introduced. At this time Henry was beginning his career as a music critic. We began our courtship shortly thereafter and were married in 1940. At this point I moved to Philadelphia with Henry and we lived in a small house on Camac Street. I entered the Philadelphia music scene and began accompanying and playing around town.

BG: When America entered the Second World War how did your life change?

VP: Well, Henry entered the army and went to Europe. He served under General Clark in Italy. I stayed behind in Philadelphia continuing my musical pursuits until I decided I needed to do something to help the war effort. I went to Washington and learned the art of stenography and worked for the War Office. Eventually, I had the opportunity to go to London to work for the U. S. government overseas. I remained in London and saw Henry occasionally during the war years.

BG: After the war, what did you and Henry do?

VP: After the war Henry began working for the State Department and we moved to Vienna. It was there that I began to play the piano again, having completed my job as a wartime stenographer. I found a teacher in



*Virginia Pleasants*

Vienna and began to play chamber music with local instrumentalists. It was about this time that I also was involved with various cultural programs that the U.S. government sponsored. This gave me the opportunity to play in various places on the continent. After our residency in Vienna, we moved to Bonn, Germany where we lived for about eight years. Then, we were transferred to London sometime in the mid-1950's. Henry became a

free-lance writer and I joined the various musical societies and started my career again as an accompanist. The English were very kind to me and I was able to play chamber music all over London.

BG: Virginia, how did you become interested in early music?

VP: Well, it really was Henry who got me involved in early music. One day, out of the blue, Henry said to

me, “Virginia, you are playing the wrong instrument. You should be playing the harpsichord.” I had never really thought about the harpsichord and had only seen a few up to that point. Then, almost without my knowledge, Henry went to a local music shop and bought a harpsichord and had it delivered. I was amazed when I saw it in our living quarters. I decided to take some lessons and began to take the instrument seriously. Then I began playing concerts with other musicians half on the harpsichord and half on the piano.

BG: What made you decide to switch to the harpsichord?

VP: I decided I needed to make a choice since harpsichord technique was so different from the piano. So, I switched to this instrument and began the early music portion of my career. I bought a very good instrument by the builder David Rubio.

BG: I know you taught at Cambridge University for a number of years.

VP: That's right. I taught at Cambridge for twenty years. The university had a small collection of early keyboards, maybe twelve instruments, and they wanted someone to oversee the collection and teach keyboard students early music on these instruments. So I became an adjunct member of the faculty and taught students who were interested in these old instruments.

*(Cont. on p.6)*

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*(Pleasants, Cont. from p.5)*

BG: How did you become interested in the clavichord?

VP: I was first introduced to the clavichord when I lived in Philadelphia many years ago. It seems to me that I met a Dutch family who were very musical and owned a clavichord. At the time I did not think much about the instrument, but I feel very differently now. I particularly enjoy hearing a player who has a sensitive touch and who does not strike the keys too harshly. The clavichord requires such a controlled touch you know!

BG: Do you have any words of advice for performers?

VP: Well, I think in order to have a career as a performer you must be flexible and willing to play anywhere. You have to meet the situation and adapt to circumstances. If you

are too demanding, word will spread and you will be out of work! I believe my career lasted as long as it did because I was willing to play anywhere and I was able to get along with a variety of personalities.

BG: Where is your clavichord today?

VP: I gave it to the Royal College of Music and they accepted the gift wholeheartedly. I am very happy it is back in London and students are using it.<sup>1</sup>

BG: Virginia, on the eve of your 100<sup>th</sup> birthday, is there a secret you can share about long life?

VP: I never thought I would live this long. It seemed to me that a very long life was something beyond my reach and I would never achieve it. But, here I am and I am feeling well and still moving forward.

BG: Thank you so much for sharing

these wonderful stories. HAPPY BIRTHDAY, VIRGINIA.

<sup>1</sup> The clavichord Virginia Pleasants gave to the Royal College of Music was built by Derek Adlam. It is based on the C. G. Hubert instrument No. Mir 105A in the Germanisches Nationalmuseum in Nuremberg, which the museum has dated as "about 1790." The compass is FF-f3. It has a pine case veneered in oak, black naturals and white-capped sharps, and a frame-and-panel lid. Peter Bavington of London repaired the instrument and made some improvements to the stringing in 2003. Virginia owns another smaller clavichord, which she has kept.      Ω