

Bach and Sons

A CD review

Christa Rakich

Benjamin-Joseph Steens, clavichord, Jacques-Antoine Bresch, flute, Evil Penguin Records, EPRC 011, 2011.

Contents: Johann Christoph Friedrich Bach, Sonata in C major for Flute & Keyboard Obligato; Carl Philipp Emanuel Bach, Fantasia in C major for Keyboard, Wq 61/6; J.S. Bach/C.P.E. Bach?, Sonata in G minor for Flute & Keyboard Obligato, BWV 1020, H.542.5); Wilhelm Friedemann Bach [actually J.W. Hüssler], Sonata VI in A minor for Keyboard; C.P.E. Bach, Sonata in C major for Flute & Keyboard Obligato, Wq 87; J.S. Bach, Prelude, Fugue and Allegro in E-flat major for Keyboard, BWV 998; J.S. Bach/C.P.E. Bach?, Sonata in E-flat major for Flute & Keyboard Obligato, BWV 1031, H.545

This is a beautiful CD, a well-conceived and elegantly realized program of four works for flute and keyboard obligato, interspersed with three works for solo clavichord. The music is exquisitely performed by two great artists. It makes an excellent case for the proposition that the clavichord can be used in a chamber music context.

Before describing the many virtues of this CD, let me note that the accompanying booklet is an artistic shrug. Printed in a small grey sans-serif typeface on glossy goldenrod paper, it is difficult to read. Liner notes, authored by the flutist, are more about the clavichord than the music. They include an unnecessarily defensive rationale for using the clavichord over the harpsichord or fortepiano.

However, I was completely charmed by the opening notes. Steens plays a clavichord made by the acclaimed Belgian builder, Joris Potvlieghe. It makes its case in a forthright, sprightly manner. Then the flute glides in, just another thread in the counterpoint,
(Continued on p.2)

Clavichord Instruction in Conservatories, Colleges, and Universities

Beverly Woodward

I am very grateful to my colleagues in Europe and the United States who provided the information that was needed to write this article. I look forward to further collaboration.

My clavichord teacher, Peter Sykes, often says that the instrument itself teaches one by virtue of its special characteristics and the demands it makes on a player. Peter taught himself that way, or rather was taught by the instrument itself, and spent four years with the instrument before he felt ready to give a public recital on it.

The clavichord revival has brought the clavichord to many more players. Many live in locations where no teacher is available, so they learn both from the instrument and from what they can glean from a variety of written resources, including Carl Philipp Emanuel Bach's famous *Versuch*, known in English as his *Essay on the True Art of Playing Keyboard Instruments*, and such contemporary publications as *Clavichord International*, *The British Clavichord Society Newsletter*, and Peter Bavington's book, *Clavichord Tuning and Maintenance*.

In recent years, the clavichord has begun to work its way into the offerings of some conservatories, as well as some colleges and universities. However, the availability of clavichord instruction in these institutions and the presence of highly skilled clavichord performers on their faculties is often not well publicized and consequently not well known. Given the fact that most conservatories are focused on preparing their students for careers, this failure to highlight their clavichord offerings may be due in part to the fact that study of the clavichord does not appear to provide the basis for a career. Even where it is possible to earn academic credit for study of the clavichord or a diploma or degree of some kind, this fact may not be mentioned on the websites or in the publications of these institutions.

The unique expressive qualities of the clavichord and what it can teach that will improve a student's skills on virtually all keyboards should, of course, be the basis for renewed attention to this instrument. Once these qualities are properly appreciated, it makes sense not only to offer clavichord instruction for credit, but in some cases to require it, as is now the case for organ students in (at least) two conservatories.

In an article about the 2011 International Clavichord Symposium in Magnano, Italy, Tom Brockmeier reported on a talk by Ilton Wjuniski regarding his experiences teaching a clavichord class at a music school in France. Brockmeier noted that the school does not offer a clavichord examination "largely to avoid giving the impression that one could make a living as a clavichord-



Ilton Wjuniski, Conservatoire Claude Debussy

ist."¹ In fact, as readers of this article will learn below, Wjuniski has recently succeeded in creating a certificate program at his conservatory. One has to wonder, however, about this kind of trade school approach to musical education or to education in general, which, if carried through consistently, would be a threat to a vast amount of intellectual and artistic activity in our universities and elsewhere. (Moreover, even highly technically trained people are not guaranteed a job in a modern economy.)

This article and a second part regarding clavichord instruction in the Scandinavian countries, which will be published in our fall issue, is a first attempt to gather and report information about clavichord instruction in parts of Europe and North America.

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two players of one mind in shape, direction, gesture. This is a subtle collaboration, the kind that takes the listener by the ear.

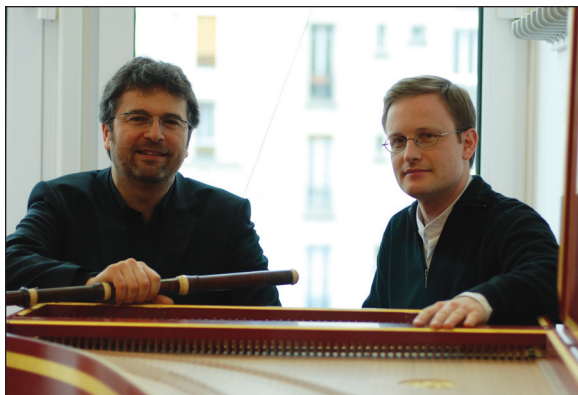
One is tempted to think of the clavichord as accompaniment to the bright shiny flute. But sometimes the opposite is true. Bresch's flute (by Eugène Crijnen, after Grenser) has a fat, round tone in its lower register. When he crosses below the thinner, more piercing treble of the clavichord, he creates a firm support to the upper line. This is fascinating and unusual; I could listen to this forever. Fluid parallel thirds and sixths between the flute and the clavichordist's right hand are always perfectly balanced and audible, regardless of who is on top. Bresch's melodic ornamentation on repeats is delightful, never overdone. The clavichord playing is also well-balanced, with a prominent bass, evident counter-melodies, and recessive alberti figurations. Steens handles transitions masterfully. The structure of these sonatas is as audible as the details.

C.P.E. Bach's Fantasia in C (WQ 61/6) is a highly sophisticated piece. It alternates its jaunty presto opening theme with a lyrical andante that migrates from B-flat to E major, followed by a solemn larghetto. After a final recapitulation that lurches to A-flat major, the piece ends softly in its home key, at the low end of the keyboard. It requires a willingness to be both tender and abrupt, and to tease, which Steens does with ease.

The Sonata in G minor (BWV 1020), at one time attributed to J.S. Bach, is now more widely acknowledged as the work of C.P.E. Bach (H 542.5). The middle movement, in E-flat, features long held notes in the flute. While Bresch's variety in color and vibrato were highly expressive, occasionally his pitch seeped uneasily south. It was in this middle movement that I felt the performers' attention was too much on the treble duet, and heard not enough support from the bass line. The outer movements really soared, with an easy sense of counterpoint and dialogue. Interactions, the tossing about of motives from one

to the other, were elegant, colorful, and light-hearted. A special bravo for the final cadences.

Between the two C.P.E. Bach Flute Sonatas is a single-movement palate-cleanser, listed as W.F. Bach's Sonata in A minor. Though published as such by Hänssler Verlag in 1980, it is now known to be the first movement of a sonata by Johann Wilhelm Hässler. My colleague David Schulenberg informs me that it is the last work in a set of pieces Hässler published in 1776.¹



Jacques-Antoine Bresch and Benjamin-Joseph Steens

I am glad for its inclusion on this CD. New to me, this movement is haunting. The first three notes of the right hand's opening gesture imitate the Alberti bass figuration the left hand has just established, but then evolve

into their own poignant statement. It's a captivating sleight-of-hand that grows more compelling with each recurrence.

The treble lines in C.P.E. Bach's Flute Sonata in C (H515, Wq 87) shift from parallel thirds and sixths to dialog, and back again. The performers' tight ensemble served them well here. In the slow movement, they aligned each elegant portato. The closing movement's rapid series of trills, so even and so clean, made for a special thrill.

Living mostly in the tenor register, with lots of arpeggiating, it is likely that J.S. Bach's Prelude, Fugue and Allegro in E-flat (BWV 998) was intended for the Lautenwerk. Steens, with his precise, even touch, does get a Lautenwerkian timbre out of his clavichord. But more impressive is his balance between stability and fluidity. The music moves both horizontally and vertically, melodically and harmonically. The listener feels carried along. This is elegant, supple playing, multi-dimensional and textured.

It is highly unusual for a fugue to have a ternary form, in which the exposition is recapitulated at the conclusion. Bach's BWV 998 is one such piece. The large E minor Prelude and Fugue, BWV 548 ("Wedge") is another. The exposition frames a middle section in faster note values, in which the subject, except for occasional fragments, disappears.

The CD ends with a warhorse, J.S. Bach's

TANGENTS

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P.O. Box 540484,
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Phone: 781, 891-0814

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Sonata in E-flat, BWV 1031. If there is a flaw to be found in this stunning playing, it is in the middle movement, the Siciliana known and loved by all. Despite Bresch's gorgeous ornamentation, the pulse is a bit overshadowed by attention to detail. It is in the fast movements where these players really shine. We end with a bang; and Bresch wraps it up with a splendidly sonorous low E-flat. This CD is a joy to hear repeatedly. Ω

¹The original edition of the 1776 set is available at [http://imslp.org/wiki/6_Keyboard_Sonatas_\(Hässler,_Johann_Wilhelm\)](http://imslp.org/wiki/6_Keyboard_Sonatas_(Hässler,_Johann_Wilhelm))

Kids Encounter Historic Keyboards in Connecticut

Edward Clark

Edward Clark is Minister of Music at the First Church of Christ, Congregational, in Farmington, CT. He is also organist for the Hartford Symphony Orchestra and teaches at the Hartt School, University of Hartford. Ann Drinan, Executive Director of CONCORA (Connecticut Choral Artists) and Christa Rakich contributed to this article.

On a Saturday morning last November, twenty-four children, ranging in ages from 6 to 19, came together at St. Mark the Evangelist Church in West Hartford, Connecticut to participate in a rare experience. Assembled before them was a collection of valuable keyboard instruments typical of those used at the time of J.S. Bach, and the kids were not there just to look. They were actually encouraged to play!

The kids were all studying piano and/or organ, and their facility levels varied widely. But the look of joy and delight on their faces was universal.

The previous evening, keyboardists Christa Rakich, Jacqueline Nappi and I had presented a Bach *Clavierfest* concert at St. Mark's to a most enthusiastic audi-

ence.* The three keyboardists, joined by Andrea LeBlanc playing traverso flute and Emlyn Ngai playing baroque violin, performed works by J.S. Bach, C.P.E. Bach and S.L. Weiss (1686-1750) using three harpsichords, a clavichord, a portable organ by Klop, and a lautenwerk.

Christa Rakich and I returned the next morning, with all the instruments still in place throughout the church's sanctuary, to greet the young people who had signed up for *Kids & Keyboards*. We gave detailed demonstrations of all the instruments, including the church's pipe organ, along with a tour of the organ loft and a peek



Photo: Joan Pritchard

at the pipes. Then the kids were let loose, free to play whichever instrument(s) they wished. While it was a bit cacophonous for a while, the obvious pleasure and wonderment displayed by the kids made for a most worthwhile experience for all-kids,



Christa Rakich, rear, and Ed Clark, at the keyboard. Photo: Ann Drinan



Photo: Ann Drinan

parents and staff alike.

Repertoire played by the children included several easy pieces of Bach and a hands only version of the first few lines of Bach's *Tocatta in D Minor* for organ. One young girl performed from memory the entire *Le coucou* by Daquin. Most of the kids just kept hopping from instrument to instrument playing the same piece over and over. To give those trying out the clavichord a fighting chance, the leaders had to ask the kids to stop playing the other instruments a few times! The clavichord was a big hit, perhaps because it fit the children's small hands the best.

Both events were sponsored by the Friends of Bach, an auxiliary organization of CONCORA – Connecticut Choral Artists – whose mission is to enhance and support CONCORA's annual performances of the music of Bach. Additional support was given by the Connecticut State Music Teachers Association (CSMTA), which brought a van from Greenwich, CT to Hartford that was filled with some very talented young performers.

Editor's Note:

*Ed, Christa and Jackie are all Friends of the Boston Clavichord Society and Christa serves on its Board of Directors. Her recordings include J.S. Bach's *Trio Sonatas* and his *Leipzig Chorales*. Information concerning these recordings and others by her can be found at www.arkivmusic.com. Ω

(Instruction, Continued from p.1)

However, the information is very incomplete. It is my hope that readers will bring to my attention additional information so that an expanded, updated report can be published later.

In choosing a program of clavichord study it is important to take into account: 1. Who teaches the clavichord at the institution, 2. What types of instruments are available for student use. This is very important, since clavichords come in many models. In some of the descriptions below, instruments owned by instructors may not be mentioned, but may be available for student use in addition to the instruments owned by the school. If a student can afford to purchase a clavichord for his or her own use, that is, of course, advantageous. 3. What kind of diploma or degree, if any, the institution offers. (For example, although the clavichord is much more highly appreciated in France now than in the past and although many music schools and conservatories now own clavichords, there are still few opportunities there to obtain official recognition of one's clavichord studies.) A degree, is of course, not a guarantee of a job, but it does indicate some level of achievement and can be useful in various contexts.

Most of the reports below were written by instructors at the institutions being described. I have provided the name and title of each person reporting. I have written part of the report on the United States.

UNITED STATES

The provision of clavichord instruction requires not only the availability of one or more clavichords, but the presence of an instructor as well. At least three schools in the U.S. meet these conditions: Boston University, Oberlin Conservatory, and the Eastman School of Music. Peter Sykes is at BU, David Breitman is at Oberlin and Anne Laver and several others teach the clavichord at Eastman. Unfortunately although both Sykes and Breitman teach and perform on the clavichord, the word "clavichord" only appears once in Sykes' faculty biography and not at all in Breitman's. As noted above, this is a typical situation.

•Oberlin Conservatory

David Breitman is Director of Historical Performance and Associate Professor of Historical Performance at Oberlin. He offers a short (half semester) course on the

clavichord. The course is a conservatory elective that counts toward the degree. Students may continue the course in the second half of the semester if they wish. Oberlin also offers a Masters in Historical Performance. The student who chooses the "combined keyboard instruments" focus may select any combination of historical keyboards. Breitman also gives clavichord instruction during one week of the summer Baroque Performance Institute.

Oberlin owns a pedal clavichord by Joel Speerstra, a 5-octave revival clavichord by Hugh Gough, and two clavichords built from Zuckermann King of Sweden kits.

•Boston University, School of Music, Department of Historical Performance

Peter Sykes is Chair of the Department of Historical Performance at Boston University's School of Music. Although BU does not own a clavichord, Peter owns a considerable number of them and these are available for students to play in his Cambridge studio.² The department offers both a master's degree and a doctor of musical arts degree in historical performance. Instruction in historical performance is not available at the undergraduate level. Students can take instruction in any historical keyboard for credit (including clavichord, harpsichord, fortepiano and organ) and may choose to focus on any single instrument or combination of instruments for their degree. The department offers a course currently entitled "Introduction to the Harpsichord for Pianists," which will be renamed "Introduction to Early Keyboards" next year and will include instruction in clavichord and fortepiano as well as harpsichord.

•Eastman School of Music

Report by Anne Laver. Anne Laver is Instructor of Keyboard Technique and Organ Literature at the Eastman School of Music and Project Manager of the Eastman Rochester Organ Initiative (EROI).

Historically, the clavichord was the preferred practice instrument for organists. At Eastman, this tradition is revived. In 2001, the school acquired a two manual and pedal clavichord built by the Göteborg Organ Art Center of Sweden, modeled after the Gerstenberg of Leipzig.



Anne Laver

With the support of the Eastman organ department faculty, Ulrika Davidsson established a three-semester course, Healthy Keyboard Technique, which featured this instrument. Ulrika taught this course for ten years. I took over in the fall of 2013 after she moved to Scandinavia. Currently, all incoming organ students, regardless of degree program or background, are required to take Healthy Keyboard Technique for their first three semesters. In the first year, we work on many things related to technique—for example, posture, hand position, basic piano technique (scales, arpeggios, strengthening exercises), and mental practice techniques. Students are also introduced to other keyboard instruments such as the French harmonium, pedal piano, fortepiano, and harpsichord. However, the bulk of the time at the beginning of the course is spent working with the pedal clavichord. First-year students meet weekly for group lessons of two or three people, levels mixed. Most of the students have not encountered a pedal clavichord previously, so exercises based on common baroque figures are used to work on good sound production and use of arm and leg weight. After they get the basics down, students bring short pieces to the lessons each week. At the beginning, a lot of time is spent with Bach's two-part inventions, followed by Krebs trios, Böhm partitas, and finally C. P. E. Bach's *Probestücke*. The students each play a 10-minute jury on the instrument in the spring semester. At least one piece of their jury has to use pedals. In their third semester, each student has individual weekly lessons on the clavichord, culminating in a 10-15 minute jury at the end of the semester. Organ professors David Higgs, Edoardo Bellotti, and Nathan Laube continue to incorporate the clavichord during the student's successive years as part of a comprehensive organ education that utilizes instruments of many styles and periods.

CANADA

•McGill University

Report by Tom Beghin. Tom Beghin is Associate Professor at the Schulich School of Music of McGill University.

The clavichord instructors at McGill are Hans-Ola Ericsson and myself. The clavichord can be studied for credit at McGill either as part of the regular lessons towards an existing degree or as a special study project. For example, last year I taught clavichord

to a student who turned it into the equivalent of a music history course—reading the complete C.P.E. Bach *Versuch*, while also practicing and being coached on all the *Probestücke*. So far, we have not had anyone wishing to pursue a degree focused solely on the clavichord, although it is theoretically possible under the umbrella of “Early Music.”



Tom Beghin

The following clavichords are available for student use at McGill:

Zuckermann III, GG-f3, assembled by John M. Dealy, 1985; clavichord in Saxon style, FF-f3, Joris Potvlieghe, 2003; copy of a Hass from 1744, five octaves with added 4 foot in the bass, Maats Arvidsson, Stal-larholmen, Sweden, opus 31, 1980.

UNITED KINGDOM

- Royal Academy of Music
- Royal College of Music

Report by Terence Charlston. Terence Charlston is a specialist performer on early keyboard instruments and a professor at both the Royal Academy of Music (RAM) and the Royal College of Music (RCM). www.charlston.co.uk

I have found the clavichord an indispensable tool in my teaching of early keyboard instruments, their techniques and musical style. I have incorporated the clavichord in my regular harpsichord teaching since at least 1993.



Terence Charlston

I know of no UK undergraduate or postgraduate degree course specifically tailored to include the clavichord as a “second instrument,” let alone a “first instrument.” In theory it should be possible to make clavichord performance the core of a doctoral performance program, but I have no knowledge of this happening to date. I know of no certificates or diplomas specific to clavichord performance here in the UK.

Since 1995, I have taught a clavichord class at the Royal Academy of Music (made up of students whose primary instrument is the harpsichord, organ, fortepiano or

modern piano), using an unfretted clavichord after Hoffmann by Peter Bavington. Consulting my records I see I have taught 16 students in this class, many of whom are now working in the profession. To my knowledge, the RAM is the only English conservatory to have a regular class in clavichord. In the academic year 2010/11 the class met for a total of 28 hours.

Since I was appointed at the Royal College of Music in 2007 I have prepared piano, organ and harpsichord students in occasional concerts and master classes involving the clavichord. The RCM teaching instruments are both by Derek Adlam; a double fretted clavichord after Schmahl and an unfretted Hubert. The RCM museum boasts a fine 1894 Dolmetsch clavichord after Hass in playing condition.

Visiting clavichordists who have offered a master class include Miklós Spányi at the RCM and Menno van Delft at the RAM.

<http://www.rcm.ac.uk/courses/undergraduate/bachelorofmusicbmushons>
<http://www.ram.ac.uk/programmes-of-study?ptid=11>

FRANCE

Paris

- Conservatoire Claude Debussy

Report by Ilton Wjuniski. Ilton Wjuniski is an associate professor at the Conservatoire Claude Debussy in Paris. He recently succeeded in establishing a diploma there for clavichord studies. He has written about his experiences teaching the clavichord in an article that appeared in the November 2012 issue of *Clavichord International*. The conservatory owns a triple-fretted clavichord by Marcel Asselman and has access to a five-octave unfretted clavichord after J.H. Silbermann by Renée Geoffron that is owned by CRR. (See p. 6.)

I have succeeded in establishing a “cycle spécialisé de clavicorde” at the Conservatoire Claude Debussy, City of Paris. The class and the course existed already with students at different levels, starting with beginners. Now the students will be able to receive a diploma that is recognized in the context of the organization of musical studies in French conservatories. This diploma will, I think, also be accepted within the European Union and in certain other countries, e.g., Japan and Taiwan.

Nevertheless, it is not, strictly speaking, a college level bachelor’s degree, although its musical level is very high and demand-

ing, in fact even higher than the level of some college teaching that I have experienced elsewhere.

The “Cycle spécialisé” is the final level before passing an entrance examination into a university. In France it is reserved for those who have already chosen to direct themselves to becoming professional musicians and may even be a condition “sine qua non” to have one’s dossier accepted before the college entrance examination.

The complete title of the diploma will be “Cycle spécialisé de clavecin et claviers anciens” with three different and separate possibilities: harpsichord or fortepiano or clavichord. The age limit at the entrance examination will be twenty-eight. Studies in a cycle spécialisé last normally a minimum of two years and a maximum of three or four. We are still working on some important details and waiting for the approval of the mayor of the district. Students will need to prove their level at their current primary keyboard instrument—harpsichord, organ, fortepiano, or piano. Basso continuo at a high level will also be necessary.

The first entrance examination should take place in the autumn of 2013. At the moment I have sixteen pupils and students with ages ranging from nine to twenty-nine.

- Conservatoire national de musique et de danse de Paris (CNSM)

Report by Pascal Duc. Pascal Duc is Chair of the Department of Early Music at the Conservatoire national de musique et de danse (CNSM) in Paris (pduc@cnsmdp.fr).

At CNSM there is neither specific clavichord instruction nor a clavichord curriculum, but the clavichord is part of the teaching of both harpsichord (teacher Olivier Baumont) and fortepiano (teacher Patrick Cohen). There are no specific clavichord credits or degree. Emile Jobin, who provides instruction in tuning for harpsichordists and fortepianists (the practical side of it, not the theoretical side) initiates his students in tuning the clavichord.

The clavichord is very popular here and all keyboard players enjoy playing it, including performing on it for their final exams or for recordings. Apart from playing the instrument by itself, some experiments have been made in playing it with other instruments (mainly with traverso).

(Continued on p.6)

(Instruction, Continued from p.5)

On March 15, 2014 some students from the harpsichord class will perform the complete WTC I on both harpsichord and clavichord at the Cité de la Musique.

<http://www.citedelamusique.fr/francais/cycle.aspx?id=507>

The CNSM owns two instruments: clavichord after Christian Gottlob Hubert (c. 1770), FF-f3, 5 octaves, 61 notes, pitch 415Hz, by Thomas Steiner, Basel, Switzerland, 2002; clavichord after Friederici (1779), original is at the Musée de la Musique in Paris, FF-f3, pitch 415 Hz, by Emile Jobin, Boissy l'Aillierie, 2000-2001. (The attribution of the instrument at the Musée is currently in question. Editor)

•**Conservatoire à rayonnement régional (CRR)**

Information provided by Thomas Vernet, Chair of the Department of Early Music at CRR, and Renée Geoffrion, clavichord builder and former student at CRR.

Patrick Cohen, a keyboard teacher at CRR and CNSM, teaches a fortepiano course at CRR that lasts from three to five years. There is an audition to enter the course. Students who pass the fortepiano examination after three or four years may take an optional final year of clavichord study. Graduates of this program receive an “attestation d'étude.” The CRR owns a five-octave unfretted clavichord after J.H. Silbermann by Renée Geoffrion and has access to a triple-fretted clavichord by Marcel Asseman.

•**Toulouse Regional Conservatory**

Information provided by Benjamin Steens, clavichordist and Titular of the Cattaux great organ in the Saint Remi Basilica at Rheims.

Yasuko Uyama, Professor of Harpsichord and Pianoforte at the Toulouse conservatory (also organist at the French baroque organ in the Church of Saint-Pierre des Charreux), offers clavichord instruction. However, clavichord study at the conservatory does not lead to any credit or a diploma. The conservatory owns a five-octave clavichord after Hubert built by Thomas Steiner.

SWITZERLAND

Basel, Berne, Zürich

Report by Paul Simmonds. Paul Simmonds is President of the Swiss Clavichord Society.

The clavichord is on the list of instruments that can be studied at the Schola Cantorum Basiliensis (Basel). Jörg-Andreas Bötticher is the teacher. The clavichord can be studied as a principal or secondary instrument. However, Bötticher says that

although the clavichord can be taken there as a main/diploma subject, this has never happened. He would advise students against taking the clavichord alone, for professional reasons. The school is considering changing to a system similar to the one at the Haute Ecole de Musique in Geneva. Students would be able to major in two keyboard instruments e.g., organ/harpsichord, harpsichord/clavichord, clavichord/fortepiano. The Schola has over sixty early keyboard instruments. Quite a few clavichords are available for students to practice on, including a pedal clavichord after Gerstenberg by Edwin Meier.

At the Berne conservatory Andreas Erismann teaches clavichord as a main or secondary instrument

At the Zürich Hochschule, the clavichord is not offered as a principal instrument, but Michael Biehl teaches fortepiano and harpsichord there, and his name has been associated with the clavichord. Johann Sonnleitner taught clavichord there until his retirement a couple of years ago.

•**Haute Ecole de Musique de Genève**

Report by Pierre Goy. Pierre Goy is Professor of Fortepiano and Clavichord at the Haute Ecole de Musique in Geneva. The Haute Ecole in Geneva and its counterpart in Lausanne each own a five-octave, FF-f3, unfretted instrument after Hubert by Thomas Steiner.

At the Haute Ecole de Musique de Genève a student can study the clavichord as his or her main (or secondary) instrument and earn a bachelor's or a master's degree. The other possibility is to do a master's degree program in “claviers anciens” (historical instruments). Students whose bachelor's degree is on a modern instrument are eligible to apply for this master's program. The “historical instruments” master's degree requires the study of two keyboard instruments: harpsichord and clavichord, or fortepiano and clavichord, or organ and clavichord. This degree requires three years of study.

•**Haute Ecole de Musique de Lausanne**

Report by Jovanka Marville. Jovanka Marville is Professor of Harpsichord and Chamber Music at the Haute Ecole de Musique in Lausanne.

At the Haute Ecole de Musique de Lausanne, the clavichord is part of a course on “historical keyboards” that is taught by Pierre Goy and myself. Pierre Goy teaches fortepiano and clavichord and I teach clavichord and harpsichord. Unfortunately during this academic year, this course did

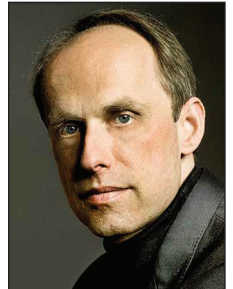
not take place. In principle, it should be reinstated next year or the following one. Of course, my opinion is that the clavichord should be taught in all music schools!

GERMANY

•**Hochschule für Musik Franz Liszt Weimar**

Report by Bernhard Klapprott. Bernhard Klapprott is Professor at the Institute for Early Music in the Hochschule für Musik Franz Liszt Weimar.

The clavichord plays an essential role in the musical training at Weimar. I bring the clavichord into all instrumental instruction. The students note how essential playing the clavichord is. I teach in German or English. Students with limited English take a course in German at Weimar parallel to their music studies.



Bernhard Klapprott

The clavichord is encountered in the following programs of study.

Programs of study that include the clavichord in the Department of Early Music
Bachelor of Music in Harpsichord

The study of the clavichord is obligatory in the Bachelor of Music in Harpsichord program, which takes eight semesters. In addition, there is the possibility to study the clavichord as a secondary part of the harpsichord degree and then to play the clavichord as part of the final recital for the degree.

Master of Music, 2 semesters

In the two-semester master's degree program, it is possible to study the clavichord as principal instrument. The program includes 1.5 hours weekly of clavichord instruction as well as optional participation in further courses offered by the Institute for Early Music (Institut für alte Musik). The graduation requirements for the degree include a final clavichord recital and a master's thesis.

Master of Music, 4 semesters

The program possibilities include the clavichord as principal instrument in combination with another historical keyboard instrument (or two other keyboard instruments)—harpsichord, organ (early music), and early fortepiano.

This program includes one hour weekly of clavichord instruction and a half hour of instruction on another historical keyboard instrument or vice versa (or 1.5 hours of

instruction divided among three historical keyboard instruments); also, instruction in basso continuo and chamber music and/or participation in other courses offered by the Institute of Early Music. Graduation requirements are a final recital on the clavichord and one or two other historical keyboard instruments and a master's thesis.

• **Bremen Hochschule für Kunst**

Report by Ulrika Davidsson. Ulrika Davidsson now teaches at the Bremen Hochschule für Kunst where she continues the type of program she initiated at the Eastman School of Music.



Ulrika Davidsson

In Bremen, all organ early music students are required to take clavichord. All church music students may elect it. However, students cannot study the clavichord as a primary or secondary instrument. Instead, it is a component of the studies of organ students.

The Bremen Hochschule owns two instruments:

1. A two-manual and pedal clavichord built at GOArt, Göteborg Organ Art Center in Sweden. The manuals are copies of the Gerstenberg instrument in the Leipzig music museum. The pedal component is a copy of the pedal clavichord in the Bach museum in Eisenach. Manuals, CC-e3, unfretted; pedal CC-d1, one 8 foot register and two 16 foot registers.

2. A clavichord after Friederici by Dietrich Hein, 5 octaves, unfretted.

• **Musikhochschule Stuttgart**

Report by Jörg Halubek. Jörg Halubek is a professor at the Musikhochschule in Stuttgart.

Clavichord instruction at the Musikhochschule Stuttgart is provided by Prof. Dr. Stefania Neonato (also fortepiano), Prof. Jon Laukvik, (also organ and harpsichord) and myself (also harpsichord). The school owns an unfretted clavichord after Hass, by Benedikt Claas, Northeim, as well as a Merzdorf clavichord and a Neupert clavichord. The latter two instruments are loaned to students for practicing at home. The school intends to buy additional clavichords. The clavichord can be studied as a secondary instrument in the Historic Keyboard Instruments program, or in a harpsichord or fortepiano degree program, or in the soloist program.³

• **Hochschule für Musik und Theater Hamburg**

Information provided by Menno van Delft. Menno van Delft is a professor both at the Hochschule für Musik u. Theater in Hamburg and at the Conservatorium van Amsterdam.

In Hamburg, the clavichord may be studied as a possible second subject with the harpsichord or organ or it may be studied as one of the instruments in a new program called "Claviorganum." The Claviorganum program in Hamburg is similar to the "Early Keyboards" program in Amsterdam (see below), but with less focus on improvisation and basso continuo and more focus on original instruments (organs in Groningen, Friesland, and North Germany and the stringed keyboard collections in Hamburg).

Menno van Delft is the principal clavichord teacher, although some harpsichord teachers occasionally give clavichord lessons to beginners.

The Hochschule owns a double-fretted, C-c3, clavichord after Tannenbergh by Jean Tournay and a 1964 unfretted, FF-g3, instrument by Rainer Schütze, renovated by Martin Kather.

• **Hochschule für Musik und Theater München**

Report by Michael Eberth. Michael Eberth is a professor at the Hochschule für Musik in Munich.

I am the only clavichord instructor at the Hochschule in Munich. The clavichord cannot be studied as a main subject at the Hochschule, but can be studied as a secondary subject. The Hochschule owns two clavichords: a clavichord after Hubert by Klemens Kleitsch, Kiefersfelden, fretted in Hubert's usual manner; a clavichord after several late 18th century models.

• **Staatliche Hochschule für Musik Trossingen**

Report by Marieke Spaans. Marieke Spaans is Professor of Historical Keyboard Instruments at the Institute for Early Music of the Hochschule für Musik in Trossingen.

At Trossingen I am the only "official" teacher for the clavichord. However, several colleagues who provide accompaniment have experience with the clavichord and they accompany students on the clavichord as well as on the harpsichord and fortepiano. In Trossingen it is possible to study the clavichord as a major subject for a master's



Marieke Spaans

degree in early music. One can also study the clavichord as a secondary subject for a bachelor's degree or a master's degree, or in the soloist program.³

Every year I organize a short course on a weekend that is open to all keyboard players in the university and provides an introduction to the clavichord.

We have three clavichords in Trossingen: an unfretted five-octave clavichord after Friederici by Martin Kather, and two additional unfretted clavichords by unknown makers, probably from the 1980s or so.

THE NETHERLANDS

• **Conservatorium van Amsterdam**

Information provided by Menno van Delft.

In Amsterdam the clavichord can be studied as (1) a specialization in the third and fourth years of a bachelor's program, (2) a specialization for a master's degree

(3) a second subject with any other keyboard instrument and (4) one of the instruments in a new program called "Early Keyboards." This master's program involves a choice of two majors and two minors from: harpsichord, organ, early piano, clavichord, basso continuo, and improvisation. If continuo and/or improvisation are not chosen as majors, they are obligatory minors.



Menno van Delft

Menno van Delft is the only clavichord teacher at present, although Miklós Spányi, who is now the improvisation teacher in Amsterdam, may provide some clavichord instruction in the future as well

The Amsterdam Conservatory owns a clavichord by Skowroneck (circa 1962) modeled somewhat after Hass and a clavichord in Saxon style by Joris Potvlieghe. A Gerstenberg pedal clavichord by Dick Verwolf is on permanent loan to the school. Ω

¹ Tom Brockmeier, "Magnano Symposium 2011," *Clavichord International*, vol. 16, no. 1, May 2012, pp. 24-27.

² See *Tangents*, no. 29, winter, 2010.

³ The soloist program in Germany is a third cycle program that can be pursued after the master's degree is finished. Entrance is highly competitive. This is the highest musical degree one can obtain in Germany.

The Nordic Historical Keyboard Festival, Kuopio, Finland

This festival, which will include clavichord instruction and concerts by several notable clavichordists, will take place August 14-23, 2013. For information and registration, go to www.nordicclavichord.org. E-mail: info@nordicclavichord.org. Telephone: 358, 40, 8350268
Some events involving performance on the clavichord:

August 15, 3 pm

Stylus Fantasticus. Georg Böhm.
Ulrika Davidsson, clavichord.

August 16, 2 pm

Gradus ad Parnassum I.

J. J. Fux and J. S. Bach.

Anna Maria McElwain, clavichord.

August 18, 1 pm

Music for the Emperor II. At the
Courts of Composing Emperors.

A. Poglietti, F.X. Richter, and J. J. Fux.
Roman Chlada, clavichord.

August 19, 7 pm

Entr'acte on Multiple Keyboards.

F. Couperin, W. F. Bach, A. Soler, J. P.
Kellner, G. C. Wagenseil and M. Yount.
Peter Sykes, Joyce Lindorff, Sonia Lee,
Michael Tsalka, Anna Maria McElwain,
and Jaana Ikonen.

August 20, 2 pm

Elective Affinities. J. S. Bach, C. P. E. Bach,
Haydn and Beethoven.
Peter Sykes, clavichord.



The Boston
Clavichord Society
P.O. Box 540484
Waltham MA 02454

www.bostonclavichord.org

BCS Musicians at BEMF

The Keyboard Mini-Festival component of the Boston Early Music Festival is an eagerly anticipated event. This year it will take place on Friday, June 14 at the Museum of Fine Arts in Boston. BEMF has asked clavichordists Ulrika Davidsson and Peter Sykes to perform in the clavichord segment of this event. Another BCS-affiliated musician, Yi-heng Yang will play in the fortepiano segment.

Many BCS-affiliated musicians are performing in a variety of "fringe events" at BEMF. They include: Sylvia Berry, Frances Conover Fitch, Matthew Hall, Balint Karosi, Henry Lebedinsky, Andrus Madsen, Takae Ohnishi, and Leon Schelhase. (Apologies to anyone whom I have missed. Editor) Ω

Fortino publishes song collection

The online publishing firm Music's Delight has issued a song collection for voice and keyboard entitled *An das Clavier*. Edited by BCS member Sally Fortino, the collection includes 17 *Clavierlieder* from the 18th century. The *Clavierlied* is a song whose text addresses the Clavier. "Clavier" in this context always implies the clavichord. For this collection, pieces were chosen whose texts or music were composed by women. To access the collection, go to www.musicsdelight.com. Payment for pdf downloads of the music can be made with Mastercard or Visa. Ω

Performance Practice

Beverly Jerold (Scheibert), a BCS member, reports that a list of her recent publications on the subject of performance practice can be accessed at www.earlymusic.org/profile/10015. Ω

Website Upgrade

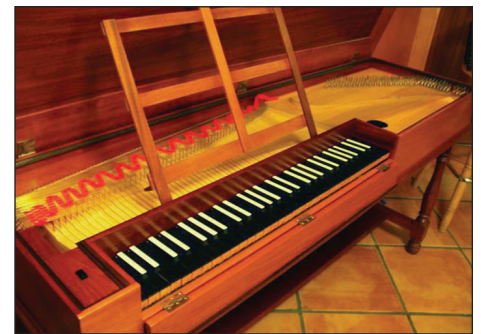
The BCS is upgrading its website. Peter Sykes, president of the BCS, appointed a small committee to carry out this project: Paul Monsky (chair), Paul Rabin, and Beverly Woodward. Michael Rocha, an experienced website designer, is implementing the changes. It is expected that the new site will be up and running by the end of June, possibly earlier. If you have comments or suggestions, please let us know. Monsky can be reached at: monsky@shore.net Ω

Instruments for sale



Dream clavichords... Travel clavichords, Hubert type clavichords and 5 octave unfretted Friederici type clavichords. All made with love and with excellent woods.

Renée Geoffrion,
13, place du bas Château
87260 Pierre Buffière, France
unacorda@wanadoo.fr
Tel: 011, 33, 5, 55, 00, 41, 85



61 key unfretted Clavichord designed by David Way after late 18th century German models, turned mahogany breakdown trestle stand, mahogany casework with raised panel lid and music stand, ebony with bone accidental keyboard with carved levers, 10-coat hand rubbed finish, completed 2013. \$12,000.

Contact Steven Stone: sdstone@knology.net