

**Clavichord and Organ
at Orgelpark**

Dalyn Cook

The Dutch Clavichord Society (Netherlands Clavichord Genootschap) celebrated its 30th anniversary by collaborating with Amsterdam's **Orgelpark** (Hans Fidom, director) to create an international symposium entitled "Clavichord and Organ: Companions for Centuries." These two instruments form an odd couple: *der König aller Instrumenten* with a stentorian voice designed to reach the heavens, the other with an intimate voice that scarcely reaches beyond its player. Yet this three-day series of lectures and performances elucidated the mutual influence of the clavichord and organ and addressed both past and future of the clavichord in performance, composition, and education.

Christophe Deslignes shared the fruits of his five-year labor exploring the organ as a dynamic instrument. Playing the Orgelpark's replica 1479 Pieter Gerritz organ, he created dynamic effects such as *Bebung*, *Tragen der Töne*, and crescendos in concert with his calcants Olivier Feraud and Joel Speerstra. (Calcants operate the organ bellows, and were needed by organists before the age of motors.) Organist and bellows players became a true trio: the latter supplied not only wind, but shaped the music as well, and all three actively responded to each other's gestures. Deslignes also demonstrated similar dynamic effects through an impressive improvisation on the organetto.

Terence Charlston addressed the relationship of organ music and the clavichord in 16th- and 17th-century France with assistance from Peter Bavington's reconstruction of Mersenne's clavichord. Charlston established that despite the lack of extant clavichords of indisputable French origin and music for them, the clavichord was both

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A New "Leipzig 10" from Andreas Hermert

Benjamin Feldman

Gregory Crowell's illustrated article, "Eight is (Nearly) Enough" (*Tangents*, No. 35, Fall 2013) described the state of his clavichord collection, musing "just one more" would fill it out. That, unfortunately, is the way with clavichords: one size does not fit all. One might hit it from the get-go (think Thurston Dart and his Goff), but more likely an unfretted instrument misses the unveiled voice of a fretted one, a big instrument loses the intimacy of a small one, and the one that sings Haydn spits out Froberger. Harpsichords are equally problematic.

In our house are three plucked instruments (and a fourth expected soon) and now with the arrival of an L 10 by Andreas Hermert, four clavichords. Still lots of instruments to lust for, but I am running out of years and, more to the point, out of floor. A friend in Texas has so many clavichords they are stacked up. He recently downsized with largesse to the Boston Early Music Festival and to Oberlin Conservatory. I am not ready for that, but I have to respect the wishes of the rest of my household when they suggest that eating should be possible in the dining room, sitting comfortable in the living room, and walking risk-free in the halls.

For awhile, Andrew Talle (author of *Beyond Bach: Music and Everyday Life in the Eighteenth Century*, University of Illinois Press, Urbana, 2017) was my next-door neighbor. I eyed his unencumbered floors with colonial intentions, a promising scheme that was thwarted when he left Peabody Conservatory for Northwestern. How could he give up living next door to me, a clavichord addict, for a mere tenured professorship at a prestigious university?

If available, I like existing instruments: you know what you are getting. However, there are from-scratch commissions in the house: a Karin Richter after the Nuremberg Hubert is one. And now a L 10 from Andreas Hermert. The Hubert is the proximal cause of the L 10. Karin and I started plan-

ning as early as 1995, and for the sake of the extra bass notes, I abandoned my preference for diatonically-fretted instruments. The Hubert punished me as soon as it made its appearance. For anything from the 18th century, it is the foot for Cinderella's shoe. But for the 17th century literature, where my musical heart lies, it is...unconvincing.



Finished clavichord in Hermert workshop

Greg Crowell raved about a Bavington L 10, which looked to me to be just the ticket. The hunt was on.

The rarefied audience that reads *Tangents* surely keeps the Henkel catalog of the Grassi collection on the nightstand, so a description of the L 10 may be redundant. But if not, the Leipzig 10 (which I have been

calling the L 10, being now on a first-name basis with it) is an accomplished design from around 1700. It has the characteristic C/E to c³ keyboard. The racking suggests 5th comma tuning. Visually coherent, the original of oak boasts a particularly elegant bridge, a pretty rose, and an overall appealing architecture. If there is an in-vogue clavichord, if there can be such a thing, the L 10 may be it. There are a number of builders making the L 10, or something similar.

I have a bias, which is my belief that while it is hard to make a nice harpsichord, it is hugely difficult to make even a decent clavichord, much less an excellent clavichord. With so few degrees of freedom, there is no wiggle room. One wants a clavichord from a clavichord specialist. Check out the Deutsche Clavichord Societät website instrument tab. Among these beauties, the instruments from the Andreas

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Nordic Historical Keyboard Festival 2018

Anna Maria McElwain

The Nordic Historical Keyboard Festival brought clavichordists and clavichord devotees to Kuopio, Finland, for the seventh time, May 22-31, 2018. Concerts were held in thirteen venues around Kuopio, including churches, museums and government buildings. The clavichord was present in eighteen of the twenty events. There were numerous solo clavichord recitals, two 2-clavichord recitals, and recitals joining the clavichord with poetry, with a live installation, and with the baroque violin. Dr. Klaus Köppel from Germany presented a lecture on the sources of “the fascination of music between pianissimo and piano.” Finally, there was a jamming session where four clavichordists and one baroque violinist entertained themselves and some audience too for four hours playing the instruments in various combinations.

The festival opened with Dalyn Cook making a presentation on preludes and preluding. Other performers included Albert Mühlböck, Eija Virtanen, Miklós Spányi, Esther Yae Ji Kim, Joel Speerstra, Jan Weinhöld, and Jocelyne Cuiller. The baroque violin was played together with the clavichord by Daniel Cuiller and by Anthony Marini. Anna Maria McElwain took on the challenge of playing the Goldberg Variations on the clavichord. She also performed together with the poet Mitra Virtaperko and with a live installation created by the visual artist Johanna Rossi. McElwain and Jan Weinhöld performed the two Müthel Duettos for two keyboards and the arrangement by

Kenneth Gilbert of the sixth Brandenburg Concerto. Given the solitary nature of the clavichord, McElwain has attempted to increase the number of multidisciplinary performances at the festival

The recital by Eija Virtanen was also her clavichord diploma exam, the third of its kind in the history of the Sibelius Academy. Her program covered a wide time period, from Sweelinck to the contemporary clavichord composers Leonardo Coral and James Hewitt. She played on an unfretted clavichord by HansErik Svensson as well as on a fretted instrument that she had built herself.

Compositions by the five finalists in the International Clavichord Composition Competition were performed by four players using two different instruments. The finalists were Aspasia Naslopoulou (Greece), Timur Ismagilov (Russia), Alissa Duryee (USA/France), Michael Kennedy (USA), and Gabriele Tola (Italy). The first prize was awarded to Gabriele Tola's Tamutmutef and second prize to Alissa Duryee's Forager's Journal.

In order to make the festival accessible to all, no admission is charged. This, together with active media coverage, brought more people to the recitals than ever before and many otherwise excellent concert venues ended up being too small. Some lunchtime recitals attracted up to eighty enthusiastic listeners. These results encourage us to look ahead to the 8th Nordic Historical Keyboard Festival in 2019. Ω

Menno van Delft recording of Bach Partitas on Clavichord

Paul Rabin

Friends of the clavichord and of J.S. Bach will take special pleasure in Menno van Delft's new recording of J.S. Bach's keyboard partitas (Resonus 10212). The clavichord, made by Christian Gotthelf Hoffmann in 1784 and currently in the Cobbe Collection at Hatchlands Park, was previously heard in later 18th-century repertoire in Carole Cerasi's *Treasures of the Empfindsamkeit* (Metronome CD 1091), and shows its versatility in this new recording, proving an excellent vehicle



for Bach's ambitious and visionary work. The performance itself provides the best possible substantiation of the claim, documented in the accompanying booklet, that the partitas, published as a set in 1731, were specifically intended for the newly popular unfretted clavichord. Van Delft's performance is masterful throughout, giving a reference document for these important works, and a fascinating complement to Richard Troeger's pioneering recording (Lyrachord 8038). Ω

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Editor: Beverly Woodward
P.O. Box 540484,
Waltham MA 02454
Phone: 781, 891-0814

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CPEB:CW Newsletter

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The publishers of **Carl Philipp Emanuel Bach: the Complete Works** are publishing a newsletter which can be accessed at [CPEB:CW Newsletter](#). Issue No. 3 of the newsletter contains an article by David Schulenberg on Eugene Helm: *In Memoriam, E. Eugene Helm (1918-2015)* and an article by Doris B. Powers entitled *Revisiting C.P. E. Bachs Empfindungen*. Issue No. 2 includes an article by Mark Knoll entitled *Editing C.P.E. Bach's Versuch über die wahre Art das Clavier zu spielen*. Ω



The Clavichord and the Cello

Benjamin and Laetitia Steens

More than twenty years ago we began experimenting regularly with the adaptation of the cello—baroque or modern—to different sorts of pipe organs for duo concert programs. We are continually researching sound quality and equilibrium, using the cello sometimes as a solo instrument, sometimes as a supplementary expressive register for the organ, using original works or transcriptions (mostly written by us). We have also experimented with the duo combination cello and keyboard, easier to implement but also much more limited in terms of invention and experimentation. The experience of joining the cello and the clavichord is part of this research into the equilibrium of two instruments, as well as a quest for the ideal historical sound (sonority).

The first experiments were a bit disconcerting, since it was tempting to play the cello pianississimo, which is uncomfortable and does not permit a palette of sufficient nuances, and above all, reduces the player's range of motions and thereby an aspect of expressivity. After several attempts to soften the sound of the cello (pines of wood on the bridge, bands of

felt...) we have adopted a small mute made of leather, which seems to be the artifact best suited to reducing the sound volume of the cello without distorting the timbre. Later, we began turning the cello towards the clavichord, to create a better mixture of the sounds of the two instruments. And we have played from the same score to create a more "historical" experience.



Benjamin and Laetitia Steens

Together with these experiments, we have investigated repertoire with the aim of finding what will make the clavichord sound best. After trying several types of sonatas from the 18th century, it became clear that musical writing with an obligato part containing many notes in the right

hand works much better than an accompaniment of the basso continuo type. The quantity of notes in effect compensates for the less intense sound of the instrument.

During the time when we were experimenting with sound quality and repertoire, we turned to some testimonies of an earlier period. In fact, C.P.E. Bach as well as Quantz and Adlung indicate that the clavichord is used to accompany singers as well as other instruments. There is also iconographic evidence, for example a painting by Januarius Zick (1730-1797) *La Famille Remy* (the Remy Family) 1776 (clavichord, violins and cello).

In fact, the clavichord was in this epoch the instrument most widely distributed in German households and as a result used in chamber music played in a family setting. Nevertheless, the question of the strength of the clavichord in relation to other instruments remains. Is our opinion affected by the first clavichord copies in the years 1970-80, which had a very weak sound that is very different from what is produced today with respect to instrument building? We are firmly convinced that the clavichord has survived in parallel with the piano up till the beginning of the 20th century in part because builders have tried to make it competitive by building larger and more powerful instruments in the style of Friederici and Hoffmann. With that type of instrument, it is easier to achieve equilibrium in chamber music. Ω

(*Hermert Clavichord, cont. from p.1*)
Hermert Berlin workshop are choice. His copy of the Berlin 2160 is drop dead. I decided to pursue him.

Clavichord builders do not generally make the best correspondents. Correspondence with Andreas depends on Frau Hermert, Antoinette. My German is a function of the Yiddish spoken by my Russian, Polish, and Lithuanian grandparents, which means it is largely worthless. Antoinette's English is much better, although sometimes I wondered whether our email communications were on point. The arrival of a thoughtful letter and glossy catalogue was calming. I had Peter Bavington's assurances that one would not go wrong with a Hermert. I'm fine with the L 10 prototype as is, but if paying for a bespoke instrument, I wanted something less workaday than the original. I suggested refinements (e.g., not

oak), giving carte blanche with the proviso that Andreas would go all out for "pretty." If the reader has by now looked at his work on the website of the German Clavichord Society, it is evident that he knows *a lot* about pretty.

Besides the distance barrier (the Atlantic Ocean) and a language barrier, a builder faces the distractions of hot projects from a lively continental early music scene.

Consequently, a commission from a disembodied client like me, not even a professional player, can languish. Andrew Talle was the opportune go-between. He and his family live part of each year in Leipzig. During the summer of 2016, he would be doing some field work in Berlin, I proposed that he make a diplomatic visit to Berlin-Friedenau, where Hermert has his shop. As I hoped, they got on famously. Andreas liked meeting Andrew and learning about his interests, and Andrew

benefitted from deepening his knowledge of clavichords, which are a recurrent topic in his research. Joy! Andrew sent pictures of the work in progress and pronounced that what he had seen was "gorgeous." Gorgeous is always acceptable.

By the fall 2016, the instrument was making music and would be debuted at a clavichord society concert. I asked Andreas to keep the instrument for months after its completion and to have it played as much as possible. I know that this thought distresses some of my musical friends, who like their instruments to be virgin brides, but my thinking is that new instruments evolve quickly during their first year and that it is best to leave them with their makers as long as possible. With clavichords what one pays for most of all is the setup, which makes the difference between a cigar box

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(Hermert Clavichord, cont. from p.3)

and a great instrument. Voicing tangents and setting the listing are among the tasks that require exquisite care and judgment.

Once we were well into 2017, it seemed time to nudge Berlin. I had wanted to visit Naples, but my traveling buddies, Charles George and Eva Higgins, refused to go someplace that in late summer would be “hot as the hinges of hell.” As Naples was not going to happen, and as I had not been to Germany since a trip to Munich when I was twenty, a German visit it was to be, starting in Berlin, visiting the Talles in Leipzig, and wending our way south, taking in as many of the stupendous collections of keyboard instruments as I could persuade Charles and Eva to tolerate. An invitation to visit the workshop was arranged.

Berlin-Friedenau is distinguished for having the shortest Bahnhofstrasse in all of Berlin, and indeed, once you come up from the tram into the charming upscale neighborhood, you walk just a few houses to your left and there, in a handsome house is a large sign in the window, “Claviere.” A few moments more and, voila, the man himself...and Antoinette and their friend Dominic Eckersly, a peripatetic ex-pat Brit now living in Berlin. Dominic was an extra pair of skilled hands on the keys and also a go-between for English and German, ensuring accurate musical notes and accurate spoken words.

Andreas is a sturdy handsome man. Although keyboard studies were something he did late in his schooling one would not have guessed it; he is what CPE would have called a Kenner. He played on his clavichord after *Virdung* (which had made a sensation when shown in fall 2016) and on the L 10 with taste and dash. He also performed on a diminutive single octave clavichord with the eraser tip of a pencil. This clavichord was tiny but the sound was not.

The L 10 did not have its stand but was otherwise finished. Andreas had taken it from masterful to fanatic. Actually “fanatic” applied to everything in the shop. For example, on the wall behind where the L 10 was sitting there is a jigsaw puzzle of the Hieronymus Bosch “Temptation of St. Anthony,” a little more than 36 square feet (I asked)! Andreas had made this thing, put it together, and glued it up as decor. I was not sure if this tour de force was amazing or troubling. Certainly not a

project most people would contemplate, but it gives a sense of his ethic.

He uses some modern equipment to get parts to approximate dimension, but everything is brought to finish with hand tools using historical techniques. He showed off every one of the handmade cutters he uses to draw his moldings. He beamed a light into the mouse hole to show how there is crushed glass glued to the bottom of the soundbox, as in the original, to increase the reflective surface. He collects old furniture and bits from ancient buildings and uses these materials whenever possible. A Hermert instrument may have a soundboard contemporary with the prototype copied.

Andreas, Antoinette, Dominic, and I played. I expressed worries about the accidentals, as we now deal with restrictive interpretations concerning the rosewood family, which has swept up some types of ebony. Antoinette had documentation for everything. They would have been glad for me to take the clavichord then and there, but I feared the stand might take ages if the clavichord were separated from its maker prematurely. As we left, Eva turned to me and said, “That man is some kind of genius.”

In early fall, Antoinette sent me a local newspaper feature about Friedenau. As an individual who would be a curiosity in any setting, a large part of the article was about Andreas and the atelier. I pasted the text into Google Translate which returned the following delightful sentence: “Hermert is one of only twelve professional clavichord farmers in Europe.” Very clarifying.

A few months later, the pictures of the clavichord on its carefully worked stand showed up. Then came the angst of the actual shipping. The clavichord entered through New York, but cleared customs in Baltimore. There was a scary week between Kennedy and Baltimore/Washington International when the instrument disappeared into the void. It was actually in the custody of the Philadelphia Trucking Company, not with the Customs office that had to process the release. I arrived at the office with all my stuff: Andreas’s documentation of materials, photos of the object itself, and my checkbook. They were waiting for me. As none of them had a clue what a clavichord is, I gave them the pictures of the L 10, in its pristine gloss. The lead agent asked, “Is

this handmade?” Stamped documents in hand, I went off to find the truckers. They were also curious, as the shipping case had piqued their interest. It was worthy of a Mafia funeral, complete with the appropriate heavy metal handles on opposing sides, as solemn an object as could be. Once safe in the house, I was reluctant to open the shipping case as it was marvelous in own right. Of finished wood better than used in most contemporary furniture, the joints are tongue and groove. Antoinette had sent explanatory pictures of Andreas packing up so that I would know how to undo it. I was glad she had because King Tut had been plopped into his sarcophagus with less ceremony than the clavichord and its attendant parts had been fit together...resembling another jigsaw puzzle.

Ironically, the L 10 seems to resent Froberger, although it purrs for Reincken and Böhm, an instrument with its own opinions on repertoire. If there were an empty place somewhere in my house, it would probably be a good idea to think about one more clavichord to fill that particular gap. Ω

(Orgelpark, cont. from p.1)

popular and highly valued in late-Renaissance France. His nuanced performance of pieces by Louis Couperin, D’Anglebert, et al. on Mersenne’s clavichord showed the influence was mutual between clavichord and organ and that traditional genre categorizations regarding these two instruments should perhaps be reconsidered.

The clavichord key, the violin bow, and the Japanese calligraphy brush framed **Joel Speerstra’s** keynote presentation, “Playing around with Bach’s Violin Works at the Clavichord.” Inspired by Agricola’s description of J.S. Bach thoughtfully harmonizing his solo violin works on clavichord, Speerstra noted the similarity between the attack-continuation-release technique in Japanese calligraphy, the use of balanced arm weight in violin tone production, and clavichord playing technique. He created one-man chamber music on clavichord, improvising harmonies for Bach’s D minor violin partita on his pedal clavichord, which he calls a “trio machine.” However, an actual chamber music companion is twice as nice, proven by the first evening concert in which Speerstra was joined by **Ulrika Davidsson**, performing works by Lübeck and Bach on both the Utopia Baroque organ and on Speerstra’s double clavichord.

Bernhard Klaprott also advocated exploring other musical traditions, suggesting that calling upon one's inner singer is a similarly valuable approach to the clavichord. Citing Mattheson's exhortation that one must apply all skills toward playing in a singing manner, Klaprott asserted that, among keyboard instruments, the clavichord affords the player the best possibility for approximating true cantabile playing. He strengthened the connection between voice and clavichord by noting the similarity between vocal gestures such as the *trillo lento* and the clavichord's *Bebung*.

Gregory Crowell led an expedition to the New World, speculating about the early presence of the clavichord in the Americas. Given that Spanish and Portuguese settlers were known to have taken clavichords as far afield as Goa, it was highly likely that those coming to the New World also had clavichords in tow. Crowell also cited evidence of German organists and instrument builders bringing their instruments and craft to America. He presented the tantalizing prospect of yet-undiscovered clavichords scattered throughout Latin America that, if found, could significantly reshape our understanding of the clavichord in the New World. He closed his presentation by reciting Ogden Nash's "Tune for an Ill-Tempered Clavichord."

Lothar Bemmann offered a different sort of expedition: tracing the missing clavichords of Gottfried Silbermann. From publications and letters, he unearthed references to the cymbal d'amour (of which no example survives) from the first known mention of it to contemporary reconstructions. He similarly tracked C.P.E. Bach's celebrated clavichord from its origin in 1746 to the last known evidence suggesting that it still existed, a remark in the weekly journal *Das Inland* in 1856. Though the clavichords themselves may be missing, through his careful research, Bemmann has given them a sort of presence.

Olivier Feraud also addressed a missing instrument: the dulce melos described in Henri Arnaut de Zwolle's manuscript. In reconstructing this instrument, Feraud faced a number of challenges: Zwolle's is the sole extant description of it, and there are neither surviving instruments nor iconographic evidence. Feraud offered insights into the task of reconstructing lost instruments:

first, he shaped not only his design but also his own construction practice according to 15th-century technologies (even eschewing electricity!). He also considered the aesthetics of the time, noting that the 15th-century sound aesthetic may have admitted - and possibly embraced - what is now considered mechanical "noise." The music for which the instrument was likely intended and the contexts in which it was used also factored into his work.

Ulrika Davidsson presented her research into dynamic keyboard playing, conducted at the Royal Danish Academy of Music, in which she has examined the pedagogi-



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cal value of integrating multiple keyboard instruments. Like Feraud, she considered the interrelationship between music, musician, instrument, and context. Students were offered group lessons on clavichord, harmonium, pedal piano, or a combination thereof and were guided through a systematic approach to repertoire that acquainted them with the capabilities of each instrument, often leading to happy discoveries.

Menno van Delft addressed Forkel's oft-cited report about Bach's preference for the clavichord, proposing criteria to help determine the suitability of a keyboard piece for the clavichord. His first category was repertoire that works very well on the clavichord, such as simple (pedagogical) pieces, which can become perhaps too grand on the harpsichord, and toccata-like pieces, which are well-served by the flexibility of the clavichord. The second category--pieces that do not work well on the clavichord--includes complex counterpoint, such as five- and six-voice fugues: the clavichord offers too little sustain to support this texture. (Yet van Delft here disproved his own point, performing examples of such works to very pleasing effect.) The third category, pieces that are possible to play on the clavichord but not ideal, encompasses works like the

first English suite in A major and similar pieces that may be better served by the clarity and brilliance of the harpsichord. Finally, he suggested works for which the clavichord is the ideal instrument: highly expressive and dynamic works or ones in Rococo style, such as Bach's sixth partita and the B major sinfonia.

The Friday afternoon session celebrated a vital partner of the performer, enthusiast, and teacher: the builder! Jacob Adlung acknowledged the importance of the builder in his *Musica mechanic organædi* [1726] noting that a clavichord "of the proper sort...sounds so very touching and far more charming than most other instruments."

Andreas Hermert introduced his late 17th-century pedal clavichord, built for the Heinrich Schützhaus in Bad Köstritz, Germany. Given that no pedal clavichords from this time survive, Hermert had to create a design based on sources from the period, adopting the 1543 Pisarenensis as a model for the manual instrument. He also added several innovations of his own, such as a release mechanism that allows for easy access to the rollerboard.

The sound world of **Peter Bavington's** reconstruction of Mersenne's clavichord was first introduced in **Terence Charlston's** sensitive performance during his own

session; Mr. Bavington now told the rest of the story. He confessed that the life of a builder is one full of doubt, especially for builders creating instruments for which there are no extant examples and/or limited iconographic and technical information. The sole source of Mersenne's clavichord, his diagram in *Harmonie Universelle* (1637), has been criticized as being vague and imprecise; Bavington came to Mersenne's defense by pointing out that the drawing is an early form of isometric projection and is in fact accurate and useful.

Bavington meticulously reproduced other details from the sketch, including the hammer-forged tangents with flared tops and variously sized bridges; he also noted exceptional details in the drawing such as the earliest use of twined strings in a clavichord and the use of pins as key guides, which was common practice in harpsichords but rare in clavichords. The resultant instrument, with its sweet and delicate tone, should assuage many of Bavington's earlier doubts.

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(Orgelpark, cont. from p.5)

Jos van der Giessen introduced his chamber organ, built by **Gregor Bergmann**, who also confessed to the omnipresence of doubt in the building process. The organ has a single stop, a 16th-century-sized compass of 38 keys, and is pitched a fifth above normal. The instrument itself appears of moderate dimension and yet speaks with a rich and full tone, as Mr. van der Giessen demonstrated convincingly.

Sander Ruys took a different approach in introducing his 1543 Pisarenensis and Silbermann-inspired clavichords: he eschewed technical explanation, allowing the instruments to speak for themselves. Ruys adapted Silbermann's design, elongating the instrument by 17 centimeters to strengthen the sound of the bass, which he considers a weak point in Silbermann's own design. He then illustrated the range of capabilities of his instrument with a lively performance of a C.P.E. Bach rondo.

The Friday evening concert featured **Sigrun Stephan** and **Ulrika Davidsson**, the former leading a journey across three centuries of clavichord music, and the latter taking an in-depth look at the oft-neglected *Probestücke* of C.P.E. Bach. Stephan opened with Sweelinck's *Präludium Toccata*, handling the virtuosic passage work here with clarity and ease. Her final piece was a pleasant surprise: Fanny Hensel's *Andante in E minor*, a warmly Romantic work in which Stephan demonstrated a capacity for Romantic sensitivities matching her technical aptitude. Davidsson offered three of the *Probestücke* sonatas, each unique and intriguing. Davidson's thoughtful and intelligent playing served the music well, proving--as was C.P.E. Bach's intent--the utility of the principles outlined in his *Versuch über die wahre Art das Clavier zu spielen*.

Jan Raas opened the Saturday session with a thought-provoking question: Is the clavichord a captive of the past, or is it forging a place for itself in the present? He described the clavichord in the 20th century as a "stranger" in the musical landscape with an identity crisis of sorts, partly because so little new repertoire has been composed for it. To metaphorically dust off the instrument, Raas suggested that the clavichord be made more available, not as a museum piece but as a modern instrument with new music being written for and performed upon it. He urged performers to search contemporary repertoire to discover what

fits the instrument. He illustrated this with pieces by Stockhausen and Bartók; he also pointed out the importance of encouraging composers to write for the instrument. Finally, he went over the steps in creating an improvisation, which he deemed the most contemporary of all contemporary music.

Jean Kleeb brought his original Spanish clavichord (1800) into the present through his energetic, South-American-inspired improvisations. He began with "Christ ist erstanden" from the *Buxheimer Orgelbuch* [circa 1460], then bridged the centuries by slipping seamlessly into highly rhythmic and energised Brazilian jazz. Kleeb has devised his own technique wherein he can play percussively without compromising the tuning of the instrument. He echoed Olivier Feraud's earlier observation that mechanical "noise" can be embraced and exploited to good effect. He veritably danced before the keyboard, bringing the spirit of a dance hall into the concert hall.

Frank Danksagmüller provided an overview of the recent composition competitions organized by the British Clavichord Society and the Nordic Historical Keyboard Festival. He provided scores as well as audio and video samples of several entries, demonstrating the diverse approaches to composing for the clavichord. He closed with a call for a centralized, online source for contemporary clavichord music.

Dóra Pétery mixed historical and contemporary pieces in her presentation on rediscovering dynamics. She drew a powerful parallel with painting, namely the chiaroscuro technique associated with Caravaggio. She further developed this idea by suggesting the relationship between light and shadow and spatial perception and noting how this concept was historically manifested in music (*cori spezzati*, etc.). She presented several works on the organ that played with notions of space, and as she descended from the organ loft to the clavichord, her own electronic composition, *My gift to Hans-Ola Ericsson*, was presented. Ms. Pétery's piece created an organ-clavichord duo, a sort of fantasia on the symposium theme.

With an eye fixed on the future, the Dutch Clavichord Society also invited two young professionals to present short research projects. **Dalyn Cook** outlined the life and work of Lotta van Buren, great-niece of the eighth American president Martin van

Buren (whose first language was Dutch) and fervent champion of the clavichord. Her holistic engagement with the instrument could serve as a model for future generations of clavichordists: in addition to performing, she was actively engaged in educational outreach, especially for children, and building and restoration, a gentle reminder that many aspects of music-making happen outside practice room walls. **Franjo Bilic**, student of **Menno van Delft**, discussed the clavichord as a pedagogical starting point for other keyboard instruments. He outlined the specific ways in which clavichord study can foster improvement in the playing of pianists, harpsichordists, and organists. He closed his presentation with a useful observation: if one is ill, one should go to the doctor; if one has poor technique, one should turn to the clavichord!

The closing concert featured **Frank Danksagmüller** presenting his own compositions, and **Menno van Delft** highlighting Dutch/Flemish composers old and new. Danksagmüller impressed with his energetic playing on the Utopa baroque organ. On the Gerstenberg pedal clavichord he created a thoughtful canon à 3 using live electronics. Van Delft paired a prelude and fugue from Quirinus van Blankenburg, active in Den Haag during the late 17th- and early 18th century. He then vaulted into the 21st century with a work commissioned by and dedicated to him, Roderik de Man's *Elongated Fingers* (2017). Van Delft savored the many piquant harmonies punctuating the work, which were made all the more effective by the resonance of the replica Hass clavichord. He closed with a Sweelinck fantasia, using his "elongated" fingers to awaken the music of the spheres.

The symposium not only affirmed the companionship of the clavichord and organ, but provided compelling visions for future developments for both instruments in composition, building, pedagogy, and performance. Ω



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