

Four Hands at the Clavichord

Peter Sykes

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Among other things, the clavichord is hailed as a superb domestic instrument, ideal for music making and practicing at home. One of the most hallowed forms of domestic music making is four-hand keyboard repertoire; for some reason, this has not earned the same credibility or glamour on the concert platform as solo keyboard repertoire or chamber music. In this article I examine the possibilities for four-hand music on the clavichord as a natural combination of these two elements and I propose that this repertoire provides a new dimension for listeners in which to experience the clavichord in concert.

A cursory glance at the now-ubiquitous source of scores, the Internet Music Score Library Project (www.imslp.org) shows lists of original compositions for four-hand keyboard by J.C.F. Bach, Beethoven, Haydn, Hummel, Kalkbrenner, and Mozart, as well as transcriptions of music by J. S. Bach, Beethoven and Mozart. These are composers whose works might more naturally 'fit' on the clavichord, but other music by later composers might well find the clavichord a suitable vehicle for domestic musical activity and perhaps even concert performance. Some performers are today expanding the circle of repertoire performed on the clavichord, and this effort can be extended to four-hand repertoire to very good effect.

A few observations about the clavichord in general, the nature of four-hand music, and the nature of domestic and public musical activity might help to make a better case for this possibility. First, it's probably best to
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Exploring Chopin On the Clavichord

Francis Knights

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One interesting aspect of the interrelationship between composers, performers and keyboard instrument makers from the 15th to the 19th centuries is manifested in the increased compass of instruments like the harpsichord, clavichord and fortepiano, where changes in musical style, usage, venues, keyboard technique and musical instrument technology resulted in an ever-increasing range of pitches, from only three and a half to seven or more octaves. New notes demanded by (or newly available to) composers from time to time did not necessarily imply that amateur or even professional players would wish to replace their older instruments just to accommodate this. Consequently, the expansion process was quite slow, although the *ravalement* rebuilding of (for example) valuable 17th century Ruckers harpsichords by Taskin and others shows some desire to be current with new musical requirements. However, there are also examples in the other direction, where builders appear to have created keyboard compasses that composers were not yet requesting. One intriguing example is the clavichord in the late 18th and early 19th centuries.

Although some composers (such as Bach) seem to have consciously restricted their keyboard ranges to the traditional 17th-century four octaves up to the 1720s (and small short-octave instruments were being made even after that date), five-octave harpsichords were known from around 1710, and FF-f³ on clavichords from at least the early 1740s (H. A. Hass, for example). Expansion of the compass upwards - easier on a clavichord than a harpsichord - began soon thereafter, and FF-a³ is found on a Barthold Fritz instrument of 1751. Nevertheless, the five octave FF-f³ range was very com-

mon on double-manual harpsichords and fortepianos right up to the end of the 18th century, and music requiring notes below FF or above f³ remained quite rare. Clavichords seem to be a different matter, and Swedish makers in particular extended first the treble then the bass range, to encompass six full octaves. Pehr Lindolm used FF-c⁴ from 1783 then CC-c⁴ from 1794, while Carl Jacob Nordqvist used FF-f⁴, astonishingly high, in about 1820. Outside Sweden,



Chopin, in 1835, at age 25

the Czech Amand Kunz and Gonçalo José Baptista Camacho (Braga, 1841) also made instruments with this latter compass. Some of these late instruments are very large indeed (up to 7' 3" in length), and enough survive in good playing condition for them to have been used for CD recordings by Steve Barrell, Mikko Korhonen, Tomoko Akatsu Miyamoto, Paul Simmonds and many

others. However, the repertoire choices of these performers (for example, C. P. E. Bach, W. F. Bach and Haydn) do not take advantage of the very highest notes of such instruments. What indeed were these for?

One likely reason was keeping up with the expanding compass of the fortepiano, with the implication that clavichordists were playing piano repertoire; indeed, no separate or distinct early 19th-century clavichord repertoire is known. Bernard Brauchli may be correct in saying that 'the instrument acted as a cheaper and easier-to-maintain substitute for the piano' (*The Clavichord* Cambridge, 1998), p.179) in late 18th and early 19th century Sweden, and it certainly shared some of the same repertoire, there and elsewhere. The essential difficulty for playing Romantic piano repertoire on the
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Clavichord Events at the 2019 Boston Early Music Festival

Paul Rabin

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This year's Boston Early Music Festival brought a welcome increase in opportunities to hear clavichords in recital, on a variety of instruments.

Judith Conrad has been bringing informative programs and unusual instruments to the Boston festival for many years. This year she brought a triple-fretted mean-tone clavichord by Andreas Hermert, after the 1688 Georg Woytzig clavichord in the Musikmuseet, Stockholm. Judith's program, entitled "What should we poor sinners do? The Phrygian mode in the Baroque," included chorale partitas and other works in the Phrygian mode by Sweelinck, Scheidt, Pachelbel, J.C.F. Fischer, J.S. Bach, and Buxtehude.

Builder Douglas Maple, of Pennsylvania, brought two recent instruments: a five-octave (FF-f3) unfretted clavichord based on instruments of Johann Heinrich Silbermann from the mid-1770s, and a four-and-a-half octave (C-e3) clavichord based on instruments by Philip Jacob Specken from the 1740s. Both J.H.Silbermann and P.J.Specken apprenticed with Gottfried Sil-

bermann in Freiburg, and perhaps preserve different features of an earlier design.

These instruments were used in two recitals. The first was by Erica Johnson, who played J.S. Bach's *Partita III in A minor* (BWV 827) and C.P.E. Bach's *Rondo in B-flat major* (Wq 58/5, H267) on the Silbermann, and Sweelinck's *Allemande Gratie* on the Specken. The second was by Carole lei Breckenridge, who played an all-Haydn program, including the *Sonata in D major* (H. XVI:19, 1767), *Variations in F minor* (H. XVII:6, 1793), and *Fantasia in C major* (H. XVII:4, 1789) on the Silbermann, and the *Sonata in C major* (H.XVI:48,1789) on the Specken.

The past several festivals have included an official Keyboard Mini-Festival, a day-long program with full-length concerts on clavichord, fortepiano, and harpsichord, using historic instruments. This year's program brought a long-awaited treat. Builder Allan Winkler brought his newly-restored 1789 clavichord by Johann Christoph Georg Schiedmayer, a five-octave (FF-f3) unfretted instrument almost identical to the 1796 Schiedmayer in the Boston Museum of Fine Arts collection. Benjamin Alard's program explored North and South German influences on J.S. Bach's developing keyboard

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style, and included Johann Pachelbel's *Fuge* in B minor, Georg Böhm's *Partita sopra "Freu dich sehr o meine Seele,"* and J.S. Bach's chorale *Ach Herr mich armen Sünder* (BWV 742), *Sinfonias* in G minor (BWV 797) and B-flat major (BWV 800), *Partita sopra "O Gott du frommer Gott"* (BWV 767), and *Sonata* in D minor (BWV 964).

Thanks are due to the Historical Keyboard Society of North America (HKSNA) for sponsoring Judith Conrad's and Carole lei Breckenridge's recitals, to the Westfield Center for Historical Keyboard Studies for sponsoring Erica Johnson's recital, and to the Boston Early Music Festival and the Institut Français for sponsoring Benjamin Alard's recital. Ω

VIII Nordic Historical Keyboard Festival in Kuopio, Finland, May 21–29, 2019

Anna Maria McElwain

Anna Maria McElwain, together with Michael Tsalka, is a founder and artistic director of the Nordic Historical Keyboard Festival, which opened in Kuopio, Finland in 2012. It has taken place four times, offering each time 20 concerts given by artists from three continents.

The eighth Nordic Historical Keyboard Festival in Kuopio, Finland offered 20 events, most of them focusing on the clavichord. It also afforded a pleasant tour of the history and architecture of Kuopio, with concerts in 13 exciting venues around the city (though several favorite venues were under construction). The town is said to have more clavichords per capita than anywhere else in the world. Without ques-

tion, there are more clavichord recitals in Kuopio yearly than anywhere else, with a good-sized audience of people who have been awed by the instrument. It may be that the quiet intimacy of the clavichord suits the Finnish temperament especially well.

The festival opened on May 21, with two clavichord recitals in the chapel of Kuopio Cathedral. It is a tiny space with wonderful acoustics for the clavichord. Unfortunately, there are never enough seats for all who want to attend. The first recital was played by Eija Virtanen (Finland) with a program that included Buxtehude, J.S. and C.P.E. Bach, Haydn, Anna Bon, and James Hewitt. Last year, an International Clavichord Composition Competition was arranged by the festival. On the first eve-

ning, Gabriele Toia (Italy), the winner of that competition, performed in his recital the winning piece, *Tamutmutef*, which was inspired by the story of an Egyptian princess. Toia began with Sweelinck, Froberger and Clementi, improvising toccatas and preludes in between, and concluded with Bartók, Chick Corea and Antonio Zambrini, an Italian composer working in the jazz genre.

For several years, I have tried to include interdisciplinary performances in the program of the festival. May 22 was an exciting day for me, since I had the opportunity to combine clavichord with black-light theater, which had amazed me on a visit to Prague some years earlier.

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(*Kuopio Festival, cont. from p.2*)

Wearing white gloves, I performed music by Mozart together with Manda Konttinen (Finland). Being in a black box theater and having ultraviolet lights one could only see my hands and my scores. Manda's performance included all kinds of objects that glowed in the darkness: baby boots, high heeled shoes, a veil, skirt, blouse, white feathers... all performed together with the music. The three performances attracted the attention of local kindergartens and schools and I was excited to present the clavichord to over 400 children during the day. And they all said they liked it! The same evening five of us, Mads Damlund (straight from the airport), Albert Mühlböck, Gabriele Toia, Eija Virtanen, and I performed at the Old Kuopio Museum. This museum consists of a block of eleven wooden houses from the late 1700's to the late 1800s. We played on two clavichords situated in front of an unplayable square piano. In twos, we performed pieces on two clavichords, such as a Bach concerto, and works by Christian Heinrich Müller (edition by Gabriele Toia), and Händel. J.C. Bach was performed on one instrument four hands. The audience was packed tightly and spread into several rooms.

On the following day, we returned to the chapel of Kuopio Cathedral. Albert Mühlböck (Austria/Taiwan) played a program of Bach and Mozart on a clavichord. The evening recital in St Peter's Chapel at Kuopio old cemetery was preceded by a guided botanical tour of the cemetery. Mads Damlund (Denmark) took the audience, as he said in his introduction, on a musical journey to Copenhagen at the end of the 18th century, a time when the clavichord was immensely popular in Copenhagen. Even today, the largest number of clavichords built by the Hass family can be found in Copenhagen. At the center of attention of the thriving musical culture was the Opera. This flamboyant world may seem far removed from the quiet, introvert clavichord, but one may be surprised to learn that in this pre-Wagnerian time the

opera owned more than 20 clavichords, used for study and rehearsals by the singers. Only around 1820 did the opera acquire a pianoforte. The program, played with great virtuosity and lightness, consisted of music by composers connected to the Royal Danish Opera: Naumann, Kunzen, Schulz, and Mozart.

The first recital on May 24 concentrated on female composers. I played works by Marianna Martinez, Maria Teresa d'Agnesi, Anna Bon, Élisabeth Jacquet de la Guerre, and Sophia Westenholz, as



Jan Weinhold in performance at the Kuopio Orthodox Church

well as *Forager's Journal* by Alissa Duryee, who was the second prize winner of last year's clavichord composition competition. The recital was held in the Alava church, which has been described as "dignified concrete brutalism." This 1960's church is considered the ugliest building in town. The evening recital was held in the beautifully painted congregational hall of Kuopio Orthodox Church, quite a contrast to the greyness of the earlier venue. Jan Weinhold (Germany) played a very appropriate program in front of the beautiful iconostases: the keyboard version of Haydn's *Seven Last Words of Christ on the Cross* (played of course on a clavichord). The first of the three recitals on May 26 was interdisciplinary. At the Central Lutheran Congregational Hall, I played Bach's sixth *Partita* and Tiina Sara-aho's (Finland) performed a meditative dance. The next two recitals took place in St Jo-

seph's Church, a beautiful wooden church built in 1912. It was formerly Lutheran and currently houses the Catholic congregation of Kuopio. Päivi Vesalainen and Janne Malinen (Finland) presented a very enjoyable recital for a full house. St Joseph's used to be a very popular concert venue. Since currently there is hardly any concert activity there, people rush to it whenever they have the chance. Also, this was the first time a clavichord-guitar duo was heard at a Kuopio keyboard festival. Malinen played a guitar from the Romantic period (Panormo 1828). The program included music by Aguado y Garcia, J.S. Bach, Weiss, and Graham Lynch. In the evening recital, Jan Weinhold played in his deeply emotional style a transcription of the Bach *Chaconne*, C.P.E. Bach's *Fantasia in F-sharp minor*, Müthel, W.F. Bach and Beethoven.

On May 27 Albert Mühlböck gave a Russian-themed clavichord recital at Kuopio Town Hall. The first half included composers such as Trutovsky, Palschau, Hässler, Glinka and the Finnish-born Thomas Byström. The second half, which included Scriabin and Rachmaninoff, was played on the modern piano.

Heli Kantola (Finland) performed at Kuopio Old Parsonage, which was built in 1776 and is the oldest building in Kuopio. Her program of Haydn, Sweelinck and Pasquini concluded with Mussorgky's *Dance of the Unhatched Chicks*, which was surprisingly delightful to hear on a clavichord. The third recital of the day was the only recital without clavichord. Dóra Pétery (Hungary) touched the hearts of her audience first by singing the chorale *Es ist das Heil uns kommen her* and then playing Matthias Weckmann's variations on the chorale. With the Bach *Passacaglia in C minor* it was indeed a recital to remember.

The festival also offered two public lectures. The first one, on May 28, was given by Dr Claus Köppel (Germany) on the topic *The Life and Death of J.S. Bach from the Point of View of Medicine*. This lecture at Kuopio Town Hall was followed

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(Knights, cont. from p.1)

clavichord is the absence of a sustaining pedal. Whether or not players used simple makeshift solutions such as changing left-hand textures to cope with this, there is some repertoire in which the pedal is less critical, or even non-essential, and this is music that has almost entirely been neglected by clavichordists. Some of it fits well within the keyboard compass of clavichords available in the early 19th century.

The music of Frédéric Chopin (1810-1849), the pianist-composer par excellence, may seem unusual repertoire for a clavichord player, but in fact clavichords were still being built in Poland during his lifetime, and scholars have even suggested that Chopin could have used the instrument when young. However, as Anna Maria McElwain notes, “There was a tendency of using the term *klawikord* not only to refer to the clavichord, but to other instruments of the piano family as well, mainly the square piano, which, to make matters even more confusing, was also called a spinet” (A Clavichordist’s View of the Chopin Preludes (Sibelius Academy, 2010)), so the matter remains uncertain. The quality of the music has always been a draw, and various players have recorded Chopin on the clavichord with success in recent years, including McElwain and Wim Winters. The purpose of this article is to suggest both a programme and an approach for players wanting to follow in their footsteps.

The recital program devised below is based around Chopin works with a compass of not more than FF-f² that require the sustaining pedal little or not at all; a careful read-through of the complete works located a number of suitable Mazurkas, Preludes and Waltzes that make a varied sequence to showcase the clavichord in Chopin (the scores are available in standard Chopin editions, or online at <https://imslp.org>):

Mazurkas	D minor (Op. posth)
	G major (Op. posth)
	C minor, Op.30/1
	E ^b minor, Op.6/4
	G major, Op.67/1
	F major, Op.68/3
	F minor, Op.68/8
Preludes	E minor, Op.28/4
	A major, Op.28/7
Waltzes	F minor, Op.70/2
	E ^b major (Op. posth)
	A ^b major, Op.69/1

We know a great deal about Chopin’s teaching and performance style, thanks to numerous reminiscences and reports left by his pupils, contemporaries and other listeners. He was very aware of the tactile and sonority differences between different pianos, and would choose between Erard and Pleyel instruments according to his mood, prizing the latter for “their silvery and slightly veiled sonority and their lightness of touch”, in the words of Franz Liszt (all these quotations are from Jean-Jacques Eigeldinger, *Chopin, pianist and teacher, as seen by his pupils* (Cambridge, 1986)) - a description that fits many clavichords very well. Other descriptions of tone by Chopin will resonate with many clavichord players: excessive volume is like “a dog barking”, and there are constant references to the nature and quality of his quiet playing:

His speciality was extreme delicacy, and his pianissimo extraordinary. Every little note was like a bell, so clear (Elise Peruzzi)

Only with Chopin can one appreciate the quality of sound to infinitesimal levels; as an entirety as well as in its smallest detail, his decrescendo is as enchantingly beautiful as it is difficult to attain (Emilie Gretschn)

There are unbelievable details in his Mazurkas, and he has found how to make them doubly interesting by playing them with the utmost degree of softness, piano in the extreme, the hammers merely brushing the strings (Hector Berlioz)

In fact, aspects of Chopin’s method of tone production will readily resonate with clavichordists. For example, “He made me practice first of all constantly varying the attack of one single note, and showed me how he could obtain diverse sonorities from the same key, by striking it in twenty different ways”, in the words of his late pupil F.-Henry Perle. His students were brought up on Bach - “he gave absolute priority to Bach” (Emilie Gretschn) - and Chopin also continued the Baroque tradition of improvising ornaments in performance. McElwain’s *Chopin Preludes* essay provides much further useful food for thought, including a piece-by-piece discussion of the approach needed to make Chopin’s Preludes work on this instrument.

The dozen pieces listed above are not technically difficult, and the main challenges for clavichordists arise in terms of basic touch, and hand positions. Regarding the latter, most early keyboard players not

first brought up on the piano simply won’t have the necessary technique to move comfortably around the keyboard with, for example, quick hand-rotation arpeggios or widely-spaced left-hand chord movements, which are not normally required in 18th century repertoire. Of course, part of the value of working with 19th century music on the clavichord today is in acquiring such new skills, which just take careful practice, and time.

Tone production is another area where transferring a technique appropriate to Bach, or even Haydn, cannot be done directly. Certainly, the quiet dynamic ranges Chopin explores are easily achieved on the clavichord, but delicacy of attack is more problematic, especially as most players will have heard pianists from modern traditions of Chopin playing which seem to have as their goal the elimination of the audible hammer-strike entirely. On the clavichord, this is rather more difficult, especially if one is using a strongly-strung instrument or one with a pronounced start to the note. Regardless, the ability to voice chords and create cantabile lines where the balance of ictus-to-sustain can be consciously chosen, represents a real refinement in clavichord touch, and one that is valuable for much earlier music too. Breaking the music down into such individual challenges as practicing single notes of the same apparent volume but with different attack and different sustain, will teach any player a great deal about the refinements that are possible in this repertoire.

Anyone wanting to try this project should think about not only studying all the works in the programme, but actually performing them, even if only informally to a few friends: the learning process becomes most acute towards the end, when the amount of time and effort required to produce a polished version seems greatest. It is easy enough to learn a work until it is ‘nearly ready’ to be performed, but the final refinements of tone, touch, dynamics, phrasing and the like are the real value of learning this music, and achieving this will be of greatest benefit to the player. The end result for the performer will be a new appreciation of the clavichord’s possibilities in 19th century repertoire, and hopefully some enriching of their technical and musical skills. Ω

(Sykes, cont. from p.1)

envison this activity on a five-octave unfretted instrument, for a number of reasons; providing enough room for two players to sit side by side at the keyboard is perhaps only possible with five octaves, and playing music from later periods in perhaps more remote keys will be much easier on an unfretted instrument. Second, the denser texture of four-hand writing makes the use of the sostenuto pedal found on the piano far less necessary in repertoire that might in a solo context demand it. Third, the clavichord's dynamic flexibility can serve four-hand repertoire from more periods and styles than usually considered for two harpsichords. Fourth, two people at the clavichord make more sound than one, and the sound can thereby potentially carry farther in concert than that made by a solo performer.

With respect to the repertoire: four-hand playing is an opportunity to experience keyboard music in a different way, especially when transcriptions are involved. One can get the sense of a Mozart or Beethoven symphony with a four-hand transcription far better than mounting the struggle necessitated by a solo version. Before there were recordings, there were transcriptions, allowing music to be made and heard in more ways, and more often, than in public orchestral performance. These transcriptions engage the imagination, especially if one is familiar with the original version; hearing the clavichord first imitate strings, then winds, then full orchestra perhaps affords a more interactive listening experience than hearing music conceived for the keyboard alone. This is not in any way to discount the music written for keyboard four hands; much of the repertoire, especially by Mozart, exploits the rich possibilities of texture, tessitura and dynamics afforded by four hands at the same keyboard.

And there's more; two people have twice as many ideas as one. The musical conversation between two players at the same keyboard is a delightful thing to observe. Many pieces highlight this in different forms; the famous portrait of Wolfgang and Nannerl Mozart playing together at one keyboard with their hands crossed shows the wit and intimacy that four-hand music can provide for both players and audience. Two players at the same keyboard must move and breathe as one in order to produce a unified sound. The uncompromising attack

characteristics of any keyboard (clavichord, harpsichord, or piano, no matter) require a precision of ensemble that goes far beyond that needed for instrumental or vocal accompaniment. Ensemble keyboard playing actually develops a higher degree of perceptive musicianship than almost any



Michael Tsalka and Anna Maria McElwain playing "four hands" at an 1808 Lindholm clavichord

other kind of musical ensemble. At the same time, some pieces are purposely written with one part a bit easier than the other. Teacher and student can then play together, and both can learn in the process. For less experienced clavichord players, taking the bass part can often be a bit easier than the treble part as regards sound production and the avoidance of chucking or spitting due to less than firmly committed touch, since the bass is usually more 'forgiving' than the treble in a five-octave instrument.

All this is good for domestic activity; a private environment can shield one from observation and criticism. Home is, after all, the best place to learn the most important lessons, after which the results can be shared publicly. Clavichord recitals, however, do not usually happen in large concert halls; they are (I believe) best experienced in what might well be called an elevated domestic environment such as a house museum. This cozy atmosphere makes friends between players and audience as well as between audience members far better than the impersonal nature of the modern concert hall. In this environment, the conversation between two players on one instrument is all the more effective due to proximity and intimacy, and may make more effective the idea of transcriptions of period repertoire, even going so far as Mozart or Beethoven symphonies.

A final word about another kind of two-clavichord repertoire – four hands on

two instruments. There is a large body of repertoire for this combination as well. It's a bit harder to maintain the level of intimacy and precision here; that comes more as a necessity when two players are at the same instrument. Moreover, one now has two instruments to tune, and sometimes different instruments can react differently to the same variations of temperature or humidity, making for considerably more work for the tuner and higher potential for out-of-tuneness regardless of how much tuning has taken place. There are some pieces that in my opinion are best on two clavichords. The Duetto in F Major, F. 10 by W.F. Bach and, of course, the two duets in C Major and E-Flat Major by J. G. Mützel immediately come to mind. Whether four hands at one keyboard or two, there's no reason not to think of the clavichord as suitable or even ideal for this repertoire, either at home or in concert. Ω

(Kuopio Festival, cont. from p.3)

by a recital of Bach and Beethoven by Esther Yae Ji Kim (Korea/Australia). The evening recital took place at the Kuopio Art Museum. Dóra Pétery and Mónika Tóth (Hungary) performed Anton Zimmermann's six sonatas for keyboard and violin obbligato. It was pleasant for the exhausted festival organizer to sit at the back of the art exhibition, a display with the theme of motion, and just enjoy the music. After a full day it was only natural that performers wanted to spend the late evening at a lakeside cottage enjoying the heat of the sauna and a dip into the nearly freezing water, a treat frequently offered to the bravest festival guests. On the last day of the festival, Esther Yae Ji Kim presented parts of her doctoral dissertation, written for the University of Sydney, with the title *The Clavichord Revival in England, the U.S., and Finland: Exploring the concept of cantabile and legato in clavichord playing*. After the lecture I played yet another interdisciplinary recital with the topic *When the Rowan Blossoms*. It consisted of pieces on the clavichord with nature titles from composers such as Byrd, Sweelinck, Couperin, Leonardo Coral, Jean Sibelius (a premier of his *Tree Suite*, a piano piece, on the clavichord), Chopin, Beethoven's *Sonata Pastorale*, and a rerun
(Cont. on p.6)

Gore Place

Many Boston Clavichord Society concerts have been presented at Gore Place in Waltham, Massachusetts. Gore Place is a Federal-style historic mansion on a 50-acre country estate. It was built in 1806 by Christopher and Rebecca Gore. The Gores were prominent Bostonians who lived during and after the American Revolution. Rebecca planned the mansion with the help of a Parisian architect. The mansion is open for guided tours. <https://goreplace.org> Ω



(Kuopio Festival, cont. from p.5)

of Duryee's *Forager's Journal*. I combined the recital with a slide show of nature photography. Albert Mühlböck kindly assisted at the computer. The idea for the recital came during my personal struggle with environmental anxiety, which is a concept more often experienced than discussed. With more trees being cut than is good for the world, I wanted take a stand against it, and at the same time portray the beauty of nature and music inspired by it. The recital was concluded with scenes of aggressive forestry which were accompanied by silence.

The final recital took place in one of Kuopio's old wooden buildings, the

former bishop's residence, which now houses Kuopio's Design Academy. The audience was delighted to hear two clavichords used to play Mozart's Sonata in D major, as well as Mozart and Beethoven duos. In the end the performers, Albert Mühlböck, Heli Kantola, Esther Yae Ji Kim and I surprised the listeners by transforming W.F.E. Bach's *Das Deryblatt* into a piece for four players.

The historical keyboard instruments used in the concerts were a 5-octave unfretted Specken-Svensson clavichord by Hans-Erik Svensson belonging to the Sibelius Academy, another Specken-Svensson by Stig Lundmark owned by me, a fretted

clavichord by Thomas McElwain and an organ with 25 registers in baroque style by Verschueren Orgelbouw.

The Nordic Historical Keyboard Festival offers an excellent opportunity to meet other clavichord lovers, to hear music from the 1500's to World Premiers in exciting performances, or to fall in love with the clavichord, if one has not already done so. We are already looking towards 2020 with an emphasis on the Beethoven Jubilee. In addition to a clavichord experience, we offer our beautiful landscape of lakes and forests, with hikes into the nature preservation area of Puijo. Ω



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