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Le clavicorde published in France

Benjamin Steens
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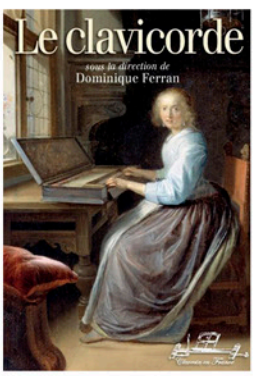
On March 14 and 15, 2020, a symposium of the association Clavecin en France focused on the clavichord was to have taken place. About twenty speakers were to participate: musicians, conference organizers, and builders were to present lectures, offer workshops, and display several dozen instruments of different types.



It is in this framework that *Le Clavicorde,* the first book in French on this topic, was prepared and published. The book was conceived both as a guide to the symposium and a general introduction to this instrument, which remains little known in France

Unfortunately, governmental decisions in connection with the Covid-19 public health crisis compelled the postponement of these events to a later date.

The only witness to this project at present is *Le Clavicorde*. It includes seven independent articles. The topics include: the history of the clavichord, its construction, and its repertoire from the Middle Ages to the 18th century. Two of the articles were previously published in English in *Clavichord International*. The rest were produced

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Two clavichords by Johann Christoph Georg Schiedmayer

Allan Winkler
Allan Winkler builds and restores clavichords and harpsichords. He is based in Medford, MA. [awinkler@mindspring.com]

To find a pair of eighteenth century instruments made only a few years apart in a European city is nothing unusual, but it is a rare coincidence for Boston. Two clavichords by Schiedmayer, one dated 1796 in the Museum of Fine Arts, Boston (MFA), and the second made in 1789 that I own and recently restored, are similar enough to say that they were made from the same plan. In their aesthetic details, interior case measurements, bridge sections and string


1796 Schiedmayer
Museum of Fine Arts, Boston

lengths, the two are identical. Through my work for the MFA, I had the luxury of time to mull over the minutiae of the 1796, but without being able to look under the soundboard. Restoring the 1789 allowed me a look at hidden structural details since this entailed replacing its twentieth century plywood bottom, and a particularly interesting opportunity to calculate what may have been Schiedmayer's formula for the bass wound strings from impressions left in notches in the summit of the bridge.

Then as now, workshops alter designs in large and small ways to refine the building process and to improve tone or playability, but what interests me about the evolution of Schiedmayer's design is to consider why he made changes. It is safe to say that any alterations were his own decision, but it is also possible that some changes were influenced by the builder's circle of musicians as well as by his two younger brothers, both of whom made clavichords and well regarded fortepianos.

How both instruments ended up in Boston begins with Morris Steinert (1831–1912), who built a collection of stringed and keyboard instruments that he donated to Yale University in 1900. The 1796 was once the property of Morris Steinert's daughter-in-law, and passed through one other owner before arriving at the MFA in the collection of Edwin Ripin (1930–1975). The 1789 was included in catalogues of the Steinert collection up to 1954, and around that time it was bought by Eric Herz (1920–2002). Family lore from Eric's son Michael has it that Eric used some funds intended for a vacation "causing some family discord," but Eric kept no records of the sale or its condition when he got it. That Yale was willing to let it go suggests it may have needed serious repairs.

There are several descriptions of the 1796 Schiedmayer, notably in the *Keyboard Musical Instruments of the Museum of Fine Arts* by John Koster, also my own short article in *The Boston Clavichord Society Newsletter*, No. 4, Spring 1998, and the *Newsletter of the British Clavichord Society* (#15, 1999). Briefly noted, the 1796 is in its original state with the exception of the four turned and fluted legs and leg plates, music wire, felted cloth and rack-guide pins that are all twentieth century replacements. Its structural integrity is generally good, and while the case-to-bottom glue joint is still sound, there are a few cracks in the fir bottom. The soundboard is in good condition with only four small cracks that have needed repair, though string tension and some water damage have caused a severe dip in the soundboard.

I first saw the 1789 Schiedmayer when I began working for Eric Herz Harpsichords in 1971, and at that time it had a thick plywood bottom and was strung with plain brass and steel-core wound wire in the bass. There is no record of its condition when it came into Eric's hands, but the original bottom, music wire, tuning pins, tangent rail and rack guide pins were all lost, while the case and lid, all the keys and the four

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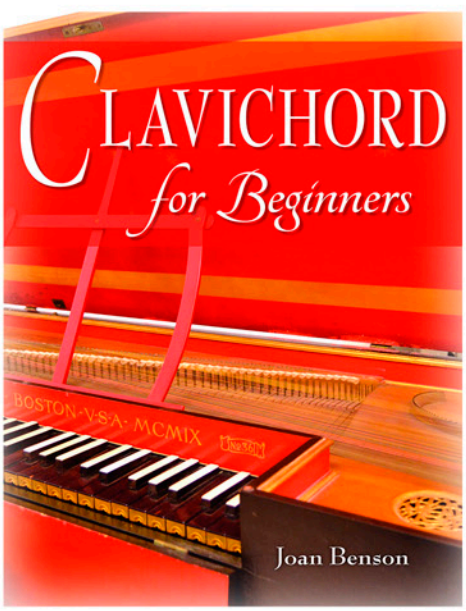
INSIDE THIS ISSUE

Joan Benson

Peter Sykes
Peter Sykes teaches at Boston University and The Julliard School.

Joan Benson, American clavichordist and fortepianist, died on January 1, 2020, aged 94. In her long and productive life she worked tirelessly to promote the clavichord and its music, starting with a concert debut in 1963 at the Carmel Bach Festival. As a student, she worked with many of the music world's most renowned figures, from Percy Grainger to Erwin Bodky, Melville Smith, Boris Godowsky, Edwin Fischer, Olivier Messiaen, Fritz Neumeyer, Ruggiero Gerlin, and Macario Santiago Kastner. She first encountered the clavichord while studying at the Longy School of Music, where she heard Bodky play Bach preludes and fugues both on the harpsichord and his c. 1925 Maendler-Schramm unfretted clavichord; she later related that after Bodky's concert she was the only person who went up to see and play the clavichord while all others were drawn to the harpsichord. (That very clavichord, now in the possession of Peter Sykes, is a remarkably musical and sensitive instrument, far more historically inspired than the harpsichords of the same era.) She performed extensively through the United States,* Europe and the Far East, and taught at Stanford University and the University of Oregon in Eugene. Along with Ralph Kirkpatrick, she was one of the first (1962) to record on the clavichord; her later recordings include a 1982 disc ("Music of Haydn and Pasquini") on the Titanic label featuring two clavichords (Tosi and Schiedmayer) from the musical instrument collection of the Boston Museum of Fine Arts.

In a 1999 interview in the Boston Clavichord Society's newsletter (later to become *Tangents*), she detailed the meticulous instruction received under Neumeyer, during which she spent months on technique and tone production before playing any music at all. This experience was much later repeated in the opening chapters of her 2014 book "Clavichord for Beginners," in which she painstakingly examines matters of hand and finger position, paying special attention to weight, independence, relaxation, dynamics, articulation, and ornamentation all from the perspective of obtaining the best sound from the instrument. The book also contains easy pieces for starting out on the clavichord, a historical overview of repertoire, and both a CD of various performances and a fascinating DVD containing an interview, excerpts of performances on video, demonstrations of technique and various instruments, and finally short lessons given to six different students, giving a real insight into her approach as a player and teacher. The clavichord world mourns her passing, but gives great thanks for her pathbreaking contributions to our collective awareness of the beauty and richness of the clavichord and its music.



*Benson performed for the Boston Clavichord Society on April 11, 1999. Her program included works by Froberger, Mozart, C.P.E. Bach, and David Loeb. Ω

T A N G E N T S

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The Joan Benson Clavichord Award

EMA
EARLY MUSIC AMERICA

The biennial award is for a current outstanding American clavichord artist, teacher, researcher, composer, clavichord maker or organizer of clavichord symposiums, master classes or sessions for children. The intention is to show the significance of soft, tender tones through the clavichord. The awardee will have awakened a vivid appreciation for this delicate keyboard instrument and shown its unique ability to express music through delicate, dynamic-rich, highly-nuanced sounds.

Early Music America will issue a call for nominations in September 2020, and all nominations will be given to Joan Benson's committee of judges, who will select the recipient. Early Music America will announce the result in Spring 2021, and the recipient of the inaugural Joan Benson Clavichord Award will receive a cash award.

To receive notifications associated with the Joan Benson Clavichord Award, please sign up for emails on EMA's home page: https://www.earlymusicamerica.org/ Ω

Handel's Attick

Paul Rabin
Paul Rabin is clerk of the Boston Clavichord Society.

Sunday, November 3, 2019 | 3:00 pm
Wellesley, Massachusetts

"[Handel] had found means to get a little clavichord privately convey'd to a room at the top of the house. To this room he constantly stole when the family was asleep. He had made some progress before Music had been prohibited, and by his assiduous practice at the hours of rest, had made such farther advances, as, tho' not attended to at the time, were no slight prognostics of his future greatness."

~ "Memoirs of the Life of the Late George Frederic Handel," R. and J. Dodsley, London, 1760 (John Mainwaring, with help from John Christopher Smith, Jr.)

"It has long been a matter of curious research among the admirers of Handel, to discover any traces of his early studies. Among Mr. Smith's collection of music, now in the possession of his daughter-in-law, Lady Rivers, is a book of manuscript music, dated 1698, and with the initials G.F.H. It was evidently a commonplace book belonging to Handel in the fourteenth year of his age. The greater part is in his own hand, and the notes are characterized by a peculiar manner of forming the crochets. It contains various airs, choruses, capricios, fugues, and other pieces of music, with the names of contemporary musicians, such as Zackau, Alberti, Frobergher, Krieger, Kerl, Ebner, Strunch. They were probably exercises adopted at pleasure, or dictated for him to work upon, by his master. The composition is uncommonly scientific, and contains the seeds of many of his subsequent performances."

~ William Coxe, "Anecdotes of George Frederick Handel and John Christopher Smith," W. Bulmer and Co., London 1799

When Lady Rivers' estate was sold, Handel's notebook was nowhere to be found.

In this, his eagerly awaited first concert for the Boston Clavichord Society, Julian Perkins used these suggestive clues as the organizing conceit for his program. If Handel began his musical self-education with a clavichord, and most likely continued playing clavichord as a student of Zackau, and if the attribution of the travel clavichord reported to have been owned by Handel later in his career is correct, we might guess that a clavichord was a more constant companion of the private Handel than is otherwise documented. What music might Handel have played on a clavichord, first during his apprentice years, and then later for his own comfort and delight?

Perkins began with Johann Jakob Froberger's Partita no. 2 in D minor (FbWV 602), from *Libro secondo* (1649). This most idiomatic harpsichord music was delightfully successful, awakening our ears to the resonant potential of a well-made clavichord, and preparing us for the remainder of the program.


Julian Perkins

The student phase of the program continued with three "uncommonly scientific" pieces, emphasizing contrapuntal skill: Friedrich Wilhelm Zackau's *Fantasia* in D major (IFZ 11), Wolfgang Ebner's "Capriccio sopra l'aria Pergamasco" (WMin 731), and Johann Pachelbel's *Fugue* in C major (P 132). The first two are virtuoso exercises in rhythmic and harmonic transformation; the last is much simpler: a jaunty number, whose subject starts with eight repeated sixteenth notes, and doesn't stray far from tonic and dominant.

After this mental workout, Handel's own Suite in G minor (HWV 452) provided welcome relief. A relatively late keyboard work, one of two suites written in 1739 for his pupil, Princess Louisa, daughter of George II, it provides a gentle (and perhaps wistful) echo of his "Great" suites.

Next, Handel's friendly rival Domenico Scarlatti was represented by two of his most lyrical sonatas: K9 in D minor (from the 1738 *Essercizi per Gravicembalo*, published in London just a year later), and K208 in A major.

The climax of the program, stretching the limits of both the instrument and the conceit, was Wilhelm Friedemann Bach's *Fantasie* in A minor, F23—technically demanding, with violent emotional and stylistic contrasts.

Perkins brought the concert to a satisfying close with a quick tour of pieces in D minor by Henry Purcell, adding to the traditional Almand, Corant, and Saraband an English hornpipe, an Italian Air, and "Sefauci's Farewell," a transciption of a song that Purcell dedicated to a favorite singer.

Attendees had the pleasure of hearing two different instruments. Perkins played the pieces by Handel, Scarlatti, and W.F. Bach on an unfretted clavichord made by Douglas Maple in 2017, with range FF-f'", based on instruments by Johann Heinrich Silbermann; he played the other pieces on a clavichord made by Renée Geoffrion in 2018, based on instruments by Christian Gottlob Hubert, with range BB-e'" (double-fretted above f except for A's and D's). Both instruments are based on late 18th-century exemplars that seem to aim at an early 18th-century sound-world, with sweet sound, and relatively forgiving action.

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Frances Conover Fitch

Recital Review | Peter Sykes

Sunday, March 8, 2020 | 3:00 pm
Gore Place, Waltham, MA

Little did the attendees at the recital by Frances Conover Fitch for the Boston Clavichord Society at Gore Place on March 8, 2020 realize that the world was about to change drastically, and this would be for many the last public concert they would attend for a very long time. It is all the better, then, that this was an excellent recital—a fascinating journey through four centuries of music, beautifully played and presented, weaving connections across centuries. Frances Fitch is well-known and highly regarded in the early music world as a performing artist and teacher, with over a dozen recordings to her credit. She served on the faculty of the Longy School of Music for twenty-eight years, serving as Chair of Early Music and teaching harpsichord, organ, chamber music, and figured bass. At Longy, she founded the Early Opera Project. She now teaches at the New England Conservatory and at both Tufts and Brandeis Universities.

The program began with some of the earliest repertoire yet presented in a BCS recital – two works from the Faenza Codex by Jacopo da Bologna (c. 1420) – surprisingly intricate and virtuosic. A more familiar musical language emerged in the two Passamezzi from Involatura nova di balli (1555), "Howells Delight" and William Randall's "Dowland's Lachrymae" and "Galliard Can she excuse and may serve to Lachrimae" – deft reworkings of popular songs of the time. This repertoire, more associated with the virginal, was quite successful on the very large unfretted clavichord built by Douglas Maple. Following was more 'conventional' clavichord fare, a Capriccio by Froberger, a Toccata by Weckmann, and a sonata by C. P. E. Bach. In all these, Fitch balanced elegant control and a strong intellectual foundation with musical freedom and persuasive communication. The program ended with three dances from "Lambert's Clavichord" by Herbert Howells, a composer most popularly associated with Anglican church music and organ compositions. These pieces, written in 1927 make reference to early English keyboard music in a modern tonal language immediately recognizable as Howells' own. They were inspired through the loan of an instrument from clavichord maker Herbert Lambert of Bath (predecessor of the well-known builder Thomas Goff), and each bears a title that serves as a dedication to various friends of the composer. Writing in 1928, Sir Richard Terry wrote in *The Queen*, "Mr Howells has absorbed all the wealth and variety of Tudor rhythms, but keeps his own individuality intact. His music is modern inasmuch as he uses chords and progressions unknown in Tudor times, but the spirit of the old composers is there all the while. In other words, he and his instruments are one."

That last sentence can also be said of Frances Fitch's performance – perfectly at home on the instrument, with the music, and in the elegant architectural surroundings of Gore Place. Would that we will soon be able to experience such delights again. Ω

Frances Fitch

(Steens, continued from p. 1)

especially for this symposium. The authors include: Koen Vermeij, Joris Potvlieghe, Émile Jobin, Étienne Baillot, Jean-Claude Battault, Renée Geoffrion, and Stéphane Treilhou.

The book marks an important step towards a better understanding of the clavichord in France. It responds to a growing interest in this instrument, which is reflected as well in the increasing number of presentations and concerts on French territory.

The book is published by the association "Clavecin en France" and can be obtained by contacting the Boston Clavichord Society. Ω

(Rabin, continued from p. 3)

Overall, the program covered a wide range, with music seldom heard on a clavichord, if heard at all. Perkins' assured and engaging performances banished any questions of suitability for the instrument, leaving this listener with a wish to hear (and play) more along the same lines, and a hope that Perkins might make a return visit soon.

Julian Perkins, artistic director of Cambridge Handel Opera and Founder Director of Sounds Baroque, divides a busy career between conducting and solo keyboard performance. His clavichord recordings include Bach's French Suites (Resonus Classics (RES10163), previously reviewed in *Tangents*, No. 41, Winter 2016, and Herbert Howells' complete works for clavichord (ASC Records (PFCD 065/66). The program for the Boston Clavichord Society was a slightly condensed version of a longer program that Perkins performed at Holywell Music Room, Oxford, UK, in June, 2018. More information can be found at julianperkins.com. Ω

(Winkler, continued from p. 1)

turned and fluted legs were in fairly good original condition. In 1996 Eric's family put the clavichord in my workshop for safekeeping, and in 2011 I was able to buy it and make plans to return it to its eighteenth century condition.

My restoration plan in late 2017 was simply to get the instrument playing well: replace the plywood bottom with well aged quarter-sawed spruce, repair the soundboard, restring it with wire and tuning pins similar to Schiedmayer's original work, and make a new tangent rail. Some small non-musical parts like the toolbox lid and parts of the lid moldings were not original but I decided to leave those items for a later date.

Plywood has little structural strength compared to solid wood; consequently the case had distorted in a typical but extreme way for a clavichord. The twist in the case was 20 mm measured at the top edge (compared to 5 mm in the 1796), and the whole instrument had a downward bow of 5 mm measured along the top edge of the spine. There was also a prominent outward bulge in the upper edge of the spine caused by these distortions. After it was unstrung, these distortions didn't change much, and with the plywood bottom carefully routed off, it was clear that the original bottom had been cut off with a hand saw. It also became clear that the clavichord had been worked on poorly at least once before Eric carried out his 1962 restoration in his Harvard, Massachusetts, workshop.

There are black and white photographs in the MFA files, probably taken by Edwin Ripin in Eric's workshop, showing the 1789 with the bottom and soundboard removed, and in those photos the case looks reasonably straight and true. The photos show that the soundboard did not come out cleanly, and remnants of soundboard wood can be seen on the wrestplank and other parts. I found that an epoxy or polyester resin compound, along with dabs of water putty, were used to fill in the voids of missing wood when the soundboard was replaced. At the front and spine edges of the soundboard, Sitka spruce replaced the missing European spruce, and the thrust block—the piece of wood that goes between the treble end of the wrestplank and the belly rail—had been replaced with domestic red oak.

Viewed from the underside, several lengthy soundboard cracks had been shimmed, some done very well and the others less well, but viewed from the top there were four 3 and 5 mm wide Sitka spruce strips that ran the length of the soundboard. These were patches that only went half the thickness of the soundboard and were probably put in to cover the poorly made shims and to even out the top surface of the board. The soundboard had been reinstalled with PVA glue, and consequently my decision to leave it alone and only repair the cracks was easy to justify.

Measuring the soundboard thickness was problematic since the top of the board had been scraped and sanded to level the poorly done early repairs. Where I could measure undisturbed areas (in mm) I found FF to be 3.7; at F it was 3.5, near middle c it was 3.4, and in the very treble 3.0, which is a little more than half a millimeter thicker in those same areas than John Koster had measured in the 1796. Under both soundboards, there is one major rib running parallel to the bridge that is the same shape and in the same position. However the 1796 has two extra ribs in what are sometimes called the dead triangles of the soundboard; one from the right rear corner stopping at the back of the wrestplank, and the second from the front left corner of the soundboard stopping at the major rib.

Another noticeable redesign is in how the bridges are pinned and detailed. In both instruments, the bridges are sawed to shape from walnut with the same dimensions and profile, and are pinned with four diameters of brass wire pins from .82 mm in the In treble to 1.3 in the bass, changing at approximately the same intervals. However, the significant difference is in how the pins are arranged. In the 1789, all the pins are in a line at an angle of about 65° leaning toward the strings. This makes the pairs of strings along the midrange of the bridge 5 to 7 mm different in length, giving each string slightly different harmonics. This changed in the 1796 where Schiedmayer arranged the pins from C to c" so that the pairs are only about 2 mm different in length, as shown in the photo to the right.

A smaller difference is how the bridge notching was done. To provide side draft for the strings, Schiedmayer and other builders would use notches delicately carved into the summit of the bridge; in the 1789, these go from the bass FF only up c#"" in the treble, but in the 1796 they go the complete length to g'". In both instruments this work was clearly done by the builder, but it is possible it was done based on how well the individual soundboard supported the string tension and how clearly those treble notes sounded.

With the help of some specialized heating pads and clamps I was able to straighten the spine and get most of the twist out of the case. In spite of the disassembly work done to the 1789, the inside dimension from bottom edge of the case to the underside of the soundboard was only half a millimeter less than the 1796. The new quarter-sawed spruce bottom I made was 28 mm thick based on the width of the existing moldings and other proportions. This was 4 mm thicker than that of the 1796, which had its bottom reinforced with an additional diagonal beam (23 mm by 175 mm wide) glued to the inside of the bottom, and running from the rear left to right front corner at a slightly wider angle of 10° than the 8° angle of the strings. This additional beam is under half the soundboard, from middle c down to the bass, and reduces the depth of the resonating chamber in the later instrument.

Changes to the keyboard are particularly remarkable. In the 1796, Schiedmayer moved the balance points of the keys forward by 4 mm in the bass and 10 mm in the treble. The separation between the natural and sharp balance points remained the same at 18 mm, as did the length of the natural keyheads at 39 mm. The thickness of the key levers, tangent length and blow distance were also similar, but in instrument making terms, moving balance points that much is a big change. The balance weight—the weight it takes to begin moving the key, usually measured in grams—of the 1796 is slightly heavier than

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1796 Schiedmayer bass bridge section

(Winkler, continued from p. 5)

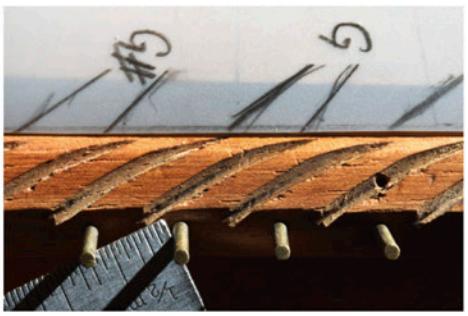
the 1789: 1 to 2 grams from FF to F, 3 to 5 grams heavier up to f", and then 1 to 2 grams to the treble g"'. In neither instrument are there any lead weights in the back of the key levers, and the undercutting at the heads to adjust the balance weight is similar on both.

Another change in the action worth noting is that the rack guiding the keys in the 1789 is made of one piece of oak, while in the later instrument Schiedmayer changed this to a lime wood rack glued to the front of what was probably an oak hitchpin board. With the large pores in an end-grain oak rack, the original tabs in the keys made of horn or baleen must have worn in a relatively short period, and the softer, finer lime wood was not only less abrasive but also quieter, a fine attribute for any clavichord.

In other comparisons, the speaking string lengths of the two clavichords are within a few millimeters of each other, the tangents are identically made, the three-octave measure of 465 mm is the same, and plain wire gage numbers on the keys are either the same or one or two notes away from each other. The thickness of the oak case sides in the 1789 is uniformly 13 mm, whereas the 1796 is more robust with 18.5 mm sides and a 21 mm spine. The last point of contrast between the two is that in the 1796, a row of 1.1 mm diameter brass pins are driven into the front edge of the hitchpin rail between the hitchpins and the tangents, and at an angle of about 70° holding the string down. (He did this in at least one other clavichord; Boalch: Schiedmayer, 1793, FF to f"'). These pins have the effect of shortening the afterlength to the left of the tangent shown in the table below.

	FF	F	f	f'	f''	f'''
1789	50	165	145	139	135	99
1796	29	127	102	104	100	59

In 1992, one of my earliest projects for the MFA was to restring the 1796, replacing the existing modern wire that was similar to what Eric Herz had used on the 1789. D. Samuel Quigley, then the Keeper of Musical Instruments, made a collaborative plan to use brass wire by Malcolm Rose, and have the wound wires made by Martin Robertson in England. Malcolm and his wire partner David Law, calculated the bass wound wires based on square pianos of similar scale and date since there was no indication of Schiedmayer's original intent. However in the 1789, the notches in the bridge holding the bass wires also held impressions of the original wound wires, and using raking light and a macro lens on my camera I was able to count the number of windings per centimeter for most of the notes. With these numbers and an article by John Barnes (1928–1998) in *Clavichord International* (Vol. 2 #2, 1998) I felt comfortable reverse engineering a set of wound wires that made sense of the winding marks I found.



The bridge of the 1789 Schiedmayer showing winding marks

The table below shows the number of windings per centimeter; pairs of notches where marks are visible are indicated: back string/front string.

FF	20
FF#	14
GG	16
GG#	
AA	7.5 / 7.5
AA#	
BB	10 / 9.5
C	10 / 8
C#	8
D	10 / 12.5
D#	8.5 / 12.5
E	10 / 12
F	10 / 10
F#	8.5 / 6.25
G	6 / 6.25
G#	6.5 / 6.5
A	6.5 / 6.25
A#	
B	7.5 / 8.5

What conclusions can be drawn from Schiedmayer's changes to his design risks being trapped in the tunnel vision of such a narrow comparison. Of all the extant clavichords by J.C.G. Schiedmayer, only these two (a third is unsigned and attributed, c1783) have a FF to g"' range, but in their fundamental dimensions they can only be seen as identical. The addition of an interiorbrace to the bottom of the 1796 is clearly a structural idea. Two ribs added to the slightly thinner soundboard can be seen as his attempt to amplify the activity of the soundboard under the bridge. Equalizing the string lengths from C to c" is similarly intended to give more focus and clarity to those notes. And, most obvious of all, what musician wouldn't appreciate the quieter action provided by the lime wood rack?

The question of changing the mechanical ratio of the keyboard and stiffening the afterlength of the strings really pertains to the technique of the players. Whether Schiedmayer or his two younger brothers were accomplished musicians isn't known, though you can assume they had a degree of facility at a keyboard. Soon after I had restrung the 1796, Sam Quigley invited Christopher Hogwood to the Musical Instrument Collection to evaluate the instrument for Chris to use in a fundraising concert for the MIC. After playing for about a half hour, he rendered the opinion (paraphrasing) "It's a nice clavichord, I think more in the style of a fortepiano." One conclusion about which I'm certain is how interesting it would be to have both clavichords playing next to each other, and I hope that some day that can happen. Ω

Guessing what historic luminaries may have played a particular antique is a good game, but tallying a more verifiable list of contemporary musicians is also interesting. In the case of the 1796 Schiedmayer, there is a list of many Boston Clavichord Society members, BCS guest musicians and Boston Early Music Festival artists, as well as Christopher Hogwood mentioned above. In the case of the 1789, one luminary I know of is Stevie Wonder. In July of 1973, Stevie Wonder was performing at Fenway Park, and while in town his people called the Eric Herz workshop to see if he could come and try a clavichord, an instrument he had recently learned about. As recounted by Eric, Mr. Wonder arrived at the shop around 7 PM with a small entourage and two huge bodyguards. Eric had one of his own clavichords and the 1789 playing, and once Mr. Wonder adjusted to the narrow octave, he really enjoyed it but was disappointed that the volume wasn't quite what he expected.