# The Boston Clavichord Society Newsletter

*Number 4, Spring, 1998*


# John Barnes 1928-1998

John Robert Barnes, organologist, harpsichord and clavichord builder and restorer, was born in Windsor on October 11, 1928 and died in Edinburgh on March 9, 1998. He was the former Curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh.

*John Barnes*

John Barnes trained as a physicist at the University of London and began his career with an English firm making sound recording tape and equipment. At first he worked on wire recording, but was then involved in some of the early work on the deposition of a ferric layer on film, later to become the basis of the modern tape recording industry.

During this time he visited the Benton Fletcher Collection of Keyboard Instruments and got to know Hugh Gough, one of the first to appreciate the importance of retaining the original features of early keyboard instruments, rather than 'modernising' them to conform to the then-prevalent customs of the early keyboard revival.

In 1962 he began to pursue professionally his interest in early keyboard music and instruments by building and restoring harpsichords and clavichords. Between 1962 and 1968 he restored many of the impor-

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# Clavichords in America

*Johann Christoph Georg Schiedmayer, 1796, in the collection of the Museum of Fine Arts, Boston*

South German clavichords of the late eighteenth century have some common features that make them easily identifiable, and the work of Johann Christoph Georg Schiedmayer (1740-1820) might almost serve as a paradigm of that school. The name of Schiedmayer is known in connection with surviving antique instruments as well as the present day piano company in Stuttgart, begun by Johann Christoph's younger brother Johann David in 1809. At first sight the 1796 instrument appears to fit the South German description: a fret-free range of FF to g'", an austere solid oak case with dovetail construction, and ordinary dimensions. However, as with most historical instruments, a close look turns up some aspects of its design that make it quite unusual. To describe the instrument thoroughly would be slightly overwhelming not to say redundant, given the publication of *Keyboard Musical Instruments in the Museum of Fine Arts Boston*, a catalogue of the MFA's collection written by John Koster (1994). The catalogue has a fine technical description and history of the instrument which I will only give in short form here. What I would like to share with the reader are some of the things I have found that make this instrument unique and interesting.

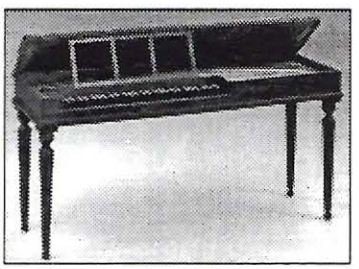

*Photo courtesy the Museum of Fine Arts, Boston*

An inscription printed on a paper label glued to the bass hitch-pin block reads "Johann Christoph Georg Schiedmayer / in Neustadt an der Aisch / 1796," and is repeated in beautiful cursive handwriting on the underside of the soundboard. It came to the MFA via the estate of Edwin M. Ripin, but was first brought into this country as a possession of the Morris Steinert family. As fret-free clavichords go, it is a relatively compact instrument measuring 1,535 mm long, 479 mm wide, and 136 mm deep. Though the four screw-in legs are modern replacements, the case, lid, and all other major parts are original and unaltered, with the exception of the rack-guide pins, felt, and music wire. The case walls made of oak are 18.5 mm thick, except for the spine which is 21 mm, and are glued to a 25 mm fir bottom. Overall, it is in good structural condition with only mild deformations common to unfretted clavichords: the case is in wind (twisted) by about 4 mm, and there is a very small outward bulge in the spine where soundboard and hitch-pin plank meet. Since the bottom and soundboard have never been removed, some measurements and structural details are not known.

The scaling is nothing out of the ordinary for a pitch of a=415. It is well suited for brass music wire throughout the range, with solid wire gauge numbers written in ink on the key levers. Writing on keys B and c indicate the beginning of covered strings in the bass, but no indication for winding pitch or gauge numbers for these notes can be found. An unusual aspect of the string scaling design is the relatively short afterlength from tangent to hitch pin allowed over the whole range. Compared to the afterlength in other contemporary unfretted instruments by Hubert, Hoffman, and Horn, Schiedmayer's design is noticeably more modest. A further limiting factor for the afterlength is what might be seen as a genuine invention in this instrument. There is a row of accurately installed pins at the very front edge of the hitch-pin plank between the hitch pins and tangents. These small brass pins could more accurately be called "nut pins" if they were in a square piano, and in this instrument they serve the same purpose. They are driven in at a slight angle, similar to the

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*ALSO IN THIS ISSUE:*

# Playing Mozart on the Clavichord

## Part 1

On the afternoon of November 22, 1997, Max Fleischman played Mozart's Fantasia in D Minor, KV 397, in a masterclass sponsored by the BCS at the Quaker Meeting House, Cambridge, preceding my recital of that evening. I have been asked for a summary of the remarks that I had to offer. Herewith the best reconstruction that I can make, given that I took no notes while speaking. I thank Alan Durfee for making his notes of the event available to me.

Fleischman, a student of Peter Sykes, began with a fine performance on a clavichord he had never before encountered, Dolmetsch/Chickering #23 (1907), on loan from its owners for use in the evening's concert—where two Dolmetsch/Chickering clavichords were played. This instrument has very light stringing in the upper range which led to considerations of touch first and foremost. The pitch on this clavichord inflects upward very easily.

**M. F.**—What allows a full attack without the pitch going wild?

**R. T.**—To begin with, the strings should not yield as readily as on the present instrument. Dolmetsch strung these very lightly in the treble; it is thought that he strung first and foremost for vibrato—in which case he succeeded admirably! In fact, the Chickering instruments sound louder and sustain better with slightly heavier gauges in the upper range, but this one is quite justly being kept in its original setup. Eighteenth-century comments such as Turk's confirm one's expectation that the key should seat with reasonable solidity at pitch and that raising the pitch should require some deliberate effort. However, the problems presented by this lightly strung instrument are also found, of course, when too much pressure is used on heavier clavichord actions. In either situation, one is looking primarily at a case of interaction between ear and finger. Just as with dynamic control, the fingers learn a set of ear-governed responses. In this case, they become accustomed to making a forte attack while stopping just past the tangents' contact with the strings, rather than driving the strings higher and sharper. In short, the player must learn to stop on the strings when necessary, not at the extreme bottom of the key descent. A good image is to imagine playing pianissimo (in which such a touch is automatic, although often tricky), only at a forte level. Although a certain amount of weight is often used in clavichord touch, it must be governed throughout the duration of the tone, since the tangents are in touch with the strings as long as the keys are held down. The kind of casual "leaning" into the keys that pianists and others sometimes allow after sounding the notes cannot be allowed in the clavichordist's technique. The large late eighteenth-century clavichords are often fierce to manage but, however much weight is employed, it must be controlled by the ear at all times. The image of molding clay, so often employed regarding the clavichord, is very apt.

***The kind of casual "leaning" into the keys that pianists and others sometimes allow after sounding the notes cannot be allowed in the clavichordist's technique.***

There is a story of Arnold Dolmetsch giving a lesson to Arthur Whiting, probably at this very clavichord (originally Mr. Whiting's own), saying that "It is not the instrument, but YOU, who are out of tune!" Given the stringing, I am sure of the authenticity of this little anecdote.

Obviously, different hands sometimes require different approaches to the keys. A large, fleshy hand has a built-in advantage for clavichord tone, having plenty of bulk to back up the key contact. Players with lighter hands have to work a little more carefully to support the sound, more sedulously cupping the hand, fingering with care, and so on. Textures allowing, it helps in controlling difficult passages to play with the hands and fingers poised so that the fingers make as steeply vertical a descent into the keys as possible. This puts the (relaxed) bulk of the hand very certainly behind the fingers. One can use a lot of interplay between this approach and use of weight.

The tone, especially in the midrange and treble, often sounds fuller and sustains longer with a certain amount of pressure (or even slight vibrato) above and beyond the bare requirements of keeping the tangents on the strings. E.W. Wolf (1785) refers to striking and holding with a "stiff finger" to give the added support to the strings and hence to sustaining the tone. To make a different effect, with the tone more quickly attenuating, he advocates slackening off the pressure after striking. Obviously, the eighteenth-century players were well aware of the different effects and subtleties and used them all that they could. (I did not know of the Wolf essay until after my book *Technique and Interpretation on the Harpsichord and Clavichord* was published, and I was glad to find this period confirmation of my own experience after I'd written about the technique of sustaining in my book.) This treatment does not have the same effect on all clavichords, however; and on D/C #23 [making an experiment] we find just the opposite! The tone, surprisingly, sustains longer with a light touch; extra pressure makes the tone attenuate markedly sooner. Obviously Wolf was accustomed to clavichords with reasonably heavy stringing, which is also the basis of my own general experience with this aspect of touch and sustain.

It is only fair to remark that a peculiar magic can be produced on the clavichord by playing minutely sharp—and of course controlling all the pitches so that they're in tune with one another. This effect, like all others, depends upon the particular clavichord.

**M.F.**—Some of the notes buzz when I release them. How is this controlled?

**R.T.**—This effect results from a non-simultaneous attack of the tangent on its two strings. One string is reached by the tangent minutely ahead of the other. (Many clavichords are set up this way intentionally, but with only the most infintessimal delay between string contacts.) Upon release, the second string that was contacted upon attack has a chance to vibrate loosely against the tangent while the first string is still being released. A quick release is the player's best remedy. (In 1984, I heard

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**Submissions:** This Newsletter is a forum for its members. We welcome articles, letters, questions and other contributions. Copy can be submitted by mail, e-mail or diskette to the Editor. Please contact him about preferred format before making a submission. The copy deadlines are March 15 and September 15.



*SCHIEDMAYER, continued from p. 1*

bridge pins, and serve to hold the strings down against the lift of the tangents. The scaling with afterlength to the nut pins and gauge markings are as follows:

| Note | String Length | Afterlength | Note | Gauge |
|---|---|---|---|---|
| g''' | 91 | 48 | b" to g''' | 7 |
| f''' | 100 | 59 | c" to a#" | 6 |
| c''' | 130 | 83 | f to b' | 5 |
| f' | 196 | 100 | a# to e' | 4 |
| c" | 262 | 103 | d# to a | 3 |
| f | 393 | 104 | c# to d | 2 |
| c' | 514 | 104 | | |
| f | 701 | 102 | | |
| c | 841 | 108 | | |
| F | 1046 | 127 | | |
| C | 1190 | 135 | | |
| FF | 1326 | 29 | | |

The alchemy of making early keyboard instruments is often thought to involve the shapes, dimensions, and materials used in an instrument's soundboard and bridges. The Schiedmayer's soundboard (botanically identified as spruce) has suffered some water damage, which together with the normal down-bearing load of the strings has resulted in some distortion in the plane of the soundboard. This is most obvious in the treble end of the bridge where it takes a disturbing bend downward. In spite of this, the soundboard has not cracked there, nor has the distortion hindered the bright sound it can produce. Only four cracks in the active soundboard area have needed repair, making it difficult to determine a complete plan of the board's thickness. In general it is about 3.1 mm thick tapering to 2.5 mm in the treble. Three ribs are attached to the soundboard, and of those only two are in the active area of the soundboard. The result is a long, narrow, roughly trapezoid-shaped active sounding area running nearly parallel to the main length of the bridge. As a whole, the soundboard layout is a model of sublime simplicity and careful design.

Besides the pristine condition of the soundboard, the bridge also warrants a close look. Making a bridge presents a problem which Schiedmayer and all clavichord makers have had to deal with, namely the delicate task of shaping a piece of wood (walnut in this case) to a sharp curve, profiling its shape, and then drilling it with 126 or more close- spaced holes. Clavichord bridges must be small in cross section, and this inevitably results in the treble of a bridge being very weak, where the strongest direction of the wood fibers run perpendicular to the bridge's length. This is called "short grain" construction in woodworking terms. Added to the delicacy of the short grain is the problem of "bearing," the need to have the strings bear down and to the side of the bridge with adequate pressure to keep the strings in positive contact with the bridge pins. This is a problem with both clavichords and early square pianos where the stress on such a fragile section of wood frequently leads to failure. To provide adequate bearing on the bridge pins means either a significant amount of sideways and down bearing from the bridge to tuning pin, or the use of a second set of bridge pins driven into the back side of the bridge at the opposite angle to those on the front. Schiedmayer's solution on this instrument (and several others by him) was to cut shallow notches into the top surface of the bridge, which serve to pull the wires over against the bridge pins at an angle of about three to five degrees. This was an excellent solution to the bearing problem, but required extremely careful work. The only downside to the notching is that it increases friction of the wires moving across the bridge while tuning. This is not a problem by any means, but does call for a little extra care on the part of the tuner.

In addition to the notching, this bridge has the most unusual cross section I have ever seen. In nearly all string instruments, whatever forms the bridge of the instrument is narrow at the top where the strings are, and wider at the bottom where it is glued to the soundboard. Not so with the Schiedmayer. For most of its length the delicate bridge is roughly as tall as it is wide ( 9.4 x 11.4 mm in the treble to 13.6 x 13.2 mm in the bass) which is common for bridge designs. The front face (toward the sounding length of the strings) is shaped perpendicular to the plane of the soundboard, which is normal for most instruments. To accommodate the notching, the top has a flat area that is equal to about two thirds of the bridge's total width. However, the back edge (facing the tuning pins) is slightly rounded, so that where it meets the soundboard it is 1 to 2 mm narrower than its maximum width. Some extra width is needed at the top of the bridge for the above mentioned notching, and the delicate short grain section in the treble benefits from the extra mass allowed by the bulge. It is an extraordinary piece of workmanship to save a few extra square millimeters of soundboard

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*JOHN BARNES, continued from p.1*

tant keyboard instruments in the Victoria and Albert Museum and in the Royal College of Music in London.

He became curator of the Russell Collection of Harpsichords and Clavichords at the University of Edinburgh in 1968. As a result of his restoration and examination of many of the instruments of the Italian school in the V&A, the Royal College, and the Russell Collection he made a number of important discoveries about the stringing and pitch of Italian stringed keyboard instruments.

His approach was methodical and scientific and dominated by the evidence presented by the instruments themselves rather than by any of the contemporary theories and practices. His restorations have been carried out with excellent technical skill complemented by his methodical scientific approach. He was able to show that careful observation of all the features of an instrument can lead to the determination of its original compass as well as to any subsequent alterations in compass or pitch.

As a result of his work he has also been one of the first to advocate the preservation of instruments without restoring them to playing condition.

The discoveries and the example set by his approach have been a model for a whole contemporary and subsequent generation of keyboard restorers and organologists.

His own keyboard building output has been small, but he has exerted considerable influence through his contact with builders who have visited the Russell Collection, and through his unqualified support of traditional 17th- and 18th-century building practices.

He affected the production of harpsichord kits along these lines through his association in the mid1970s with Zuckermann kits, and laterally with the Early Music Shop in Bradford.

He was generous in the extreme with his knowledge and expertise. He carried on a voluminous correspondence with harpsichord builders, restorers and players right up until the time of his death, and he and his wife welcomed scholars and players to his home and private collection of keyboard instruments. The influence that he has exerted in this way has been both enormous and significant.

He became increasingly interested in early pianos and has assembled an important collection of instruments of the English, French and Viennese-German schools. Laterally he also became an advocate of the clavichord, convinced that the study and restoration of this instrument had not kept pace with that of the harpsichord and early piano. To this end he was one of the founding members of the British Clavichord Society, and a staunch supporter of the clavichord conferences and workshops held in Magnano in Northern Italy.

He has published widely in all aspects of the organology of the harpsichord, clavichord and early piano.

He is survived by his wife Sheila, two children Elizabeth and Peter, and two grandchildren.

*-Grant O'Brien*

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*SCHIEDMAYER, continued from p. 3*

area, if that was Schiedmayer's intent. It should be noted that reducing the "foot print" of a bridge is a very common feature in modern grand piano designs.

Some other features commonly found in pianos also appear in this clavichord. A common practice in late-eighteenth century pianos (and some clavichords) is the use of three different sizes of bridge pins for the treble, mid-range, and bass. Far less common for a clavichord is the way in which Schiedmayer changes the alignment of the bridge pins. From g''' to c'' they are laid out in typical fashion in a line parallel to the shape of the bridge. Below c'' they are laid out in pairs roughly parallel to the tangents so that the sounding lengths of each note are nearly equal.

A beautifully made keyboard is standard operating equipment for a late chromatic clavichord, and in this area the 1796 Schiedmayer is a fine example. In most ways it is typical of the style, with ebony naturals, bone-topped sharps, and a three-octave measure of 465mm (rendering a span of about 6 1/8th inches per octave). The key levers are limewood, and carved along their back length to a bevel along the centerline of each lever. Out of the ordinary is the shape of the tangents in the bass, and particularly how they were made. Tangents for wound bass wires were usually the same thickness brass as found in the rest of the keys, but with their tops forged flat, making a wide enough striking face to span the spaces in the winding wire. In the 1796 instrument the tangent heads are not forged, but were made from a thick strip of brass which was shaped using a scraper, so the resulting tangents taper radically from thick at the top striking face (2.2 mm at FF) to about 1.2 mm where they are driven into the key.

John Barnes, writing in the British Clavichord Society Newsletter #3, said "It would be interesting to have an exchange of ideas in these Newsletters on the various functions of tangent rails," and I couldn't agree more. Opinion seems to vary about the intent and usefulness of the tangent rail. Lacking any strong documentary evidence, the question of when to use it, how to install it, and its intended effect on the action are open to personal interpretation. In my experience, the tangent rail is something the average clavichord owner either stores in a closet with other useless items, or uses as an essential part of the instrument's action. From an historical perspective, I find it impossible to look at instruments so carefully designed and made as those of Schiedmayer, Hubert and others, and say that one carefully made part common to them all has no purpose, and is not worth studying. With some historical instruments there might be room for conjecture based on whether a tangent rail is original to the instrument or a replacement of an original part. In the 1796 instrument the tangent rail definitely had a job, and how it was installed offers some clues of its intended use.

This instrument has a tangent rail that is original beyond any doubt, and is made of the same walnut as the hitch-pin surface. The rail is a delicate 8 mm thick, covers the line of hitch pins and nut pins, and extends forward in width to within 5 to 10 mm of the curving line of the tangent strike points. It is held in place at its bass end by two pins that plug into holes in the inside left edge of the case, and along its length by three brass catches that lock into iron pins driven into the hitch-pin plank between the line of hitch pins and nut pins. Thus the rail can both be held in place firmly, and easily taken on and off. A careful look at the hitch pins shows they were filed flat on top to be exactly the same height of 4 mm from treble to bass. This arrangement holds the rail at a uniform height, and allows varying densities and combinations of felt to be put underneath it to adjust the touch of the keys.

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The intended amount of felt is of course impossible to know, but the way it was designed and installed leads to the conclusion that it was there to facilitate the regulation of the touch. Experimenting with various layers of felt (or even soft leather) is easy, and makes it possible to have quite a firm feel somewhat similar to that of a contemporary fortepiano. I do not mean to imply that a firm touch was the intended result, but it does have its benefits, particularly in tempering and tuning by ear, where the key pressure needs to be consistent. After tuning, the harder felt can be easily replaced with a softer type perhaps more suited to playing. The desired feel of a clavichord keyboard reflects what a player has become used to as well as their personal preference.

The 1796 Schiedmayer is part of the permanent exhibit at the Museum of Fine Arts along with a rare late sixteenth-century Italian clavichord by an unknown maker. Though none of the Museum's clavichords are used in concerts, they are occasionally played in intimate lecture/demonstration programs organized by the Keeper of Musical Instruments, Darcy Kuronen. In addition to the catalogue of keyboard instruments by John Koster (available through the Museum's Bookstore), there is a comprehensive technical drawing of the 1796 Schiedmayer by Koster also available through the Museum's Musical Instrument Collection office.

*-Allan Winkler*

*PLAYING MOZART, continued from p. 2*

Peter Sykes give a fine recital on his own D/C clavichord and was even more impressed by his virtuosity when I found out afterward how readily the bass strings would buzz, owing to the factor I've just described, and realized how adroitly he had dealt with the problem. The strings were out of alignment because of case twist.) In fact, a very slow release can create noise on most clavichords; the strings have to be released tidily.

**PETER SYKES**—I have since adjusted the string/tangent relationship by putting small wedges beneath the lower string of each pair at the hitchpin.

**R.T.**—Looking now at the music itself, let's take the piece section by section. You play very well; a number of suggestions occur to me, depending partly on individual taste and preference.

The opening arpeggios you tend to play with a long-range crescendo. No reason not to, but you might give more detailed attention to the dynamics within each arpeggio figure: the bass soft but full, the next notes of the chord softer but swelling to the top of the figure and dying away thereafter. The clavichord loves this kind of detail and it can substitute for long-term crescendi if the instrument does not allow them very effectively. The arpeggio repetitions can be echoed or not, depending on whether you want to emphasize the repetitions or build a longer-term continuity of motion. The A-major arpeggio (at the end of the first section) that spans the full range of the keyboard can be divided between the hands (Left-Right-Left, etc.) so that it's easier to control and you can sustain some tones en route, as with a damper pedal or knee lever.

I mentioned taste and preferences. Foremost among my own preferences is a clear dynamic hierarchy so that "filler" voices that come and go in the middle of the texture are (in most cases) rendered most softly, with the bass and melody of this homophonic texture standing out more. (Ask any viola player about this.) Even in homophony, one has to think polyphonically. I would like to hear this sort of dynamic hierarchy in the second section, with the "pathetic" melody, the slow bass, and the filler parts. If the treble is on the weak side, as on this instrument, the main notes can be put into better relief by very judicious "fringing" or "breaking of hands," what the eighteenth-century French called "suspension." This, like all devices, must be applied with varying degrees of intensity and should not call attention to itself. The bass and soprano here often have long notes and the surface activity lies in the accompanying filler. Should the latter be detached or connected? Whatever you decide, it could in either case be rendered with a slightly more clinging touch so that the notes, even played softly, ring with a certain integrity. The accompaniment can also be given more dynamic nuance to help drive the melody. Naturally, a vocal crescendo on the long notes can only be implied by what we do with the rest of the texture.

*-Richard Troeger*

# Upcoming Events

IN THE USA:

**April 20, 1998** (Monday morning): Clavichord master class by **Christopher Hogwood** at the Longy School of Music, Cambridge, Massachusetts. For more information, contact Peter Sykes at 617-661-0570; email: psykes@aol.com.

**May 17 (Sunday), 7:30 PM:** House concert by **Margaret Irwin-Brandon** in Cambridge, Massachusetts, followed by dessert and coffee. Seating is limited and advanced reservations are required; please call Alan Durfee at 617-354-5506. The cost is $15 ($12 for students and Friends of the BCS).

**May 20-24, 1998**: Annual meeting of the American Musical Instrument Society at Pomona College, Claremont, California. **Lyndon Taylor** and **Richard Troeger** will give a lecture/recital on the cembal d'amour built by Taylor. He will perform early eighteenth century German music. There will also be a recital by **Preethi de Silva** on clavichord and fortepiano, and an exhibition of Taylor's clavichords. For more information, contact Albert Rice, Curator, The Fiske Museum, 450 College Way, Claremont, CA 91711-4491; tel. (909) 625-7649; fax: (909) 621-8398; email: arrice@rocketmail.com.

ELSEWHERE:

**July 18, 1998**: Recital by **Colin Tilney** at the Art Workers Guild, London. Sponsored by the British Clavichord Society.

**August 29-30, 1998**: Weekend meeting of the British Clavichord Society at the **Russell Collection of Musical Instruments** in Edinburgh. For more information, contact Sheila Barnes, 3 East Castle Road, Edinburgh EH10 5AP Scotland.

**September 8-13, 1998**: Week-long **clavichord seminar** on interpretation (taught by Colin Tilney), building (Derek Adlam) and history (Bernard Brauchli) offered by the International Center for Clavichord Studies, Magnano, Italy. For more information: ICCS, Via Roma 43, I-13887 Magnano (BI) Italy; tel (41) 21 728 59 76; fax (41) 21 728 70 56; email: bbrauchl@worldcom.ch.

# News

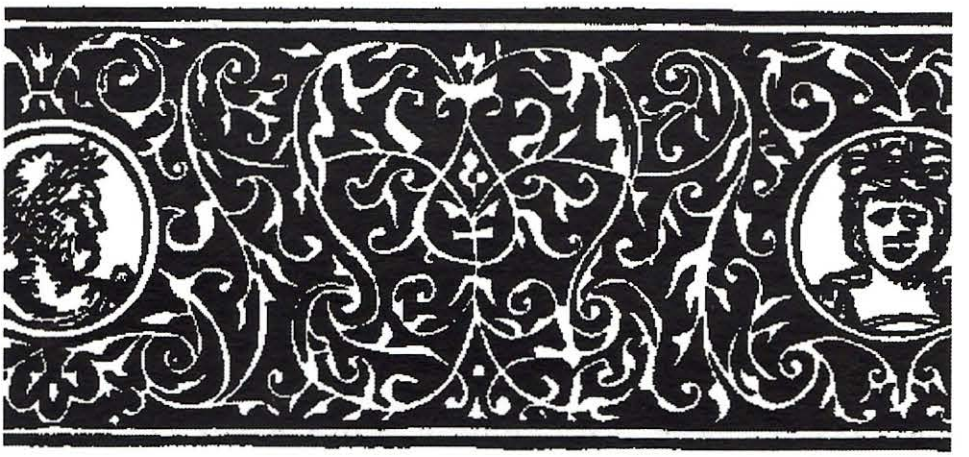
**J. Martin Stafford** writes that he is in the process of making arrangements with Decca to reissue Thurston Dart's clavichord recordings. There will be two CD's. The first CD will contain the Bach French Suites, some pieces by Purcell and a Ground by Croft, and the second will contain some suites by Froberger and five pieces by English composers. Mr. Stafford invites intending purchasers to subscribe in advance, for which they will receive both CD's and their names will be printed in a list of subscribers included with the notes. BCS members who are interested in participating in the project are invited to send a check for $35 to our treasurer, Beverly Woodward, at P.O. Box 515, Waltham MA 02254, and we will convert the accumulated sum into British currency and send it to Mr. Stafford.

**Lyndon Taylor** is building an intrument after the one attributed to Gottfired Silbermann which is in the Musikinstrumentenmuseum in Markneukirchen. The original is dated 1723.

A new version of **our web site** is now up and running at http://www.mtholyoke.edu/~adurfee/bcs. It includes information on the Boston Clavichord Society, a calendar of upcoming events, information on our newsletter (including the table of contents for each issue), information on Clavichord International (also with the table of contents for each issue), a directory of clavichord societies around the world, a page on "what is a clavichord", and links to other early keyboard societies.

The site is just in its beginning stages. The style of our web site is what one might call "basic academic" in that it's not fancy and oriented more to content than to presentation. There are more pages which hopefully will be added, like a clavichord discography, a bibliography of clavichord-related materials, a directory of providers of clavichord services, and an on-line chat room (which should bring us thoroughly into the twenty-first century). A web site is only useful if it is kept current, and it is hoped that we can keep ours up-to-date.

It is also hoped that this site will be just the first of a whole collection of clavichord-related sites around the world. In fact, it was a real pleasure to recently add a link to the new site for the International Centre for Clavichord Studies in Magnano. Thanks to the internet, there is no reason for everything to be on one site. It's not hard to write web pages if one proceeds in small steps, and others are encouraged to start doing this if they have the inclination. For instance, it would be good if someone with an interest in the discography and the ability to write a web site would undertake this task.



As before, Friends of the BCS can subscribe (or renew their subscriptions) to ***Clavichord International*** ($20 per year) or the ***Newsletter*** of the British Clavichord Society (also $20 per year) through us. A check for the proper amount should be made out to the Boston Clavichord Society and sent to us at P.O. Box 515, Waltham MA 02254.

Our newsletter is dependent on your contributions. If you have written an article, or are interested in writing an article, we would be delighted to consider publishing it.

We also wish to publicize clavichord-related activities. Please contact the editor at the address on the masthead.

The Boston Clavichord Society

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