

# The Boston Clavichord Society Newsletter

Number 5, Fall, 1998

## Playing Mozart on the Clavichord, Part II

On the afternoon of November 22, 1997, the BCS sponsored a master class by **Richard Troeger** in the Quaker Meeting House, Cambridge. This report on the event is continued from the last issue of the Newsletter. Max Fleischman has played Mozart's *Fantasia in D Minor, KV 397*, and Mr. Troeger is in the midst of commenting on the details of the performance.

**Richard Troeger:** Do not feel shy about using the full range of dynamics that the instrument affords. The loudest and softest effects should, of course, be held in reserve for the most emphatic moments but there is no need otherwise to fence oneself in. Two modern schools of thought in clavichord playing that I've heard described and witnessed involve (1) playing oriented to the softer levels and (2) playing based in the louder ranges. Well, different situations and instruments call for different approaches, of course, but fundamentally I like to start from the center of the instrument's dynamic range and move out in both directions. As a philosophy, this is terribly normal and non-contentious, I admit. You seem to veer somewhat to the piano school of thought. Perhaps you could move the dynamic center of your playing up a trifle toward the center and look for as much fullness in the tone as you can elicit from whatever clavichord you're playing.

I like very much what you do with the *appoggiatura* figures: loud-soft, loud-soft. The notes marked with "staccato" dots

might be treated more in terms of gentle releases than as what W.S. Gilbert called a short, sharp shock. Context is everything; it seems to me that the dots here suggest the directive "get off the note" rather than "emphasize the note," but that depends on how you hear it personally.

You play the runs very fluently. Perhaps you could play them a little more slowly? I once heard overly-fast clavichord playing described, unforgettably, as sounding "like a mouse in heat—it's very excited, but no one notices." The notes will carry better and can be played with a fuller tone if not heard at top speed. As Horowitz would tell you, the effect of velocity lies more in evenness than in rapidity per se. This business of not playing the very quick notes at excess speed is important on other keyboards as well, but its importance is magnified on the clavichord. This is another case in which the clavichord allows one to examine responses as under a microscope. Even at the fastest

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## Report on the clavichord workshop at Magnano

The International Centre for Clavichord Studies in Magnano, Italy, hosted a second clavichord workshop for builders and performers this past September. It was held in several rambling country houses in the beautiful setting of this village. The courses were extremely well organized with Colin Tilney teaching interpretation, Derek Adlam clavichord building and Bernard Brauchli history of the clavichord. Enthusiastic participants gathered from Italy, Switzerland, Germany, Mexico and Japan. For five days participants followed the three courses. Performers had the opportunity to play more than ten different clavichords, four of which performers and builders had brought themselves.

Colin Tilney spent the first two days concentrating on the fretted clavichord, using an instrument after Hubert (1782) built by Clifford Boehmer. It was a good starting point to learn fundamental technique such as *portato* and *bebung*, especially for the less experienced performers on the clavichord.

The last three days concentrated on the unfretted clavichord, using a Hubert copy by Thomas Steiner. Repertoire covered during the workshop included Frescobaldi, Froberger, Böhm, Fischer and J. S. Bach. There was always a lively exchange of ideas and discussions involving all the participants.

Derek Adlam gave several important tips on clavichord maintenance. A thorough book on clavichord maintenance has not yet been published and players are often unable to solve instrument problems alone. Adlam was most generous with his time and expertise, listening to individual problems and explaining and demonstrating how to solve them.

Bernard Brauchli's historical lectures traced the development of the clavichord from the Renaissance to the eighteenth century. He also showed a large collection of slides depicting the clavichord in paintings, sculptures, engravings and other documents. It was an astonishing revelation for many of us.

The highlight of the course was a Friday night concert in the Romanesque church of San Secondo situated in the fields a short way from the village. Colin Tilney performed a program entitled "Clavichord Music from 18th-century Germany and Austria." The audience was pleasantly surprised by the unexpectedly sonorous sound of the instrument and Mr. Tilney's colorful orchestration. The church's acoustics, the beautiful harmony of the clavichord and the music combined to create a most unforgettable moment.

On the final day of the seminar there was a cosy and cheerful concert by the participants for an invited public. After five days in this relaxed setting sharing ideas and regional Italian meals, everyone had developed close friendships.

-Emi Saeki

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# An Interview with Mark Kroll



Mark Kroll

**BCS:** Could you tell us when and where you discovered the clavichord?

**MK:** I started the harpsichord when I was very young; I was seventeen when I switched from the piano. Luckily I discovered the clavichord at almost the same time I discovered the harpsichord. I don't remember what type it was, but I was fascinated by it. I started playing clavichord then, in 1963.

**BCS:** What was its fascination?

**MK:** First of all, there was the fascination at that time of something even more exotic than the harpsichord. I loved the incredible control of expression. I was not deterred at all by the supposedly small sound. Actually the clavichord has the widest dynamic range of all keyboard instruments including the piano.

**BCS:** So you've been playing the clavichord, along with other instruments, ever since then?

**MK:** Yes. I've always played the clavichord. I haven't given many performances on the clavichord, for a variety of reasons, but not because I didn't want to. I did give a few clavichord recitals in New York before I left. What I liked about it was, first of all, that a clavichord keeps you honest. It's the hardest instrument of all the keyboard instruments to play. All the theorists and writers talk about how the clavichord is the best thing for your touch. You have to watch out for so many things, not only dynamics and articulation but also intonation, as well as expressive devices like portato and bebung. It demands so much in the way of control from the keyboard player. You can't get away with anything; if you don't strike the keys properly you'll get blocking, or you might play sharp, or the sound won't be very lovely. Whenever I play the clavichord, my harpsichord playing improves dramatically. It's really true.

**BCS:** What other keyboard instruments do you play?

**MK:** I was trained as a pianist before I

switched to harpsichord. I gave up the modern piano very shortly after switching to harpsichord. I also was an organist in New York City. Now I'm doing a lot of fortepiano. In fact, sixty percent of my concerts are fortepiano. I guess I play all the early keyboard instruments, except the geigenwerk, the lautenwerk, and other exotic ones like these. But I'd play them too if I were asked.

**BCS:** Does your experience with the clavichord transfer in different ways to the other instruments you play, like the organ, harpsichord and fortepiano?

**MK:** Certainly for the harpsichord and fortepiano. It demands such a delicate and refined touch, requiring more finger-tip control, more independence of fingers and a more delicate touch to the instrument. This is always good for the harpsichord and piano. For the electronic or pneumatic organ it doesn't matter at all. On a good tracker organ, you don't have that kind of sensitivity, but it certainly has some application. Playing a big double-manual harpsichord helps with playing the tracker organ, and vice-versa. In general, clavichord playing helps all keyboard players in developing a quiet hand, a minimum of motion for a maximum of effect, and the good things all keyboard players should strive for.

**BCS:** If I understand you correctly, you think that it's the harpsichord which transfers to the organ?

**MK:** I mean a eighteenth or seventeenth century tracker organ with a good action. With the organ you are dealing with the element of resistance, which you are not

dealing with on the clavichord or the fortepiano (except for the weight of the hammer), and also dealing with the element of articulation, but not volume.

**BCS:** Most students in early music programs learn how to play the harpsichord and the organ. Do you think they should learn the clavichord as well?

**MK:** In my school [Boston University] they do. They don't study it by itself, but I make sure that they all play it, as much as they can, to achieve all those effects I described.

**BCS:** So part of your lessons involve the clavichord?

**MK:** Yes. Not each lesson, or course, but throughout the year. Fortepiano majors, for example, have to play harpsichord, clavichord and organ too. Certainly clavichord playing was part of that complete training which was taken for granted in the seventeenth and eighteenth centuries.

**BCS:** Do you have a preference for a particular kind of clavichord?

**MK:** I do—this is not a politically correct answer—but I like the big eighteenth century unfretted instruments. A "pure" clavichord is a seventeenth century German instrument from C to d3. They are just beautiful. But I like the eighteenth century unfretted instruments much better, the large Hass instruments, also the ones by Hubert. At that time they talked about the clavichord as an equal partner to the harpsichord. In fact, C.P.E. Bach mentions it as a good instrument to accompany solo singing. This is hard to imagine! The seventeenth-century writer Mattheson also says that it's the best instrument for overtures and toccatas. The concept of the clavichord as a "big" instrument is something I'd like to explore more.

**BCS:** Of course the late eighteenth century was when most of the clavichord-specific literature was written.

**MK:** Exactly, it was really clavichord specific. We know that Mozart owned a Stein clavichord. Beethoven also owned a clavichord. It's interesting to note that they both were fretted instruments. That tells us a lot. First of all, that tells what its func-

*KROLL continued from page 2*

tion was. For instance, the Stein was made for travel and practicing. Quite frankly, I can't imagine Beethoven playing the clavichord, but he must have. Mozart, yes. Supposedly, a lot of his early sonatas were conceived for harpsichord, but this is hard to say definitely.

**BCS:** Do you use the clavichord for improvisation?

**MK:** I use all keyboard instruments for improvisation. When I play Mozart piano concerti, by the way, I always improvise my own cadenzas.

**BCS:** Does your approach to improvisation vary depending on the instrument?

**MK:** Of course my style changes. On the clavichord, it's a little more expressive, a little more "heart on your sleeve."

**BCS:** Last year you organized a Scarlatti festival. Is there any connection between him and the clavichord that you know of?

**MK:** I don't know. I'm still trying to grapple with Scarlatti and the fortepiano. Of course one sees "clavichordio" in Thomas de Santa Maria and other sources. I know that there's some evidence that clavichord playing was going on in the Spanish court. As for Scarlatti and the clavichord, well, I'm waiting for someone else to make progress here. I just came back from the Shrine to Music Museum where they have a recently-acquired eighteenth century fortepiano made by the Portuguese builder Antunes, and that was a revelation to me. I had finally heard the kind of piano that Scarlatti knew, and it makes absolute sense for his sonatas. This, to me, is the exciting news on the Scarlatti front.

**BCS:** Would you like to say something about your choice of pieces for the upcoming concert?

**MK:** I'll be playing some preludes and fugues from the WTC, also the b-minor French suite. Also a sonata in A major by W. F. Bach with a wonderfully expressive middle movement which really demands the clavichord, and I'll round it out with some pieces by C.P.E. Bach. I'll be using both fretted and unfretted instruments.

**BCS:** Well, it was nice talking with you, and we're looking forward to hearing your concert.

*Mark Kroll will play on Saturday, February 27, 1999, at 8 PM, in the Marshall Room at the Boston University School for the Arts, 855 Commonwealth Avenue.*

**Postscript:** An article by John Barnes about Haydn's clavichord appears in *De Clavichordio III*, the proceedings of the 1997 International Clavichord Symposium in Magnano. Also, the topic of clavichord with voice and other instruments will be discussed at the upcoming conference in Magnano in September 1999.



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### IN THE NEXT ISSUE:

- Report on the Edinburgh meeting of the British Clavichord Society, by Alan Durfee
- Clavichord Maintenance, by Allan Winkler (first in a series)
- Richard Troeger: Interview with Joan Benson

The Boston Clavichord Society Newsletter is published by The Boston Clavichord Society, P.O. Box 515, Waltham MA 02454

The Boston Clavichord Society is a nonprofit organization dedicated to the promotion of the clavichord and its music. For information on becoming a Friend of the Boston Clavichord Society, please write to the above address.

The Newsletter is published biannually in the spring and in the fall, and is sent free to Friends of the Boston Clavichord Society. Single copies and back issues can be obtained by writing to the above address.

**Editor:** Alan Durfee, 28 Atwood Road, South Hadley MA 01075.  
Tel: 413-532-5413. Fax: 413-538-3035.  
E-mail: [adurfee@mtholyoke.edu](mailto:adurfee@mtholyoke.edu).

**Graphic Design:** Walden Associates  
e-mail: [walden@ici.net](mailto:walden@ici.net)

**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.

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# Upcoming Events

• The **Fourth International Clavichord Symposium** will be held at the International Centre for Clavichord Studies, 8–11 September, 1999. The planning committee is now accepting proposals for papers. There is a preference for the following topics:

- C.P.E. Bach
- The Clavichord with Company: three- and four-hand music, and the clavichord used with other instruments
- The Clavichord on the Iberian Peninsula

Proposals for performances should include a program of twenty minutes of music. Proposals should be sent to the committee no later than the 15th of December at the following address:

International Centre for Clavichord Studies  
via Roma 48  
I-13887 MAGNANO (BI) Italy  
Tel/fax +39 015 67 92 60  
e-mail: bbrauchl@worldcom.ch

• The Boston Clavichord Society will sponsor a clavichord concert by **Mark Kroll** on Saturday, **February 27, 1999, at 8 PM**. It will be held in the Marshall Room, which is

on the second floor of the Boston University School for the Arts at 855 Commonwealth Avenue. The program will include J. S. Bach's French Suite No. 3 in b minor, preludes and fugues from the WTC II, the sonata in A major by W. F. Bach, and a rondo in C major by C. P. E. Bach.

Future events sponsored by the BCS will include a lecture/recital by **Joan Benson** in April and a recital by **Igor Kipnis** in September.

• There will be a mini-conference February 12th-14th, 1999, at Cornell University entitled **C.P.E. Bach, German Orpheus: A Festival and Symposium**. It will explore North German literary and aesthetic contexts for the music of C.P.E. Bach, in conjunction with a series of concerts focusing on Bach's late works. What is the relation between Bach's music and contemporary poetic and aesthetic theory? How do his choral works evoke a musical sublime? How did music function as social/cultural practice in the Bach circle? What is the significance of the clavichord within this practice? How might we account for and interpret the role of improvisation and fantasia in Bach's late music?

Speakers include Christopher Hogwood, Richard Kramer, Tobias Plebuch, Annette

Richards, Elaine Sisman, Richard Troeger, James Webster and Richard Will. Performers include Malcolm Bilson, Carol lei Breckenridge, David Yearsley, Judith Kellock and The Publick Musick.

The conference will take place on Friday afternoon, all day Saturday and Sunday morning. The Sunday morning session will be devoted to a special clavichord panel/masterclass. David Yearsley and Carol lei Breckenridge will present three short clavichord recitals in the course of the symposium. Other concerts include, on Friday evening, a recital for fortepiano and voice presented by Malcolm Bilson and Judith Kellock (program to include Kenner und Liebhaber sonatas and fantasies, and Neue Lieder Melodien [1789]); on Saturday evening a program of choral and orchestral music by the Rochester-based ensemble The Publick Musick (to include "Klopstock's Morgengesang am Schopfungsfeste", the D-minor flute concerto, and two of the Symphonies Wq 183) and, on Sunday afternoon, a chamber recital by The Publick Musick.

For more information, contact Annette Richards, Department of Music,

Cornell University, Ithaca NY 14853, email: ar34@cornell.edu.

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## MOZART *continued from page 1*

tempi, the clavichordist should make full contact with each course of strings and thus initiate the fullest tonal response.

This clavichord has a rather weak treble, partly owing to the light treble stringing. Given this, it is well to make a virtue of necessity and play the runs in a crescendo from the top to the bottom of the line. So: start the runs piano, move a little more slowly for the sake of clarity and fullness of tone, and grow in dynamics to the end of the gesture. A good rule of thumb, in music as in life: "If you can't help it, do it on purpose."

Although the final section is in a light style, it should—even if you use a lot of detached notes—also be played with a full, sweet tone. This you have managed very well.

We know that Mozart never completed the work, and that the present version was finished posthumously. A surprise! You

played your own version of the ending, an extension of the fantasia consisting of a recapitulation of the opening material and a cadenza-like treatment of some of the other themes. Very well done; I congratulate you. Whether Mozart intended to deal further with the first themes we can never know; but he does recall the opening of the Fantasia in C Minor, KV 475, at the conclusion of that work.

**Peter Sykes** [Mr. Fleishman's teacher]: In our lessons on this piece, we have looked at this fantasia as a series of epigrams. It's a series of separate statements, but they make a whole.

**R.T.:** Most apt. This could be merely a series of disconnected epigrams, but as you say, and as in a Frescobaldi toccata, the linkage and mood-change from one segment to another is convincing and leads one along through the piece. The epigrammatic idea is nicely in line with the rhetorical style of analysis in favor in the eighteenth century.

One aspect of rhetoric is the finding of topics—subject matter for an orator to speak on, themes for a composer to present and develop. One series of topics is the different types of dances: you (the composer) need something cheerful and lively, so why not start with a gigue style as your topic? An eighteenth-century French harpsichordist had only to play an 8-5 dyad and his audience knew instantly that his topic had something to do with rusticity. Mozart could (and did) write an operatic aria whose steadily pulsating accompaniment reflects the singer's heartbeat, mentioned in the lyrics of what is, of course, a love song. Listen to Mozart's piano concert: they recall many aspects of his opera writing, including themes that may well derive from similar "topical" ideas, whether they seem excessively fanciful to us or not. (This sort of thing carried on into the nineteenth century. When they began to put stories to pre-existent music as an emotional prop, the

*MOZART continued from page 4*  
 idea finally became discredited. In fact, the playing and thinking of the great Romantics would not make much headway in the late twentieth century—which is our loss.) So, see what kinds of topics you can find in this fantasia by making comparisons with other works of Mozart's. The texts and music of operatic arias will provide the most certain realm of inquiry. [This subject generated a good deal of discussion with the audience.] As an example: the repeated d that opens the third section and the ensuing bass etc. might be of the same doom-laden mood and manner as in the statue scene from Don Giovanni. (A "statue topic?") This kind of topic-searching is helpful for mood and mood-contrast in a context like this, even if it seems to smack dangerously of the Romantic program idea. [Unfortunately, there was no time to pursue the more interesting aspect of the rhetorical analogy, as structural analysis.]

**Question from the audience:** What instrument was this piece written for, or likely intended for?

**R.T.:** There is a good chance that Mozart had the fortepiano in mind first and foremost, but that is an overly simple response that we're all too apt to make. The late eighteenth century presented a fascinating range of viable keyboard instruments and in Northern Europe the clavichord played an extremely important role, a point which is only beginning to gain general acceptance. If you look, for example, at correspondence from the Mozart family and other circumstantial details from the time, it becomes clear that one played whatever was available at a given venue. The instrument might easily be a harpsichord, clavichord, grand or square piano; even a tangent piano or whatever... perhaps a stray cembal d'amour from the 1720s. One matched the interpretation or improvisation to the capabilities of the instrument at hand. I don't think that Mozart would have thought twice about playing this fantasia on a clavichord. This instrument was (and is) one of several viable options, each with its own qualities and limitations.

-Richard Troeger



## Three recent clavichord recordings

*Nancy Hadden, flute, and Lucy Carolan, harpsichord and clavichord*

C.Ph.E. Bach, 5 Flute Sonatas, H551, H509, H562, H515, H556; Zwölf 2- und 3-stimmige kleine Stücke, H628 GAUDEAMUS (CD GAU 161)

Just how widespread the use of the clavichord with other instruments was remains an open question and, in fact, will be one of the principal topics discussed at the 1999 clavichord symposium in Magnano, Italy. Ms. Carolan chose to use the clavichord for two of the sonatas on this disc: Sonata in G, H509 (Wq 132) 1755 and Sonata in C, H515 (Wq 87) 1766. With the first notes one thinks (and this is so typical of the clavichord in general) that "the flute is recorded far too closely, one can hardly hear the poor clavichord." However, within minutes the ear adjusts to this difference, and the final effect is quite convincing. The slow movements, where the clavichord is given full rein to its expressive possibilities, are especially striking. Ms. Carolan performs on an instrument by Karin Richter (1986) after Christian Gottlob Hubert (1771).

Viisi muunnelmaa, Anders Wahlströmin teemasta.

*Pekka Vapaavuori plays clavichords built by himself.*

**Five Variations on a theme of Anders Wahlström, Froberger, Böhm, J. S.**

**Bach, J. Haydn, C. P. E. Bach**  
 TEOSTO (SACD-10)

This record by the Finnish musician Pekka Vapaavuori has a unique format. Spurred by his interest as a clavichord teacher to make suitable instruments available for his students, Mr. Vapaavuori began attending annual clavichord building workshops conducted in Marholmen, Finland from 1983 to 1994. Ultimately he built five instruments; each of these is slightly different and they all are used on this recording. The repertoire has been selected to suit each instrument: Froberger, Suite VI in C Major 1656; Georg Böhm, Suite No. 7 in F Major; J.S. Bach, 6 Kleine Präludien; J. Haydn, Sonata in B Major, Hob. XVI; and C.P.E.

Bach, Sonata II in G Major. Most interesting is the final selection, an Allemande of Georg Böhm played five times, once on each of the clavichords. The notes clearly describe Mr. Vapaavuori's evolution in building and the reasons he chose to modify the construction of each successive instrument. Inasmuch as one can judge from a recording, this is an interesting study permitting the listener to hear the results of various construction techniques while simultaneously enjoying some very nice playing. This record can be obtained directly from OSTINATO Oy, Töölökatu 28, FIN-00260 HELSINKI, Finlande (Fax: +358 9 441 305; e-mail: ostinato@ostinato.fi)

*Miklós Spányi*

**C. Ph. E. Bach, The Solo Keyboard Music I: The Prussian Sonatas I**  
 BIS (CD-878)

This is Mr. Spányi's first recording in a thirty-record project of the complete keyboard works of C.P.E. Bach. One is immediately struck by the clear, realistic sound quality of the recording and by the lovely singing characteristic of the instrument. Built by Joris Potvlieghe (Belgium), this instrument is based on German models from Saxony circa 1770. For several years now, Miklós Spányi has dedicated himself, both as a performer and researcher, to the oeuvre of C.P.E. Bach. He is currently preparing a complete edition of C.P.E. Bach's keyboard works for Köneman Music in Budapest. The first four of the Prussian Sonatas are found on this disc, along with the world première recording of the Sonata in A minor, H.4 (W. 65/2). Mr. Spányi is a fine musician and this recording is well worth having in one's collection. It is on the BIS label. If you are unable to find it in your local record shop it can be ordered via e-mail (bis@algonet.se) or can be found on the internet at <http://www.bis.se>.

-Susan Brauchli



**We welcome your contributions and encourage you to submit items to our newsletter!**

# News

• Richard Troeger has taken over the presidency of the BCS from Alan Durfee, who has stepped down but will continue to edit the Newsletter and take care of the web site. Adam Rahbee is our new Clerk, with Mariko Irie as Assistant Clerk.

• In April the Boston Clavichord Society sponsored a master class with **Christopher Hogwood**. Hogwood started by remarking that "There is a huge repertoire of music by less than great masters, not those at the bottom of the valley, but half way up the hill. This music, often for the clavichord, was intended for the private benefit of the player rather than for the public gain. It is not headline material, but that is not important since the clavichord does not produce headline dynamics. At some later point the purpose of music-making changed from the private to 'Julliard or bust.'" Four people played music ranging from a Spanish *diferencias* of 1538 through J. S. and C.P.E. Bach to Mozart. Hogwood's comments kept the audience engaged throughout the entire session.

• In May the BCS sponsored a house concert by **Margaret Irwin-Brandon**, a member of our Board of Artistic Advisors. She played pieces from the early 16th through late 18th centuries on two different instruments, a triple-fretted short octave instrument by Lyndon Taylor and a five-octave unfretted Hubert copy by Koen Vermeij. The concert was followed by a social hour with refreshments. In many ways a house concert is an ideal setting for the clavichord and we hope to sponsor more of them.

• **Peter Sykes** is the author of the lead article in the most recent issue of *Westfield*, the newsletter of the Westfield Center. The article, entitled "Clavichords in my life," recounts his discovery of the instrument and the role it plays in his life today.

• **Richard Troeger** gave one of the twentieth century's few recitals on a cembal d'amour on May 22 for the annual meeting of the American Musical Instrument Society, which was held at the Claremont Collges in California. The cembal d'amour was invented by Gottfried Silbermann in 1723, and consists of a clavichord with a bridge and soundboard at both ends. The tangent strikes the string in its center, and both sides resonate. The instrument was reconstructed by **Lyndon Taylor** of Redlands,

California. Troeger's program included works by J.S. Bach, Pachelbel, W.F. Bach and C.P.E. Bach and Fischer. The audience enthusiastically welcomed the performance. An interview with Troeger will be appearing in a forthcoming issue of *Clavichord International*.

• **Adam Rahbee** is looking forward to receiving his new pedal clavichord, which is being build by Charles Wolff. The instrument will have two 16' strings.

• **Lyndon Taylor** is expanding his range of unfretted clavichords. He recently completed a copy, commissioned by Richard Troeger, of a C-e<sup>3</sup> instrument in Markneukirchen, Germany. The original is attributed to Gottfried Silbermann, the famous Freiburg organ builder and personal friend of J.S. Bach. Taylor is convinced that the attribution is correct, since his copy has the long sustain attributed by historical accounts to Silbermann's instruments. The copy is also fairly loud and has an easily produced vibrato, and Taylor remarks that these qualities do not usually come together in a single instrument. He is now building a copy of Christopher Hogwood's Hass FF-f<sup>3</sup> unfretted clavichord for Wolfgang Fuhs, and

finds that the design is quite closely related to the Silbermann design.

• **Bernard Brauchli's** new book, *The Clavichord*, has just appeared (Cambridge University Press, ISBN 0-521-63067-3, hardback, 408 pp, 120 illustrations, \$120).

The publicity information describes the book as follows: This book is a richly illustrated history of the clavichord. Through extensive literary and pictorial documentation it traces the development of the instrument from the fourteenth to the mid-nineteenth centuries. It is written in a non-technical style and is accessible to both professional and amateur alike. As there is almost no literature currently available on the subject, this work fills a major gap in the study of western civilization's musical heritage.

The contents are as follows: Foreword by Christopher Hogwood; 1. Origins of the clavichord; 2. The early clavichord: 1400 to the beginning of the sixteenth century; 3. The clavichord in the sixteenth century; 4. The clavichord in the seventeenth century; 5. The clavichord in the eighteenth century; 6. The clavichord in the nineteenth century; 7. Aspects of clavichord performance practice.

## The Boston Clavichord Society

P.O. BOX 515  
WALTHAM, MA 02454

