The Boston Clavichord Society *Newsletter*

Number 6, Summer, 1999

Report from Edinburgh

My 1998 late August trip in Europe started in Berlin, where I attended a large mathematics conference. The mathematics was very intense, which had the fortunate outcome that I was driven to other activities. One evening I attended a "Berlin museum evening" during which the numerous Berlin museums stayed open late into the night and held festive events. I thus discovered, in the center of town, the Musical Instrument Museum, which is more formally known as the Staatliches Institut für Musikforschung Preussischer Kulturbesitz. This museum has a truly marvelous collection of clavichords. There were seven instruments on display. Four of them were fretted: a Dutch instrument from about 1700, a German instrument from the beginning of the 18th century, an instrument by Hieronymus Hass from 1728 (C-f3), and an instrument by Hubert from 1784 (C-g3). The other three were free: an instrument by Johan Gottlob Horn from 1703 (FF-a3), a instrument by Johann Heinrich Silbermann from 1775 (FF-f3), and an instrument by Johann Gottlieb Conrad of Berlin of about 1800 (FF-c4). Not only were all the instruments in playing condition, but the director permitted me play them. I spent a happy hour wandering from one to another, testing them out and making comparisons.

Since school started late, I had time after Berlin to go to the British Clavichord Society's weekend in Edinburgh. Sheila Barnes welcomed us all to her house Friday evening for food, drink, and good company. We also had the opportunity to see and play the fine collection of instruments assembled

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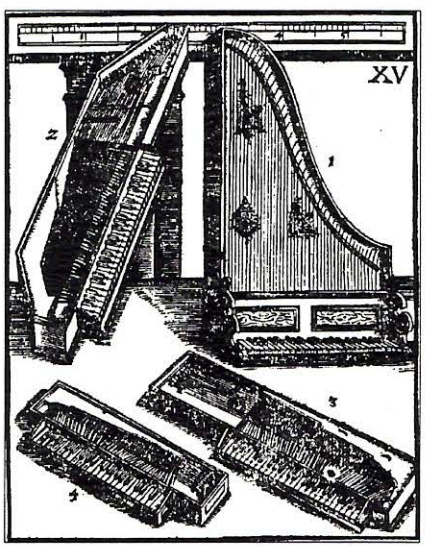
Maintenance Report

This is the first in a series of articles about issues of care and maintenance for your clavichord (or harpsichord), and I will begin with the never ending problems caused by seasonal climate changes. All the questions I am asked about maintenance and regulation have at their root the cumbersome issue of controlling humidity and temperature around an instrument. Everything that needs seasonal adjustment is easy to explain or unnecessary to do at all, if the instrument is in a stable environment from season to season. In my experience, most people like to trust that their instrument is just fine if nothing obvious seems to be wrong. However, when a crack appears in an older instrument, it is not due to one unusually dry day, week, or even season, but to many seasons of change. As a practical matter, unless you happen to live in a museum or have an entirely climate controlled home, there are going to be changes in relative humidity whether or not you use a humidifier. How much of a change is allowable for an instrument to go through without harm depends as much on your ability to cope with the chores and extra expense involved as it does on things like the micro structure of wood fibers.



Coping with seasonal climate changes is not as simple as buying a humidifier and keeping it full. There is even a risk to running a humidifier over the winter months, which is the possibility of over-humidifying, and it can be as detrimental to your instrument as bone dry air. So, how much humidity is enough and how can you tell? If you can over-humidify in the winter, what do you do in a summer heat wave? What really happens to an instrument if nothing is done over the year? To answer these and other related questions I would like to give a brief but comprehensive discussion of the following:

1. Understanding relative humidity, and seasonal changes inside your house.
2. Understanding a little about wood, and how it changes with relative humidity.
3. Measuring and controlling the air in your music room.
4. Things you can do to keep your instrument happy year round.

Most of what follows may already be familiar to you, but I will risk repeating the familiar in order to give a simple but thorough explanation these things. Even if you have a hygrometer that you monitor faithfully, I encourage you to read on. Even if you live in a part of the country or in a building where seasonal change is not supposed to be an issue, I encourage you to read on.

1. Understanding relative humidity, and seasonal change inside your house.

"Its not the heat, its the humidity" is a familiar summer refrain, and might be a logical subtitle for this topic. Our physical accommodation to temperature and relative humidity is well known: hot and muggy summer days can make clothing cling to your skin, and snapping cold winter days makes static electricity seem to jump at you out of everything you touch. Both these occurrences result from the difference in

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relative humidity caused by the seasonal change in temperature. Humidity affects almost everything in your house, and anything made of wood is affected most. More on that in a moment.

As the name implies, relative humidity (RH) is related to something, and that something is temperature. It is meaningless to talk about a percentage of relative humidity in the air without mentioning the air temperature. (In this paper temperature will be given in degrees Fahrenheit.) What relative humidity is really all about is the ability of air to hold moisture, and that ability is strictly related to temperature. Simply stated in a more scientific form, relative humidity is the ratio of moisture in the air at a certain temperature relative to the maximum amount of moisture it would be able to hold at that temperature. This ratio of moisture content to air temperature is referred to as a percent RH. Knowing more about the science involved in arriving at this percentage is not really necessary for a useful understanding of how it affects you. However, it is important to understand two basic concepts about how relative humidity works. First, cold air can hold very little moisture, and warm air can hold a great deal of moisture. The second concept follows from the first in that, cooling causes the moisture in the air to condense and the relative humidity to rise, and warming causes the moisture in the air to dissipate and the relative humidity to go down. This last point can be a little confusing, so a few examples will illustrate how this works.

On a brisk winter day, cold air at 30° can hold very little moisture, but in your heated home at a temperature of 70°, the air can hold up to ten times as much. Consider the example of a snowing winter day with an air temperature of 30°. Falling snow indicates the relative humidity outside is so high that the air can not hold any more moisture, resulting in the outside relative humidity of about 95% RH. Inside a house, when central heating warms up the 30° moisture laden air to 70° it can only produce 25% RH at most. On the average dry winter day with no rain or snow and consequently low outside humidity, the inside atmosphere can be below 10% RH unless some moisture is injected in the air.

Summer might seem to be a more benign season. Usually in summer, the outside and inside relative humidity are almost the same. A room air conditioner in the average house can reduce outside air temperature by as much as 10°, but usually not much more. It will also lower the interior relative humidity by about 10% to 20% as a by-product of cooling the air. Central air conditioning in a modern, well insulated home will be able to do somewhat better than that. How well air conditioning does its job of lowering temperature and humidity depends on the condition of the machine as well as the age and construction of the building.

> ***"The time for concern and preparation is not necessarily the first time the heater goes on, but before the heating season begins."***

Spring and autumn do not have prolonged weather extremes, and not all sections of the country have the large seasonal changes. However the absence of extreme weather is not necessarily reason to be unconcerned. For example, during a dry fall and mild winter without much precipitation, a house and all the musical instruments will dry out slowly and steadily without any noticeable change. If a sudden cold snap occurs lasting a week or so, the bone dry arctic air it brings with it can quickly dry out and damage instruments and furniture that are already stressed. In general, a season of drought means that everything in and out of the house is drying out to some extent. The time for concern and preparation is not necessarily the first time the heater goes on, but before the heating season begins.

2. Understanding wood structure, and how it changes with relative humidity.

Seasonal changes in some wooden objects can have obvious results: a door or a drawer that sticks in summer moves freely in winter. However, the absence of clear or visible signs of seasonal change, especially in a musical instrument, does not mean all is well. In a musical instrument, the wood, and to a very minor extent, cloth and leather, are all hygroscopic and will make—or more accurately, try to make—dimensional changes from season to season. Needless to say, wood changes the most, and dimensional changes in instruments can go almost unnoticed because of the way they are constructed. All keyboard instruments are basically made in the same way so that parts like the soundboard and bottom have their seasonal movement containedby various structural means. Even though no movement is obvious, there is change nonetheless.

Once again, understanding the science of exactly why and by how much wood will shrink and expand is not necessary for a good working understanding of how to deal with it. There are several principles you need to be familiar with, and the most overarching of these I stated at the very beginning: wood survives best when it is kept in a stable atmosphere. It can be either a dry environment, a humid one, or preferably something in between, but the smaller the change from winter to summer the better. To expose an instrument to seasonal extremes of dryness and humidity will ultimately cause structural failure. An example of this principle which I advise you to try is to pull a brand new bill from your wallet (the higher denomination the better) and crumple it into a little ball. Flatten it out nicely, and you will see it still looks pretty good. However, repeat the crumpling-flattening process several times, and you will notice how pronounced some of the wrinkles begin to look. This is exactly what happens to the wood in an instrument if it is unprotected from seasonal extremes. The more frequent and extreme the seasonal changes, the more damage is done to the actual fiber of the wood and to the glue joints in an instrument. Just as the bill breaks down at the wrinkles, wood will break down at the points of most stress.

Regardless of its age since being harvested from a living forest, wood will constantly change with the atmosphere around it. Even the wood of a three-thousand year old Egyptian coffin will absorb moisture from the air, causing the wood to expand.

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This unique "living" property comes from the way moisture can move around in wood cells. Wood will always try to reach a condition of equilibrium with the atmosphere around it. When the relative humidity rises, wood absorbs moisture from the air and expands with a relentless force; and as the humidity goes down, wood will shrink. This process never ceases.

The dynamics of wood movement are especially relevant to the harpsichord, clavichord and similar instruments. Because of the way these instruments are made, there are several places where the stresses of swelling and shrinking build up. The most critical of these is in the soundboard. Because a soundboard must be thin, must be made of soft porous woods like spruce or fir, and must not have a heavy sealant, it is particularly vulnerable to changes in the atmosphere. In average seasons in the northeastern United States and without any climate controls, a harpsichord soundboard will try to expand and contract by as much as three-eighths of an inch over a year, but it is limited in its movement by the case sides around it and the bridges and ribs attached to it. Because soundboard wood is soft and flexible, the cells of the wood can compress and stretch to adapt to very modest changes without damage. However the extremes we have been talking about can cause wood cells to degrade at stress points, and, just like the dollar bill, these stress points will eventually fail and crack. As I said at the beginning, when a crack appears in the soundboard it is not due to just one dry day, week, or even season, but to many seasons of change.

Though much of what I have written about here concerns the soundboard and how vulnerable it is, the same cautions apply to all parts of the instrument. Clavichords and other keyboard instruments are mostly made of porous woods that change relatively quickly, but these woods are also quite resilient and flexible. A full paint or varnish finish on an instrument will slow down the change but not prevent it entirely; even wood that is fully sealed will expand and contract, if only very slowly. It takes time for moisture to migrate into and out of a piece of wood. How fast this change occurs depends on the wood type and thickness, and the amount of finish that seals it.

To be continued...

Allan Winkler

Two recent clavichord recordings

Erik van Bruggen, clavichord
Bach on the Pedal Clavichord.
Music Recording Source 9310012.
(Available from Dick Verwolf, Merelstraat 20, 2333 XM, Leiden.)

This CD will be an ear-opener for many clavichordists, as well as for the more general listener. The pedal clavichord heard here is a fine-sounding instrument by Dick Verwolf, modeled on the Gerstenberg instrument of 1766 (formerly dated 1760). Mr. van Bruggen plays a demanding program of music normally associated with the organ: the Praeludium in A Minor (BWV 569), the Trio Sonata No. 1 in E Flat, the Praeludium and Fugue in C (BWV 545), the "Gigue" Fugue in G, the Passacaglia and Fugue in C Minor, and the Fugues in D Minor (BWV 539) and G Minor (BWV 542). (I regret that the G Minor Fantasia was not included with the last-named.)

After the belittling comments often bestowed on this "contraption" or "mere practice instrument" (I quote from some of the recent literature), one learns with relief from this CD—in case one did not know it already—that 18th-century organists were not so badly off after all. The listener rejoices in the warmth, clarity, and expansiveness of both sound and readings. (There are places where I would like to hear more dynamic nuance, but that is a matter of taste.) I have the impression from the overall line and sense of continuity—and from a few bench creaks and occasional blocking—that these performances are not heavily edited—if, indeed, much at all. Mr. van Bruggen's performance on this extremely demanding instrument is therefore all the more impressive. In any case, there is a fine sense of immediacy, spontaneity, and of very direct music-making.

For real virtuosity, take note of the opening movement of the Trio Sonata in E Flat. What I especially like about this performance is the wonderful spaciousness, a real "ensemble" feeling engendered by the instrument, performance, and manner of recording. (I wish that a photograph of the recording setup had been included!)

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This is a delightful recording, offering a refreshingly new look at some of the grandest keyboard repertory. Anyone interested in Bach's music should acquire this disc.

Richard Troeger

Jaroslav Tuma, Clavichord
J.S.Bach—Inventions and Sinfonias, Duets
ARTA Records (F1 0076-2)

Collectors of clavichord recordings will want to pick up a copy of Jaroslav Tuma's 1997 CD of the Inventions, Sinfonias and Duets by J.S. Bach (BWV 772-805). Mr Tuma, a native of Prague, performs here on an original clavichord by J. Ch. G. Schiedmayer dated 1789 and currently housed in the collection of the Zatec Regional Museum.

It is of interest to compare the sound quality of various clavichord recordings, an experience which raises many questions. Take, for example, Paul Simmond's recent recording on a clavichord after Hubert built by Karin Richter in 1986. The sound of the instrument is sweet and clear and there is an almost total absence of extraneous noise. On the other hand, Mr. Tuma performs on an original instrument; the bass sounds boomy and unfocused, an effort must be made by the listener to ignore the clacking of keys. It is not the scope of this review to measure the merits of old versus new or to question recording techniques. However, these are both subjects which in the near future need to be addressed.

Happily, the interpretative quality of Mr. Tuma's recording overrides any misgivings one might have. While the pieces performed here are often thought of as exercises for the novice, Mr. Tuma's strong, sensitive performance quickly convinces one otherwise. The sixth Invention in E Major, for example, is a small poetic masterpiece in the hands of this performer. Strong rhythmic drive, imaginative phrasing and a highly sensitive touch distinguish the playing throughout this recording. Slow movements are exquisite, and the clavichord revels in plaintive, heart rending splendor. The faster-paced works exude an exhilarating sense of "allegria" and joyful fantasy. Mr. Tuma has earned a reputation for his improvisations, most notably on the organ. Something of that art comes through and enhances his interpretations, a fresh spontaneity and a thorough understanding of the inner workings of these pieces.

I would suggest listening to this recording in the silence of late night, the volume set at an appropriate soft clavichord level, sitting back and allowing yourself a wonderfully intimate experience.

Should you have difficulty finding this Czech record in local shops you may write the company directly. They are prompt and reliable in responding. Address: ARTA Records, Lublanska 57, 1200 00 PRAHA 2, Czech Republic; email artarec@vol.cz; fax 1420 2 29 88 23.

Susan Brauchli

News

On February 27 the Boston Clavichord Society sponsored a concert by **Mark Kroll**. Kroll, a Professor of Music at Boston University, played an all-Bach(s) concert which consisted of three preludes and fugues from Book Two of the WTC, the third French Suite, a Sonata in A by W. F. Bach and a Rondo in C by C. P. E. Bach. He performed on a five-octave Hubert copy by Koen Vermeij, loaned for the occasion by Alan Durfee.

On April 12, noted Finnish clavichord player and builder **Pekka Vapaavuori** gave a talk and clavichord demonstration in First Church, Cambridge. Professor Vapaavuori showed a clavichord he built which is modelled on the Anders Wahlstrom instrument of the early eighteenth century. He has published a CD in which he plays on five versions of this instrument, all of his construction.

On April 11, at Harlan Chapel, Brandeis University, well-known clavichordist **Joan Benson** talked about her experiences with the clavichord and played a short concert. An interview with her will appear in an upcoming issue of this newsletter.

Andrew Lagerquist of Emeryville, California, is currently building two clavichords based on the 1806 Lindholm/ Soderstrøm in the Finchcocks Collection, England.

Lyndon Taylor of Redlands, California, has finished stringing his five octave J. A. Hass copy. The original instrument is owned by Christopher Hogwood and was built in 1763.

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by her late husband, John Barnes, a collection which includes a well-known large Lindholm clavichord. Needless to say, we all missed having John there.

The rest of the events were held in St. Cecilia's Hall. This building was constructed in the late eighteenth century to house a concert hall, a small and marvelously decorated space which provided perfect acoustics for the clavichord. The building also houses the Russell Collection of early keyboard instruments, and the activities of the weekend allowed us plenty of time to see and play the instruments. The historic instruments were used in the concerts, thus allowing us to hear them in different settings and from different perspectives.

The four concerts were quite varied: The first half of the concert by Paul Simmonds consisted of early music on a copy by Darryl Martin of the small triple-fretted instrument in the collection, while the second half was later music by Benda, C.P.E. Bach and Türk. Derek Adlam played mostly J.S. Bach. Joel Speerstra played with great effect an interesting program of North German music usually heard on the organ, including pieces by Buxtehude, Scheidemann, Weckmann, Pachelbel, Böhm and Reincken. Menno Van Delft provided a

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Lyrichord Discs announces that in June it will release a clavichord recording of J.S. Bach's six Partitas performed by **Richard Troeger** on an instrument by Ron Haas. This is the first recording of the partitas on a clavichord. The two-CD set (LEMS 8038), $16.98, can be ordered from Lyrichord Discs, Inc, 141 Perry St., New York, NY 10014; fax 212-929-8245; email info@lyrichord.com; www.lyrichord.com.

The Boston Clavichord Society web site at **http://www.mtholyoke.edu/~adurfee/bcs** has recently been updated, and now has links to many other clavichord-related sites. Information about additional links is always welcome!

C.P.E. Bach conference at Cornell University

On February 12-14, Cornell University hosted a conference and concert festival entitled "German Orpheus: C.P.E. Bach and Musical Culture in the late 18th Century". This event, which was most capably organized by Annette Richards, musicologist and organist at Cornell, had as one of its primary purposes a realignment of the perception of Emanuel Bach, most commonly assessed as a "pre-Classic" composer, to front and center as a pivotal force for much of what took place during the second half of the 18th century and beyond.

Christopher Hogwood, Cambridge, started off the proceedings with a lecture entitled "Faces and Fantasies: 'Original-genius' in the cross-currents of European aesthetic thinking." The talk included a discussion of fantasy and order, and the philosophical trilogy consisting of the picturesque, the sublime, and the beautiful. Reference to Bach's large portrait collection and the 18th-century's fascination with facial features as a reflection of personality traits provided insight into a comparable focus on musical nuance.

In her talk "Melancholy, the Enlightenment and C.P.E. Bach," Elaine Sisman, Columbia University, discussed the north German preoccupation with — and even relish in — the ancient humor/temperament of melancholy and its relation to Bach's exploration of highly personal emotion.

Richard Will, University of Washington, discussed Bach's setting of Ramler's " *Die Auferstehung und Himmelfahrt Jesu,*" which was published in Hamburg in 1760. Although Ramler's text presents a streamlined, enlightened Christian view in keeping with prevailing sentiment in Hamburg, Bach infused the text with elements of sublimity, most particularly through unexpected harmonic shifts.

Annette Richards' "Ode, Fantasy and C.P.E. Bach's Sublime" elucidated the 18th-century's acceptance of the fantasia as a representation of the ode's "language of feeling." Bach's *Heilig*, in which a sublime, simply-textured chorus of angels alternates through abrupt harmonic shifts with a rugged (dotted rhythm) chorus of people, provided an illuminating example.

In "*Kenner und Liebhaber*? Reconstructing Bach's Audience," Tobias Plebuch, Stanford University, described his meticulous data base of subscription lists for Bach's works, and discussed what can be deduced from geographical pockets of enthusiasm for Bach's publications.

In "Diderot's *Paradoxe* and C.P.E. Bachs *Empfindungen*," Richard Cramer, CUNY Graduate Center, outlined Diderot's three human types — natural, poet, and actor — with the most exalted status given to the actor. The paradox consists in an actor's need to plan gestures, yet at the same time generate sincere reaction to dramatic events. *Empfindung*, representing fullness of feeling as opposed to reasoned thought, illustrates this paradox in Bach's music (as in his Fantasia in F-Sharp Minor), in which the composer must order ideas so as to appear unordered and spontaneous.

Cornell University's James Webster, a preeminent pioneer in Haydn scholarship, brought valuable perspective into how to move Emanuel Bach from his largely marginalized position to the center of 18th-century musical discourse. His belief that an alteration of our present value system will be required was buttressed through his paper, "C.P.E. Bach, Haydn and the Reception of Eccentricity," which noted similar elements in Bach's and Haydn's works, including irregular, disjunct features, topical variety, and mixed styles. Contrary to some Haydn scholars, Webster asserted that Haydn was strongly influenced by the music of C.P.E. Bach, and that his acquaintance with Bach's music (not merely the Versuch) began in the 1760's.

The final morning of the conference was devoted to Bach's favorite instrument, the clavichord, an instrument possibly as marginalized as the music of Bach himself. Richard Troeger's excellent introduction to the benefits and techniques of playing the clavichord led naturally to a stimulating panel discussion of several issues relating to clavichord performance. This was followed by a panel master class (Richard Troeger, Carol lei Breckenridge, Christopher Hogwood, and David Yearsley) with Cornell graduate student Rebecca Maurer playing a sonata movement by Bach and Eastman student Andrus Madsen improvising in a 17th/18th-century fantasia-like style. Thanks are due Alan Durfee, who kindly brought his 5-octave Hubert copy.

Immeasurably adding to the value of the conference were performances of Bach's music, including:

- Malcolm Bilson, fortepiano, and Judith Kellock, soprano, both of Cornell, who performed a dramatic recital of sonatas, rondos, fantasias, and songs (including Gerstenberg's setting of the text of Hamlet's soliloquy to Bach's C Minor Fantasia from the *Probestücke*);
-The Publick Musick, a period instrument ensemble based in Rochester, which performed an energetic concert of 2 symphonies, as well as a flute concerto (brilliantly played by Steven Zohn), and Bach's setting of Klopstock's "*Morgengesang am Schöpfungsfeste*" ("Morning Song on the Celebration of Creation"). The latter was, happily for the audience, repeated at the end of the concert;
-Three clavichord recitals: David Yearsley, Cornell University, who played a program of fantasias, rondos, and the "*Abschied von meinem Silbermannischen Clavier*" Rondo; Richard Troeger, Boston, who played two fantasias and the "La Folia" Variations; and Carol lei Breckenridge, Central College, who played a fantasia and two sonatas, one of which was originally for *Bogen Clavier* (bowed keyboard);
-A final chamber concert by members of The Publick Musick (Steven Zohn, flute, Geoffrey Burgess, oboe, Elizabeth Field, violin, Aliza Appel, viola, Laura Kramer, cello, Stephanie Vial, cello, Geoffrey Govier, fortepiano). They presented an oboe sonata, a flute sonata, a sonata for piano with violin and cello accompaniment, and a quartet for piano, flute, viola, and cello.

Annette Richards promises publication of the conference papers. This will be an important step to a greater understanding of Bach's properly central place in music history, as well as to an increased appreciation for the imaginative music of this original genius.

Carol lei Breckenridge

Upcoming events

During the **Boston Early Music Festival**, June 7 through 13, we will be organizing demonstration concerts for the many clavichords on exhibition. Two years ago at the last BEMF we presented eight such concerts. This year the performers will include **Peter Sykes, Richard Troeger, Beverly Woodward, Adam Rahbee** and **Alan Durfee.**

The BCS will sponsor a performance by **Igor Kipnis** on Friday, September 24, at 7:30 PM. The concert will be held in the Rapaporte Treasure Hall in Goldfarb Library at Brandeis University. For more details, telephone 781-891-0814.

For more information on these and other upcoming events, please consult the calendar on our web site at **http://www.mtholyoke.edu/~adurfee/bcs.**

EDINBURGH, continued from p.4

grand finale of late German music, after which one listener was heard to exclaim "*This* is the music for which the clavichord was intended!"

A liberal amount of coffee throughout the weekend kept us all wide awake. Sunday lunch was haggis with whiskey sauce accompanied by neeps and tatties. (For the uninitiated, that's mashed turnips and potatoes.) We abstained from the formalities of a full Burns supper, which includes a piper leading the chef bearing the haggis to the high table, a toast to the lassies, a recitation of Burns' famous poem "To a Haggis" ("Fair fa' your honest, sonsie face, Great Chieftan o' the Puddin'-race! Aboon them a' ye tak your place...") and culminating in Auld Lang Syne.

I finished my European trip with a three-day stay in Utrecht at the Early Music Festival. This event is quite similar to the Boston Early Music Festival; both events started about twenty years ago, and both have large formal concerts, panel discussions, fringe events, and an exhibition. One of the delights of attending a festival like this is the discovery of new performing groups; for me this was the Freiburger Baroque Orchestra, with their energetic playing, and the Chapelle du Roi, a small English choral group which performs roughly the same repertoire as the Tallis Scholars but with a more aggressive vocal style.

I found the clavichord builder Dick Verwolf of Leiden while wandering through the exhibition. He had two instruments on display, a copy of a quadruple fretted instrument from the Leipzig collection and a single-strung unfretted instrument. He was the only clavichord builder in the exhibition; perhaps this was due to the unfavorable exhibition space, which was simply the corridors around the large concert hall at the Vredenburg center where many of the performances were held. Compare this situation with the most recent Boston Early Music Festival, where nine builders exhibited instruments! *Alan Durfee*

An open meeting of the Boston Clavichord Society will be held during the Boston Early Music Festival on Thursday, June 10 at 1 PM in the Gloucester Room in the Park Plaza Hotel (the exhibition space of Douglas Maple & Anden Houben). We cordially invite all interested persons to attend.

The Boston Clavichord Society

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