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himself against an apparently hostile world with his usual self-esteem and sense of omniscience. Heinrich Grenser's critique of *The Keyed Flute* is a remarkably levelheaded, wise, and thoughtful reply in the face of a fellow traveler's asperity and rancor. An essay by Johann Heinrich Liebeskind obliquely critiques the aesthetics of, then cites the acoustical studies of, Rousseau. Then follows an exchange between A. André, A. E. Müller, and Tromlitz, in which the aesthetics of flute playing are graciously discussed. Of note are André's observations concerning the raised leading tone and Tromlitz's uncharacteristic civility. The final appendix is from H. W. T. Pottgiesser's critique of Quantz's enharmonic keys for D# and Eb. In the end praxis reigns over theory.

In conclusion, Powell provides both practical and theoretical material of great use to historians, musicians, and organologists. Tromlitz's treatise becomes a vehicle for Powell to write about the flute in the eighteenth century, something that he does extremely well, even brilliantly. Despite some shortcomings, his discussion of the treatise is, I believe, even more important than his fine translation of the treatise itself.

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Bernard Brauchli, Susan Brauchli, and Alberto Galazzo, editors. *De Clavichordio II: Proceedings of the International Clavichord Symposium = Atti del Congresso Internazionale sul Clavicordo: Magnano, 21–23 September 1995.* Magnano: Musica Antica a Magnano, 1995. 274 pp.: 12 plates. 90,000 Lit.

The first International Clavichord Symposium in Magnano in 1993 established that picturesque little village in the foothills of the Italian Alps as the Mount Parnassus of the clavichord. A second conference followed in 1995, and the third will have occurred by the time this review appears in print. The brainchild of Bernard Brauchli and Christopher Hogwood, the congresses have focused world-wide attention on an instrument hitherto considered something of a stepchild in the early keyboard world—but stepchild no more. The clavichord now has societies devoted to it in six countries (England, Germany, Japan, The Netherlands, Switzerland, and the U.S.), as well as a periodical, *Clavichord International*. It also has *De Clavichordio*, the *Proceedings* of the Magnano conferences. The second of these, the subject of this

review, contains the twenty-three papers read, corrigenda to three papers from the first *Proceedings*, a welcome by host Bernard Brauchli, and an index of names compiled by Alberto Galazzo. The articles are all in English, each followed by a short abstract in Italian.

Whereas the papers at Magnano I concentrated on the construction and design of clavichords, Magnano II was supposed to concern itself with the musical aspects of the instrument—its repertoire as well as its social and musical roles. Though not all the papers are equally enlightening, a number do indeed concentrate on repertoire, playing techniques, or the social status of the clavichord. Others discuss aspects of the clavichord's history, design, construction, preservation, or restoration. Although it is not so stated, many of the papers were reworked from the oral presentations to a form more appropriate to print, some with fairly elaborate footnotes. (It is time for me to admit that I was present at both conferences, and that this review is inevitably colored by the experience. This, I trust, is not a bad thing.)

Four articles deal with the works of individual composers. Paul Simmonds, in "An Introductory Survey of the Keyboard Works of Ernst Wilhelm Wolf," calls for the resurrection of this forgotten *Kleinmeister* who spent his productive years as a court composer in Weimar. Menno van Delft's contribution, "The Clavichord Composer Johann Gottfried Mützel—a Survey," discusses the music of J. S. Bach's last student, particularly his 1771 three-movement duo in E-flat. Van Delft reports that a contemporary reviewer criticized Mützel for not calling the work a sonata, while also commenting that the piece, whose title page called for a pair of clavichords, harpsichords, or pianos, was not suited for the last. Bruce W. Glenney's "Herbert Howells: Aspects of Twentieth-Century English Revivalism as Seen in '*Lambert's Clavichord*,'" is an homage to one of the few early twentieth-century composers who wrote for the instrument. The work was composed as tribute to Howells' friend Herbert Lambert, an early builder of harpsichords and clavichords. Howells was much influenced by Vaughan Williams, and both the music and the clavichord are well served by his evocations of the modal scales, rhythms, and keyboard forms of Tudor England. Bernard Brauchli's "Keyboard Works of Franz Seydelmann (1748–1806)" offers a brief introduction to the *Clavier* music by this Dresden court composer, who wrote both solo and four-hand sonatas, the last, according to Brauchli, a genre first beginning to attract composers after 1740, when five-octave compasses became more common on keyboard instruments.

Six engaging papers address the historical or societal attitudes toward the clavichord. Koen Vermeij asks, "Eighteenth-Century Lovers of the

Clavichord: Which Makers did They Prefer?" Surprisingly, his answer is Silbermann, Friderici, and Stein; not Hass and Hubert. Thomas Friedemann Steiner reports on some philosophical matters in "European Eighteenth-Century Scientists and the Clavichord." Beverly J. Sing's "The Clavichord in the Musical Press of the Nineteenth Century" chronicles the clavichord's fall from a household instrument to a misunderstood relic. In "Arts & Crafts and the Clavichord, the Revival of Early Instrument Building in England," Derek Adlam sees Arnold Dolmetsch as the agent connecting the instrument with the movement. Richard Troeger reports on the clavichords Dolmetsch made between 1905 and 1910 in "The Dolmetsch/Chickering Clavichords and Their Model," and John Barnes puts the modern clavichord twenty years behind the harpsichord in "The Parallel Between the Harpsichord and Clavichord Revivals in the Twentieth Century."

Three of the papers deal with restoration. In "A Curious Eighteenth-Century Clavichord," Luigi Ferdinando Tagliavini writes of an ornately-shaped instrument he had purchased in a Bologna antique shop thirty years earlier. After some inspired detective work, he and his restorers were able to remove the effects of an extensive modification and return the instrument to what was probably its original C-f³ double-fretted state. Interestingly, the keyboard is centered on the case, something seen only in the earliest clavichord iconography. Even more unusual is the second soundboard beneath the keys, a feature found on the earliest existing instruments, such as those numbered 2 and 3 (both dating from ca. 1540) in the catalog of the University of Leipzig collection. Why these design elements should reappear on a clavichord made some two hundred years later is an enigma proving once again that Western man's proclivity for categorization is often foiled by his capacity for invention.

Invention comes to the fore in Bernard Brauchli and Jörg Gobeli's "Restoration of an Eighteenth Century German Clavichord by Egidius Heyne (1781)." The owner and restorer recount the return to playing condition of an instrument that fits like a drawer into a cabinet with two lower drawers and cabriole legs—a combination stand and "outer case." As a private owner, Brauchli could choose to restore his instrument or not, but as curator of a major collection Grant O'Brien does not have that luxury. His "The Clavichord by G. C. Rackwitz (Stockholm, 1796), a Preliminary Study with a View to Possible Restoration" deals with the dilemma facing many museum personnel these days, summed up neatly in his last few sentences: "How else are we going to fill the gaps in our knowledge of these instruments unless we have a fund of primary unaltered documents in the form

of undefiled, unrestored instruments? How else are we going to know what these instruments played and sounded like unless we restore those instruments in which there is nothing ephemeral to be lost and only information about the sound and music to be gained?" (p. 127).

Bohuslav Čížek's "Clavichords in the Czech Lands" offers brief but valuable descriptions of thirty-eight clavichords now in the Czech Republic. Six are modern, and only a few of the remainder are by Czech or Bohemian builders. These include an 1821 clavichord by Ignatz Kunz; his brothers Klemens and Armand are also represented, each by an early nineteenth-century FF-f⁴ fretted instrument, neither one listed in Donald H. Boalch's *Makers of the Harpsichord and Clavichord, 1440–1840* (3rd edition, edited by Charles Mould; Oxford: Clarendon Press, 1995). Klemens' opus is dated 1839, making it one of the last clavichords to be built before the modern revival. From the same period, and also not listed in *Boalch III*, is an FF-a³ fretted instrument by T. Wokurka. These three late clavichords indicate once again that fretted versions of the instrument neither died out nor were superseded by the supposedly "superior" unfretted clavichords that began appearing almost a century earlier.

Another four articles speak to more general questions about the clavichord repertoire: Jane Johnson's "The Clavichord and Sixteenth-Century Iberian Music for Keyboard, Harp, or Vihuela," Joel Speerstra's "Towards an Identification of the Clavichord Repertoire among C. P. E. Bach's Solo Keyboard Music: Some Preliminary Conclusions," Beverly Woodward's "The *Probestücke* and C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen*," and Christopher Hogwood's "A Repertoire for the Clavichord (Including a Brief History of *Bebung*)." Johnson's effort is mainly a summary of sixteenth-century Iberian style. Woodward tells how the *Probestücke*, which consisted of the musical examples for the *Versuch* plus six sonatas (with an additional set of six *Sonatine Nuove* for the 1787 edition), were separated from the parent body in the nineteenth century. While the examples were often placed in the text in later editions, the sonatas became forlorn orphans, the book outselling the music, Woodward reports, by at least six to one. Speerstra's and Hogwood's articles are of a different nature, but each seeks to identify characteristics of a piece of keyboard music that could allow one to assume it was written with the clavichord in mind. Applying detailed but traditional methods of style analysis, Speerstra proposes nothing less than to cull the "specific clavichord literature" (p. 43) from C. P. E. Bach's 342 keyboard pieces. The article culminates in a valuable twenty-page chart

assigning every one of those works to one or more of the stringed keyboards plus organ. Hogwood, attacking the problem more broadly, seeks to discover the specific style characteristics that would indicate that a work was intended for clavichord. Obviously, *Bebung* is one of these.

The question of a proper clavichord literature looms large in *De Clavichordio II*. Since outside of continuo or accompanying use, stringed keyboard instruments seem to have been more or less interchangeable in the eighteenth century, why should one care if the music was written with the clavichord in mind, rather than the harpsichord or piano? Well, contemporary clavichordists are trying to establish the clavichord as a concert instrument, equal to—or at least within shouting distance of—the harpsichord and the piano, with a repertoire to match. Their determination is abetted by the efforts of many contemporary builders, who provide players with instruments capable of producing sufficient volume to fill small halls; in fact, loudness has come to be considered one of the modern clavichord's greatest virtues. Obviously, loud playing and sweeping gestures are inimical to the inward-directed ideals of the eighteenth-century *Empfindsamkeit*; still (goes current thinking), the music needs to be projected to an audience. John Koster speaks to this very point in his provocative paper, "The 'Still, Small Voice' and the Exploration of Inner Musical Space." He quotes C. D. F. Schubart's characterization of a good clavichord as "tender and sensitive to each breath of the soul, so you find in it the soundboard of your heart" (p. 160). No mention of loudness here: a clavichord is "tender," and "sensitive," not brash or bombastic. Koster goes on to remark that while there is a limit to loudness, the degrees of softness are infinite. He illustrates his point through a discussion of Johann Andreas Stein's *Saitenharmonika*, a bichord piano with a third set of strings and a special action, designed to fill the gap between the piano's softest pianissimo and absolute silence. When demonstrating the instrument's potentialities to J. F. Reichardt in 1790, Stein is reported to have exclaimed, "You think that you still hear something at the end; but you hear nothing, absolutely nothing at all" (p. 163). Although a Stein piano is certainly capable of a full-blooded forte, it is the other end of the dynamic spectrum—the clavichord-like softness—that so excited the builder.

Interestingly, although probably inadvertently, the picture on the cover of the *Proceedings*, Johann Heinrich Tischbein the Elder's "The Artist with his First Wife at the Clavichord," bolsters Koster's argument more eloquently than mere words. The painting shows the artist sharing a moment with his wife as she plays her clavichord. Although his easel is

only a few feet away from her, he does not continue to paint; instead, he turns, rests his arm on the back of her chair, and leans forward over her back, the better to share with her the special intimacy of the clavichord, with its ability to sound music so soft that one is not even sure it exists.

At the end of the first century of its revival the clavichord has arrived at a crossroads, in some ways a victim of its own success. Its practitioners have succeeded in liberating it from its traditional role as practice instrument, but in so doing they are changing the way the clavichord is being played and built. The clavichords I heard at Magnano II were loud and not very refined; one cannot make an instrument that can on the one hand respond to extravagant gestures and fill a hall, and on the other express the most intimate of sentiments. It is as much for this reason as for the important scholarship in its pages that *De Clavichordio II* is such a noteworthy document, and belongs on the bookshelf of anyone concerned with the evolution of musical instruments and musical style.

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Edward L. Kottick and George Lucktenberg. *Early Keyboard Instruments in European Museums*. Bloomington and Indianapolis: Indiana University Press, 1997. 276 pp.: 103 black-and-white photographs. ISBN: 0-253-33239-7. \$35.00.

It is interesting to observe how much attention has been paid in recent years to early keyboard instruments, as compared with historical winds, strings, and percussion. Numerous books and articles have appeared, some of them presenting the forefront of scholarship and addressing select areas of research, while others have been intended as more general or introductory studies, including a few of the "coffee-table book" variety. Countless recordings that feature the sound of the harpsichord, clavichord, and early piano are now available, and there is no sign that their production will slow anytime soon. North America alone supports more than a half-dozen regional and local organizations devoted solely to early keyboard instruments, all of which sponsor conferences and other programs at least yearly. And, although business has leveled off since the 1980s, the country continues to support many artisans who specialize in the replication of all types of historic keyboard instruments.