

*The Western Early Keyboard Association Presents*  
**Celebrating the Clavichord**

**Carol lei Breckenridge, Clavichord**  
**Paul Y. Irvin, Instrument Builder**  
**Michael M. Herrick, Poetic Reader**

Sunday, November 12, 2017 - 1-5 pm  
Reed College, Performing Arts Building, Room 320

**1:00pm Paul Y. Irvin - “The First Expressive Keyboard Instrument,” p. 2**

*Hands-On Time With the Instruments*

**2:00pm Carol lei Breckenridge, Michael Herrick - Recital With Poetic Readings, p. 3**

*Hands-On Time With the Instruments*

**3:30pm Carol lei Breckenridge - “Cantabile and the 18th-Century Clavichord,” p. 6**

*Hands-On Time With the Instruments*

***Additional Hands-On Instruments Graciously Provided By:***

- **Reed College** - Built by Byron Will of Portland, 1998. Modeled after Christian Gottlob Hubert’s instrument of 1784, in the Russell Collection in Edinburgh, Scotland. Diatonically fretted with a range of four-and-a-half octaves.
- **Karen Hudson-Brown** - Built by Paul Irvin of Portland, 1984, after the same Hubert instrument of 1784. Diatonically fretted with a range of four-and-a-half octaves.
- **Michael Wilhite of Wildwood Consort** - Built by Sidney Greenstein of San Diego, 1977, with a range of four octaves and two notes.

**Upcoming WEKA Events: See [wekaweb.org](http://wekaweb.org)**

**Elisabeth Wright - Harpsichord Recital and Continuo Workshop**

Friday, March 16<sup>th</sup>, 7:30pm at Reed College Performing Arts Building, Room 320

Saturday, March 17<sup>th</sup>, 10am-12 at Trinity Episcopal Cathedral, Sanctuary

Portland native Elisabeth Wright visits from the Indiana University Early Music Department for a Friday evening recital and a Saturday workshop on continuo practice for organists/ harpsichordists.

**Spring Soirée - May 20, 2018, 2:30pm** - Join us for a delightful afternoon at the lovely home of a Portland early keyboard enthusiast! Salem builder, Owen Daly, will bring his copy of the 1681 Vaudry harpsichord and play a short recital. See [wekaweb.org](http://wekaweb.org) for more information and to RSVP.

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### *1:00pm Paul Y. Irvin - "The First Expressive Keyboard Instrument"*

1. Brief discussion of basic working principle, compared to piano and harpsichord.
2. Brief discussion of historical uses, forms, types, ranges, choirs, pitches and countries used in.
3. Evolution from an instrument for general keyboard practice use in the early 1400s to an instrument with a specific 18th-century literature exploiting its unique expressive capabilities.
4. Discussion of those expressive capabilities, and other musical qualities needed to successfully perform its music.

#### **Further Reading**

- The New Grove Musical Instrument Series - Early Keyboard Instruments
- De Clavicordio - Proceedings of International Clavichord Symposia, odd years from 1993 to 2015, Musica Antica Magnano, Italy
- Clavichord Tuning and Maintenance, Peter Bavington, Keyword Press 2007
- The Clavichord, Bernard Brauchli, Cambridge University Press 1998 [only for photos, drawings, historical documents and iconography]
- "Harpsichord and Fortepiano" magazine

#### **Clavichord Societies**

- Clavichord International, 2 magazines a year
- British Clavichord Society, 3 newsletters a year
- Boston Clavichord Society, 2 bulletins a year (and can subscribe to either or both of above organizations through them and pay in US currency)
- Deutsche Clavichord Societat
- Nederlands Clavichord Genootschap
- Schweizerische Clavichord Gesellschaft
- Suomen klavikordiseura Finnish Clavichord Society
- Japan Clavier Society

**Paul Y. Irvin** has over forty years experience building, repairing, and overhauling harpsichords and clavichords in the Chicago area and now lives in Portland. His instruments and services have been used by many major organizations and artists. After building almost seventy instruments, his primary focus has now shifted to researching and restoring the many overlooked details necessary to more accurately produce historical musical qualities. He served as Board Member, Vice-President, and President of The Midwestern Historical Keyboard Society for ten years and has written a variety of articles and book reviews appearing in various publications in North America and Europe, including *Continuo*, *Early Keyboard Journal*, *Early Music America*, and a continuing series of articles for *Harpsichord & Fortepiano* magazine. Paul is currently Vice President of WEKA.

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2:00pm Recital - Music of the Bach Family & Poetry to the Instrument

Carol lei Breckenridge, Clavichord  
Michael M. Herrick, Poetic Reader

- “An Mein Klavier” (To My Clavichord, 1754)** Justus F.W. Zachariae  
**Capriccio on the Departure** Johann Sebastian Bach  
**of his Most Beloved Brother, BWV 992 (1706)** (1685-1750)  
*Enticements of his friends not to undertake the journey*  
*A portrayal of the kinds of accidents that could befall him*  
*A general lament by his friends*  
*His friends see that they cannot stop him, so they come to bid him farewell*  
*Aria of the posthorn*  
*Fugue in imitation of the posthorn*
- “Phyllis an das Clavier” (Phyllis at the Clavichord, by 1762)** Heinrich W. von Gerstenberg  
**Chromatic Fantasy and Fugue in D Minor, BWV 903 (ca. 1720)** J.S. Bach
- “Süssertönendes Clavier” (Sweet-sounding Clavichord, 1782)** Christian F. Weisse  
**Sonata in B-Flat Major, Wq. 49, No. 4 “Wurttemberg” (1742)** Carl Philipp Emanuel Bach  
*Un poco allegro - Andante - Allegro* (1714-1788)
- “An das Klavier” (To the Clavichord, 1776)** Philippine von Gatterer Engelhardt  
**Fantasy in F-Sharp Minor, Wq. 67 (1787)** C.P.E. Bach
- “An das Clavier” (To the Clavichord, 1769)** Johann T. Hermes  
**Sonata in C Minor, Op. 17, No. 2 (ca. 1779)** Johann Christian Bach  
*Untitled (Allegro) - Andante - Prestissimo* (1735-1782)
- “An das Clavier” (To the Clavichord, by 1733)** Henriette E.C. von Hagen  
**Sonata in G Major, Op. 17, No. 4 (ca. 1779)** J.C. Bach  
*Allegro - Presto Assai*

## About the Recital

The clavichord used for this recital is an unfretted, five-octave instrument built by Paul Irvin in 2001, after Johann Gotthelf Hoffmann, Ronneburg, 1784. Many thanks to Paul Irvin for his generous loan of the clavichord for this program.

The poems will be read in German in order to experience the original sound and effect. Translations by Annette Richards may be found below, and are taken from Annette Richards' article "C.P.E. Bach's 'Farewell' and the Speaking Clavichord," *De Clavicordio IV: Proceedings of the IV International Clavichord Symposium*, Magnano, Sept. 1999, p. 31-34.

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## About the Performers

**Carol lei Breckenridge** specializes in music of the 18th century on period instruments, particularly clavichord and fortepiano. She obtained Bachelor of Music and Master of Music degrees in piano performance from the University of North Carolina at Chapel Hill, where she studied with William S. Newman and Marvin Blickenstaff, and a Doctor of Musical Arts in piano performance from University of Iowa with Kenneth Amada. During 1997-98 she studied fortepiano and Classical style with Malcolm Bilson through a Fellowship at Cornell University. She has performed clavichord concerts at the 1995 International Clavichord Conference in Magnano, Italy, the National Music Museum in Vermillion, South Dakota, the 1998 C.P.E. Bach Symposium at Cornell University, the Historical Keyboard Society of North America and Fringe Concerts at the Boston Early Music Festival. She is Professor Emerita from Central College in Pella, Iowa, where she held the Farver Professor of Music Chair. Currently, she and her husband, Michael Herrick, live in the Ann Arbor, Michigan, area.

**Michael M. Herrick** is a retired professional chef with culinary degrees from The Netherlands. He is also a visual artist, writer, and poet. His chap book, *Time, Life, Numbers, and a Good Meal*, combines his love of cuisine, travel, and poetry. Having grown up in Geneva, Switzerland, where his father was a United Nations diplomat, he matriculated at the Ecole d'Humanité, later joined the U.S. Air Force, traveled extensively in Europe, and finally settled down in The Netherlands for several years. In 2000, he moved to the United States, became Executive Chef for The Royal Amsterdam Hotel in Pella, Iowa, and supervised several other kitchens there. He is fluent in several languages, including French, German, Dutch, Italian, English, and Spanish.

## Poetry Translations by Annette Richards

**J.F.W. Zachariae, 'An mein Klavier'**

*Oh echo of my laments, my faithful string-music, now after dismal days comes the night, the goal of sorrows. Obey me, gentle strings, and help combat my suffering; but no, leave me my pain, and my tenderness. If I appear to be inconsolable, nonetheless I love my pain; and if I cry alone, nonetheless it is a loving heart that cries. That time is gone, that I so vainly idled away with gilded fools in gaming, wine and glamour. Ye gentle strings, resound in soft harmony; flee what the opera sings, and follow fantasy. Be gentle, like my love, celebrate its desire, and show through your power that love makes you victorious.*

**H.W. von Gerstenberg, 'Phyllis an das Clavier'**

*Dear, little clavichord, resound, resound with nothing but love! Pure sweet love be your melodious string-music! For I feel it, I feel it, this bosom melts with love: Ah! How it seethes, it boils, inexpressibly full of emotion! But Theon, you weep, call me colder than the Arctic ocean: and more cruel! You do not see how I tremble to look at you! How my cheek burns! And my voice now dies away! And the quivering of my finger is translated into the realm of sounds. Woe is me! If he should come now! And if he speechless listens and sighs, whilst my soul is gushing entirely in the fire of love! Which softest tone shall I, O God! Shall I choose, with which to tell him truly dear youth! I love you! Ah! My cheeks flush, and my voice will fall silent, and the trembling of my finger will be translated into tones. And the silvery sound, will become a shivering on the string, still saying as it dies away: dear youth, I love you!*

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## Poetry Translations by Annette Richards, continued

### C.F. Weisse, 'Süssertönendes Clavier'

*Sweet-sounding clavichord, what joys you bring to me! In solitude I do not lack pleasure; you are, what I myself wish for, now awakening and now playing. If I am merry, a playful song resounds from you to me; if however I feel sad, sorrowing you attune yourself to me; if I raise up pious songs how sublime you then sound! May my breast never open itself to the allure of false desire! My joys must be pure, like your strings, and my whole life never without sweet harmony.*

### P. von Gatterer Engelhardt, 'An das Klavier'

*With silent grief in my breast I steal away to you. Bring harmony and joy to me, you sweet clavichord! To your strings I often sing, when a sorrow besieges me. The tears roll down—and I savour un hoped for calm through you. You whisper my laments back, full of sympathy – and also you never betray what I say, after the custom of false friends. Sometimes to the chordal harmony of your strings I sing a song of praise and warm gratitude to the Lord of the Earth. Sometimes I sing chaste songs, that glow in my breast; and – just like your strings – bloom purely before God's eyes. And often also merriment, then a whole army of strings rushes and leaps, and each of my fingers slips comically hither and thither. As audibly as my heart beats virtue, so loud be my song! As long my breast preserves innocence, grant me blissful sound. Harmony heightens all true worldly good fortune. And when envy and hate embitter me, how sweetly it consoles! Thanks be to the man who invented you, you speaking clavichord! You, dear, long-since vanished hand, how fervently I thank you!*

### J.T. Hermes, 'An das Clavier'

*Greetings to thee, my flattering clavichord! What no language can properly name, The sickness deep in me, Which my mouth never confesses, I cry to you. You, O clavichord, were invented by a friend of men, A man who was wretched, like me; like me, he wept; full of sorrow he created you for himself, and also for me. And hail to him, confidant of my breast; hail to the man who invented thee! Has no memorial stone named him who combined pain and sighs into your strings?*

### H.E.C. von Hagen, 'An das Clavier'

*Assuager of my cares, softly consoling clavichord! The bright morning of hope veils itself before me. Let your faithful strings calm my heart, which a secret sorrow has for a long time deprived of all tranquility. In troubled days you have often refreshed me. [Yet] I must still endure my fetters; I have not yet been made happy. Help me sweeten my suffering. The world shall not know it; I lament it to you, only you: indeed, you sigh with me. On softly muted strings your song resounds, full of touching chords, in lovely lute-like sounds. Return my laments to the silent nights; Sing, until dawn appears, and until I can cry no more.*

## Celebrating the Clavichord - Page 6

### 3:30pm Carol lei Breckenridge - “Cantabile and the 18th-Century Clavichord.”

- **J.S. Bach:** “[This] Instruction [is] ... most of all to achieve a cantabile style in playing ...” (Preface to Inventions/Sinfonias, 1723)
- **C.P.E. Bach:** “Above all, lose no opportunity to hear artistic singing.” (*Versuch*, 1753). “My chief effort, especially in recent years, has been directed towards both playing and composing as **songfully** as possible for the clavier, notwithstanding its lack of sustaining power.” (Autobiography, 1773) “Clavier” can mean “keyboard,” or specifically “clavichord.” Given C.P.E. Bach’s mention of “lack of sustaining power” it must here mean clavichord.
- **18th-century vocal treatises** – characteristics of artistic singing (*cantabile*):
  - **Legato:** “connection of tones” (Hiller, 1779); “gliding of the voice” (Tosi, 1723) – translated by Agricola as *legato*.
  - **Dynamic flexibility:** “... letting [the voice] swell by degrees from the softest *piano* to the loudest *forte*, and ... return ... to the *piano*.” (Tosi) “*Portamento di voce* is the perfection of vocal music; it consists in the swell and dying of the voice, the sliding and blending of one note into another ...”(Corri, 1810)
  - **Rubato (contrametric) and Embellishment:** “... in cantabile, in putting forth the voice agreeably, in appoggiaturas, in art, and in the true notion of the graces ... and stealing the time exactly on the true motion of the bass.” (Tosi)
- **Clavichord as 18th-century ideal “singing” instrument** – most widely used 18th-century instrument capable of dynamic nuance, so especially suited to *cantabile*.
  - **G.S. Löhlein** (1765): “Without doubt any clavichord is better for a beginner than a harpsichord or pianoforte, and experience confirms this, for whoever learns on these instruments will never obtain **refinement in touch and expression** like one who has started on the clavichord.”
  - **J.N. Forkel** (1802): “His [J.S. Bach’s] preference was for the clavichord.... He found it the most able to express his most refined thoughts, and did not think that on any harpsichord or pianoforte one could obtain such a **great variety of nuances** as on this instrument ...”
  - **C.P.E. Bach** (1753): “I hold that a good clavichord, except for its weaker tone, shares equally in the attractiveness of the pianoforte [dynamic nuance capability] and in addition features the **vibrato (Bebung) and portato (Tragen der Töne)** which I produce by means of added pressure after each stroke. It is at the clavichord that a keyboard player may be most exactly evaluated.”
  - **C.P.E. Bach** admired a *cantabile* style of playing that included both *legato* and dynamic nuance: “French keyboard pieces ... have always been good schooling, [due to their] **flowing** and correct style.” “In order that the strings [of a clavichord] may be attacked as well as caressed and be capable of expressing purely and clearly **all degrees of forte and piano**, they must be resilient.”
- **“Singing” aspects of clavichord:**
  - Tangent stays against the string for duration of tone; “caressing” or “clinging” to hold the tangent;
  - The clavichordist creates the tone quality more so than for any other keyboard instrument and controls the tone throughout -- enables *bebung (vibrato)* and *tragen der töne* (added pressure on a held tone);
  - Dynamic flexibility like a singer