

Harpsichord & *fortepiano*

Vol. 24, No. 2 Spring, 2020

© Peacock Press.

Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)

WORKSHOP NEWS

Andrew Garlick <https://www.andrewgarlickharpsichords.co.uk> has just commenced

his 207th harpsichord, a double manual after Goujon 1748, to be followed another; his new garden music room contains several of his reconditioned earlier instruments which will soon be available.

Klop Organs and Harpsichords <https://klop.info/en> are currently making an Italian harpsichord after Giusti and a chamber 'organo di legno' in early Italian baroque style.

Paul McNulty <https://www.fortepiano.eu> is finishing a copy of the 1749 Gottfried Silbermann fortepiano 1749 for Malcolm Bilson, a copy of a Stein fortepiano for the Paris Opera and a copy of the 1819 Graf for Wuhan Conservatory, China.

Kerstin Schwarz <https://www.animus-cristofori.com/en/> has completed the first ever copy of a *Clavecin Royal* (a large German square piano with four registers and knee levers) after Johann Gottlob Wagner.

CORRESPONDENCE

In his excellent article on creativity in the Bach family ("Because they could never have equaled their father in his style": creativity at the keyboard in the Bach family', *Harpsichord & Fortepiano* xxiv/1 (Autumn 2019), pp.4-7), David Schulenberg rightly points out that it is difficult to identify Wilhelm Friedemann's music with any particular type of keyboard instrument. By and large I would agree with this, but there is one group of his pieces, not mentioned by the author, which can, if tenuously, be associated with the clavichord, and these are the twelve Polonaises.

They were written sometime between 1756 and 1764, but circulated only in manuscript copies until the first publication by Friedrich Conrad Griepenkerl in 1819. Six of the polonaises have dynamic markings which, if they were original, would be remarkable indeed for the mid-eighteenth century, so can be disregarded. Of much greater interest, however, is a preface published with the edition, in which Griepenkerl places the works firmly in the realm of the clavichord. He draws on his own musical pedigree for the argument, that of being a student of Forkel, who had the blessing of Wilhelm Friedemann

himself. He writes: 'The type of touch as used by Friedemann Bach and Forkel when playing these pieces, without which little can be achieved with them, has already been described in the Preface to J.S. Bach's Chromatic Fantasy. They are most effectively realized on the clavichord'. He goes on to say that Wilhelm Friedemann visited Forkel in Göttingen, staying with him for a few months. Forkel is known to have been a clavichordist, which would substantiate Griepenkerl's argument.

A further argument in favour of the clavichord as intended medium would be the range; one of the polonaises goes up to g3. In the mid-18th century I know of no fortepianos with this range, and harpsichords with this compass would have been uncommon, if not unknown. There were, however, at least two clavichord makers offering instruments with this compass at the time of composition, namely Bartholt Fritz and Carl Lemme – there may well have been more.

Subjectively, I find the Polonaises more suited to the clavichord than to any other keyboard instrument. They do work on a Silbermann type fortepiano, arguably the only type available in Germany in the mid-18th century, but the range would exclude it as an historically justified candidate.

Paul Simmonds (Zofingen, Switzerland)

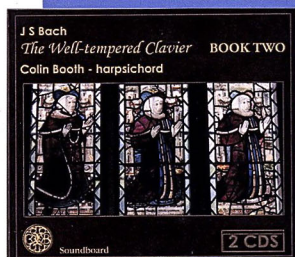
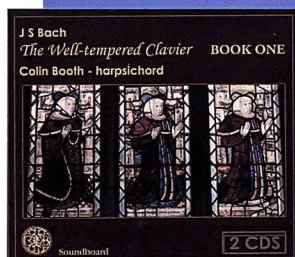
All your sheet music can be obtained from

Jacks Pipes and Hammers

the early music specialist

<https://www.jackspipesandhammers.co.uk>

+44 (0) 1422 882751



A '48' firmly based on scholarly research into performance practice, yet offering something distinctly different, from a player deeply concerned with Bach as a composer of music full of beauty and emotional force. A copious and entertaining booklet offers an unusual depth of insight into Bach's mindset, and the context of this timeless music, including an investigation of the word 'well-tempered'.

I would urge anyone to buy this...there are so many things to be learned here, from the playing as well as from the superb notes.

Andrew McGregor, BBC Record Review

It's impossible not to remain fully engaged through each and every work in this breathtakingly beautiful recording, which is as near perfect as would seem possible. The harpsichord's voice has a wonderful clarity and fullness, the recording is crystal clear, and the performance exquisite and completely absorbing.

Carolyn Winter for Capriccio Baroque

Your WTC1 was an absolute delight—recording, instrument, performance, and presentation. It took me a while to realize, by direct comparison with virtually all readings since the 1960s (about 40 sets), how extraordinary this release is. I just can't wait to hear Book 2.

Alex Sparreboom

In my opinion, this should be the "go to" recording of the '48'.

Richard Turbet, for The Consort

Both 2-CD sets are available to buy online. For information on the player, all aspects of his work, and a full list of recordings, visit

www.colinbooth.co.uk