

# Harpsichord & fortepiano

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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.

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  $g^3$ . 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)

## 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

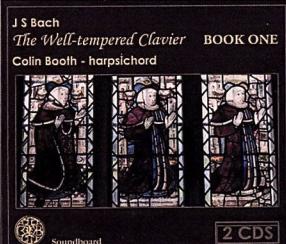
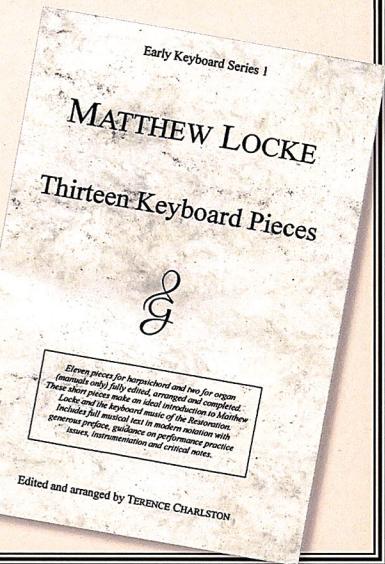
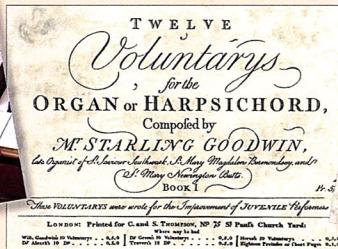
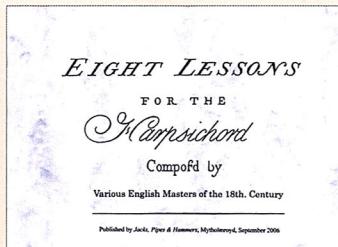
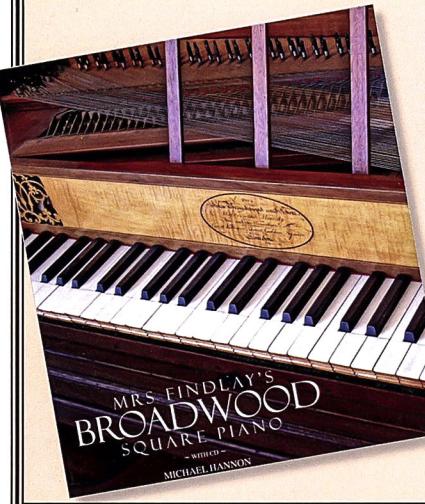
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