

CLAVICHORDS AT THE BRUGES EXHIBITION, AUGUST 2010

Matthias GRIEWISCH (Germany):

$C/E-c^3$, triple-fretted 'after Praetorius' i.e. based on the illustration of a *Gemein* or 'ordinary' clavichord in Plate XV of Michael Praetorius *Theatrum Instrumentorium* (1620). Case of white maple or sycamore, with projecting keyboard. Iron-strung in treble: at quart pitch.

Robert GOBLE (Great Britain):

$AA-e^3$, unfretted, a revival clavichord made in 1937. Exhibited by Robert and Andrew Durand.

Edmund HANDY (Great Britain):

$FF-f^3$, unfretted, after the clavichord in Nuremberg attributed to Johann Heinrich Silbermann, c. 1775.

Joris POTVLIEGHE (Belgium):

Two similar clavichords, both $FF-f^3$, unfretted, of a generalised 'Saxon' type. Both were used in recitals during the course of the exhibition, one played by Miklós Spányi, the other by Wim Winters.

Sander RUYS (Netherlands):

Small fretted $C/E-c^3$

$FF-f^3$, unfretted, after the 1783 Straube clavichord in the Gemeentemuseum, The Hague (see BCS Newsletter 47, pages 15–17). The unusual feature of this model is that the soundboard extends across the keylevers, concealing them from view.

$FF-f^3$, unfretted, based (like Edmund Handy's) on the clavichord in Nuremberg attributed to Johann Heinrich Silbermann.

Huw SAUNDERS (Great Britain):

$FF-f^3$, unfretted, with octave strings in the bass; after the clavichord by J. C. Gerlach, 1756, in the Ringve Museum, Trondheim, Norway. This was the only 'Hamburg' type of clavichord in the exhibition.

Gerard TUINMAN (Netherlands):

$FF-f^3$, unfretted, another copy of the 1783 Straube clavichord in the Gemeentemuseum, this one made by the restorer of that instrument.

Piparte UNIPESOAL (Portugal):

$C-e^3$, unfretted, based on an instrument by Philip Jacob Specken. Like many Swedish clavichords, it has the grain of the soundboard at an angle of about 30° to the case front.