

## 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.