

Boalch 3 clavichord updates (B3CU)

Amendments and additions to clavichord-related information
in the Third Edition of Donald Boalch's
Makers of the Harpsichord and Clavichord 1440–1840,
edited by Charles Mould (1995)

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from the British Clavichord Society, the Deutsche Clavichord Societät,
the International Centre for Clavichord Studies, and the Svenska
Klavikordsällskapet

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Acknowledgements

Of course our chief debt is to the late Donald Boalch, author of the indispensable *Makers of the Harpsichord and Clavichord 1440–1840*, and to Dr Charles Mould, editor of the Third Edition (1995). No one who has attempted to follow in their footsteps by seeking to amend or supplement their work could fail to appreciate the scale of their achievement.

We are also grateful to Charles Mould for giving us permission to prepare and disseminate this document. This informal enterprise was first planned at the Magnano International Clavichord Symposium in 2005 and since then has been steered by a small group including (in alphabetical order) Peter Bavington, Lothar Bemmman (who chairs the group), Dorothea Demel, Simon Field, Eva Helenius, Darryl Martin, and Judith Wardman (who acts as administrator).

We also thank those who have already contributed entries (listed below), and the societies which have lent support: the British Clavichord Society (whose website is at present hosting the document), the Deutsche Clavichord Societät, the International Centre for Clavichord Studies, and the Svenska Klavikordsällskapet.

Introduction

Each item in this list of amendments and additions begins with the relevant page and column numbers from Boalch 3, followed by Boalch 3's subheading (usually the maker's name) and the Boalch 3 number, if these exist; all are given in **bold type** and cited verbatim even when they are the subject of amendments.

Entries in the list generally follow the format and conventions of Boalch 3, but there are no rules on format or (within reason!) length. All entries must carry the contributor's name and the date of the contribution.

In contrast to Boalch, we do not offer a separate bibliographical and sources list: because electronic publication reduces the need for brevity, references are normally given in full. However, a few abbreviations are used; they are listed below under 'Explanations'.

Explanations

See Boalch 3, pp. vii–xiv (Preface to the Third Edition), for a full explanation of its format and conventions. This section explains the few abbreviations used in this document and provides some widely applicable information; it is not a comprehensive bibliography, since the *Sources of information* sections given for each item normally provide full bibliographical details.

(A): 'ascribed' (indicating unconfirmed information: see Boalch 3, pp. xi and xiii)

Boalch 2 (or '**B2**') : Donald H. Boalch, *Makers of the Harpsichord and Clavichord 1440–1840*, Second Edition, Oxford, Clarendon Press, 1974

Boalch 3 (or '**B3**') : Donald H. Boalch, *Makers of the Harpsichord and Clavichord 1440–1840*, Third Edition, edited by Charles Mould, Oxford, Clarendon Press, 1995 (out of print)

British Clavichord Society Newsletter: available via www.clavichord.org.uk/Shop.html

c.: column (or 'about' if in italic type)

Clavichord International: available via www.clavichordgenootschap.nl

De Clavico: the seven volumes of Proceedings of the International Clavichord Symposium held at Magnano in the years 1993, 1995, 1997, 1999, 2001, 2003, 2005 and 2007 (and published in each subsequent year); all are still available from the publisher, Musica Antica a Magnano (contact: Edizioni Gariazzo, Via Milano 161, IT-13856 Vigliano Biellese (BI), Italy, or www.MusicaAnticaMagnano.com)

Rundbrief der Deutschen Clavichord Societät: available via www.clavichord.info

v. Version (used to indicate items added to this document after the original version, which was uploaded on 6 January 2008)

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**Updates for
'THE CHIEF COLLECTIONS
CONTAINING EARLY KEYBOARD INSTRUMENTS
AND THEIR CATALOGUES'
(pp. xix–xxxii in Boalch 3)**

p. xix

New entry from Lothar Bemann, 31 December 2007

Addresses of most of the collections can be found at www.clavichord.info/engl/mustite.htm (2008)

p. xxiii c. 1

EDINBURGH UNIVERSITY

Amendment from Peter Bavington, 31 August 2007

This collection now incorporates the Rodger Mirrey Collection: see LONDON, The Mirrey Collection (p. xxvi, c. 2).

Source of information: Edinburgh University website, <http://www.music.ed.ac.uk/euchmi> (2007)

p. xxv c. 2

LENINGRAD

Amendment from Peter Bavington, 31 August 2007

This collection is now housed in the St Petersburg Museum of Music, Sheremetev Palace, Naberezhnaya Fontanki 34, St Petersburg 191104, Russia.

Source of information: <http://www.theatremuseum.ru/eng/expo/sher.html> (2007)

p. xxvi c. 2

LONDON. The Mirrey Collection

Amendment from Peter Bavington, 31 August 2007

This collection has now been transferred to Edinburgh University and is housed in St Cecilia's Hall, along with the Raymond Russell Collection. See above under p. xxiii, Edinburgh University.

**Updates for
'Part I: BIOGRAPHIES OF THE MAKERS'
(pp. 1–214 and 781–782 in Boalch 3)**

p. 19 c. 2

New entry from Lothar Bemann, 17 November 2007

BODECHTEL (BODÄCHTEL, BOTECHTEL, POTECKEL, ORTEGKEL), Christoph
Born 9 March 1734 in Nuremberg; died there 19 September 1788. Son of a carpenter, he made organs, 'Pianoforte und Claviere'. He was Johann Christoph Kittelmann's pupil in Nuremberg and worked with Andreas Silbermann (Strasbourg) and Johann Andreas Stein (Augsburg).

Sources of information: 'Von einem geschickten Nürnbergischen Orgel- und Instrumentenmacher. Johann Jacob Botechtel ...', *Journal von und für Franken*, Vol. 2, iss. 3, Nuremberg, 1791, c. 307; Hermann Fischer, Theodor Wohnhaas, 'Die Nürnberger Orgelbauer Bodechtel', *Musik in Bayern*, Vol. 50, 1995 I, pp. 23–5; G. Ulrich Grossmann (ed.), *Die Nürnberger Stadtorgelmacher und ihre Instrumente*, Nuremberg, Germanisches Nationalmuseum, 1995, pp. 37–8; Hubert Henkel, *Lexikon deutscher Klavierbauer*, Frankfurt/M., 2000, p. 69.

p. 19 c. 2

BODECHTEL, Johann Jacob

Addition from Lothar Bemann, 16 November 2007

Born 9 February 1768 in Nuremberg; died there 5 May 1831. Son of Christoph Bodechtel (q.v.); organ and 'Pianoforte- und Claviermacher'.

Sources of information: 'Von einem geschickten Nürnbergischen Orgel- und Instrumentenmacher. Johann Jacob Botechtel ...', *Journal von und für Franken*, Vol. 2, iss. 3, Nuremberg, 1791, c. 307–8; Christian Friedrich Gottlieb Thon, *Ueber Klavierinstrumente*, Sondershausen, 1817, p. 69; Theodor Wohnhaas, 'Nürnberger Klavierbauer in der ersten Hälfte des 19. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, Vol. 54, 1966, pp. 147–8; Hermann Fischer, Theodor Wohnhaas, 'Die Nürnberger Orgelbauer Bodechtel', *Musik in Bayern*, Vol. 50, 1995 I, pp. 36–7; Hubert Henkel, *Lexikon deutscher Klavierbauer*, Frankfurt/M., 2000, p. 69.

p. 19 c. 2

BOHAK, Johann

Addition from Peter Bavington, 31 August 2007

Richard Maunder (1998) gives his dates as 1755–1805 and provides brief biographical details.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, p. 200.

p. 28 c. 2

New entry from Lothar Bemann, 17 November 2007

BULLA, J. C.

Born c. 1763; died 29 December 1790 in Erlangen. Fortepiano and clavichord maker of Erlangen; was for five years pupil of J. A. Stein (q.v.).

Sources of information: *Musikalische Real-Zeitung*, No. 9, 3 March 1790, c. 72; J. F. Martius, 'Todesfall', *Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft*, No. 7, 16 Febr. 1791, c. 118–19.

p. 28 c. 2

New entry from Peter Bavington, 31 August 2007

BURCKHARD (PURKARD), Simon

Maker of keyboard instruments (probably including clavichords) in Vienna. c. 1694–1768.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, p. 201.

p. 31 c. 1

CARMO, Manuel de Sa.

Amendment from Peter Bavington, March 2008; added in v. 4

This maker's name should read CARNEIRO SENIOR, MANUEL DE SOUSA.

The following information is taken from Gerhard Doderer and John Henry Van der Meer, *Cordofones de Tecla Portugueses do Século XVII: Clavicórdios, Cravos, Pianofortes e Espinetas/Portuguese String Keyboard Instruments of the 18th Century: Clavichords, Harpsichords, Fortepianos and Spinets*, Lisbon, Fundação Calouste Gulbenkian, 2005, p. 323 (see p. 23 for Portuguese-language version):

CARNEIRO SENIOR, MANUEL DE SOUSA: Until a very short time ago this maker was known only by a clavichord built by him in Oporto in 1796, preserved in the Museu da Música in Lisbon. Today this maker can be identified as the harpsichord player Manuel de Sousa Carneiro thanks to the studies undertaken by Filipe Veríssimo [apparently unpublished]. This musician, in historic documents often indicated as Manuel de Sousa Carneiro Senior (in order to distinguish him from his son with the same name) lived and worked from 1788 in the Rua do Padrão das Almas in the parish of Santo Ildefonso in the city of Oporto. He was married to Francisca Teresa, had two sons and died a pauper on November 13, 1808. He was buried in the church of Santo Ildefonso. It was not possible to ascertain the year of his birth, but at the time of his death he must have been more than 58 years old. The reading of his name as 'Manuel Sá Carmo', as it was interpreted in former years by Kastner, Doderer and Brauchli must be corrected corresponding with the data now at our disposal.

p. 31 c. 1

CARNEIRO SENIOR, Manuel de Sousa

Additional cross-reference from Peter Bavington, March 2008; added in v. 4

See amendment above for CARMO, Manuel de Sa.

p. 44 c. 1

DECKERT, Georg Nikolaus or Nikolas

Amendment from Peter Bavington, 31 August 2007

There are two surviving clavichords by this maker: see amendments below under p. 286.

p. 44 c. 2

New cross-reference from Peter Bavington, 31 August 2007

DEJOBÉ, Johann. See MOYSE, Johann (1), p. 135 c. 2

p. 53 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

EICHMANN, Johann Lorentz

Organ builder, instrument maker. Born c. 1710; c. 1753–1778 citizen and clavichord maker in Gdansk (Danzig), in 1776 in Auf der Niederstadt. On 10 February 1757, at the request of the joiners' and carpenters' guild, the city mayor prohibited him from working as a carpenter; violating that order would cost him a fine of 100 florins. Repurchase of a confiscated chest made by Eichmann was set at 40 florins.

Sources of information: Gdansk State Archive 300,1/150 pp. 339, 300, 43/151 p. 205v, /162 pp. 197v–198r, /165 pp. 142v–143r, /168 p. 275v, /177 pp. 63v–64r, 195v–196r; *Danziger Nachrichten und Anzeigen* (1776), No. 17, p. 199.

p. 60 c. 2

FLEISCHER

Addition from Lothar Bemann, 14 February 2008; added in v. 3

Sources of information: Hans Nirmheim, 'Verzeichniß der in den Bürgerbüchern von 1660 bis Mai 1799 vorkommenden Instrumentenmacher', *Mittheilungen des Vereins für Hamburgische Geschichte*, Vol. 19 1898/99, Hamburg, 1900, p. 140; Jörgen Bracker, 'Die Instrumentenbauerfamilie Fleischer in Hamburg', *Beiträge zur deutschen Volks- und Altertumskunde*, Vol. 21, 1982, pp. 45–53; Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 8, 2001, p. 932.

p. 65 c. 1

Addition from Lothar Bemann, 23 January 2008; added in v. 2

FRIETZSCH (FRITSCH, FRITZSCHE, FRIEZSCH, FRITZ), Gottfried

Born c. 1580 in Meissen, died end of 1638 in Hamburg-Ottensen; organ maker in various places, including Hamburg.

Sources of information: Hans Schröder, 'Instrumente, Instrumentenmacher und Instrumentisten in Braunschweig', *Werkstücke aus Museum, Archiv und Bibliothek der Stadt Braunschweig III*, Braunschweig, Appelhaus & Comp., 1928, p. 48; Wilibald Gurlitt, 'Der Kursächsische Hoforgelmacher Gottfried Fritzsche', *Festschrift Arnold Schering. Zum sechzigsten Geburtstag*, Berlin, A. Glas, 1937, pp. 106–24; Wilibald Gurlitt, 'Zum Schülerkreis des Kur-Sächsischen Hoforgelmachers Gottfried Fritzsche', *Musik und Kirche*, Vol. 10, issue 4, 1938, pp. 158–70.

p. 69 c. 1

GERLACH, Johann Christian

Amendment from Lothar Bemann, 21 January 2008; added in v. 2

Sources of information: 'Namen einiger bekannten deutschen Orgelbauer und Clavierinstrumentenmacher', *Carl Burneys der Musik Doctors Tagebuch seiner Musikalischen Reisen, Th. 3, durch Böhmen, Sachsen ...*, Hamburg, Bode, 1773; Johann Nikolaus Forkel, 'Verzeichnis der besten Instrumentenmacher in Deutschland', *Musikalischer Almanach für Deutschland auf das Jahr 1782*, Leipzig, Schwickert, 1781, p. 197; Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, 1. Theil, Leipzig, Breitkopf, 1790, c. 500; 'Geschichte der üblichsten musikalischen Instrumente', *Berlinische Musikalische Zeitung*, issue 25, 27 July 1793, p. 175; Hans Nirnheim, 'Zur Geschichte des Musikinstrumentenbaues in Hamburg. Verzeichniß der in den Bürgerbüchern von 1660 bis Mai 1799 vorkommenden Instrumentenmacher', *Mittheilungen des Vereins für Hamburgische Geschichte*, Vol. 19, 1898/99, p. 140; Gisela Jaacks, 'Cembalo, Clavichord und Pianoforte. Carl Philipp Emanuel Bach und die besaiteten Tasteninstrumente', *Carl Philipp Emanuel Bach. Musik und Literatur in Norddeutschland*, Heide in Holstein, Westholsteinische Verlagsanstalt Boyens & Co., 1988, pp. 138–40.

p. 78 c. 2

New entry from Peter Bavington, 31 August 2007

HALBIG, Georg

Maker of 'Fortepianos und Claviere' (according to Richard Maunder, 'Claviere' in this case probably means 'clavichords') in Vienna. c. 1769–1805.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 14, 54, 182 and 203.

p. 78 c. 2

New entry from Lothar Bemann, 24 November 2007

HALBIG (HELBIG), Johann Jacob

Born 1782; died 20 February 1855 in Römhild (Thuringia).

Instrument maker and carpenter in Römhild; made aeolinas, clavaeolinas, aeolodicons and clavichords. He moved to Römhild about 1800, married on 6 January 1806, and had two children.

Sources of information: Herbert Heyde, *Musikinstrumentenbau in Preussen*, Tutzing, Schneider, 1994, p. 149; Lothar Bemann, 'Spätlese – Clavichorde', 37. *Rundbrief der Deutschen Clavichord Societät*, Göttingen, November 2002, p. 5; in an email of 19 September 2006 Uwe Fischer (Bachhaus Eisenach) reported a phone call with Kerstin Schneider, the director of the Museum Schloss Glücksburg in Römhild.

For details of surviving clavichord, see new entry for p. 350 c. 1.

p. 82 c. 2

HASS, Hieronymus Albrecht

Addition from Lothar Bemann, 23 November 2007

Born 1689 in Hamburg; died there 19 June 1752.

Sources of information: Alexander Pilipczuk, 'Zur Restaurierung des Hass-Clavichords von 1732', *Das Musikinstrument*, Vol. 37, No. 9, September 1988, pp. 42–52; *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 11, 2001, p. 94.

p. 82 c. 2

HASS, Johann Adolph

Addition from Lothar Bemann, 17 November 2007

Baptised 12 March 1713 in Hamburg; buried there 25 May 1771.

Sources of information: Alexander Pilipczuk, 'Zur Restaurierung des Hass-Clavichords von 1732', *Das Musikinstrument*, Vol. 37, No. 9, September 1988, pp. 42–52; *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 11, 2001, p. 94.

p. 87 c. 1

New entry from Lothar Bemann, 24 November 2007

HELBIG, Ferdinand

Clavichord maker in Römhild (Thuringia), fl. 1832.

Source of information: Lothar Bemann, 'Spätlese – Clavichorde', 37. *Rundbrief der Deutschen Clavichord Societät*, Göttingen, November 2002, p. 5.

For details of surviving clavichord, see new entry for p. 382 c. 2.

p. 92 c. 1

New entry from Peter Bavington, 31 August 2007

HOFFMANN (I)

For details of the clavichord now attributed to a maker of this name working in Schwarzburg in 1763 (Boalch 3 number: HOFFMANN, C. G. 1783), see the amendment proposed below under pp. 396–7.

p. 92 c. 1

HOFFMANN [fl. Gotha 1779]

Amendment from Peter Bavington, 31 August 2007

See the proposed addition (above) of another maker known only by this surname.

Proposed amended heading: HOFFMANN (II)

p. 96 c. 2

New entry from Peter Bavington, 31 August 2007

HÜLM (HILM, HILMER), Gottfried

Clavichord maker in Vienna. c. 1753–1796.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 14, 54 and 205.

p. 100 c. 1

JUNGCURTH, Heinrich Wilhelm

Addition from Lothar Bemann, 14 February 2008; added in v. 3

Born 19 October 1743 in Tüngeda nr. Gotha (Thuringia), died 8 February 1823 in Hamburg.

Sources of information: Church register 1743; *Hamburgisches Adress-Buch auf das Jahr 1802*, Hamburg, Hermann, 1802, p. 417; Hans Nirrnheim, 'Verzeichniß der in den Bürgerbüchern von 1660 bis Mai 1799 vorkommenden Instrumentenmacher', *Mittheilungen des Vereins für Hamburgische Geschichte*, Vol. 19 1898/99, Hamburg, 1900, p. 140; Heinrich Miesner, 'Philipp Emanuel Bachs musikalischer Nachlaß . . . von 1790 (Fortsetzung)', *Bach-Jahrbuch*, Vol. 36, 1939, p. 98; Karl-Egbert Schultze und Harald Richart (ed.), *Hamburger Tonkünstler-Lexikon*, Hamburg, Staatsarchiv, 1983 [unpublished].

p. 101 c. 1

New cross-reference from Benjamin Vogel, 4 February 2008; added in v. 3

KAMIŃSKI, Marten. *See* Kawinski, Marten, below.

p. 102 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

KAWINSKI (KAWIŃSKI, KAMIŃSKI), Marten (Marcin, Martinus)

Organ builder, instrument maker, harpsichord builder, musician. Born c. 1638; citizen of Gdansk (Danzig), where he made instruments from c. 1661 (at first without permission). He built an organ in Gross Zünder (Cedry Wielkie). In 1667 he was accused of illegal retailing of beer and food over several years.

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesynty w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 102 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

KEIN (KLEIN), Heinrich Bernhard, senior

Instrument maker. Born *c.* 1721; died after 1797; citizen of Gdansk (Danzig), in 1757 at Kleine Mühlengasse, in 1770 at Heil. Geistgasse by Mitteldamm, in 1775 at Fleischergasse, from June, again at Heil. Geistgasse (he also lived for some time in Königsberg). Had three children, including Henrich Bernhard junior (baptized 5 May 1769, a goldsmith). Made (in 1758, without a formal permission) highly valued keyboard stringed instruments, including pianos and harpsichords, e.g. one- and two-manual harpsichords, with compass F_1 – f^3 or C_1 – f^3 , four stops, veneered with mahogany or walnut, embellished with paintings and brass mountings, gilded mountings or gilded mouldings, with candlesticks, painted grey, blue, white, pearl-grey, on walnut or on mahogany, also a double-manual claviorgan (a harpsichord with two flute stops).

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesynty w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 103 c. 1

New cross-reference from Benjamin Vogel, 4 February 2008; added in v. 3

KIEPFER, David. See Knipffer, David, below.

p. 108 c. 2

New cross-reference from Benjamin Vogel, 4 February 2008; added in v. 3

KLEIN, Heinrich Bernhard. See Kein, Heinrich Bernhard, above.

p. 109 c. 1

New entry from Peter Bavington, 31 August 2007

KLINGER (or KLINGLER), Engelbert

Maker of keyboard instruments, including clavichords, in Vienna. *c.* 1751–1799. He held an official position as instrument maker and tuner at the Court theatre.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 31, 53, and 206.

For details of surviving clavichord, see new entry for p. 461 c. 2.

p. 109 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

KNIPFFER (KIEPFER), David

Organ builder, instrument maker, spinet maker in Gdansk (Danzig) *c.* 1688–97; in 1689 recorded as harp player; many times punished for illegal labour. Probably identical with the organ builder Johann David Knüpfper, recorded 1712 in Marienburg (Malbork), who had two children.

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesynty w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 110 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

KOY, Caspar

Organ builder, harpsichord and spinet maker in Gdansk (Danzig) *c.* 1685–1696; many times punished for illegal labour. Probably identical with Kaspar Koia, organist in Gdansk *c.* 1650, who built a small organ in the church of St Catharine, and in 1668 in St Bartholomew. On 16 August 1687, 36 thaller was paid to organ builder Hoyer (?) for tuning the big organ in the church of St Catharine.

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesynty w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 111 c. 1

Addition from Lothar Bemann, 20 February 2008; added in v. 4

KROGMANN, Johann Christoffer (Christopher)

Baptized 14 February 1748 in Hamburg; died there 3 January 1816.

Sources of information: *Hamburgisches Adress-Buch auf das Jahr 1802*, Hamburg, Hermann 1802, p. 418; Hans Nirrnhelm, 'Verzeichniß der in den Bürgerbüchern von 1660 bis Mai 1799 vorkommenden Instrumentenmacher', *Mittheilungen des Vereins für Hamburgische Geschichte*, Vol. 19 1898/99, Hamburg, 1900, p. 140; Willibald Leo Frh. von Lütgendorff, *Die Geigen- und Lautenmacher vom*

Mittelalter bis zur Gegenwart, Vol. 2, 6th ed., Tutzing, Schneider, 1975, p. 276; Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 11, 2001, p. 94 c.1.

p. 111 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

KUNDE, Peter

Organ builder, spinet maker in Gdansk (Danzig) c. 1681–1699; many times punished for illegal labour.

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 111 c. 2

KUPPLER, Johann Georg

Addition from Lothar Bemann, 17 November 2007

Born 30 May 1760 in Speyer; died 21 June 1840 in Nuremberg.

Source of information: *Musikalische Real-Zeitung*, No. 34, 26 August 1789, c. 271; Johann Georg Kuppler, 'Berichtigungen und Streitigkeiten', *Kaiserlich privilegirter Reichs-Anzeiger*, No. 144, 16 December 1793, c. 1257–9; Felix Joseph Lipowsky, *Baierisches Musik-Lexikon*, Munich, 1811, p. 163; Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon*, 3. Theil, Leipzig, 1813, c. 153; Christian Friedrich Gottlieb Thon, *Ueber Klavierinstrumente*, Sondershausen 1817, p. 69; Theodor Wohnhaas, 'Nürnberger Klavierbauer in der ersten Hälfte des 19. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, Vol. 54, 1966, pp. 146–7; Hubert Henkel, *Lexikon deutscher Klavierbauer*, Frankfurt/M., 2000, pp. 348–9.

According to Bayerisches Musiker Lexikon online (www.bmlo.uni-muenchen.de), he also worked in Augsburg (J. A. Stein) and Gera (Friederici).

Addition from Peter Bavington, 31 August 2007

For a clavichord possibly by Johann Georg Kuppler, see KLEIN(A), J. 1783 (p. 461 c. 1).

p. 114 c. 2

New entry from Peter Bavington, 31 August 2007

LEDEZKY, Wenzel

Maker of keyboard instruments (probably including clavichords) in Vienna. c. 1761–1823.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 54 and 208.

p. 120 c. 2

New entry from Lothar Bemann, 19 January 2008; added in v. 2

LORENTZ, Johann

Born c. 1580 in Grimma (Saxony), died 18 June 1650 in Helsingör (Denmark). Organ builder and pupil of Gottfried Fritzsche (q.v. above); settled in Flensburg and Copenhagen.

Sources of information: Wilibald Gurlitt, 'Zum Schülerkreis des Kur-Sächsischen Hoforgelmachers Gottfried Fritzsche', *Musik und Kirche*, Vol. 10, issue 4, 1938, pp. 160–61; Dorthe Falcon Møller, 'The Clavichord in Denmark – Builders and Instruments', *De Clavicordio V*, Magnano, 2002, pp. 243–4.

p. 122 c. 1

LUSSER (LUSER), Joseph (Josef)

Addition from Lothar Bemann, 17 November 2007

Born in Bruneck 2 January 1767; died in Brixen 30 May 1848. Carpenter, organ and clavichord maker and *mechanicus* working from 1802 in Bressanone (Brixen) / South Tyrol (Italy).

Sources of information: Clemente Lunelli, *Dizionario dei Costruttori di strumenti musicali nel Trentino*, Trento, Comune di Trento, 1994, pp. 117–18; <http://orgeln.musikland-tirol.at/ob/Luser-Joseph.html>

p. 123 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

MACHOWSKI (MACHOWSKY, MAKOWSKI), Jakub (Jacob)

Maker of pianos, violins, wind instruments etc. Died c. 1798 in Gdansk (Danzig), working there from c. 1782 at Hintergasse, from c. 1784 at Hundegasse, by the end of his life at Töpfergasse 74. Made mainly pianos, *clavecins royals* after J. G. Wagner of Dresden, and clavichords. Had a journeyman, Bernhard Hübner.

Sources of information: Benjamin Vogel, 'Pianos of Gdansk until 1815', *Muzyka Fortepianowa* XII (Gdansk: Akademia Muzyczna, 2001), pp. 346–61; Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101; Benjamin Vogel, *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku* (Wydawnictwo Uniwersytetu Szczecińskiego: Szczecin, 2007), p. 137.

p. 125 c. 1

New cross-reference from Benjamin Vogel, 4 February 2008; added in v. 3

MAKOWSKI, Jakub. See MACHOWSKI, Jakub, above.

p. 130 c. 2

MIDDELBURG (MIDDELBOURG), Johann

Addition from Lothar Bemmman, 14 February 2008; added in v. 3

Born 2 July 1648 in Hamburg; died there 9 September 1701.

Sources of information: Jörgen Bracker, 'Die Instrumentenbauerfamilie Fleischer in Hamburg', *Beiträge zur deutschen Volks- und Altertumskunde*, Vol. 21, 1982, p. 46; Karl-Egbert Schultze und Harald Richart (ed.), *Hamburger Tonkünstler-Lexikon*, Hamburg, Staatsarchiv, 1983 [unpublished].

p. 135 c. 2

MOYSE

Amendment from Peter Bavington, 31 August 2007

There are two makers of this surname:

(1) **Johann** senior, also known as Johann de Moyses and Johann Dejobe. Maker of keyboard instruments in Vienna. *c.* 1700–1771. The surviving clavichord (p. 511 c. 2) is probably by this maker, but could be by (2).

(2) **Johann Kaspar**, maker of keyboard instruments, including clavichords, in Vienna. *c.* 1729–1785. Probably son and pupil of (1). A clavichord was among the effects sold on 22 April 1785 following his death on 19 March of that year.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, p. 210.

p. 136 c. 1

New entry from Eva Helenius, July 2008; added in v. 4

MÜLLER, H.

Clavichord maker in Hamburg, known by a fret-free instrument made in 1769; see new entry for p. 512 c. 2.

p. 138 c. 2

NEUBAUER, Frederick (Friedrich)

Addition from Lothar Bemmman, 9 February 2008; added in v. 3

Recorded from 1754 (Hamburg) until his death in 1774 in London. In the *Privilegierte Hamburgische Anzeigen*, 2 September 1754, p. 2r, he offered harpsichords, unfretted clavichords (FF–f³ with 4-foot), 'Pantelongs', and a newly invented Clavicimbel de Amour as well as other stringed keyboard instruments.

Sources of information: Christian Ahrens, 'Das Fortepiano', *Vom Versuch zur Schöpfung. Clavichord und Fortepiano in Deutschland 1750–1800. Musikinstrumentenausstellung. Katalog, 14. Tage Alter Musik in Herne 1989*, pp. 59, 72; Eric Halfpenny, 'An Eighteenth-Century Trade List of Musical Instruments', *Galpin Society Journal*, Vol. 17, February 1964, p. 102; Michael Cole, 'Adam Beyer, Pianoforte Maker' [additional information of 2004 to the article in *Galpin Society Journal*, Vol. 48, March 1995, pp. 94–119], www.squarepianos.com/adam_beyer.htm

p. 154 c. 1

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

RASMUS, Georg Wilhelm

Organ journeyman, piano maker. Buried on 10 August 1795 in the church of St Bartholomew in Gdansk (Danzig); son of Balthasar, gunsmith of the local garrison. A citizen, recorded in Gdansk since *c.* 1754; in 1770, at Casubischer Markt as an instrument maker and property owner. Trained by Silbermann, he made grand and square pianos, *clavecin royals*, claviorgans, harpsichords, clavichords

(e.g. an unfretted one after Silbermann) and not highly valued organs. In 1770 had a journeyman, Joseph Benedict Bliski from Oliva (Oliwa). Had a son.

Sources of information: Benjamin Vogel, 'Pianos of Gdansk until 1815', *Muzyka Fortepianowa XII* (Gdansk: Akademia Muzyczna, 2001), pp. 346–61; Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 154 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

RAUSCHER, Johann Friedrich

Organ builder and maker of pianos, wind instruments and violins etc. Fom Altenberg near Dresden; recorded in Gdansk (Danzig) c. 1765–1772, at Sandgrube, from c. 1768 at Neugarten 'at the yellow lion', from c. 1770 at Poggenpfehl, in 1772 at Fleischergasse. He made among others five-octave unfretted clavichords and harpsichords, clavichords with flute registers (claviorgans), positive organs, mechanical organs, tuning monochords and flute pitch pipes after the theoretical works of J. P. Kirnberger and G. A. Sorge.

Sources of information: *Danziger Nachrichten und Anzeigen* (1765), No. 20–21, pp. 123, 132; Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101; Benjamin Vogel, *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku* (Wydawnictwo Uniwersytetu Szczecińskiego: Szczecin, 2007), p. 183.

p. 166 c. 1

SAUER, Carl Gottlob

Addition from Lothar Bemann, 19 January 2008; added in v. 2

Born c. 1760 in Brandenburg, died 1825 in Dresden. Fortepiano, monochord and clavichord maker from c. 1780 in Dresden.

Sources of information: Johann Gottlieb August Kläbe, *Neuestes gelehrtes Dresden ...*, Leipzig, Voss und Comp., 1796, pp. 141–2; Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, Vol. 4, Leipzig, A. Kühnel, 1814, c. 24; Hubert Henkel, *Lexikon deutscher Klavierbauer*, Frankfurt/M., Erwin Bochinsky, 2000, p. 533.

For details of surviving clavichord, see new entry below under p. 604 c. 1

p. 166 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

SCHÄFFER (SCHÄFFER), Johann Georg (Gergen)

Organ builder, instrument maker, spinet maker in Gdansk (Danzig) c. 1680–1693; many times punished for illegal labour 1685–93. Had a daughter.

Source of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101.

p. 166 c. 2

SCHAUTZ (SCHAUZ), Mathäus (Mathieu, Matthäus, Matthias), Augsburg

Addition from Lothar Bemann, 14 December 2007

Born 1755 in Sontheim a. d. Brenz; died 1831. Pupil of Johann Andreas Stein (q.v.). In 1782 he gained citizenship of Augsburg; made 'gute Piano forte, Claviere und andere dergleichen Instrumente'.

Sources of information: Paul von Stetten, *Kunst-Gewerb und Handwerks-Geschichte der Reichs-Stadt Augsburg*, 2. Theil, Augsburg, Conr. Heinr. Stage, 1788, p. 56; Sabine Katharina Klaus, *Studien zur Entwicklungsgeschichte besaiteter Tasteninstrumente bis etwa 1830, Band 1: Quellen und Studien zur technischen Entwicklung*, Tutzing, Hans Schneider, 1997, pp. 383, 395, 396; Martin Kares, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg, Band 3: Klavichorde*, Wilhelmshaven, Florian Noetzel, 1999, p. 130.

For details of surviving instrument see Part II.

p. 166 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

SCHEEFFER (SCHEEFER), Ernst Jonathan

Maker of pianos, wind instruments and violins etc. in Gdansk (Danzig) c. 1787–1799, first at Häckergasse, at III Damm 1129 1794-5, at Häckergasse 1467 again in 1799. He made the *clavecin royal* after Wagner of Dresden (with his own 'improved' scaling), square and grand pianos, clavichords and harpsichords, wind and bowed string instruments.

Sources of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101; Benjamin Vogel, *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku* (Wydawnictwo Uniwersytetu Szczecińskiego: Szczecin, 2007), p. 200.

p. 167 c. 1

SCHENCK (SCHENK), Johann Georg

Addition from Lothar Bemann, 25 November 2007

Born 6 March 1758 in Ostheim v. d. Rhön; died 11 August 1825 in Weimar.

Pupil of Johann Michael Voit (q.v.) and Johann Andreas Stein (q.v.); from 1787 'Hof=Orgel=und Instrumentenmacher' in Weimar; made pianofortes and clavichords.

Karl Nef, *Geschichte unserer Musikinstrumente*, 2nd ed., Basel, Amerbach, 1949, p. 197, has a picture of an unfretted clavichord of the end of the 18th century 'aus Weimar./ Basel, Privatbesitz', possibly made by Schenck. The present whereabouts are unknown.

Sources of information: Entry in the church register 1758; 'Anzeige', *Musikalische Real-Zeitung*, No. 19, 5 November 1788, c. 152; Johann Georg Schenk, 'VII. Ameublement. 3) Clavier-Instrumente des Herrn Hof-Instrument- und Orgelmachers Schenk zu Weimar', *Journal des Luxus und der Moden*, Vol. 4, Weimar, 1789, c. 358–61; Johann Georg Schenk, 'Herrn Schenks zu Weimar Clavier-Instrumente', *Intelligenz-Blatt des Journals des Luxus und der Moden*, No. 6, June 1790, pp. xciii–xciv; Ernst Ludwig Gerber, 'Neues historisch-biographisches Lexikon der Tonkünstler', Vol. 4, Leipzig, A. Kühnel, 1814, c. 50: *Schenck (Johann George) Hoforgelbauer und Instrumentenmacher zu Weimar*; Christian Friedrich Gottlieb Thon, *Ueber Klavierinstrumente*, Sondershausen, 1817, p. 70; Walter Salmen, 'Der Weimarer Hof-Instrumentenmacher Johann Georg Schenk', *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*, Stuttgart, Metzler und Poeschel, 1999, pp. 92–101.

For details of surviving clavichord, see new entry for p. 604 c. 1.

p. 168 c. 2

SCHLETT, Johann Adam

Addition from Lothar Bemann, 13 August 2008; added in v. 4

Birth date not known; died 26 January 1772 as organist in Wasserburg am Inn (Bavaria). Son of the mason Johann Schlött (sic!) of Neumarkt/Oberpfalz, he was trumpeter of the Prinz Taxischen Kürassier-Regiment (probably in Wasserburg). In 1763 he gained the citizenship of Wasserburg and, as Stadtpfarrorganist, married Katharina Lutz, daughter of a brewer of Hengersberg. They had five children. His son Joseph (1764–1836) was later also organist in Wasserburg.

Source of information: Email of 11 August 2008 from Ferdinand Steffan, Städtisches Museum im Heimathaus, Wasserburg am Inn.

For details of surviving clavichord, see the addition for p. 607 c. 1.

p. 170 c. 2

New entry from Lothar Bemann, 20 February 2008; added in v. 4

SCHROEDER (SCHROETER), Jacob

Recorded in Hamburg between 1737 and 1739. According to advertisements in the *Hamburger Relations-Courier*, he made *Allerhand Art Clavicimbel und Claviere, von besonderer Stärke und Lieblichkeit*.

Source of information: Christian Ahrens, 'Nochmals: Zur Frühgeschichte des Hammerklaviers', *Beiträge zur Musikwissenschaft*, Vol. 31, issue 1, 1989, p. 64.

p. 171 c. 1

SCHÜMEIER, of Erlangen

Amendment from Peter Bavington, 31 August 2007

The Boalch 3 entry states that this maker is listed in F. G. Thon, *Ueber Klavierinstrumente*, but no such maker is listed in that work. This appears to arise from a misreading of the name Schüttmeier, which is transcribed correctly in the Boalch 3 entry for Thon on p. 192 c. 2. Schüttmeier is a variant spelling of the name Schiedmayer.

Source of information: Peter Bavington, 'A Clavichord by Johann David Schiedmayer', *De Clavicordio V*; also Lothar Bemann, personal communication

p. 173 c. 1

New entry from Peter Bavington, 31 August 2007

SEPTEMDA, ALBERTUS

Clavichord maker in Cracow. Possibly to be identified with a cabinet-maker named Albertus mentioned in a document in Cracow dating from the first half of the seventeenth century.

Source of information: Andreas Hermert, 'A Seventeenth-century Clavichord from Poland', *De Clavicordio VI*, pp. 121–9.

For details of surviving instrument, see new entry for p. 612 c. 2

p. 183 c. 2

New cross-reference from Peter Bavington, 31 August 2007

STEIN, Andreas Matheus

See the addition for p. 184 c. 1.

p. 184 c. 1

STEIN, Johann (Georg) Andreas

Addition by Peter Bavington, 31 August 2007

According to Richard Maunder, Johann Andreas Stein's son Andreas Matheus (1776–1842) and daughter Maria Anna (Nanette Streicher; 1769–1833) were presumably referring to clavichords when they called themselves 'Clavier- und Forte piano Macher' (12 May 1798).

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 14, 54, 217.

p. 184 c. 2

New cross-reference from Peter Bavington, 31 August 2007

STEIN (Streicher), Maria Anna (Nanette)

See the addition for p. 184 c. 1.

p. 186 c. 1

New entry from Lothar Bemann, 24 November 2007

STRAUBE, J. C. E.

Violin, violoncello and clavichord maker in Berlin, recorded between 1799 and 1813. The son of Johann Augustin Straube (q.v.).

Sources of information: Curt Sachs, 'Der Berliner Instrumentenbau auf der Ausstellung der Kgl. Preuss. Akademie der Künste 1794–1844', *Zeitschrift für Instrumentenbau*, Vol. 32, No. 29, 11 July 1912, p. 1089; Walter Hama, *Geigenbauer der deutschen Schule*, Tutzing, Schneider, 1986, p. 413; Willibald Leo Frh. v. Lütgendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart*, Ergänzungsband by Thomas Drescher, Tutzing, Schneider, 1990, p. 597; Herbert Heyde, *Musikinstrumentenbau in Preussen*, Tutzing, Schneider, 1994, p. 221.

For details of surviving clavichord, see new entry for p. 648 c. 2.

p. 196 c. 2

TRUTE, Charles

Addition from Lothar Bemann, 20 January 2008; added in v. 2

For a surviving clavichord, see the new entry below under p. 665 c. 2

p. 202 c. 1

VIERERIGEL, Johannes

Amendment from Peter Bavington, 31 August 2007

The surname of this maker is almost certainly VIERENGEL, and his dates 1710–56. In a document of 21 April 1754 he is mentioned as an organ maker in connection with the rebuilding and enlargement of an organ in the cathedral of St Martin in Bratislava. In 1756 he built an organ for the Franciscan church of Bratislava, where he was mentioned as 'Feringel' (see the amended entry for p. 673 c. 1).

Source of information: Martin Pühringer, personal communication to Peter Bavington

p. 203 c. 1

Addition from Lothar Bemann, 14 February 2008; added in v. 4

VOIGT, of Hamburg, mentioned between 1773 and 1814

Sources of information: Carl Burney, 'Namen einiger bekannten deutschen Orgelbauer und Clavierinstrumentenmacher', *Tagebuch seiner Musikalischen Reisen, Dritter Band, Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland*, Hamburg, Bode, 1773 [no paging]; Johann Georg Meusel, *Teutsches Künstlerlexikon oder Verzeichnis der jetztlebenden teutschen Künstler*, Lemgo, Meyer, 1778, p. 150; [Johann Nicolaus Forkel], 'Verzeichnis der besten und bekanntesten Instrumentmacher in Deutschland für verschiedene Instrumente', *Musikalischer Almanach für Deutschland auf das Jahr 1782*, Leipzig, Schwickert, 1782, p. 202; 'Geschichte der üblichsten Instrumente', *Berlinische Musikalische Zeitung*, Vol. 25, 27 July 1793, p. 175; Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, Vol. 4, Leipzig, A. Kühnel, 1814, c. 482; Karl-Egbert Schultze & Harald Richart, *Hamburger Tonkünstler-Lexikon*, Hamburg, Staatsarchiv, 1983.

p. 205 c. 2

New entry from Lothar Bemann, 17 March 2008; added in v. 4

WALLACHY, Johann David

Born 1769 in Georgenberg/St Georgen (Szepesszombat, Hungary), now Spišská Sobota (Slovakia); died there 1818. Son of the organ maker Daniel Wallachy. Organ maker and carpenter in the Zips region; made at least one clavichord, in 1804.

References: Eva Szórádová-Stefcikova, 'Spisski nástrojari', *Hudebni nástroje*, Vol. 4, 1991, p. 134; Benjamin Vogel, 'The Clavichord as an Instrument and as a Term in Polish Music and Culture', *De Clavicordio*, Magnano, 1994, p. 211; Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 368, 391; Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 165, 169, 184, 234.

For details of surviving clavichord see new entry below for p. 677 c. 1

p. 205 c. 2

WÅHLSTRÖM, Anders

Amendment from Eva Helenius, 31 August 2007

Anders Wåhlström was born in 1699 in Våla parish (now Östervåla) in the northern part of Uppland. He became an organist in the Tolfta parish not far from Västland where he moved in 1735 and stayed until his death in 1770. His oldest child, Carl Wåhlström (1736–after 1789), became an organ builder in Stockholm. In 1747, a new organ was built in the Västland church by one of the leading organ builders of the time, Olof Hedlund, who stayed with the parish organist's family when the organ was set up. So both father and son had contacts with the organ-building profession. Some years later, in 1752, Carl became an apprentice in the workshop of Jonas Gren & Petter Stråhle in Stockholm, which had succeeded that of Hedlund, and most probably his father Anders too for a time learnt basics of keyboard instrument making, viz. clavichord building, a hypothesis that well matches the date 1752 given on the soundboard by a handwritten signature, partly difficult to read (see amendment for p. 676 c. 2). The design of the instrument is professional but the handicraft points at an amateur builder. The possibility exists that Anders Wåhlström made more clavichords than this instrument, maybe for organists and precentors in the region where he lived. In his estate inventory, '1 clavichord painted brown' is listed: this may not be the Hållnäs clavichord which is so far the only known instrument by him. At all events, this clavichord has for 150 years belonged to a family of precentors in the Hållnäs church, a neighbouring parish to Västland.

Sources of information: E. Helenius-Öberg, 'Connections between Organ Building and Keyboard Instrument Building in Sweden before 1820' in *GOArt Research Reports Volume 1*, Gothenburg, 1999, p. 145 f.); B. Olsson, *Olof Hedlund orgelbyggare. Levnad, verkamhet, orgelverkens öden*, Gothenburg, 1998, pp. 138–42; J. Speerstra, 'Two mid-eighteenth-century Swedish clavichords: a professional instrument by an amateur builder and an amateur instrument by a professional one', *De Clavicordio V*; also Eva Helenius, e-mail message to clavichord@yahoo.groups, 23 August 2005 (new archival research on Wåhlström's biography).

p. 206 c. 2

New entry from Benjamin Vogel, 4 February 2008; added in v. 3

WEBER, Johann Daniel

Organ builder and maker of pianos, violins etc. Born *c.* June–July 1763 in Gdansk (Danzig); died there 12 March 1837, buried at the Lutheran graveyard. Citizen of Gdansk, where, after many years' training and practice in Saxony, he ran a piano and guitar workshop, from 1792 at I Damm, from *c.* 1802 at I Damm 1109, from March 1803 in his own property at Holzmarkt 300 (Altst. Graben 300). Made organs, pianos, *clavecin royals*, *clavecin amor* (*cembal d'amour?*) with compass F_1-g^3 , clavichords with compass F_1-g^3 , pianos with harpsichord register, harps and violins. In 1804 he offered a square piano of his own invention in an oval shape (one could place several music stands on its lid for a small ensemble of musicians). In 1822 he offered a new grand piano in a symmetrical pear shape with six stops. J. H. Braütigam was his partner 1824–9. Music with various instrumentalists and singers was often performed in his shop.

Sources of information: Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101; Benjamin Vogel, *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku* (Wydawnictwo Uniwersytetu Szczecińskiego: Szczecin, 2007), pp. 238–9.

p. 207 c. 1

New entry from Eva Helenius, October 2008; added in v. 4

WESTMAN, Johan

Born 24 December 1760; died 4 February 1840. Cathedral organist and director musices in Karlstad, Sweden. He was employed at the Karlstad cathedral as cantor in 1794; ten years later, in 1804, he was appointed director musices and cathedral organist. As a stringed-keyboard instrument maker, Westman was self-taught and had never worked with carpenters and instrument makers, but he made clavichords and square pianos which in his time were considered to be good. His clavichords were probably made in a period around 1800 and were clearly in the Stockholm and Lindholm tradition; one is known to survive and is now in the Värmlands museum in Karlstad (see new entry for p. 680 c. 1). In 1803 a new instrument called Melodica, invented in Copenhagen by Peter Riffelsen, was imported to Karlstad by an amateur musician, Bengt Gustaf von Rappolt, to be used as a model by Westman, but it is not known whether he built any of these instruments, in which a keyboard caused tuning forks to swing against a rotating metal cylinder.

Sources of information: Johan Hammarin, *Carlstads Stifts Herdaminne I*, Karlstad, 1846, p. 217; Lennart Hedwall, 'En öfversigt af musiken inom Wermland'. *Bidrag till belysningen av det sena 1700-talets svenska musikliv* (Stockholm Studies in Musicology 4), Stockholm, 1995, pp. 81 f., 172, 203 f.; Eva Helenius-Öberg, *Svenskt klavikordbygge 1720–1820*, Stockholm and Uppsala, 1986, p. 185; Eva Helenius, 'Aspects of the Clavichord in Sweden in the Nineteenth Century', *De Clavicordio VII*, Magnano, 2006, p. 51.

p. 209 c. 2

WOGA, Werner

Additions from Benjamin Vogel, 4 February 2008; added in v. 3

WOGA (WOOGA, WOGA), Johann (Johan, Jan) Werner

Maker of clavichords, harpsichords and pianos, born by the turn of March 1696 in Gitelde (probably today's Gittelde, Lower Saxony); died at the turn of March 1772 in Gdansk (Danzig), buried in the church of St John. Recorded there from 1730 at Vorstadt, and from 11 February 1735 at Tobiasgasse in a house he bought for 3500 guldens. On 7 August 1733 he was accused for marrying (*c.* 1730?) the widow of a local citizen without obtaining the freedom of the city. He obtained it on 8 August 1733 (at a charge of 500 florins) and soon became well known for his harpsichords. Also made clavichords, pianos and claviorgans, e.g. a double-manual harpsichord with a compass F_1-f^3 , four stops, and two organ stops 8' & 4' (made by another famous local organ builder, Friedrich Rudolf Dalitz). Woga's highly valued and richly embellished instruments could be found in the homes of the richest citizens of Gdansk. His harpsichord with a pedal, made in 1739, was offered for sale in Riga (13 December 1770) after the death of gubernial secretary Würffel. Another one, signed *Joannes Werner Woge Danzig Fecit 1746*, was recorded in 1782–6 in Hertford, England. Ernst L. Gerber in his *Lexikon* noted in 1814: 'Woga (Werner), a skilful and famous harpsichord maker in Danzig about 1740'. By the end of his life he could not work and could not afford a servant. He had two sons, including Johann Werner, an organist, and two daughters.

Sources of information: Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, Vol. 4 (Leipzig, 1814), p. 602; Benjamin Vogel, 'Gdańskie klawikordy i klawesyny w XVII–XVIII wieku', *Muzyka* (2004), No. 1, pp. 79–101; Benjamin Vogel, 'Johann Werner Woge – gdański budowniczy klawesynów', *Muzyka Fortepianowa XIV* (Akademia Muzyczna: Gdańsk, 2007), pp. 541–52.

p. 210 c. 1

New cross-reference from Benjamin Vogel, 4 February 2008; added in v. 3
WOOGE, Johann Werner. *See* Woge, Johann Werner, above.

p. 211 c.1

New entry from Peter Bavington, 22 January 2009; added in v. 4

YCHO, Lorenzo

Organ builder *fl.* 1742 in Huanuco province, Peru. He is thought to be the maker of a clavichord found in the church of Punchao in that province.

For details of surviving instruments see the addition for p. 684 c. 1

Updates for
'Part II: DETAILS OF SURVIVING INSTRUMENTS BY NAMED MAKERS'
(pp. 215–690 and 782–788 in Boalch 3)

p. 235 c. 1

BAUMGARTNER, JOHANN

Amendment from Peter Bavington, 7 March 2008; added in v. 3

Type: This clavichord is in fact fretted, according to Čížek (see below).

Ownership: The accession number is 1340 E (Čížek).

Source of information: Bohuslav Čížek, 'Clavichords in the Czech Lands', *De Clavicordio II*, Magnano, 1996.

p. 254 c. 1

New entry from Lothar Bemann, 13 March 2008; added in v. 4

BOROVECKÝ, JOZEF

Type: Fretted clavichord

Date: 1794

Ownership: ORAVSKÉ MÚZEUM PAVLA ORSZÁGHA HVIEZDOSLAVA, DOLNÝ KUBÍN, exhibited in ORAVSKÝ HRAD, SLOVAKIA

Number: 128/67/19, H-209

Inscription: *Jozef Borovecký, Prešov 1794* (according to Eva Szórádová's description, the original signature was on a paper label, now missing)

Compass: C–f³

Keyboard: Naturals tropical wood (?), 138 mm long. Sharps stained wood with a light band in the centre, 95 mm long

Exterior of case: Plain wood

Scale: 240 mm

Stichmass: 485 mm

Length: 1280 mm

Width: 430 mm

Depth: 130 mm

Remarks: Case of (solid) walnut; lid in three sections; removable fallboard; left of the keyboard, a compartment for tools (width 730 mm, length 160 mm); four slim, square, tapered legs; S-shaped bridge; brass tangents; undrilled, flat wrestpins in four rows; bass pins at the right-hand side, higher ones diagonally across the soundboard; damper rail; gauge numbers on the keylevers.

Previous history: The instrument was donated by Július Dzurek to the collections of the Čaplovič library in Dolný Kubín in 1928. From there it was transferred in 1967 to the collections in Oravský Podzámok. According to an inscription (now missing) in the instrument, it was repaired by Master Tobiáš of Jasenová.

References: Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 369, 373; Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 85, 232.

Boalch 3 number: None

Proposed number: BOROVECKÝ, J. 1794

p. 257 c. 2

BROMAN, JOHAN

Boalch 3 number: BROMAN, J. 1763

Amendment by Eva Helenius, May 2008; added in v. 4

Ownership: MUSIKMUSEET, STOCKHOLM

<http://www.musikmuseet.se/samlingar/detalj.php?l=sv&iid=178&v=2007-12-18%2020:29:23&str=>

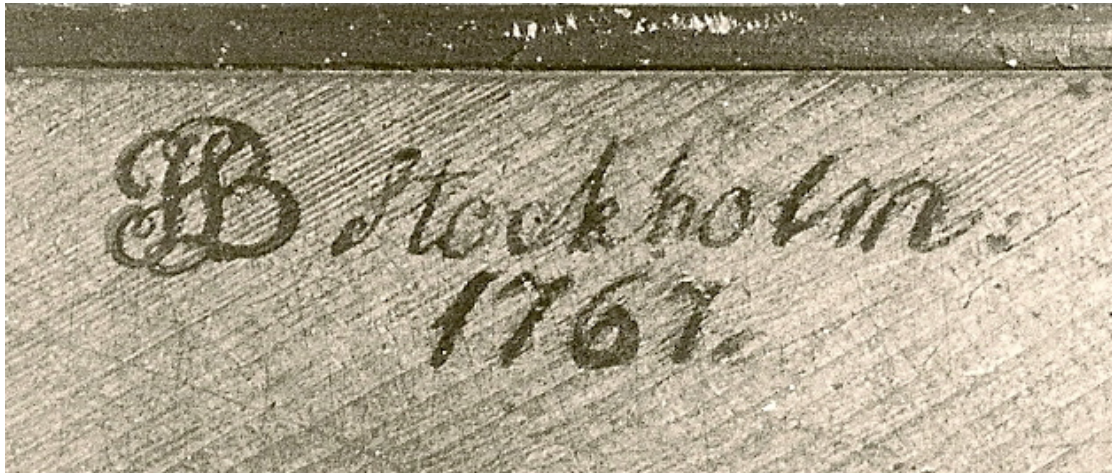
Number: X 5488

Signature: *JB Stockholm 1763*, branded on the soundboard near the rear case wall. The same stamp is also used on the clavichords listed in Boalch 3 as BROMAN, J. 1767 (illustration A below) and BROMAN, J. n.d.(2).

Key front: Embossed 'Still life' (illustration B below), incorporating the name 'IOHAN BROMAN', also used on BROMAN, J. 1756 (1), BROMAN, J. 1767, BROMAN, J. 1769, and BROMAN, J. n.d.(2).

Previous history: The clavichord belonged to an antique dealer in Linköping where it was bought by the mother of Eva von Storkirch, who owned the instrument when Eva Helenius saw it in 1984. After the death of the von Storkirch couple the clavichord came into the possession of Ragnar Engeström, from whom the Musikmuseet in Stockholm bought it.

Remark: The combination of the initials *JB* together with the place *Stockholm* and the keyfront stamps with the name *Johan Broman* written out makes the identity of the builder quite clear.



[A] BROMAN, J. 1767



[B] BROMAN, J. 1756 (1)

p. 264 c. 2

CARMO, M. DE S.

Boalch 3 number: CARMO, M. DE S. 1796

Amendments and additions from Peter Bavington, March 2008; added in v. 4

Maker: According to Doderer and Van der Meer the maker's name is Manuel de Sousa Carneiro Senior (see biography above)

Ownership: MUSEU DA MÚSICA, LISBON, PORTUGAL

Number: MI 417

Inscription: Doderer and Van der Meer read the label as follows:

Mel [=Manuel] de S^a Carn^o senior o fez na rua dirt [=direita] do Sto Ildefonso da Cid. [=Cidade] do Porto a ã [=ano] 1796.

Scale: 282 mm

Length: 1410 mm

Width: 440 mm

Depth: 135 mm

Fretting: FF–B unfretted, thence diatonically fretted with free Es and Bs, with the top four notes grouped thus: d³/d#³; e³/f³. There are therefore 43 courses, not 46 as stated in B3.

Remarks: B3 states 'Naturals, box, with two scorings'. Doderer and Van der Meer report: 'Naturals...of boxwood with two score-lines on the heads (2 mm and 4 mm respectively from the dividing line between heads and tails)'.

Source of information: All the above details are taken from Gerhard Doderer and John Henry Van der Meer, *Cordofones de Tecla Portugueses do Século XVII: Clavicórdios, Cravos, Pianofortes e Espinetas/Portuguese String Keyboard Instruments of the 18th Century: Clavichords, Harpsichords, Fortepianos and Spinets*, Lisbon, Fundação Calouste Gulbenkian, 2005, pp. 78–80 (Portuguese), 372–4 (English), with illustration p. 253.

Previous history: The instrument was owned by the Convento de Soledade in Setúbal. In 1914 it was the property of M. Lambertini, whose instrument collection later became part of the Conservatório Nacional de Lisboa.

References: As well as those listed in B3: Bernard Brauchli, 'Comments on the Lisbon Collection of Clavichords', *Galpin Society Journal XXXIII*, 1980, p. 103; Museu da Música, *Fábricas de Sons*, Lisbon, Electa, 1994, p. 26 and 98.

Proposed new number: CARNEIRO, M. de S. 1796

p. 286 c. 1

DECKERT, JOHANN NICOLAS

Boalch 3 number: DECKERT, J. N. 1792

Amendment from Peter Bavington, 31 August 2007

This instrument was in fact made by Georg Nicolaus Deckert. Signature reads:

G. N. Deckert | Grossbreitenbach | bey | Arnstadt

There is no date on the instrument, and the grounds for the date 1792 in B3 are unclear. George Veness attributes it to 1800–1810. This instrument is now part of the Stanhope Collection, Winchelsea (<http://www.stanhopecollection.co.uk>)

Source of information: George Veness, 'A Clavichord by Georg Nicolaus Deckert', *British Clavichord Society Newsletter 30* (October 2004)

Proposed amended number: DECKERT, G. N. 1800–1810

p. 286 c. 2

DECKERT(A), JOHANN NICOLAS

Boalch 3 number: DECKERT(A), J. N. n.d.; amended in B3CU v. 1 to DECKERT, G. N.(A)

Additions and amendments from Peter Bavington, 31 August 2007, in B3CU v. 1; and from David Millard, 11 December 2008, added in v. 4

Ownership: BATE COLLECTION, MUSIC FACULTY, UNIVERSITY OF OXFORD, ENGLAND (delete '(LOAN)')

Additional remarks (from Peter Bavington, 2007): This instrument is so close in design to the Stanhope Deckert (Boalch 3 No. DECKERT, J. N. 1792: see above) that it is almost certain to be by the same maker, i.e. Georg Nicolaus Deckert rather than Johann Nicolas as listed.

Previous history (amendments from David Millard, 2008): Delete 'From the Wrightson family of Cusworth Hall, near Doncaster. On loan from Roger Warner, Burford, Oxon, to the Bate Collection'. Substitute the following:

Purchased 1994 by the Bate Collection, as one of a group of three instruments from Roger Warner,

antiques dealer, Burford, Oxfordshire – the others being a spinet by Hitchcock (Boalch 3 number: Hitchcock, T. n.d. (26), p. 393 c. 1) and a square piano by Adam Beyer (1779). The latter was previously at Cusworth Hall, Doncaster, but the statement in Boalch 3 that the clavichord was also there is definitely erroneous. Warner wrote in 1994: 'Loaned September 1968 to the Faculty of Music, Oxford. Purchased by me prior to this date at a Private House Auction, North Oxford. The Estate of a German Family, I was then told.' Warner's collection of three instruments remained on indefinite loan to the Oxford University Music Faculty and were assimilated into the Bate Collection, where they continued as loan instruments until their purchase in 1994.

Sources of information: George Veness, 'A Clavichord by Georg Nicolaus Deckert', *British Clavichord Society Newsletter* 30 (October 2004); Roger Warner, Jeremy Montagu, Ms J. Harrup (Cusworth Hall), Bate Collection records

Reference: Peter Bavington, 'Clavichords in Britain No. 12: An Unsigned Instrument in the Bate Collection, Oxford', *British Clavichord Society Newsletter* 39 (October 2007).

Proposed amended number: DECKERT, G. N.(A)

p. 286 c. 2

New entry from Lothar Bemmman, 31 December 2007

DECKERT, JOHANN NICOLAS (A)

Type: Unfretted clavichord

Date: 1784 (A)

Ownership: STIFTUNG LEBENSFARBEN, BERLIN, GERMANY

Number: 2

Inscription: Close to the tuning pins, in ink: *Deckert in Breitenbach in Thüringen* ('in Thüringen' in a different handwriting)

Compass: FF-a³

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 258 mm

Stichmass: 482 mm

Length: 1733 mm

Width: 536 mm

Depth: 169 mm

Remarks: Attributed to Johann Nicolas Deckert by Wolf Dieter Neupert in 1993. The strings are of brass, 18 octave strings in the bass, naturals of lime topped with ebony, sharps of black-stained pear topped with bone, guide slips of fish bone, tangents of brass (height 20 and width 3 in treble, height 21 and width 7 in bass), divided lid, note names written by the tuning pins, case of pine, soundboard of spruce, 4 fluted and tapered legs of square section, gauge marks from 3 for e^b to 6½ for c[#] ³ on key levers.

Previous history: Belonged to the musicologist Rudolf Steglich (1886–1976); restored by Neupert 1993; sold in 2000 to 'Stiftung Lebensfarben'

References: Unpublished description by Wolf Dieter Neupert in 1993. An email of W. D. Neupert of 21 November 2007 to Dorothea Demel (Eppstein) reads: *die Jahreszahl 1784 stand Anfang der 70er Jahre beim Erwerb des Deckert-Klavichords noch handgeschrieben bei der Signatur. Ist später aber verblichen und heute nicht mehr lesbar* [the year 1784 was legible at the beginning of the 1970s but later disappeared]. Short description at www.stiftung-lebensfarben.de/index.php?id=177

Boalch 3 number: None

Proposed number: DECKERT, J. N. (A) 1784 (A)

p. 307 c. 1

New entry from Lothar Bemmman, 15 March 2008; added in v. 4

EFFINGER, JOSEPH

Type: Fretted clavichord

Date: 1789

Ownership: NÁRODNÁ BANKA SLOVENSKA – MÚZEUM MINCÍ A MEDAILÍ, KREMNICA, SLOVAKIA

Number: K1 794

Inscription: Printed paper label on the left of the interior, next to the first bass key (width 70 mm, height 30 mm): *Joseph Effinger / Org'l u Instrumentenmacher in Pressburg. 1789* and a second

signature inside the instrument on the brace under the soundboard (written in graphite) *Joseph Effinger / Orgel Macher / in Preßburg / 1789.*

Compass: C–f³

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 272 mm

Stichmass: 488 mm

Length: 1340 mm

Width: 430 mm

Depth: not known

Remarks: Case in black-stained solid elm. Lid in three sections, two of which serve as a music rack when opened. Removable fallboard. To the left of the keyboard, a compartment for tools with lid (width 850 mm, length 140 mm). Four slim, square, tapered legs. Unfretted C–B, f³, all d's, all a's. Curved bridge continuous. Originally undrilled (drilled since restoration) flat wrestpins in four rows; bass tuning pins at the right-hand side, higher pins diagonally across the soundboard. Damper rail. Brass tangents. Numbering of keys in black ink. At the hitchpins are gauge numbers (00, 0, 1–7).

Previous history: In working order; restored by Vladimír Gazdík and Štefan Poljak in 1999.

References: Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 367, 374; Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 85, 232.

Boalch 3 number: None

Proposed number: EFFINGER, J. 1789

p. 313 c. 2

FERREIRA, JACINTHO

Boalch 3 number: FERREIRA, J. 1783

Amendments and additions from Peter Bavington, March 2008; added in v. 4

Ownership: MUSEU DA MÚSICA, LISBON, PORTUGAL

Number: MI 412

Inscription: Doderer and Van der Meer (see below) read the label as follows:

Jacin ... Fer ... o fez | em Lisboa – 1783

Scale: 253 mm

Length: 1185 mm

Width: 389 mm

Depth: 124 mm

Fretting: Basically diatonic, with some triple-fretted courses, thus: C–B unfretted; c/c#; d/d#; e f/f#, g/g#; a/a#; b; c¹/c#¹; d¹/d#¹; e¹; f¹/f#¹; g¹/g#¹; a¹/a#¹; b¹; c²/c#²; d²/d#²/e²; f²/f#²; g²/g#²; a²/a#²/b²; c³/c#³/d³.

*Source of information: All these details are taken from Gerhard Doderer and John Henry Van der Meer, *Cordofones de Tecla Portugueses do Século XVII: Clavicórdios, Cravos, Pianofortes e Espinetas/Portuguese String Keyboard Instruments of the 18th Century: Clavichords, Harpsichords, Fortepianos and Spinets*, Lisbon, Fundação Calouste Gulbenkian, 2005, pp. 56–7 (Portuguese), 352–4 (English), with illustrations pp. 247–8.*

Previous history: The instrument was the property of António Lamas, Lisbon (d. 1915).

*References: As well as those listed in B3: Bernard Brauchli, 'Comments on the Lisbon Collection of Clavichords', *Galpin Society Journal XXXIII*, 1980, p. 101; Museu da Música, *Fábricas de Sons*, Lisbon, Electa, 1994, pp. 26 and 98.*

p. 321 c. 1

FRIEDERICI, CHRISTIAN GOTTLÖB

Boalch 3 number: FRIEDERICI, C. G. 1765

Amendment from Peter Bavington, 31 August 2007

This appears under the heading 'Friederici, Christian Gottlob' – but it is the work of Christian Gottfried Friederici, as is clear from the inscription, correctly recorded in B3 (!). Christian Gottlob would have been 15 years of age in 1765.

*Source of information: Hubert Henkel, *Clavichorde* [catalogue of the clavichords in Musikinstrumentenmuseum der Karl-Marx Universität Leipzig], VEB Deutscher Verlag für Musik, 1981.*

p. 321 c. 2

FRIEDERICI, CHRISTIAN GOTTLOB

Boalch 3 number: FRIEDERICI, C. G. 1791

Amendment from Peter Bavington, 31 August 2007

In 2005 Laurence Libin reported that the source for the information that this instrument was auctioned in Bethlehem Va. in 1873 is incorrectly cited in Boalch 3 and is in fact unknown.

Source of information: Laurence Libin, 'New Insights into Tannenberg's Clavichords', *De Clavicordio VII*, p. 133, n. 18.

p. 326 c. 1

GERLACH, JOHANN CHRISTIAN

New entry from Lothar Bemann, 10 May 2008; added in v. 4

Type: Unfretted clavichord with octave strings in the bass

Date: 1769

Ownership: HAMBURGMUSEUM (FORMERLY MUSEUM FÜR HAMBURGISCHE GESCHICHTE), HAMBURG, GERMANY

Number: Not known

Inscription on soundboard: J. C. Gerlach Hamburg 1769

Compass: FF–f³

Keyboard: White naturals, black sharps

Number of roses: None

Exterior of case: Painted

Scale: 284 mm

Stichmass: 488 mm

Length: 1713 mm

Width: 517 mm

Depth: 163 mm (132 mm without baseboard)

Remarks: Twenty octave strings from FF to c, gauge marks from 000 (FF) to 6 at the tuning pins, no soundboard decoration, two pairs of red-coloured lines on naturals, hitchpins in one row at the hitchpin rail, one window in the belly rail, four legs (not original).

Record: by Gisela Gumz in 1986, *Clavichord Music*, issued as Hungaroton SLPD 31164 (LP) in 1989 and as CD HCD 31185 in 1990.

References: Gisela Jaacks, 'Cembalo, Clavichord und Pianoforte. Carl Philipp Emanuel Bach und die besaiteten Tasteninstrumente', in *Carl Philipp Emanuel Bach. Musik und Literatur in Norddeutschland*, Heide in Holstein, Westholsteinische Verlagsanstalt Boyens & Co., 1988, pp. 138, 140; Lothar Bemann and Uli Weymar, Data sheet 12 April 2008, unpublished.

Boalch 3 number: None

Proposed number: GERLACH, J. C. 1769

p. 347 c. 2

HAASE, GEORG

Addition from Peter Bavington, 29 February 2008; added in v. 3

Remarks: Unlike nearly all surviving clavichords from before 1840, this instrument is not rectangular in shape. It has a six-sided case with inset keyboard. See Hubert Henkel, *Clavichorde* (Musikinstrumenten-museum der Karl-Marx Universität Leipzig, Katalog, Band 4), Leipzig, VEB Deutscher Verlag für Musik, 1981, pp 33–35 and plates 10 and 11.

p. 350 c. 1

New entry from Lothar Bemann, 30 December 2007

HALBIG, JOHANN JACOB

Type: Unfretted clavichord

Date: 1838

Ownership: MUSEUM SCHLOSS 'GLÜCKSBURG', RÖMHILD (THURINGIA), GERMANY

Number: Not known

Inscription: Under the c⁴ key: *Das 125te Clavir gefertigt von / Jacob Halbig in Römheld den 2 December 1838*

Compass: FF–c⁴

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Veneered

Scale: 250 mm
Stichmass: 475 mm
Length: 1727 mm
Width: 558 mm
Depth: 180 mm

Remarks: Rounded front case corners, new strings of brass, 13 octave strings in the bass (FF–F), 16 L-shaped tangents in the bass, 4 legs. At the moment the latest dated and preserved German clavichord before ‘revival’ instruments appeared.

Previous history: Formerly in the possession of Theodor Erich *Bernhard* Keßler (1899–1965; from 1928 parson in Jüchsen, later in Ritschenhausen). Bought by Luise Oehler born Keßler (Bergisch Gladbach) and in 1970 restored by the Musikinstrumentenmuseum Leipzig.

References: Unpublished Römhild museum folder; Lothar Bemann, ‘Spätlese – Clavichorde’, 37. *Rundbrief der Deutschen Clavichord Societät*, Göttingen, November 2002, p. 5; Lothar Bemann, ‘The Decline and Revival of the Clavichord’, *De Clavicordio VI*, 2004, p. 31; Private communication with Horst Brehmer (Sülzfeld), 30 December 2007; www.clavichord.info/engl/museng.htm

Boalch 3 number: None

Proposed number: HALBIG, J. 1838

p. 368 c. 2

HASS, HIERONYMUS ALBRECHT

Boalch 3 number: HASS, H. A. 1742(1)

Addition from Lothar Bemann, 11 May 2008; added in v. 4

Ownership: HAMBURGMUSEUM (FORMERLY MUSEUM FÜR HAMBURGISCHE GESCHICHTE), HAMBURG, GERMANY

Number of roses: None.

Scale: 284 mm

Stichmass: 488 mm

Depth: 168 mm (138 mm without soundboard)

Remarks: Lid with hinged flap over keywell and separate hinged flap over the front part of the soundboard; painted inside with a musical scene after *La Musique du Cabinet* of c. 1752 by Johann Esaias Nilson (1721–88). Gauge numbers near tuning pins from 000 (now partly missing because of a small hole in the soundboard) for FF, 00 for FF#. Keys with wavy cresting on levers of the sharps. Two pairs of red coloured lines on naturals. Balance-rail pins in two rows. Hitchpins in pairs at the hitchpin rail. Belly rail with one window. Stand of later date.

Previous history: Repaired before 1952 by Walther Ebeloe (1896–c.1982) of Hamburg. Restored in 1953 by Franz Lengemann (1926–2000) of Fischerhude [reference: LP cover of Colin Tilney’s recording]. New stringing in copper alloy by Martin Skowronek (born 1926) of Bremen in 1975.

Records: (1) Colin Tilney in 1975, *Fantasien*, DG Archiv 2533 326 [LP] & 3310326 [MC] P 1976, partly reissued as *Carl Philipp Emanuel Bach. Odes, Psalms & Lieder, Fantasias*, 453 168-2 [CD] in 1996; (2) Daniel Chorzempa in 1982, *Bach, Das Wohltemperierte Klavier 1*, Philips 6769 106 [2 LP] & 7654 106 [MC], issued in 1983, reissued in 1997 as *Bach, Das Wohltemperierte Clavier I & II*, 446 690-2 [4 CD]; (3) Gisela Gumz in 1986, *Clavichord Music*, issued as Hungaroton SLPD 31164 in 1989 and as CD HCD 31185 in 1990.

Sources of information: Hans Schröder, ‘Alte Musikinstrumente im Museum für hamburgische Geschichte’, *Musikalisches Schaffen und Wirken aus drei Jahrhunderten. Sein Fortleben in der Gegenwart. Ausstellung musikgeschichtlicher Drucke, Handschriften und alter Musikinstrumente*, Hamburg, 1925, p. 13; Hans Schröder, *Museum für Hamburgische Geschichte. Verzeichnis der Sammlung alter Musikinstrumente*, Hamburg, Alster-Verlag, 1930, p. 18; Gisela Jaacks, ‘Musikleben in Hamburg zur Barockzeit’, *Hamburg Portrait*, issue 8/78, Hamburg, Museum für Hamburgische Geschichte, 1978, fig. 6; Gisela Jaacks, ‘Cembalo, Clavichord und Pianoforte. Carl Philipp Emanuel Bach und die besaiteten Tasteninstrumente’, *Carl Philipp Emanuel Bach. Musik und Literatur in Norddeutschland*, Heide in Holstein, Westholsteinische Verlagsanstalt Boyens & Co., 1988, pp. 138, 140; Museum folder, n.d.; Lothar Bemann & Uli Weymar, Data Sheet, 12 April 2008, unpublished.

p. 382 c. 2

New entry from Lothar Bemann, 30 December 2007

HELBIG, FERDINAND

Type: Unfretted clavichord

Date: 1832

Ownership: THÜRINGER MUSEUM, EISENACH, GERMANY

Inscription: Pencil signature under key c⁴: Ferd. Helbig [or Halbig?] in Römheld / Am 24. Julius 1832

Number: C7 / 17

Compass: FF–c⁴

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 253 mm

Stichmass: 478 mm

Length: 1704 mm

Width: 564 mm

Depth: 174 mm

Remarks: Case of pear, three-folded lid. The strings from FF to F are of brass and ‘wide’ overspun; further iron and brass in the treble. 13 octave strings (FF–F) between the 8' strings. Brass tangents, from FF to G# in L-shape. Iron tuning pins and note names, tuning pins arranged in a curve, naturals topped with ebony, sharps topped with bone; 3 keys (c¹, f², c³), nameboard, toolbox lid and one leg missing; bad state of preservation.

References: A description was made by Wolfgang Wenke (Eisenach) in October 1996, unpublished information kept by the Händelhaus Halle (Christiane Rieche); Lothar Bemann, ‘Spätlese – Clavichorde’, 37. *Rundbrief der Deutschen Clavichord Societät*, Göttingen, November 2002, p. 5; Lothar Bemann, ‘The Decline and Revival of the Clavichord’, *De Clavicordio VI*, 2004, p. 31; Unpublished description by Uwe Fischer (Bachhaus Eisenach), 8 March 2006; www.clavichord.info/engl/museng.htm

Boalch 3 number: None

Proposed number: HELBIG, F. 1832

p. 396 c. 2

HOFFMAN, CHRISTIAN GOTTHELF

Boalch 3 number: HOFFMANN, C. G. 1783

Amendment from Peter Bavington, 31 August 2007

This triple-fretted clavichord, No. 18 in the Leipzig University collection, has been missing from the collection since the Second World War. It was ascribed to the maker Christian Gotthelf Hoffmann and to the year 1783 by Hubert Henkel in *Clavichorde*, but there seem to be no good grounds for this. The clavichord in no way resembles the two surviving signed and dated ones by C. G. Hoffmann, and the inscription (on a torn label inside the tool-box) suggests another maker, also called Hoffmann, working in Schwarzburg in 1763 (at which date Christian Gotthelf Hoffmann would have been 5 years of age).

Sources of information: Hubert Henkel, *Clavichorde* [catalogue of the clavichords in Musikinstrumentenmuseum der Karl-Marx Universität Leipzig], VEB Deutscher Verlag für Musik, 1981; Peter Bavington, ‘A Maker’s Secrets Revealed: restoration of a clavichord by C. G. Hoffmann’, *De Clavicordio IV*, p. 187, n. 2.

Proposed amended number: HOFFMANN 1763

p. 397 c. 1

HOFFMAN, CHRISTIAN GOTTHELF

Boalch 3 number: HOFFMANN, C. G. 1784(2)

Amendment from Peter Bavington, 31 August 2007

The inscription on the reverse of the nameboard reads:

S. D. G. | Christian Gotthelf Hoffmann | in Ronneburg. Nom. 32. | 1784

Source of information: Peter Bavington, ‘A Maker’s Secrets Revealed: restoration of a clavichord by C. G. Hoffmann’, *De Clavicordio IV*, photo on p. 189.

p. 398 c. 1

HORN, GOTTFRIED JOSEPH

Boalch 3 number: HORN, G. J. 1788

Addition from Lothar Bemann, 21 January 2008; added in v. 2

Ownership: now on loan in MUSEUM FÜR KUNST UND GEWERBE, HAMBURG, GERMANY

Number: 2000.551

References: Andreas Beurmann, ‘Ein neuaufgefundenes Clavichord von Gottfried Joseph Horn aus dem Jahre 1788’, *Das Musikinstrument*, Vol. 37, No. 7, 1988, pp. 12–15; the instrument was played in 1989 by Michael Thomas (1922–1997) for the 2CD of Alpha (The Abbey Recording Company

Limited, Oxford, England) CDCA 931/932, *J. S. Bach, Well Tempered Clavier Book II, Live Recordings from Hasselburg Castle*; Andreas Beurmann, *Historische Tasteninstrumente: Cembali. Spinette. Virginal. Clavichorde*, München/London/New York, Prestel, 2000, pp. 176–9; Andreas E. Beurmann, *Klingende Kostbarkeiten: Tasteninstrumente der Sammlung Beurmann: Museum für Kunst und Gewerbe Hamburg, Lübeck, Drägerdruck, [2000]*, p. 55.

p. 398 c. 1

HORN, GOTTFRIED JOSEPH

Boalch 3 number: HORN, G. J. 1790(A)

Amendment from Peter Bavington, 12 September 2008; added in v. 4

Number: the museum number is 1906–5393

Inscription: The inscription was written in pencil on the underside of the soundboard. According to Henkel (see source below), when the soundboard was replaced in 1950, part of the old soundboard including the inscription was glued to the bottom board in front of the balance rail. It reads:

gefertigt | Gottfried Joseph Horn | zu Nickern A. D. 179[6?] | No. 503

The last digit of the date, according to Henkel, is ‘nicht mehr deutlich lesbar’. He argues that the number 503 implies a date of 1796.

Compass: FF–g³ (not FF–f³ as given in a source quoted in B3)

Length: 1723 mm

Width: 503 mm

Depth: 187 mm

Remark: The compass FF–g³ is confirmed by a photo on p. 54 of Henkel’s catalogue.

Source of information: Hubert Henkel, *Besaitete Tasteninstrumente* [catalogue of the stringed keyboard instruments in the Deutsches Museum, Munich], Frankfurt am Main, Verlag Erwin Bochinsky, 1994, pp. 53–4.

Proposed amended number: HORN, G. J. 1796(A)

p. 398 c.2

HORN, JOHANN GOTTLÖB

Boalch 3 number: HORN, J. G. 1789

Amendment from Peter Bavington, 31 August 2007

See new entry below with proposed number HORN, J. G. 1789(2).

Proposed amended number: HORN, J. G. 1789(1)

p. 399 c. 1

HORN, JOHANN GOTTLÖB

Amended new entry from Peter Bavington, updated 7 December 2008; added in v. 4

Type: Fret-free clavichord

Date: 1789

Ownership: Present ownership not known. John Morley says the instrument was sold to an American who owned a manor house in England.

Inscription: On an ivory or bone plaque on the nameboard, as follows:

Nom 321. | Johann Gottlob Horn. | Instrumentmacher. | in Dresden 1789.

Compass: FF–g³

Remarks: The instrument was in the shop of John Morley, London, in 1968. A leaflet in the possession of Mrs Lynne Mirrey, issued in 1968 by Robert Morley & Co Ltd, advertising several instruments for sale under the heading ‘Restored by John Morley’, includes the following item:

CLAVICHORD

Johannes Gottlieb Horn, Instrument Maker, Dresden. No. 321.

Made in 1798 [sic: actually signed 1789]. 5 octaves F–G. Length 67½" [1.714 m], Depth 20¼" [521 mm]. Double strung. Casework of mahogany naturally bleached with curl figuring, cross-banded veneers with boxwood stringing. Hitchplank finished in birch, tulip and boxwood marquetry. Large soundboard incorporated [sic] two finel [sic] carved roses. Nameboard and cheeks of birch, tulip wood, ebony and boxwood. Makers name on ivory plate bearing instrument number 321.

A most rare instrument of special interest to the musician requiring an authentic clavichord for performance. 1650 guineas [i.e. £1732 10s.].

Source of information: Rodger Mirrey, information given to Peter Bavington privately and in confidence, with photos. John Morley, private communication to Peter Bavington, 2005. Lynne Mirrey, private communication, 2008.

Proposed number: HORN, J. G. 1789(2)

p. 400 c. 1

New entry from Peter Bavington, September 2008; added in v. 4

HOUSTON & CO.

Clavichord

Date: c. 1790(?)

Ownership: Whereabouts not known

Inscriptions: On the nameboard: Houston & Co. Londini fecit

Compass: C–c³

Remarks: This instrument was included in the second edition of ‘Boalch’ but was omitted from B3. The evidence for its existence rests on the catalogue of an auction sale at Sotheby’s, London, on 13 July 1962. The catalogue entry reads:

Lot 109 The property of a gentleman

A FINE SMALL CLAVICHORD of rectangular form, signed on the nameboard, Houston & Co., Londini fecit, the four-octave keyboard C–c, with ivory naturals and ebony accidentals, contained in a mahogany case banded in fruitwood, supported on a stand, the tapering legs joined by a stretcher, 1 ft 3½ in [394 mm] wide by 3 ft 9½ in [1156 mm] long.

Unfortunately there is no illustration in the catalogue. In a private communication to Charles Mould, John Barnes suggested that it was ‘most probably a square piano, wrongly reported’. However, this would be a very small compass for an English square piano at the time Houston & Co. were operating (1790–1794) and the dimensions are much smaller than those of the surviving squares by Houston & Co. which are listed in Martha Nowak Clinkscale, *Makers of the Piano 1700–1820*, Oxford University Press, 1993, pp. 153–4. Even an early Zumpe square, such as the one in the Victoria & Albert Museum, is larger: 1278 × 466 mm (see Howard Schott, *Victoria and Albert Museum, Catalogue of Musical Instruments, Volume 1: Keyboard instruments*, London, HMSO, 1985, p. 84–5). In view of recent evidence that the clavichord was not completely unknown in eighteenth-century London (see Derek Adlam, ‘Clavichords in Georgian England: Handel, Mary Delany and the Granville Family’, *De Clavicordio VIII*, Magnano, 2008, pp. 117–30), and that the instrument by Peter Hicks (see B3 p. 385, c. 1–2, and Schott, *op. cit.*, pp. 94–5) may be a genuine English clavichord of the 1770s, I suggest this instrument should be reinstated until firm evidence about its nature becomes available.

Source of information: Sale catalogue, Sotheby’s, London, 13 July 1962, lot 109.

Proposed number: HOUSTON & CO. 1790(A)

p. 409 c. 2

JANSEN, H.

New entry from Paul Simmonds, 15 February 2009; added in v. 4

Type: Fret-free clavichord with octave strings in the bass

Date: 1767

Ownership: Private collection, Switzerland

Inscriptions: Inscribed in red paint on the soundboard ‘H. Jansen Fecit Holmestrand 1767’

Compass: FF–f³

Keyboard: Ivory naturals, black sharps

Length: 1763mm

Width: 520mm

Depth: 171mm

Stichmass: 493mm

Scale: 274mm

Remarks: Fifteen octave strings in bass (FF–G). Exterior case painted black, covering possibly original green, still visible in places underneath. Keywell sides in green, possibly original. Inside case and lid painted red. Floral soundboard decoration, bridges painted red. Arcades on keyfronts inverted. Stand old, probably original. Rows of hog’s-bristles glued to bass-boards under soundboard.

Reference: Mats Krouthén, ‘The historical clavichord in Norway’, *Clavichord International*, Vol. 10, No. 1, May 2006, pp. 11–13

Proposed new number: JANSEN, H. 1767

p. 412 c. 1

New entry from Peter Bavington, 31 August 2007

K., I

Type: Fretted clavichord

Ownership: KUNSTHISTORISCHES MUSEUM, VIENNA

Number: SAM 900

Remarks: see KLEIN(A), J. 1783 (p. 461, c. 1)

p. 461 c. 1

KLEIN(A), JOSEPH

Boalch 3 number: KLEIN(A), J. 1783

Amendment from Peter Bavington, 31 August 2007

This instrument is now in the Kunsthistorisches Museum, Vienna, No. SAM 900. According to Stradner (*De Clavicordio*, 1994, see below), it is signed 'IK 1783' on the bottom, under the keys, but Maunder describes the date 1783 as 'erroneous' and reads it as 1782. The compass is $C/E-f^3$ with short-and-broken bass octave; it is diatonically fretted with free D's and A's. Boalch 2 ascribed this instrument to Joseph Klein, apparently following a 1973 article by Gerhard Stradner; however, in the *De Clavicordio* article (p. 95, n. 9) Stradner said that his attribution to Klein 'is probably wrong' and suggested that the clavichord might have been made by Johann Georg Kuppler of Nuremberg. There is more information, including some details of provenance, in Stradner's *De Clavicordio* article (see below).

Sources of information: Gerhard Stradner, 'Six Clavichords Newly Acquired by the Kunsthistorisches Museum in Vienna', *De Clavicordio* [I]; Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 49–50.

p. 461 c. 2

New entry from Peter Bavington, 31 August 2007

KLINGER (or KLINGLER), Engelbert

Type: Unfretted clavichord

Date: c. 1795–9(A)

Ownership: PRAGUE, NÁRODNÍ MUZEUM

Number: 1593E

Inscription: According to Maunder, the label is damaged but is similar to the label on a surviving spinet by Engelbert Klinger, which reads: 'Engelberto Klingler, fabricatore | di Strumenti del teatro di corte | a vienna, nel' anno 1799'.

Compass: C–f³

Keyboard: Naturals of what appears to be rosewood, sharps capped with bone.

Dimensions: 1195 × 360 × 140–2

Remarks: Single-strung throughout. For further description, see the sources below.

Sources of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, p. 53 (illustrated Pl. 9); Bohuslav Čížek, 'Clavichords in the Czech Lands', *De Clavicordio II*; Alfons Huber, 'Characteristics of Some Viennese Clavichords in the second half of the 18th Century', *De Clavicordio VII*, p. 122 (with illustration).

Proposed number: KLINGER, E. 1795–9(A)

p. 461 c. 2

Addition from Lothar Bemmman, 9 September 2008; added in v. 4

KLÖCKNER, GEORG

Boalch 3 number: KLÖCKNER, G. 1800(A)

Type: Unfretted clavichord

Date: 1808

Ownership: SLOVENSKÉ NÁRODNÉ MÚZEUM BRATISLAVA – HUDOBNÉ MÚZEUM, BRATISLAVA, SLOVAKIA (currently at the MÚZEUM SPIŠA, SPIŠSKÁ NOVÁ VES, it is to be found in the keyboard exhibition in the Dardanelly manor house in MARKUŠOVCE)

Number: MUS 3

Inscription: Affixed at the upper left-hand corner, the printed paper signature (width 105 mm, height 55 mm), the last two numbers written in ink: *Johann Georg Klöck[ner] / burgl: Orgel und Instrumen[t] / macher in Presburg. Ano 1808.*

Compass: FF–c⁴

Keyboard: Naturals stained wood, 133 mm long. Sharps stained wood with bone capping, 90 mm long

Number of roses: None
Exterior of case: Plain wood
Scale: 295 mm
Stichmass: 470 mm
Length: 1540 mm
Width: 500 mm
Depth: 170 mm

Remarks: Case in solid walnut. Lid in four sections, part serving as a music desk when opened. Removable fallboard. Left of the keyboard, a compartment for tools (width 90 mm, length 150 mm), originally with a lid. Four slim, square, tapered legs. Conical tangents, circular section at bass, width of 5 mm at tip. Drilled wrestpins (new) in four rows, bass pins diagonally at the side, higher pins obliquely across the soundboard. Names of the notes at the wrestpins. Gauge numbers on keylevers. S-shaped bridge continuous. Woven damping. New bichord strings, FF–E (one copper overspun, one copper passing over a separate 4' bridge), F–G# brass, A–c³ [?] plain.

Previous history: In working order; restored by F. Rendl, Društvo, IGRA Praha, 1983.

Recording: Recorded (alongside other instruments) by Vladimír Rusó in 1991, *Artis Musicae Monumenta Slovaca, Tabulatura Vietoris*, Trevac TREC 4-0004 [CD], issued 1991, Slovak Treasures.

References: Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 367, 385; Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 158, 162, 166–7, 169–70, 173–4, 177–9, 186, 193, 208, 219, 224, 236. Proposed amended number: KLÖCKNER, G. 1808

p. 462 c. 1

KÖNIG, FRANZ

Boalch 3 number: KÖNIG, F. 1759

Additional information from Peter Bavington, December 2008; added in v. 4

Compass: C/E–c³ according to Mahillon (see *Source of information*)

Length: 1080 mm (Mahillon)

Width: 350 mm (Mahillon)

Remarks: Diatonically fretted with unfretted Es and As up to notes c²–c^{#2}: thence as follows:

$$d^2-e \ b^2-e^2 \ | \ f^2-f\#^2-g^2 \ | \ g\#^2-a^2-b \ b^2 \ | \ b^2-c^3$$

In Mahillon's catalogue this instrument is said to be anonymous. However, Maria Boxall has pointed out (private communication to Peter Bavington, 15 December 1999) that this unusual fretting pattern is identical to that of the 1739 clavichord signed by König (Boalch 3 number KÖNIG, F., 1739), which would tend to confirm the attribution. Landscape painting inside lid.

Source of information: Victor Charles Mahillon, *Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles*, second edition, four volumes, Ghent, 1893–1922, Vol. 3, pp. 186–7.

p. 463 c. 2

KRÄMER, GEBRÜDER

New entry from Lothar Bemann, 21 January 2008; added in v. 2

Type: Unfretted clavichord

Date: 1806(A)

Ownership: HARM VELLGUTH, HAMBURG, GERMANY

Inscription: Label on soundboard: *Gebr. Krämer / Göttingen*.

Compass: FF–a³

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Remarks: Octave strings in the bass

Previous history: Restored by Neupert (Bamberg); used in 1993 for the television film of Douglas Alton Smith, *Verklungener Wohllaut – Das Clavichord* ('The Harmony Died Away – The Clavichord') and was there played by Michael Eberth; sold to Harm Vellguth.

References: Lothar Bemann, 'The Clavichord in Films', *De Clavicordio VII*, Magnano, 2006, pp. 254–5.

Boalch 3 number: None

Proposed number: KRÄMER, GEBRÜDER. 1806(A)(3)

p. 464 c. 2

KRÄMER, JOHANN PAUL and SON(S)

Boalch 3 number: KRÄMER, J. P. and Sons. 1800

Additional information from Peter Bavington, December 2008; added in v. 4

Compass of manual keyboard: was FF–f³ according to the catalogue (see Source of information)

Source of information: Martin Kares, Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg, Band 3 Klavichorde, Wilhelmshaven, Florian Noetzel Verlag, 1999.

p. 467 c. 1

New entry from Lothar Bemann, 12 March 2008; added in v. 4

KUNZ, AMAND

Type: Fretted clavichord

Date: after c. 1830

Ownership: NÁRODNÍ MUZEUM – MUZEUM ČESKE HUDBY, PRAGUE, CZECH REPUBLIC

Number: 701 E

Inscription: Amand Kunz / in / Josephstadt.

Compass: FF–f⁴

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 238 mm

Stichmass: 475 mm

Length: 1638 mm

Width: 504 mm

Depth: 185 mm

Remarks: 53 pairs of strings. Free are FF–e, a, d¹, b¹, e², b², e³, a³, d⁴ and f⁴. Fretted are f–f[#], g–g[#], a[#]–b, c¹–c^{#1}, d^{#1}–e¹, f–f^{#1}, g¹–g^{#1}, a¹–a^{#1}, c²–c^{#2}, d²–d^{#2}, f²–f^{#2}, g²–g^{#2}, a²–a^{#2}, c³–c^{#3}, d³–d^{#3}, f³–f^{#3}, g³–g^{#3}, a^{#3}–b³, c⁴–c^{#4} and d^{#4}–e⁴. Soundboard extending over the treble keys. There are more details in the description in Czech (however, not easy to translate).

Sources of information: Bohuslav Čížek, *Klavichordy v Českých Zemích. Studie, soupis a katalog nástroju uložených v Národním muzeu v Praze*, Prague, 1993, pp. LV, 44–8; Bohuslav Čížek, 'Clavichords in the Czech Lands', *De Clavicordio II*, Magnano, 1995, p. 40

Boalch 3 number: None

Proposed number: KUNZ, A. 1830–80 (A) (1)

p. 467 c. 1

New entry from Lothar Bemann, 12 March 2008; added in v. 4

KUNZ, AMAND

Type: Fretted clavichord

Date: after c. 1830

Ownership: MORAVSKÉ ZEMSKÉ MUZEUM, ODDĚLENÍ DĚJIN HUDBY, BRNO, CZECH REPUBLIC

Number: E 124

Compass: FF–f⁴

Sources of information: Bohuslav Čížek, *Klavichordy v Českých Zemích. Studie, soupis a katalog nástroju uložených v Národním muzeu v Praze*, Prague, 1993, p. LIII; Bohuslav Čížek, 'Clavichords in the Czech Lands', *De Clavicordio II*, Magnano, 1995, p. 38.

Boalch 3 number: None

Proposed number: KUNZ, A. 1830–80 (A) (2)

p. 467 c. 1

KUNZ, IGNAZ

Boalch 3 number: KUNZ, I. 1821

Amendments from Lothar Bemann, 12 March 2008; added in v. 4

Type: Fretted clavichord

Date: 1821

Ownership: NÁRODNÍ MUZEUM – MUZEUM ČESKÉ HUDBY, PRAGUE, CZECH REPUBLIC

Number: 1341 E

Inscription: Ignatz Kunz Orgel / et Instrumentaer= / fertiger in Jaro= / mierž 1821.

Compass: FF–a³
Keyboard: Black naturals, white sharps
Number of roses: None
Exterior of case: Plain wood
Scale: 217 mm
Stichmass: 473 mm
Length: 1570 mm
Width: 474 mm
Depth: 180–183 mm
Remarks: 96 strings, folded lid. There are more details in the description in Czech (however, not easy to translate).
Sources of information: Bohuslav Čížek, *Klavichordy v Českých Zemích. Studie, soupis a katalog nástroju uložených v Národním muzeu v Praze*, Prague, 1993, pp. LVI, 49–53; Bohuslav Čížek, ‘Clavichords in the Czech Lands’, *De Clavicordio II*, Magnano, 1995, p. 41.

p. 467 c. 2

New entry from Lothar Bemann, 13 March 2008; added in v. 4

KUNZ, KLEMENS

Type: Fretted clavichord

Date: 1839

Ownership: NÁRODNÍ MUZEUM – MUZEUM ČESKÉ HUDBY, PRAGUE, CZECH REPUBLIC

Number: 750 E

Inscription: Klemens Kunz / Instrumentenmacher / Jaromerž / A. 1839.

Compass: FF–f⁴

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 244 mm

Stichmass: 463 mm

Length: 1620 mm

Width: 487 mm

Depth: 190 mm

Remarks: 53 pairs of strings. Free are FF–e, a, d¹, a¹, d², a², d³, a³, d⁴ and f⁴. Fretted are f–f#, g–g#, a#–b, c¹–c#¹, d#¹–e¹, f¹–f#¹, g¹–g#¹, a#¹–b¹, c²–c#², d#²–e², f²–f#², g²–g#², a#²–b², c³–c#³, d#³–e³, f³–f#³, g³–g#³, a#³–b³, c⁴–c#⁴ and d#⁴–e⁴. The soundboard extends over the keylevers in the treble. There are more details in the description in Czech (however, not easy to translate).

Previous history: Rep. W. Helwig / Praha 1910 (‘Repaired by [the piano maker] Wilhelm Helwig, Prague 1910’).

References: Bohuslav Čížek, *Klavichordy v Českých Zemích. Studie, soupis a katalog nástroju uložených v Národním muzeu v Praze*, Prague 1993, pp. LVI, 54–58; Bohuslav Čížek, ‘Clavichords in the Czech Lands’, *De Clavicordio II*, Magnano, 1995, p. 41; Jens-Uwe Witter, *Das Klavier-Lexikon*, 2nd ed., Schillingsfürst, Michael Kircheis, 2000, p. 307.

Boalch 3 number: None.

Proposed number: KUNZ, K. 1839.

p. 467 c. 2

New entry from Peter Bavington, 31 August 2007

KUPPLER, Johann Georg

Type: Fretted clavichord

Ownership: KUNSTHISTORISCHES MUSEUM, VIENNA

Number: SAM 900

Remarks: see KLEIN(A), J. 1783, p. 461 c. 1.

p. 470 c. 2

LEHNER, GOTTLIEB

***Boalch 3 number:* LEHNER, G. 1816**

Additional information from Peter Bavington, December 2008; added in v. 4

According to the 1972 catalogue (see *Source of information*), this instrument is fretted and the compass is FF–g³. There are 45 courses of two strings each, steel and brass wires, with overspun strings in the

bass. The keyboard has black naturals and white sharps. Length 1425 mm. The museum number was formerly 1201; the new number is X-370.

Source of information: G. N. Blagodatov and K. A. Vertkova, *Katalog Sobrania Muzikalnikh Instrumentov* (Catalogue of the Musical Instrument holdings of the Leningrad Institute of Theatre, Music and Cinema), Leningrad (St Petersburg), 'Musika' publishing house, 1972, p. 114.

Reference: see also <http://www.peter-bavington.co.uk/stptrsbg.htm>

p. 476 c. 2

LINDHOLM, PEHR

New entry from Eva Helenius, 8 March 2008; added in v. 3

Fret-free clavichord

Date: 1792

Signature: Af | PEHR LINDHOLM | Instrumentmakare Stockholm 1792 (printed label)

Ownership: Castello Sforzesco, Milano

Number: 689

Compass: AA–e³

Remarks: Lindholm's 'short model', with more foreshortening in the bass than in his standard FF–c⁴ and CC–c⁴ models

Source: Museum exhibition

Reference: Andrea Gatti (ed.), *Museo degli Strumenti Musicali* [Catalogue of the musical instruments in the Milan Municipal Collection], Milan, Electa, 1998, p. 371

Proposed new number: LINDHOLM, P. 1792(5)

p. 477 c. 1

LINDHOLM, PEHR

New entry from Eva Helenius, October 2008; added in v. 4

Fret-free clavichord with octave strings in the bass

Date: 1793

Signature: Förfärdigadt af | PEHR LINDHOLM | Instrumentmakare | STOCKHOLM år 1793 (the year is written in ink; the last figure is '3' but probably changed from '8')

Type and place of signature: Printed label placed on the soundboard in the right-hand upper corner of the case.

Ownership: MUSIKMUSEET, STOCKHOLM

Number: X5742

Previous history: Recorded in Lund in 1831.

Compass: CC–c⁴

Stringing: Covered brass, plain brass and plain iron, plain 4' brass strings CC–c (25 keys).

Length: 2200 mm

Width: 638 mm

Depth: 200 mm

Remarks: Restored in 1971.

Source: Museum catalogue. Picture available on the homepage of the museum:

<http://www.musikmuseet.se/samlingar/detalj.php?l=sv&iid=1897&v=2008-10-02 09:37:20&str=>

Proposed new number: LINDHOLM, P. 1793 (x)

p. 481 c. 2

LINDHOLM, PEHR AND SÖDERSTRÖM, HENRIC JOHAN

Boalch 3 number: LINDHOLM & SÖDERSTRÖM. 1804

Amendment from Peter Bavington, 29 February 2008; added in v. 3

See new entry below with proposed number LINDHOLM & SÖDERSTRÖM. 1804 (2)

Proposed amended number: LINDHOLM & SÖDERSTRÖM. 1804 (1)

p. 482 c. 1

New entry from Eva Helenius, June 2008; added in v. 4

LINDHOLM, PEHR and SÖDERSTRÖM, HENRIC JOHAN

Fret-free clavichord with octave strings in the bass

Date: 1806

Ownership: VÄRMLANDS MUSEUM, KARLSTAD

Number: VM 33.581

Signature: Förfärdigadt af | PEHR LINDHOLM | & SÖDERSTRÖM | Instrumentmakare | STOCKHOLM år 1806 (italics added in ink).

Type and place of signature: Printed label placed on the soundboard in the upper right-hand corner of the case.

Previous history: The Marieberg manor (acquired through Mrs Bromander).

Compass: CC–c⁴

Stringing: Covered brass, plain brass and plain iron, plain 4' brass strings.

Remarks: Case of mahogany, naturals of ivory.

Source: Eva Helenius, museum catalogue.

Proposed new number: LINDHOLM & SÖDERSTRÖM. 1806 (3)

p. 483 c. 1

LINDHOLM, PEHR AND SÖDERSTRÖM, HENRIC JOHAN

Boalch 3 number: LINDHOLM & SÖDERSTRÖM. n.d. (1)

Additional information from Peter Bavington, 29 February 2008; added in v. 3

Date: 1804

Museum number: 31243

Compass: FF–c⁴

Source of information: Peter Bavington, notes on examining the instrument, 7 May 2004.

Proposed new number: LINDHOLM & SÖDERSTRÖM. 1804 (2).

p. 511 c. 2

MOYSE, JOHANN

Boalch 3 number: MOYSE, J. 1765

Amendment from Peter Bavington, 31 August 2007

Maunder gives the inscription as: 'Joannes Moysè | 17 Wienn 65', and comments that it is not clear whether the maker is Joannes Moysè senior or junior. The instrument is pair-wise fretted except for *d*¹, *g*¹, *d*² and *f*³ which each have their own choir of strings. It is double-strung. The naturals are topped with ivory and the sharps are of ebony.

Source of information: Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna*, Oxford, Clarendon Press, 1998, pp. 49–50.

p. 512 c. 2

New entry from Eva Helenius, July 2008; added in v. 4

MÜLLER, H., HAMBURG

Fret-free clavichord with octave strings in the bass

Date: 1769

Signature: H. Müller, Hamburg (ink inscription on the soundboard near the bridge, barely legible, making the reading is uncertain).

Ownership: MUSIKMUSEET, STOCKHOLM

Number: X5225

Previous history: The Kallstenius family

Compass: C–d³

Stringing: 4' strings C–c (13 keys)

Length: 1542 mm

Width: 456 mm

Depth: 176 mm

Remarks: Pantaleon stop. Lid painted inside (landscape with pavilion), possibly by the composer Edvin Kallstenius (1881–1967).

Source: Museum catalogue and HansErik Svensson. Picture available on the homepage of the museum: <http://www.musikmuseet.se/samlingar/detalj.php?l=sv&iid=173&v=2005-01-17%2017:34:28&str=>

Proposed new number: MÜLLER, H. 1769.

p. 516 c. 1

NORDQVIST, CARL JACOB

New cross-reference from Eva Helenius, 1 September 2007

See also below under: SÖDERSTRÖM, HENRIC JOHAN, and NORDQVIST, CARL JACOB (p. 635 c. 2)

p. 518 c. 2

New entry from Eva Helenius, July 2008; added in v. 4

OPPERMANN, JOHANN BARTHOLOMAEUS

Fret-free clavichord

Date: 1747

Signature: Johann Bartholomæus Oppermann fecit Hamburgensis 1747 (ink inscription on the soundboard).

Key fronts: Back-to-back monogram 'S'

Ownership: ÖREBRO LÄNS MUSEUM, SWEDEN

Number: ÖLM 32.749

Compass: C–d³

Remarks: Painting on soundboard (flowers).

Source: Eva Helenius, 'Gottfried Silbermann and the Swedish Clavichord Tradition', *De Clavicordio VIII*, Magnano, 2008, pp. 185–199.

Proposed new number: OPPERMANN, J. B. 1747.

p. 520 c. 1

PALAZZI, NICOLA

Boalch 3 number: PALAZZI, N. 1776

Amendments and additions from Peter Bavington, 1 January 2007

Type: Fretted clavichord

Ownership: This clavichord is no longer at the Royal Academy of Music, London; it was sold at Sotheby's, London, on 21 November 1996 for £6900 (source: Sotheby's catalogue). According to Huber (see below), the instrument now belongs to the Yamamoto Piano Collection, Osaka, Japan.

Inscription: The maker's name is written on the flat top surface of the keylevers, one letter per keylever, with blank levers indicating the space between words, starting at note *c* and extending to *c*^{#1}, thus:

Nicola Palazzi Romano Fece

In front of this, the keylevers are numbered from the bass in the same antique hand, and further forward the date is written on the keys *b* to *d*¹:

1 7 7 6 (source: Peter Bavington, see below)

Compass: C–d³ (definitely: Boalch 3 adds '(A)')

Length: 869 mm (Huber)

Width: 274 mm (Huber)

Remarks: Although the keylevers are not cranked, the instrument is nonetheless fretted. There are 36 courses for the 51 notes: up to and including note *g*[#] each note has its own course; between *a* and *d*³ each course supplies a pair of notes, thus in each octave: B-C; C[#]-D; E^b-E; F-F[#]; G-G[#]; A-B^b (this has been called 'duple fretting' by Maria Boxall). Since the keylevers are straight, the necessary reduction in the size of the semitones towards the treble is achieved by fixing the tangents nearer and nearer to the edge of the levers. The soundboard is extended over the top 8 keylevers, and is supported at its left edge by a slip of wood between the keylevers of notes *f*^{#2} and *g*². The 72 wrestpins are arranged in four rows at the right-hand end of the soundboard (source: Bavington).

Sources of information: Peter Bavington, unpublished notes of examination of the instrument 3 January 1996; Sotheby's catalogue, 21 November 1996; Alfons Huber, 'Travel Clavichords – a Checklist', *Clavichord International*, Vol. 6 No. 2 (November 2002)

p. 544 c. 2

ROSENAU, GOTTLIEB

New entry from Eva Helenius, August 2008; added in v. 4

Fret-free clavichord with octave strings in the bass

Date: 1760s

Ownership: GLADHAMMAR LOCAL MUSEUM, SMÅLAND, SWEDEN

Key fronts: Back-to-back monogram 'S'

Compass: FF–f³

Stringing: Covered brass, plain brass and plain iron, 4' plain brass.

Length: 1800 mm

Width: 585 mm

Depth: 175 mm

Remarks: The instrument has no label or signature but the same key fronts are used by Specken and Rosenau 1743–1783. The 8' bridge is slightly curved. The 4' has (probably) 22 strings. The stringing is mainly original and normal for Swedish instruments – overspun brass, plain brass and plain iron. The clavichord is well preserved, with no serious cracks in the soundboard and no damage to the bridges.

Source of information: Eva Helenius and the Gladhammar local museum.

Proposed new number: ROSENAU, G. 1760s(A).

p. 544 c. 2

ROSENAU, GOTTLIEB

New entry from Eva Helenius, August 2008; added in v. 4

Fretted clavichord

Date: 1766.

Ownership: MUSIKMUSEET, STOCKHOLM

Number: X5569

Compass: C–e³

Length: 1191 mm

Width: 350 mm

Depth: 114 mm

Remarks: Now painted white, original colour probably black.

Source of information: Museum catalogue, homepage:

<http://www.musikmuseet.se/samlingar/detalj.php?l=sv&iid=840&v=2007-12-18 20:32:42&str=>

Proposed new number: ROSENAU, G. 1766.

p. 604 c. 1

SAUER, CARL GOTTLOB

New entry from Lothar Bemann, 20 January 2008; added in v. 2

Type: Unfretted clavichord

Date: 1807

Ownership: HÄNDELHAUS, HALLE, GERMANY

Number: MS-85

Inscriptions (see also Previous history below): Written in pencil and recently discovered under the soundboard: *Carl Gottlob Sauer / in Dresden / 14. Febr. 1807*

Compass: .FF–g³

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Oak veneered pine

Scale: 255 mm

Stichmass: 475 mm

Length: 1695 mm

Width: 505 mm

Depth: 190 mm

Remarks: Double strung, strings and tangents are of brass, four legs of oak decorated with brass roses, the plywood lid was of later date and is now replaced, a part of the bottom board works as a second soundboard, keyboard with wide Ds, gauge numbers from 00 for BB^b to 6 for g² on key-levers, naturals topped with ebony, sharps topped with bone.

Previous history: At the back of the nameboard in ink: *Barthel aus Heeselicht 1829* (Barthel was the owner of the water mill in Heeselicht nr. Pirna (Saxony)). Under the soundboard, a restorer's signature: *Paul Hoffmann / Halle/Saale / 1. August 1941* (Hoffmann took care of the instruments of the collection between 1939 and c. 1950). A dendrochronological examination of the soundboard made by Dr [Peter] Klein (Hamburg) in 1998 showed the years between 1648 and 1752. The instrument was restored by the museum's workshop (Roland Hentzschel et al.) c. 2002.

References: Konrad Sasse (ed.), 'Katalog zu den Sammlungen des Händel-Hauses in Halle, 5. Teil, Musikinstrumentensammlung besaiteter Tasteninstrumente', Halle/Sa., 1966, pp. 22–3; Herbert Heyde, *Historische Musikinstrumente des Händel-Hauses*, Halle an der Saale, 1983, p. 20; Birgit Behrens, 'Durch eine Unterschrift zu mehr Bedeutung – Vorstellung eines Clavichords der Händel-Haus-Sammlung', *Händel-Hausmitteilungen* 1/2003, pp. 52–7; *Musikinstrumenten-Ausstellung im Händel-Haus*, Halle, 2003, p. 10; Christiane Rieche, *Historische Musikinstrumente im Händel-Haus. Führer durch die Ausstellungen*, Halle, Händel-Haus, 2006, p. 38;

www.haendelhaus.de/de/Ausstellungen/Musikinstrumenten-Ausstellung/,
www.1000xheimat.de/index.php?id=11&detail=1502

Boalch 3 number: None

Proposed number: SAUER, C. G. 1807

p. 604 c. 1

New entry from Lothar Bemmann, 31 December 2007

SCHENCK, JOHANN GEORG

Type: Unfretted clavichord

Date: 1803

Ownership: STADTMUSEUM, LÖBAU, GERMANY

Number: Not known

Inscription: Label in the right rear corner of the soundboard: *Joh. Georg Schenck / Hofinstrumentenmacher / a / Weimar 1803 / No. 256*

Compass: FF–g³

Keyboard: Black naturals, white sharps

Number of roses: One

Exterior of case: Plain wood

Scale: 244 mm

Stichmass: 480 mm

Length: 1630 mm

Width: 502 mm

Depth: 191 mm

Remarks: Two-part lid, damping board, 4 new legs. At the middle of the nameboard is an intarsia showing a shell. Rose 'divided by 12', music notes close to the tuning pins. Length of the naturals 127 mm, of the sharps 87 mm. Under the bottom board is a transportation label *Kamenz – Löbau*

Previous history: Possibly from Kamenz

References: Hubert Henkel, *Clavichorde*, Leipzig, VEB Deutscher Verlag für Musik, 1981, p. 12; Walter Salmen, 'Der Weimarer Hof-Instrumentenmacher Johann Georg Schenk', *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*, Stuttgart, Metzler und Poeschel, 1999, p. 99; illustrated in the programme of the *XV. Clavichordtage 2000, 24. bis 26. November an der Hochschule für Musik FRANZ LISZT Weimar*; <http://museen.smwk.sachsen.de/objpic/lb000020.jpg>; www.clavichord.info/engl/museng.htm

Boalch 3 number: None

Proposed number: SCHENCK, J. G. 1803

p. 604 c. 1

New entry from Peter Bavington, 31 August 2007

SCHIEDMAYER, ADAM ACHATIUS

Type: Fret-free clavichord

Date: c. 1785

Ownership: Private ownership

Compass: C–f³

Dimensions: 1440 × 425 × 150

Remarks: According to the *Begleitbuch* (see below), this instrument was on display in the Württembergisches Landesmuseum collection in 1993. It is no longer there and is thought to have been on loan from a private collector. The museum staff can provide no further details.

Source of information: [Christian Väterlein, Josef Maria Wagner et al.]: *Musikinstrumentensammlung im Fruchtkasten, Begleitbuch*, Stuttgart, Württembergisches Landesmuseum, 1993; Lothar Bemmann, private communication to Peter Bavington, 2006, with copies of correspondence from the museum

Proposed number: SCHIEDMAYER, A. A. c. 1785

p. 604 c. 1

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

Boalch 3 number: SCHIEDMAYER, J. C. G. 1770(A)

Addition from Peter Bavington, May 2009; added in v. 4

According to Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001, p. 69, the compass was FF–g³.

p. 604 c. 2

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

Boalch 3 number: SCHIEDMAYER, J. C. G. 1782

Amendments and additions from Peter Bavington, May 2009; added in v. 4

The museum accession number according to Väterlein, p. 196 (see *Sources* below), is G.4111; it is given, apparently incorrectly, as 1994–10 by Mück, p. 84 (see *Sources* below). Mück, Väterlein and de Silva all give the date as ‘c. 1790’; Tournay (below) and Boalch 3 give it as 1782, apparently basing this on an old catalogue.

Sources of information: [Christian Väterlein, Josef Maria Wagner et al.,] *Musikinstrumentensammlung im Fruchtkasten, Begleitbuch*, Stuttgart, Württembergisches Landesmuseum, 1993, p. 196; Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001, (No. 7.9), pp. 84–5; Preethi de Silva, *The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers*, Lewison NY, Edwin Mellen Press, 2008, p. 345; Jean Tournay, ‘Les Clavicordes des Frères Schiedmayer’, *Het Clavichord*, Year 9 No. 1 (April 1996).

Proposed amended number: SCHIEDMAYER, J. C. G. 1790

p. 605 c. 1

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

Boalch 3 number: SCHIEDMAYER, J. C. G. 1789

Amendment from Peter Bavington, May 2009; added in v. 4

In view of the existence of another clavichord dated 1789 (see new entry below) the number of this one needs amending.

References: Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001 (No. 7.7); Preethi de Silva, *The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers*, Lewison NY, Edwin Mellen Press, 2008, p. 345; Jean Tournay, ‘Les Clavicordes des Frères Schiedmayer’, *Het Clavichord*, Year 9 No. 1 (April 1996).

Proposed amended number: SCHIEDMAYER, J. C. G. 1789(1)

p. 605 c. 1

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

New entry from Peter Bavington, August 2007; amended by him May 2009; added in v. 4

Type: Fret-free clavichord

Date: 1789

Ownership: ZATEK, CZECH REPUBLIC, REGIONAL MUSEUM K. A. POLÁNEK

Number: P. 99

Inscription: Johann Christoph Georg | Schiedmayer | Orgel- und Instrumentenmacher | Neustadt an der Aisch | 1789

Compass: FF–f³

Length: 1520 mm

Width: 461 mm

Depth: 135 mm

Provenance: According to Mück (p. 76), ‘Das Klavichord, ursprünglich aus Podbořany (Podersam), auf dem Dachboden einer Musikschule entdeckt, 1993 von František Vyhnálek aus Hovorčovice in der Nähe Prags restauriert’ (‘The clavichord, originally from Podbořany (Podersdam) and found in the attic of a music school, was restored in 1993 by František Vyhnálek from Hovorčovice near Prague’).

Sources of information: Bohuslav Čížek, ‘Clavichords in the Czech Lands’, *De Clavicordio II*, Magnano, 1996; Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001 (No. 7.6)

Other references: Preethi de Silva, *The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers*, Lewison NY, Edwin Mellen Press, 2008, p. 345.

Proposed number: SCHIEDMAYER, J. C. G. 1789(2)

p. 605 c. 1

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

New entry from Peter Bavington, August 2007; amended by him May 2009; added in v. 4

Type: Clavichord

Date: 1790

Inscription (according to Mück): Verfertigt von | Johann Christoph Georg | Schiedmayer | in Neustadt an der Aisch | 1790

Ownership: Present whereabouts not known

Compass: not known.

Remarks: In 1892 it was in Stuttgart, property of Jos. Mühlbayer, who offered it to the Germanisches Nationalmuseum, Nuremberg.

Source of information: Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001 (No. 7.8)

Proposed number: SCHIEDMAYER, J. C. G. 1790

p. 605 c. 2

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

Boalch 3 number: SCHIEDMAYER, J. C. G. 1792

Comment by Peter Bavington, May 2009; added in v. 4

This instrument was probably not destroyed in the Second World War as stated in Boalch 3: it is almost certainly the instrument now in the Württembergisches Landesmuseum, No. 1994–10, described in the following new entry.

Proposed amended number: SCHIEDMAYER, J. C. G. 1792(1)

p. 605 c. 2

SCHIEDMAYER, JOHANN CHRISTOPH GEORG

New entry by Peter Bavington, May 2009; added in v. 4

Type: Fret-free clavichord

Date: 1792

Ownership: STUTTGART, WÜRTTEMBERGISCHES LANDESMUSEUM, No. 1994–110

Inscription: Johann . . . Schiedmayer. Orgel- und Instrumentenmacher in Neustadt an der Aisch 1792

Compass: C–f³

Keyboard: black naturals, white sharps

Exterior: plain wood

Length: 1420 mm

Width: 410 mm

Depth: 137 mm

Remarks: This is almost certainly the instrument listed in Boalch 3 as SCHIEDMAYER, J. C. G. 1792 and said to have been destroyed in the Second World War. It does not appear in [Christian Väterlein, Josef Maria Wagner et al.,] *Musikinstrumentensammlung im Fruchtkasten, Begleitbuch*, Stuttgart, Württembergisches Landesmuseum, 1993, probably because it is kept in the museum's store and is not on display.

Source of information: The museum inventory number is given in Preethi de Silva, *The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers*, Lewison NY, Edwin Mellen Press, 2008, p. 345. All the other details above are taken from Wolfgang Mück, *Johann Christoph Georg Schiedmayer (1740–1820): Schreinermeister, Orgel- und Instrumentenmacher in Neustadt an der Aisch*, Neustadt an der Aisch, Geschichts- und Heimatsverein, 2001 (No. 7.10), p. 86.

Other reference: Jean Tournay, 'Les Clavicordes des Frères Schiedmayer', *Het Clavichord*, Year 9 No. 1 (April 1996)

Proposed new number: SCHIEDMAYER, J. C. G. 1792(2)

p. 606 c. 1

SCHIEDMAYER, JOHANN CHRISTOPH GEORG (A)

New entry from Peter Bavington, May 2009; added in v. 4

Type: Fret-free clavichord

Date: c. 1785 (A)

Ownership: NEUMEYER–JUNGHANNS–TRACEY COLLECTION, BAD KROZINGEN, GERMANY

Number: III.4 (formerly No. [18])

Compass: FF–g³

Keyboard: Black naturals, white-capped sharps

Length: 1550 mm

Width: 485 mm

Depth: 160 mm

Remarks: This unsigned instrument is listed in Boalch 3 under SCHMAHL, CARL CHRISTIAN (p. 607 c. 1). The latest version of the checklist issued by the Collection suggests that the maker might be J. C. G. Schiedmayer. Peter Bavington comments as follows:

I think it is quite possible that it was made by one of the Schiedmayer brothers. There are several signs of 'Schiedmayer family style': the shape, material (oak) and four-panel lid, the style of dovetails, the legs, the over-rail, the moulded strip running along the keyboard front, the shape of the bridge, the sloping bass section of the wrestplank, the base and case-top mouldings. The hinges are similar to those used by the Schiedmayers, though not identical to those on any surviving Schiedmayer clavichord as far as I know. I do not think any signed Schiedmayer clavichord has dark stringing on the case like this instrument; the decoration on the hitchpin rail is also not exactly the same as any of the known Schiedmayers, but some do have a simple triangle of stringing there, so it is quite plausible that the geometrical design on this instrument is from the same school. No Schiedmayer clavichord that I know of has reverse side-bearing in the bass, as this one does; but it seems likely that the soundboard has been replaced, and this could be a change introduced at that time.

Sources of information: Rolf Junghanns, Sally Fortino and Markus Zepf, *Historische Tasteninstrumente: Die Sammlung Neumeyer–Junghanns–Tracey im Schloss von Bad Krozingen*, booklet issued by the Collection, n.d. [2004], p. 22; Paul Simmonds, private communication to Peter Bavington with photos, March 2008.

Proposed new number: SCHIEDMAYER, J. C. G. (A), c. 1785(A)

p. 606 c. 1

SCHIEDMAYER, JOHANN DAVID

Boalch 3 number: SCHIEDMAYER, J. D. 1791

Amendment from Peter Bavington, 31 August 2007

This instrument was not destroyed in the Second World War as stated in Boalch 3. It belongs at present to the Württembergisches Landesmuseum, No. 1993–208. See [Christian Väterlein, Josef Maria Wagner et al.]: *Musikinstrumentensammlung im Fruchtkasten, Begleitbuch*, Stuttgart, Württembergisches Landesmuseum, 1993. Also William Jurgenson, private communication to Peter Bavington, 2003

Proposed amended number: SCHIEDMAYER, J. D. 1791(1)

p. 606 c. 1

SCHIEDMAYER, JOHANN DAVID

New entry from Peter Bavington, 31 August 2007

Type: Fret-free clavichord

Date: 1791

Ownership: CHRISTOPHER HOGWOOD, CAMBRIDGE, U.K.

Inscription: on paper label attached to the right-hand face of the hitch-pin block:

Johann David Schiedmayer | Hochfürstlich Anspachischer | Hof-Instrumentmacher | in Erlangen 1791

Compass: FF–g³

Remarks: The design of this instrument seems to be identical to Schiedmayer, J. D. 1791(1)

Sources of information: Peter Bavington, 'A Clavichord by Johann David Schiedmayer', *De Clavicordio V*. Also Peter Bavington, unpublished restoration report, 2000

Proposed number: SCHIEDMAYER, J. D. 1791(2)

p. 607 c. 1

SCHLETT, (JOHANN) ADAM

Boalch 3 number: SCHLETT, A. 1769

Addition from Lothar Bemann, 13 August 2008; added in v. 4

Type: Fretted clavichord.

Date: 1769.

Ownership: STÄDTISCHES MUSEUM IM HEIMATHAUS, WASSERBURG AM INN, GERMANY.

Number: not known.

Length: c. 1000 mm

Width: c. 3450 mm

Remarks: case oak, green painted; 28 choirs, double fretted; C/E–A, e, a, e¹, a¹, e², bb², c³ unfretted; two-part lid.

Sources of information: Letter from Andreas Hermert (Berlin), 7 November 2003. Unpublished data sheet made during a visit on 7 August 2008 together with Dorothea Demel (Eppstein) and Michael Günther (Triefenstein).

Proposed amended number: SCHLETT, J. A. 1769

p. 607 c. 1

SCHMAHL(A), CARL CHRISTIAN

Boalch 3 number: SCHMAHL(A), C.C. 1805–15

Amendment by Peter Bavington, May 2009; added in v. 4

In the most recent checklist issued by the museum, this instrument is attributed to J. C. G. Schiedmayer; see proposed new entry for p. 605 c. 2.

p. 607 c. 2

SCHMAHL, CHRISTOPH FRIEDRICH

Boalch 3 number: SCHMAHL, CHRISTOPH F. 1794(1)

Addition from Lothar Bemann, 17 February 2008; added in v. 3

Type: Fretted clavichord

Date: 1794

Number: B14/4 (Geiringer 47)

Inscription: C. Friedr. Schmahl. Regensburg 1794

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 264 mm

Stichmass: 477 mm

Length: 1570 mm (with mouldings 1590)

Width: 410 mm (with mouldings 420)

Depth: 130 mm (including bottom board 21)

Previous history: Probably acquired by the museum in 1856; restored in 1981 by Alfons Huber

References: Karl Geiringer, *Alte Musikinstrumente im Museum Carolino Augusteum Salzburg*, Leipzig, 1932, catalogue no. 47; Kurt Birsak, 'Klaviere im Salzburger Museum Carolino Augusteum', *Salzburger Klaviere, Verzeichnis und entwicklungsgeschichtliche Untersuchungen zu den Saitenklavieren im Salzburger Museum Carolino Augusteum, Sonderdruck aus: Salzburger Museum Carolino Augusteum, Jahresschrift Bd. 34/1988 (Salzburg 1988) zur 124. Sonderausstellung, 22. September – 22. November 1987. . .*, pp. 54–5; Alfons Huber, 'Dokumentation über die Restaurierung eines Klavichordes von C. Friedr. Schmahl' (Vienna 1981 and 1986), *Salzburger Museum Carolino Augusteum. Jahresschrift 34/1988*, Salzburg, 1990, pp. 159–76; Gregory Crowell, 'A Christoph Friedrich Schmahl Clavichord in Toronto?', *Clavichord International*, Vol. 11, No. 2, November 2007, pp. 42–5.

p. 612 c. 2

New entry from Peter Bavington, 31 August 2007

SEPTEMDA, ALBERTUS

Type: Fretted clavichord

Date: 16[?]4

Ownership: Clarist Convent, Stary Sącz, Poland

Inscriptions:

(on paper label formerly glued to balance-rail): Albertus Septemda me fecit / Mensator cracouiensis / Anno Domini 16[?]4

(in the lid painting, with the coat of arms of Countess Constantia Jordanówna, abbess of the convent 1691–1714): Vivat Constantia, Vivat Abatissa Vivat, vivat Jordanowna

(in the lid painting, below the coat of arms): LAVDATE DOMINVM IN TVBIS BENE DVCTILIBVS IN CIMBALIS BENE SONANTIBVS, LAVDATE DOMINVM

Compass: C/E–c³

Remarks: C–A unfretted; fretted pairs B b–B and b²–c³; triple fretted c–bb². This is the only known surviving clavichord with a soundboard below the keys running the whole length of the instrument, and a correspondingly high bridge. For description, see Hermert.

Source of information: Andreas Hermert, 'A Seventeenth-century Clavichord from Poland', *De Clavicordio VI*, pp. 121–9.

Proposed number: SEPTEMDA, A. 16[?]⁴

p. 612 c. 2

New entry from Peter Bavington, 9 November 2007

SEÜFFERT, FRANZ IGNAZ

Type: Fretted clavichord

Date: 1761

Ownership: Private ownership, London

Inscriptions: On the nameboard, within a painted oblong frame:

Franc: Jgnat: Seüffert. me | fœcit 1761

On the underside of the lowest key, an inscription in three parts, separated by lines:

Franc: Jgnat: Seüff [illegible]... cit 1761 | Reparirt: Heinrich Gauber sen. October 1888 Stuttgart | ...ad me Stürmer 1849

On (possibly non-original) diagonal brace: 68 Fonton (?)

Compass: C–e³ diatonically fretted, commencing at B *b*–B

Naturals covered with fruitwood, possibly plum. Sharps covered with slips of ivory.

Remarks: Formerly the property of Igor Kipnis; sold at auction by Charles Rudig Art and Antiques, Cincinnati, 31 July–20 August 2007. The maker is probably the one listed as 'Seiffert' of Würzburg, No. 75 in the list compiled by C. G. F. Thon (see B3 p. 172 c. 2). Seuffert of Vienna (No. 76 in Thon's list; see B3 p. 173 c. 1) is probably his son, Franz Martin Seuffert. The soundboard appears to have been replaced.

Source of information: Peter Bavington, notes on examining the instrument 9 October 2007; private communications from the owner; Wikipedia entry, German edition, Franz Ignaz Seuffert, accessed November 2007.

Proposed number: SEÜFFERT, F. J. 1761

p. 627 c. 2

SILBERMANN (A), GOTTFRIED (A)

Boalch 3 number: SILBERMANN (A), G. (A), n.d.(1)

Addition from Paul Simmonds, 15 February 2009; added in v. 4

Ownership: Private collection, Switzerland

The attribution of this clavichord to Silbermann can no longer be justified.

Reference: Paul Simmonds, 'Comparison of two eighteenth-century North German clavichords', *De Clavicordio VII*, Magnano, 2006, pp. 81–97.

p. 635 c. 2

New entry from Eva Helenius, 1 September 2007

SÖDERSTRÖM, HENRIC JOHAN, and NORDQVIST, CARL JACOB

Type: Fret-free clavichord

Date: 1817

Ownership: Klaverens Hus inv.no. 88, gift from the Tegelsmora local museum, Uppland.

Previous history: the organist and elementary-school teacher Olof Johan Morén (1826–98).

Inscription: Af | Henric Joh. Söderström | & Carl Jac: | STOCKHOLM | *Nordqvist* | ÅR 1817

(Söderström's printed label completed by Nordqvist's handwritten ink addition on his part, here marked by italics)

Compass: FF–c⁴

Length: 2040 mm

Width: 606 mm

Remarks: The instrument was begun by Söderström and completed by Nordqvist after the death of the former. 17 octave strings in the bass; strings partly not original; 8' bridge and soundboard damaged.

Source: E. Helenius, 'Aspects of the Clavichord in Sweden in the Nineteenth Century', *De Clavicordio VII*.

Proposed new number: SÖDERSTRÖM, H. J., and NORDQVIST, C. J.1817

p. 640 c. 1

SPECKEN, PHILIP JACOB

New entry from Eva Helenius, August 2008; added in v. 4

Clavichord, fret-free except c^{#3}-d³

Date: 1745

Signature: PHILIP: JAC: SPECKEN, | INSTRUMENTM: | IN STOCKHOLM, 1748 (printed label, the two last figures of the year filled in with ink)

Key fronts: Back-to-back monogram 'S'

Ownership: MUSIKMUSEET, STOCKHOLM

Number: X5490

Previous history: Professor Sigurd Erixson, Stockholm

Compass: C-d³

Length: 1459 mm

Width: 440 mm

Depth: 133 mm

Remarks: Walking-stick-shaped bridge, soundboard graining diagonal to case long sides. Lid painted inside.

Source: Museum catalogue. Picture available on the homepage of the museum:

<http://www.musikmuseet.se/samlingar/detalj.php?l=sv&iid=174&v=2007-12-18%2020:28:21&str=>

Proposed new number: SPECKEN, P. J. 1748 (3).

p. 648 c. 2

New entry from Lothar Bemann, 31 December 2007

STRAUBE, J. C. E.

Type: Unfretted clavichord

Date: 1799

Ownership: STÄDTISCHES MUSEUM, FÜRSTENWALDE, GERMANY

Number: V E 8

Inscription: Handwritten label on back of nameboard: *J. C. E. Straube / fecit Berolini / 1799 / No. 1*

Compass: C-f³

Keyboard: Black naturals, white sharps

Number of roses: None

Exterior of case: Plain wood

Scale: 230 mm

Stichmass: 421 mm

Length: 920 mm

Width: 347 mm

Depth: 96 mm

Remarks: Two-part lid, naturals 69 mm long with 4 grooves, 4 legs (now missing)

Previous history: Formerly owned by the 'Justizrat' Max Schenk (recorded up to 1935) of Fürstenwalde. At the museum since c. 1916.

References: Unpublished data sheet made during a visit with Dorothea Demel, 11 March 2004;

<http://www.clavichord.info/engl/museng.htm>

Boalch 3 number: None

Proposed number: STRAUBE, J. C. E. 1799

p. 665 c. 2

New entry from Lothar Bemann, 20 January 2008; added in v. 2

TRUTE, CAROLUS

Type: Clavichord

Date: 1784

Ownership: Not known

Remarks: In an email to clavichord@yahoogroups.com (3 January 2000), Igor Kipnis wrote: *A friend sent me this e-mail message today, which someone might like to pursue: A few days ago I saw a beautiful antique Clavichord by Carolus Trute (London) in an antique shop in Frenchtown, NJ ... It is absolutely beautiful, was built in 1784, is in good shape and costs \$9,500 ... If you like the idea, you might want to contact BEVERLY J. GRACZYK 908 996 1268 OR BY E-MAIL: bigantique@worldnet.att.net. A square piano signed Carolus Trute Londini fecit 1784 was at Messrs. Legg, Cirencester, in 1954 (see p. 197 c. 1).*

Boalch 3 number: None
Proposed number: TRUTE, C. 1784

p. 673 c. 1

VIERERIGEL, JOHANNES

Boalch 3 number: VIERERIGEL, J. 1744

Amendment from Peter Bavington, 31 August 2007

Accession number: X-368; formerly 1199.

Compass: C/E-c³, with short-and-broken bass octave.

Remarks: Almost certainly, the maker is Johannes Vierengel (1710–56), who is mentioned in a document of 21 April 1754 as an organ maker in connection with the rebuilding and enlargement of an organ in the cathedral of St Martin in Bratislava. In 1756 he built an organ for the Franciscan church of Bratislava, where he was mentioned as ‘Feringel’. The name ‘Viererigel’ is given in the 1972 catalogue of the collection, but seems to have arisen from a misreading of the label.

*Sources of information: G. N. Blagodatov and K. A. Vertkova, *Katalog Sobrania Muzikalnikh Instrumentov* (Catalogue of the Musical Instrument holdings of the Leningrad Institute of Theatre, Music and Cinema), Leningrad (St Petersburg), 1972; Martin Pühringer, personal communication to Peter Bavington concerning the name of the maker.*

See also <http://www.peter-bavington.co.uk/cheklist.htm> (2007).

Proposed amended number: VIERENGEL, J. 1744

p. 676 c. 1

WAGNER, JOHANN GOTTLÖB

Boalch 3 number: WAGNER, J. G. 1787

Amendment from Lothar Bemmann, 18 November 2007

The instrument is not a clavichord but a square piano.

Source of information: A visit to the Kunstgewerbemuseum Dresden, located at Schloss Pillnitz, together with Dorothea Demel, 6 November 2006.

p. 676 c. 2

WÅHLSTRÖM, ANDERS

Boalch 3 number: WÅHLSTRÖM, A. 1738

Amendments from Eva Helenius, 23 August 2005 and 31 August 2007; update on present location provided by Eva Helenius, August 2008, added in v. 4

Ownership: HÅLLNÄS LOCAL MUSEUM (Uppland province), inv. no. 968; formerly on permanent loan to GOArt, Gothenburg; returned to Hållnäs Local Museum 2008.

Inscription: the year should be ‘1752’, not ‘1732’ or ‘1738’ (as in the Boalch 3 number).

Source of information: Eva Helenius, e-mail message to clavichord@yahoo.groups, 23 August 2005

Proposed amended number: WÅHLSTRÖM, A. 1752

p. 677 c. 1

New entry from Lothar Bemmann, 10 November 2008; added in v. 4

WALLACHY, DANIEL

Type: Fretted clavichord

Date: 1780 (A)

Ownership: MUZEUM NARODOWE W KRAKOWIE, KRAKÓW, POLAND

Number: MNK-IV-Sp-7 (N.I. 77.815 IV.Sp.7)

*Inscription: On the left-hand side of the interior there is a paper signature: *Construxit / Daniel Wallachy / In Mont S. Georgij / An. 1780 / Nr. 164.**

Compass: C-f³

Keyboard: Naturals softwood, 105 mm with three grooves. Front edge carved with a triple-arc motif.

Sharps softwood, 650 mm.

Number of roses: None

Exterior of case: Plain wood

Scale: 259 mm

Stichmass: 473.5 mm

Length: 1210 mm

Width: 380 mm

Depth: 110 mm

Remarks: Case in lime, stained blue in imitation of marble during restoration. To the left of the keyboard, a compartment for tools. Tuning pins in four straight rows. C–B and all d's and a's are free with the exception a²–a#², b²–c³–c#³, d³–d#³ and e³–f³. Double strung.

Previous history: Shown at the 'Internationale Ausstellung für Musik- und Theaterwesen', Vienna, 1892, restored.

References: [Paul de Wit,] 'Das angebliche Händel-Klavier in Halle a. S.', *Zeitschrift für Instrumentenbau*, Vol. 14, No. 13, 1 February 1894, p. 323; Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 377, 391 (giving the year as '1786'); Andreas Hermert (Berlin), Data sheet, 2002 (unpublished, reading the year as '1786'); Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 233–4 (giving the year as '1780'; date confirmed by an email, 9 November 2008).

Boalch 3 number: None.

Proposed number: WALLACHY, D. 1780 (A)

p. 677 c. 1

New entry from Lothar Bemmann, 10 November 2008; added in v. 4

WALLACHY, JOHANN DAVID

Type: Fretted clavichord

Date: 1804

Ownership: VÝCHODOSLOVENSKÉ MÚZEUM, KOŠICE, SLOVAKIA

Number: 3056

Inscription: On the left-hand side of the interior, the remains of a paper label bearing a signature written in faded ink: *Verfertiget / [Joh.] Davidy Wallachy / in / Georgenberg / Ano 1804.*

Compass: C–f³

Keyboard: Naturals ebony-capped, 117 mm. Front edge carved with a triple-arc motif. Sharps black-stained wood, bone-capped, 77 mm

Number of roses: None

Exterior of case: Plain wood

Scale: 270 mm

Stichmass: 473.5 mm

Length: 1200 mm

Width: 400 mm

Depth: 120 mm

Remarks: Case veneered with ash. To the left of the keyboard, a compartment for tools (width 60 mm, length 135 mm). The instrument is without legs. Damper rail. S-shaped bridge, continuous. Undrilled new tuning pins in four rows on the right-hand side.

Previous history: Restored by Petr Šefl (b. 1952) of ?Dobruška (CZ) in 1981–1982.

References: Eva Szórádová, 'Saitenklaviere in der Slowakei', *Das Österreichische Cembalo. 600 Jahre Cembalobau in Österreich*, ed. Alfons Huber, Tutzing, Hans Schneider, 2001, pp. 377, 391; Eva Szórádová, *Historické Klavíry na Slovensku / Historical Keyboard Instruments in Slovakia*, Bratislava, Scriptorium Musicum, 2004, pp. 87, 119 (three colour pictures), 234.

Boalch 3 number: None

Proposed number: WALLACHY, J. D. 1804

p. 680 c. 1

New entry from Eva Helenius, June 2008; added in v. 4

WESTMAN, J.

Fret-free clavichord with octave strings in the bass

Date: c. 1800.

Ownership: VÄRMLANDS MUSEUM, KARLSTAD

Number: 26.519.

Signature: Förfärdigat af Directeur J. Westman i Carlstad.

Type and place of signature: Printed label placed on the soundboard in the right-hand upper corner.

Compass: FF–c⁴

Remarks: The name of the maker is Johan Westman (1760–1840), cathedral organist and director musices in Karlstad (see biography above).

References: Eva Helenius, 'Aspects of the Clavichord in Sweden in the Nineteenth Century', *De Clavicordio VII*, Magnano, 2006, pp. 50–52.

Source of information: Eva Helenius, museum catalogue.

Proposed new number: WESTMAN, J. c. 1800.

p. 684 c. 1

New entry from Peter Bavington, 22 January 2009; added in v. 4

YCHO, LORENZO

Type: Fretted clavichord

Date: Early nineteenth century (?)

Ownership: PARISH CHURCH, PUNCHAO, HUANUCO PROVINCE, PERU

Compass: 42 notes, probably C/E–a².

Remarks: Attributed by Alejandro Rodríguez to Lorenzo Ycho, the maker of the organ in the church, which bears the date 1742.

Fretting: from examination of the rack in the photo, the fretting seems to start *e–f–f# / g–g#–a / b b–b–c¹–c#¹ / d–e b–e* ; thereafter the fretting is difficult to deduce from the rack. 49 tuning pins. Compartments to left and right of keys. Only one key (C/E) remains, light-coloured covering, curved surface in front of two scribed lines.

Length: 1049 mm

Width: 353 mm

Depth: 131 mm

Undecorated.

Bottom board of *cedro*, elsewhere alder. High-level 'floating' hitch-pin rail to the left, apparently bearing hitch-pins for 63 strings: too many for the number of tuning pins. Possibly some kind of subsequent modification?

Source of information: Alejandro Rodríguez, personal communication to Peter Bavington, with photos, July 2008

Reference: See <http://latinamericanclavichords.info> (accessed 18 January 2009).

Proposed number: YCHO, L. n.d.