

ABSTRACT

Bach, the Pedal Clavichord, and the Organist. Dissertation in English by Joel Speerstra. 9 + 241 pages + two technical drawings of the Johann David Gerstenberg pedal clavichord. Available from the Department of Musicology or from the Göteborg Organ Art Center (GOArt), Box 200, SE-40530 Göteborg, Sweden.

Key-words: Johann Sebastian Bach, Carl Philipp Emanuel Bach, Johann David Gerstenberg, Christian Gottfried Friederici, Johann Nikolaus Forkel, Friederich Conrad Griepenkerl, clavichord, pedal clavichord, organ, keyboard technique, weight-transference technique, reception history, geometrical analysis, musical-rhetorical figures, *musica poetica*, trio sonatas, two-part inventions, *passacaglia*.

The dissertation discusses the use of the pedal clavichord and its relationship to the organs and repertoire of the 18th century. A case study is made combining descriptions of Johann Sebastian Bach's keyboard technique with Bach literature that may be appropriate for pedal clavichord and a carefully reconstructed copy of the Johann David Gerstenberg pedal clavichord from 1766 now in the Grassi Museum instrument collection at the University of Leipzig, Germany. The copy was built by the author with John Barnes, of Edinburgh, Scotland, and the dissertation documents the copying process. A copy of an historical model together with extensive documentation was needed in order to depend upon the results that came from the technique experiments. A dialectical learning process developed between written historical material and my personal experience as a builder, teacher and player. Using three primary sources of information, the historical instrument and written sources describing it, reception history, and physical experience with the instrument copy, the dissertation tries to answer the question of whether organists regarded pedal clavichords only as inexpensive practice instruments, or whether they can be used again as *study* and even *performance* instruments in their own right. Through reception history it is shown that the former opinion has been repeated many times about the pedal clavichord in the 20th-century literature, but the latter one, at least concerning the manual clavichord, is prominent in 18th-century treatises.

Pedal clavichords were exactly like manual clavichords, but fitted with pedal keyboards like those of an organ. Pedal clavichords first appear in the 15th century and were built continuously until the rise of the piano at the beginning of the 19th century, and since then little has been understood about their historical use. Two primary sources about Bach's keyboard technique are used in the technique reconstruction experiments: Johann Nikolaus Forkel's biography of Bach, and his student, Friederich Conrad Griepenkerl's gloss on Forkel's information.

The technique experiment carried out at Göteborg University attempts to relate the weight-transference technique described by Forkel and Griepenkerl to the challenges of tone production and technique at the Gerstenberg pedal clavichord, and a notational language is developed to try to reflect the experience of playing the small weight-transference exercises described. Finally, J. S. Bach's *Passacaglia* in c minor, BWV 582 is used as a case study in performance on both the pedal clavichord and the organ.