

Clavecin Taskin Brighenti

Length: ca. 232 cm (91.34")

Compass: FF - f3

Pitch: 392 – 415-440 Hz transposing

Registration: 2 x 8' + 1 x 4' (lower manual 1 x 8' + 1 x 4'; upper manual: 1 x 8', shove coupler), buff stop on upper 8'

L'instrument a été restauré en 2019 dans l'atelier Chalmin : changement du cordage, des becs, étouffoirs, mise en place de vis de réglage de hauteur des sautereaux, réglage des registres. Reprise des claviers. Ponçage de la caisse (intérieur et extérieur) et du piètement. Peinture complète (sauf la table d'harmonie) et dorures à la feuille.

In my opinion, the vigorous sonority of this instrument, with its rare homogenous and smooth timbre, is representative of French taste of the entire 18th century, not only the latter part of it. Its five octave chromatic compass allows for the performance of the entire harpsichord repertoire, and even for music from the beginning of the classical period. I feel that the original instrument was conceived for a pitch around 392 Hz, a semitone lower than 415 Hz. This is confirmed by many French wind instruments of the same period which attest to the common use of this lower pitch. This lower pitch is particularly suitable for producing sonority to the bass tones, very characteristic of the French taste. The strings, tuned to 392 Hz, are still close to their breaking points. Taskin appears to have conceived the instrument such that the tension remains consistently high across the whole compass in order to guarantee a powerful and uniform tone across the entire compass. The case is varnished in order to recreate the shiny appearance of surfaces of the 18th century. The soundboard can be decorated with floral designs in Arabic gum tempera in the original style. (*Brighenti.*)



