

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

News in the early keyboard world

Soundboard

Museum home for Handel: 25 Brook Street in Mayfair, the London house of George Frideric Handel from 1723 until his death in 1759, has been proposed as a museum to the composer. Already negotiations for purchase are under way between the Handel House Trust and the Co-operative Insurance Society who are the present owners and design of the proposed museum has been entrusted to Julian Harrap Architects, who are specialists in Georgian restoration and are at present engaged on the Sir John Soane's Museum. It is hoped that a recital room could be built in the house next door, no. 23—a useful venue for small-scale concerts and recording would therefore be provided—but this is dependent upon the funds' becoming available. The total cost of the project is somewhere in the region of £5 million, which will include the purchase and restoration of the building, staffing costs and the establishment of an endowment for the future of the museum. The Board of the Trust, which has been beaver away on this project for two years already and which includes Christopher Hogwood, Trevor Pinnock, Nicholas McGegan and other eminent Handelians, intends to install a harpsichord and chamber organ similar to those known to be Handel's: there are descriptions of such instruments in his will and in contemporary accounts. They hope to be able to borrow instruments in the first instance until playing copies can be commissioned. The Bate Collection in Oxford has a Smith harpsichord like the one which appears in the Mercier portrait of Handel and a miniature of the composer by Wolfgang the Younger shows a Ruckers in the background. The Handel House Trust is a registered charity and anyone interested in giving a donation should contact

the Administrator, Dr Julie Anne Sadie, 12 Lyndhurst Rd, London NW3 5NL.

Purcell MS to stay in UK: We reported in the last issue that Sotheby's had sold a recently



National Portrait Gallery

Portrait of Henry Purcell by
Byor after J Closterman

discovered Purcell autograph containing five unknown pieces and other keyboard pieces by the composer, plus music by his contemporary Draghi. It was feared that the book would be taken out of Britain and that the country would therefore lose an important manuscript by its most famous composer, but after we went to press last year it was announced that the National Heritage Secretary, Stephen Dorrell, was denying the buyer an export licence so allowing a British institution time to find sufficient funds to buy the MS. A bid by the British Library, with an appeal jointly mounted by the Library and the Purcell Tercentenary Trust, and with generous support from the National Heritage Memorial Fund, has succeeded in raising the required £287,000. The acquisition of the book was announced by the Library on 28 February.

The provenance of the manuscript is unknown, but Prof.

Curtis Price of London University, who identified the MS, said it appears that the book was owned by a pupil of Purcell. He wrote pieces in the book as training material—the music becomes increasingly more difficult—and when he died in 1695 it seems that the pupil began lessons with Draghi who then wrote further pieces at the end of the book. This theory would explain why pieces by two rival composers appear in the same volume. The MS is rated the fifth most important Purcell autograph in the country. As well as its intrinsic musical merit, the volume has its original binding, which is extremely rare. Purcell's handwriting reveals that this book was the composing score for a number of the pieces that are already known in other sources, and the presence of keyboard arrangements of some of the theatre music means that some pieces of hitherto unproven authenticity can now be accepted as fully genuine. On the occasion of the announcement on 28 February, Davitt Moroney played music from the manuscript at the British Library. His recording of the pieces is now available on the EMI/Virgin Veritas label with the number 7243 5 45166 2 7.

Broadwood Archive Conservation Appeal: The National Manuscripts Conservation Trust has made an award of £7,500 for the conservation of the John Broadwood & Sons archive. This matches the amount raised so far, which includes £5,000 from the Surrey Record Office's conservation budget, £1,000 from the Cobbe Foundation and donations from a number of owners of Broadwoods and enthusiasts for piano history. The National Manuscripts Conservation Trust has said that it will consider making a similar sum available in a year's time to enable the work

to continue, but application for this funding is dependent upon raising matching donations. The first volumes were put out to conservators in January and it is hoped that considerable progress on conservation will be made throughout the year in the repair of the early day-books and the first number book. Consultation of the pre-1817 day-books has so far been impossible because of their fragile condition.

All details on how to make a donation are available from Dr D B Robinson, County Archivist, Surrey Record Office, County Hall, Kingston upon Thames, Surrey KT1 2DN. Tel: (0181) 541 9051 and fax: (0181) 541 9005.

International Erard Society: an association for the promotion of the life and work of Sébastien Érard (1751–1831) has been set up in Switzerland. Contact: International Erard Society, Dorneckstrasse 105, CH-4143 Dornach, Switzerland. Tel: (+41) 61 701 8866 and fax: (+41) 61 701 8858.

The **Staatliche Musikhochschule** in Freiburg, Germany, has recently set up an **Early Music Department**. Under the directorship of early-keyboard specialist Dr Robert Hill, the Early Music Department aims to integrate awareness of performance practice issues within the curriculum of the Hochschule as a whole, extending this to include the period through the 19th century up to the First World War. Home of the Freiburg Baroque Orchestra and conveniently located near Basle and Strasbourg in Southwest Germany, the city is well established in the early music scene. The Musikhochschule is a state-financed educational institution with around 650 full-time students and a faculty of about 150.

Resource for the 'Forty-Eight': MusicSources is shortly to release a handbook for Bach's *Well-Tempered Clavier* by the centre's director, Laurette Goldberg, founder of the San Francisco-based Philharmonia Baroque.

MusicSources has already issued an open score version of the *WTC*. MusicSources is an early music resource in the San Francisco/Berkeley California area, with a good music library available to members. The centre holds classes and concerts and runs a referral service for performers. A popular venue for early keyboard music, MusicSources maintains a showroom of thirty contemporary copies of original instruments including harpsichords, clavichords and organs, open and available to visitors. For more information contact MusicSources, 1000 The Alameda, Berkeley, California 94707 (US). Tel: (+1) 510 528 1685.

AWARDS

Maîtres d'Art: On 18 November 1994, Jacques Toulon, French Minister for the Arts, announced the first award of the title 'Maître d'Art' to twenty artists, a venture intended to promote and preserve the traditional skills of artisanship and inspired by the Japanese concept of 'Living National Treasures'. The award is given to master artists engaged in transmitting their skill to others and is awarded both for high professional standards, knowledge and expertise, and for the ability and willingness to teach their art. In addition to the title there is financial aid of FF100,000. The harpsichord maker Reinhard von Nagel was elected unanimously by the Council of Arts and Crafts (Conseil des Métiers d'Arts) and he is the only non-French recipient of the title. Von Nagel opened his Paris shop in 1963 and in 1972 became the partner of William Dowd, the renowned harpsichord maker from Boston, Massachusetts. Since then over 800 harpsichords have left the shop and are now all over the world, not just in France. The shop took the name of Von Hagel-Paris in 1985. Reinhard von Nagel has worked with contemporary painters (Chagall, Debré, Alechinsky and others) just as did his historic forebears.

Blandine Verlet's complete recording of Bach's *Well-Tempered Clavier* on the Astrée-Auvidis label was awarded a prize in *Le Monde de la Musique's* "Chocs de l'année" 1994. The French magazine said of the performance of Book II, "Blandine Verlet has complete confidence in the text, she never seeks to break the thread of the writing in order to create a dramatic tension: she gives us an unfolding of the Second Book as imperturbable as the march of the planets." Verlet uses a Ruckers instrument of 1624. The recording is on four CDs and the two box-numbers are E 8510 and E 8539.

Sophie Yates's recording of Spanish and Portuguese harpsichord music on Chandos, reviewed in our last issue, was Editor's Choice in the November 1994 edition of *Gramophone* magazine.

CLAVICHORD

British Clavichord Society: Following our report of the inaugural meeting of the Society last year, we now report the second general meeting, held in Blackheath on 29 October 1994. Paul Simmonds gave a lecture-recital on the development of the structure of the clavichord and the place which the 1543 Pisarenensis clavichord stood in time. Beginning with the monochord and illustrating his lecture with structural drawings he explained how the clavichord gradually developed from this basic structure. He ended with music which covered the expanse of repertoire of the 16th century and firmly established the versatility of the Pisarenensis clavichord. Peter Bavington chaired the meeting itself, and reported on the progress and plans of the interim committee. It was agreed that free corporate membership should be given to the Dutch Clavichord Society reciprocating their kind offer and that this would also be extended to the German society. Future plans include the writing of the constitution and preparation

of membership subscriptions.

An illustrated talk by John Barnes under the auspices of the Open University was given at Milton Keynes on 11 March, and further planned events include a lecture by Dr Carl Dolmetsch at the Haslemere Museum on 2 September.

Anyone interested in joining the Society should contact the Membership Secretary, Sheila Barnes, 3 East Castle Road, Edinburgh EH10 5AP.

2nd International Clavichord Symposium: Following the success of the first International Clavichord Symposium, the proceedings of which were recently published by the Regione Piemonte and are available from the Istituto per i Beni Musicali in Piemonte, the second symposium is to take place in Magnano, 21–23 September 1995, announce *Bernard Brauchli and Christopher Hogwood*. Precedence is given to subjects relating to repertoire, performance practice and society. The papers will be published following the symposium. The village of Magnano in northern Italy, sixty-five km north of Turin, 115 km west of Milan, is the seat of the Festival Musical Antica a Magnano, now in its tenth year. Events are held in a twelfth-century Romanesque church. Details and registration forms: Bernard Brauchli, 19a av. des Cérésiers, CH-1009 Pully, Switzerland. Tel: (+41) 21 728 59 76 or fax: (+41) 21 728 70 56.

Boston Clavichord Society: In addition to the British and Italian societies, the forming German one and the Japanese, the United States is contributing its own: the Boston Clavichord Society.

By the time we go to press the BCS should be fully organised and accepting memberships. The society plans a clavichord concert as a major concurrent event of the Boston Early Music Festival. For more information contact Barbara Woodward, PO Box 515, Waltham, MA 02254 (US). Tel: (+1) 617 891 0814 or e-mail, woodward@binah.cc.brandeis.edu

FESTIVALS & COURSES

Eighth BEMF: The biennial Boston Early Music Festival (13–18 June 1995), two years ago located at Harvard, is back in the Boston Park Plaza Castle. Purcell's 1691 semi-opera, *King Arthur*, with libretto by John Dryden is the centrepiece; it is led, interpreted and rehearsed by Festival artistic directors Peter Holman and Paul O'Dette, but will be performed—as was the original—unconducted.

The BEMF exhibition this year will present work from more than 120 craftspeople from five continents. Instrument-makers, rare books dealers, record companies and publishers will be well represented.

More than seventy-five concurrent events and concerts are part of the festival. Among those of particular interest to *H&F* readers are concerts by harpsichordists Peter Holman, Elizabeth Wright and Paul Nicholson.

If you are planning a pilgrimage to the Boston Early Music Festival, consider arriving a few days earlier for the **Thirteenth Connecticut Early Music Festival** (June 9–25). The festival's venues are all within ten miles or so of New London, about two hours by car from Boston and about the same from New York City. Flautist John Solum and harpsichordist Igor Kipnis are the artistic directors.

Amongst the events of interest to keyboard players are the concert on 10 June of Purcell's keyboard works, performed by Carol Wilson, Peter Becker, Mark Bleeke, Rosamund Morley (viol), and Igor Kipnis, as well as a counter-tenor unnamed at press time. Secondly, Igor Kipnis is performing, on clavichord, works by J S and C P E Bach, Kuhnau, and Mozart (16 June). Third, Mark Kroll is playing fortepiano in a trio concert (24 June) of works by Beethoven, Haydn and Mozart. Finally there is an all-Haydn concert directed by Igor Kipnis (25 June) featuring the Harpsichord Concerto in D, the

Trumpet Concerto and Symphony no. 101 (the 'Clock').

The Twelfth Aston Magna Academy (Rutgers University, New Brunswick, New Jersey, 18 June–8 July 1995) will feature—among many others players and singers—harpsichordists Raymond Erickson, John Gibbons and Lionel Party. Titled 'Cultural Cross-Currents: Spain and Latin America, c. 1550–1750', the Academy will explore the political, religious, intellectual and social foundations of Spanish and Spanish-American society. Lecture-demonstrations, masterclasses, and colloquiums are all part of the curriculum. The Academy is limited to fifty participants but some openings may still exist. Call Joseph Darby at Aston Magna. Tel: (+1) 212 819 9123 or e-mail to jzd@cunyvm1.gc.edu

Historical Performance Academy: The Faculty of Music of McGill University (Montreal, Quebec, Canada) is holding its third Historical Performance Academy on 11–18 June 1995. Classes are offered in harpsichord under Kenneth Gilbert and continuo under Hank Knox, as well as baroque violin, baroque flute, viola da gamba, recorder, lute, baroque, voice and vocal ensemble.

There will be a harpsichord recital by Kenneth Gilbert, a concert with Stanley Ritchie and friends, lectures and a student recital. Tuition is \$CAN 315 for the week and auditors may sign up for the harpsichord class at a special rate. Housing is available on campus for \$CAN 150; a meal plan is optional—inquire for details.

For information contact: Hank Knox, Faculty of Music, McGill University 555 Sherbrooke Street, West Montreal, Quebec H3A 1E3, Canada. Tel: (+1) 514 398 4548, ext. 5683; fax: (+1) 514 398 8061; e-mail: hank@music.mcgill.ca

Harpsichord Weekend: Penelope Cave is running another of her popular harpsichord weekend courses at the Benslow Music Trust from 30 June to 2 July. The course is designed for experienced harpsichordists and competent pianists or organists who are

interested in learning about harpsichord techniques and styles. It will concentrate on the keyboard music of Purcell and Scarlatti. The residential fee is £105. Application forms and further information are available from Little Benslow Hills, Hitchin, Herts. SG4 9RB (UK). Tel: (01462) 459446 and fax: (01462) 440171.

Piano study day, 'From Fortepiano to Pianoforte': On Sunday 23 April pianist/fortepianist David Ward is giving a one-day course at South Hill Park Arts Centre, Bracknell, on the performance on the modern piano of music written for harpsichord and fortepiano. David Ward will be using his own copy of a Walter piano as well as the Centre's Steinway in order to explore ways of interpreting the composers' original intentions using the modern instrument. In addition to a masterclass, there will be lecture and question-and-answer sessions, followed by a duo recital with David Ward and Susan

Thomas playing the music of J C Bach, Clementi and Mozart on both piano and fortepiano. Details: (01483) 810098.

COMPETITION

Bruges competition: The 32nd Festival of Early Music is to be held in the historic city of Bruges from 29 July to 12 August this year. The festival has the themes of Bach and his contemporaries, Purcell and 'South European Treasures', and there will be a seminar on basso continuo, demonstrations, lectures, lunch-time and evening concerts, with performances on all early keyboard instruments including the 19th-century piano. Concurrently there is an extensive exhibition of makers from all over Europe and America: around sixty instrument builders are represented.

Central to the festival is the international competition for harpsichord and fortepiano, the last


one of which was three years ago. This year the judges are Abraham Abreu, Jesper Christensen, Johan Huys (chairman), Geoffrey Lancaster, Gustav Leonhardt, Davitt Moroney, Gordon Murray and Ludwig Rémy. This line-up has a fully international profile for the first time and the competition is open to anyone, of any nationality, born after 31 December 1962. The closing date is 1 May 1995 and the registration fee for each competitor is 1500 BF. Details of the competition and all festival events from: Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

APOLOGY:

A word was inadvertently omitted from Andreas Kilström's article in Vol. 5 no. 1, p. 15. The penultimate sentence in the second column should have read:

The soundboard is made of spruce with grain parallel to the spine.

Our apologies for any inconvenience caused by this omission.




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of my
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