

Harpsichord & fortepiano

Vol. 5, No. 3 October, 1995

© Peacock Press.

Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)

News in the early keyboard world

Soundboard

Workshop blaze: Robert Deegan's workshop on St George's Quay in Lancaster suffered severe damage when a chip-pan fire set the building ablaze on 17 March this year. A man who rented a flat above the workshop apparently arrived home drunk from St Patrick's Day celebrations and set fire to the building in an unfortunate accident. He died in the resulting blaze. Deegan lost work amounting to thousands of pounds and admits that he was not fully insured for the instruments that were in the building, an 18th-century cotton warehouse on four floors. The instruments damaged include the harpsichord that he uses to hire out and also instruments in progress for clients in Zürich and Manchester. Another instrument was in Edinburgh being decorated and escaped the fire.

Early Music Exhibition: By the time this issue comes off the press the London International Early Music Exhibition will have been and gone. The exhibition has been running since 1973 and in recent years it has been at the Royal Horticultural Halls. It was held this year at the Royal College of Music in South Kensington, on 8 to 10 September, organised by Jonathan Askey and Richard Wood of the Early Music Shop in Bradford. As well as being a showcase for all that is happening in the world of early music—makers and suppliers, societies and publishers were all there—this important exhibition gives the early music world an opportunity to meet other practitioners, exchange ideas and discuss new developments both in the craft and the art of early

music-making. Many makers see it as an essential date in the year's calendar, a major source of orders, whilst some others do not feel the need to be there: they are already busy enough! There were also concerts in two venues in the College, the Britten Theatre and the Parry Room: Gothic Voices directed by Christopher Page, three ensembles from the RCM (La Serenissima, the Avison Consort and the Donaldson Collective) plus short solo recitals demonstrating the work of makers. There was also a concert of jazz—rather a surprise at an *early* music exhibition—given by the quartet Respectable Groove, whose line-up includes recorder and harpsichord with bass and drums.

Glories of the Keyboard: A selection of instruments from the Henry Watson Collection of Early Keyboard Instruments will be exhibited at the Royal Northern College of Music (Daily Telegraph Theatre) between Thursday 2 and Sunday 5 November this year, as part of the RNCM Broadwood International Festival. Dr Henry Watson was a professor of choral singing at the Royal Manchester College of Music before becoming Honorary Librarian of the Music Dept. of Manchester City Libraries in 1899. Until his death in 1911 he collected musical instruments from all over the world: some 300 instruments of different sorts were deposited in both the college and public libraries. The collections were officially brought together earlier this year. There are over twenty keyboard instruments, including a Shudi-Broadwood of 1791, a Charles Haward spinet with inlaid marquetry (1680s), a square piano by Johannes Pohlman

(1771) and an early example of a Broadwood square, fitted with metal plate and double escapement, from the mid 19th century. A new catalogue of the collection by William Waterhouse is in preparation, to replace the 1906 published catalogue which included illustrations of the instruments in the old college's Lees Hall.

As part of the Glories of the Keyboard festival at the RNCM there will be concerts by harpsichordist Kenneth Gilbert (who also gives a masterclass) and fortepiаниst Richard Burnett, who will give a lecture on the development of the piano. The instruments in the Henry Watson collection will also be demonstrated and discussed. The official opening of the exhibition will be at 6 pm on 2 November, when Maj. Adam Johnstone OBE, Chairman of the Broadwood Trust, will speak. There will be other recitals, lectures and masterclasses on the modern piano. The Festival is directed by Renna Kellaway and is supported by the Broadwood Trust, Air France, the Goethe Institut, Lufthansa German Airlines and the Manchester Business School. The full cost of the festival is £120 (£80 concessionary rate) or a special price of £200 (£140) for two tickets purchased before 1 September, but there are individual tickets available for each event and reduced rates for parties of ten or more. Details: Festival Office, The Grange, Clay Lane, Handforth, Cheshire SK9 3NR. Tel/fax: 01625-530140. Tickets are available from the Box Office, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD. Tel: 0161-273 4505/5534.

Bath Mozartfest: From 10 to 18 November, this festival includes a solo fortepiano recital by Melvyn Tan, who plays music by Mozart, Haydn and Clementi. Details: Bath Festivals Trust Box Office, 1 Pierrepont Place, Bath, Avon, BA1 1JY. Tel: 01225-463362.

Open Weekend in Australia: Carey Beebe is having an open weekend at his workshop in Peakhurst, NSW, in November: there will be an exhibition of different styles of harpsichord legs, an informal lunchtime recital and evening concert. There will also be a display of the jacks that Wolfgang Zuckerman collected from makers around the world in 1969 for his book *The Modern Harpsichord*. At the time of going to press the dates were unconfirmed, but details will be available from Carey Beebe Harpsichords, Factory 35/17 Lorraine Street, Peakhurst, NSW 2210, Australia. Tel: +61-2-534 2002 and fax: +61-2-534 2531.

Harpsichord reaches Xi'an: Joyce Lindorff, Associate Professor at Hong Kong Baptist University, will be visiting professor at Xi'an University from 11 September to 3 January. Her recent articles on the harpsichord in China (Westfield Center Newsletter, Oct. 1994 and SEHKS Newsletter, Summer 1995) have provoked a great deal of interest in this area. Dr Lindorff travels on a Fulbright Scholarship.

COMPETITIONS & AWARDS

Bruges Harpsichord and Fortepiano competition: This year's competition, announced in the last issue, was held from 29 July to 5 August as part of the Harpsichord Week at the Festival van Vlaanderen 32nd Early Music Festival. In the fortepiano competition, the first prize was awarded to Kikuko Ogura from Japan (who also won the audience prize), the second prize to Florian

Birsak (Austria) and the third prize was shared between Arthur Schoonderwoerd and Bart van Sambeek (both of the Netherlands). Kikuko Ogura is 28, from Iwate-Ken, and studied at the Fine Art and Music University of Tokyo before going to the Sweelinck Conservatorium in Amsterdam. In 1993, Ogura won first prize in the ensemble competition at Bruges with the van Beethoven Trio.

In the harpsichord competition neither the first nor second prizes were awarded. The third prize went to Roberto Menichetti of Italy and the fourth prize was shared between Katrina Brown (Australia) and Giampietro Rosato (Italy) (winner of the audience prize). Menichetti, from Pisa, is also an organist and won third prize in last year's organ competition at Bruges. The judges this year were Abraham Abreu, Jesper Christensen, Johan Huys (chairman), Geoffrey Lancaster, Gustav Leonhardt, Davitt Moroney, Gordon Murray and Ludwig Rémy.

Broadwood Harpsichord Competition: Held at Fenton House, this competition is now a good indicator of the quality of harpsichord playing in British institutions: competitors have to be studying or have recently studied at a music college or university in the UK. This year's winner, Robin Bigwood, was a postgraduate student at the Royal College of Music. Runners-up were Karoi Kikuchi and Giulia Nuti. Robin Bigwood gave a recital at the House on September 20, ending the current concert series there; one of the highlights was music by Azzolino Bernardino della Ciaia or Caja, about whom almost nothing is known beyond his six harpsichord sonatas (c.1727) and the fact that he designed a sixty-register organ, one of the five manuals of which also played a harpsichord, and which still survives. The music is extreme in character and was described

by one listener as an 18th-century equivalent of Gesualdo.

1995 Music Retailer Awards: Olympia's disc *Essential Scarlatti* OCD 251, played by Colin Booth, has won the early instrumental category in this year's awards.

Congratulations to Béatrice Martin (harpsichord continuo) and Arthur Schoonderwoerd (fortepiano) who were recently awarded the Premier Prix of the Paris Conservatoire, and to Kimiko Mochizuki (harpsichord) and Francis Jacob (continuo) who received similar awards from the Conservatoire of Lyons.

Saintes Festival: Pierre Hantaï and Andreas Staier were amongst those luminaries of the early keyboard scene who took part in the recent festival at Saintes, which is already being seen as one of the major events of the year. Staier pushed the boundaries of early music forward yet again when he performed the Brahms F minor piano quintet with the Turner Quartet, whose members are the principal strings of the Orchestre des Champs-Élysées.

Sotheby's instrument sale: The next Sotheby's instrument sale is on 8 November 1995 at the Bond Street address. It will include a two-manual harpsichord built by Andreas Ruckers in Antwerp in 1623, with English grand ravalement in the 18th century. The estimate is £80,000-£100,000. Catalogues are available from Sotheby's, tel: 0171-314 4444 or fax: 0171-408 5909. For further information contact either Graham Wells (UK) on 0171-408 5341 (fax: 0171-408 5942) or Leah Holmes Ramirez (US) on 212-606 7190 (fax: 212-774 5310).

Australian Summer School: The School of Music at the University of Western Australia will be holding an Early Music Summer School from Sunday 18 to Saturday 24 February 1996—the

first of its kind in Australia. There will be a large gathering of nationally and internationally known specialists in the field for a series of workshops, seminars, ensemble work and individual tuition. There will be informal concerts for the School's participants and a recital given by the visiting tutors, amongst whom will be Bart van Oort (fp) and Paul Dyer (hpd). The Festival of Perth celebrations take place at the same time as the Summer School, and there will be performances of Handel's *Alcina* (Western Opera Company and UWA Baroque Orchestra) and concerts and masterclasses given by Ton Koopman and the Amsterdam Baroque Orchestra. Details including brochure and registration form, tel.: +61 9 380 2051, fax: +61 9 380 1076 or the Festival of Perth on +61 9 386 7977.

Elizabeth Chojnacka has joined the department of keyboards at the Hochschule Mozarteum in Salzburg. She shares the

teaching of harpsichord with Kenneth Gilbert.

CONCERTS

Gustav Leonhardt makes one of his rare visits London in the new year for two concerts: one at the Wigmore Hall on 6 January and the other at St John's, Smith Square on a date unconfirmed as we went to press. Both concerts have an eclectic programme, certain to be performed with Leonhardt's customary elegance: these are likely to be highlights of the year, so do not miss either concert if you can help it.

Mozart concerti a quattro: Geoffrey Govier (fp) will give a concert at the Wigmore Hall in London on 10 March 1996 which consists of three concertos by Mozart which have the composer's own arrangement of the orchestral part for string quartet: K. 413, 414 and 415. The quartet will be led by Catherine

Mackintosh. Details will be available from the Wigmore Hall, tel. 0171-935 2141.

Martin Souter played the **1741 Shudi harpsichord** at Kew Palace in the Royal Botanic Gardens, Kew, Surrey, on 16 and 17 September in a series of four mini-recitals throughout the day. The instrument was built for the Prince of Wales and his son, George III had the harpsichord installed in Kew Palace. It is more than likely that J C Bach taught Queen Charlotte on this very instrument and the young Mozart may well have played here when he visited London in 1764.

April in Limoges: Patrick Cohen (fp) plays Mozart's piano concertos nos. 20 and 21 in a series of concerts with the Ensemble Baroque de Limoges. The concerts will take place at Limoges (1 April), St-Médard en Jalles (2 April), Nice (3 April) and Metz (4 April). Details: Ensemble Baroque de Limoges, tel: +33 55 32 19 98.

the finest instruments start with the finest instrument kits

THE ENGLISH BENTSIDER SPINET

Our spinet is based on an instrument by Keene & Brackley c1715, in the collection of John Barnes, former Curator of the Russell Collection, Edinburgh University. John Barnes kindly gave us unlimited access to study it and has also acted as consultant on the project.

The original spinet has been copied in detail, in particular we have used solid walnut for the lid and sides, cedar for the nameboard, jackrail and internal veneer, and spruce for the framing and baseboard.

As such the instrument is almost a replica, and we believe it sets a new standard for uncompromised kits.

Single 8' brass strung, GG-e" 58-notes. 178cm long, 52cm wide, 19cm deep.

Send £5.00 (refundable on first order) for our latest catalogue or s.a.e. for a colour leaflet (Bentside Spinet).



The Early Music Shop
Dept HA
38 Manningham Lane
Bradford
West Yorkshire
England
BD1 3EA.

Tel: 01274 393753
Fax: 01274 393516

