

Harpsichord & *fortepiano*

Vol. 10, No. 2 Spring, 2006

© Peacock Press.

Licensed under [CC BY-NC 4.0](https://creativecommons.org/licenses/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)

A NOTE FROM THE EDITOR:



photo by Rachel Clements

Harpichord and Fortepiano is back after almost two years. There has been a lot of interest in the magazine and notes of encouragement from lots of people. A little bit about me. Originally from California, I studied at U.C. Berkeley, The Eastman School of Music and the Royal Conservatory, The Hague before moving to England. Having to explain what a D.M.A. is to folks on the continent (a mix of scholarship and performance) and having interests in harpsichord, clavichord, and fortepiano and some experience of organ (but mostly manualiter and continuo), I thought this journal the perfect resource to link these complementary aspects of keyboard practice. The magazine has had an interesting life -- it's changed names and format, but the aim is unchanged: to share interesting thoughts, ideas, developments, and conversations about historical keyboard instruments and their repertoire with an international audience. There are already journals devoted

to single instruments and journals that only accept peer-reviewed material. This journal crosses a few boundaries, so do not be surprised to see a variety of keyboard instruments covered, and contribution from a range of writers.

As with any enterprise, we welcome your contributions, views and interaction to make this a living tool, so please send contributions, article ideas, etc. For example, whom would you like us to interview? Is there a passage in a treatise that has always puzzled you? People interested in reviewing or submitting articles should consult our style guide. For example, we ask for the publisher names as well as place of publication, which is increasingly important with a global community.

Our main readership is countries where English is spoken or read -- a growing audience. You will note that various flavours of English, like my American English, are transformed into British English with the help of some great staff in the UK. However, this need not stop people from submitting in their own vernacular - in other words, if you are used to writing about half notes rather than minims, then continue to do so; we can convert it on this end.

A debate comes up - is this magazine for professionals or amateurs? Is it scholarly or not scholarly? This journal is meant for all who are interested in early keyboards, ranging from first time builders to professional restorers, from students working on Bach inventions to conservatory teachers, and from students learning chord progressions to musicologists and theorists. We will continue to include items on pedagogy that can inform both students and teachers. We are able to receive items that are of a speculative nature as well as shorter items that are particularly newsworthy but may not be in their final form.

This issue included some items that had been waiting to be published for some time. For autumn's issue, we especially welcome any contributions related to Mozart. Incidentally, in this Mozart year, it is worth sharing that The Tudeley Festival (mentioned in the interview with Stephen Coles), includes Gary Cooper performing the complete Mozart Sonatas. In autumn's issue, we shall review some recordings of Schubert lieder,

and will have a chance to consider Bach (and other composers) on the modern piano - what it means to us who perform on original instruments, and what it has to teach us. I hope this leaves you with an appetite for more. Please do not hesitate to be in touch.

Thanks,
Dr. Micaela Schmitz, Editor

LETTERS

As a newcomer to the world of the Internet, I should be interested to know some addresses for downloading legal and free sheet music from the Internet and other people's experiences of buying music, harpsichords etc. on e-bay.

Yours faithfully,
Claire Randall

Dear Claire,
I myself have found the Warner Icking Archive online to have some items of interest, but would encourage readers to write in with their experiences. As with most items of sheet music, one must be careful about editions.

The Editor

A campaign for real meantone.

It seems that with the exception of keyboardists, instrumentalists and singers are wary of meantone. Gambists will protest vociferously, since it puts their frets into "zigzags." The mere mention of it causes others to fall silent.

By way of generating dialogue, it would be interesting to have some responses from readers on their experiences of using meantone in ensemble. Often people don't notice meantone unless the "one sour note" is pointed out or a third is accidentally doubled where it should not.

NEWS & VIEWS

The British Harpsichord Society

(www.harpsichord.org.uk) has recently welcomed its 500th member. Begun in October 2002, membership has grown steadily, attracting professionals, amateurs and music lovers from the UK and across the globe. Membership is free and is open to anyone interested in the harpsichord. The Society runs a series of recitals and workshops at the Handel House Museum, London W1, open to all. The website is a mine of information on all matters related to the harpsichord. An archive of articles published in the *English Harpsichord Magazine* in the '70s and '80s has recently been published on the site (Thanks to Edgar Hunt for allowing this.). New and archive material is continually being added.

Richard Lester, in Cirencester (UK), has just completed his mammoth project,

recording every one of Domenico Scarlatti's sonatas for solo keyboard. He began six years ago. In addition, there are a number of more recently discovered and authenticated sonatas, previously unpublished and unrecorded. Together with the 'Essercizi', this unique archive follows the chronological order of the original manuscripts belonging to Scarlatti's patroness, Queen Maria Barbara of Spain - forming to date, the only complete collection. Recordings have used a Wessel English double manual, Rawson copy of Walter 1785, Cole copy of Antunes 1785, a Garlick Ruckers, the organ at All Saints Church, Friern Barnet, and the organ in Barnsley Church, Cirencester. You can visit www.the-scarlatti-experience.fsnet.co.uk