

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRC*at*)

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

Early Music Flows in the Mainstream According to New National Study

December 5, 2005. Seattle, Washington. The new national study by Early Music America finds that early music is an integral part of classical music making in North America, with an astonishing 98.5 million American adults listening to some early music in the past year on radio or on recordings. About 21.4 million of these attended a live performance of early music in the last year. The 32-page report, *Early Music in America: A Study of Early Music Performers, Listeners, and Organizations*, is available in its entirety at the Early Music America website, along with supplemental data reports and documentation at www.earlymusic.org

19-23 May 2006 National Music Museum, Vermillion, South Dakota, USA hosts the AMIS/Galpin/CIMCIM/ICOM joint conference.

Contact Andrew Larson +1 605 577 6995 or visit www.usd.edu/smm

2-4 June 2006 Centrum voor muziekinstrumentbouw, Puurs, Belgium hosts *cordeFactum*, a symposium for professional viol and harpsichord makers. +32 3 889 49 33 info@cmbpuurs.be

15-24 August 2006 Harpsichords at St Cecilia's Hall, Edinburgh - Festival Series

Using keyboard instruments from the Russell and Mirrey (see below) Collections Performers include Jane Chapman, Micaela Schmitz, *Arborea Musica*, Andrzej Zawisza (Winner of the 2005 Broadwood Competition), *Spirituoso*, and John Kitchen. Visit www.russellcollectionfriends.org Also the Georgian Concert Society's series beginning in October at the same hall includes performances by *La Serinissima*, Sophie Yates, The Palladian Ensemble, and more. www.gcs.org.uk

17-27 August 2006 Nineteenth Annual Early Music Courses in Magnano, Italy. Sixteenth- to Eighteenth-century keyboard music for one and two instruments, as well as organology, organ building, etc. Visit or ring +39 (0) 15 67 92 60. *Musica Antiqua* is running their competition for organ and ensembles in Brugge, Belgium from 26 July to 2 August 2006. The special festival guest is Tom Beghin, and most of the organ repertoire by Mozart is included in the competition. See www.musica-antiqua.com

Also the 4th **Fortepiano Forum** will be run at the Castle of Poëke and the Chris Maene Piano Museum, Belgium, 19-26 August 2006, with tutors Malcolm Bilson, Bart van Oort, Tom Beghin,

Jacques Ogg, Piet Kuijken, and Johan Huys. It will include lectures, discussions, masterclasses, individual lessons and concerts. +32 51 68 64 37

Finchcocks is holding an **Archive Day on 3 September 2006** with the topic of John Broadwood & Sons. **Finchcocks Festival runs 8-17 September 2006** and includes Mozart and Shostakovich: Dame Felicity Lott; the Fitzwilliam String Quartet, among others, and a **Keyboard Weekend 15-17 September** featuring Peter Katin, Neil Coleman, Mariko Koide. Sharona Joshua & Philip Fowke. www.finchcocks.co.uk Finchcocks, Goudhurst, Kent, TN17 1HH ENGLAND

12-14 October 2006 Seventh International Symposium on Spanish Keyboard Music with the theme of "Domenico Scarlatti in Spain: The Neapolitan Connection" with concerts and visits to museums in Madrid and Valladolid. Proposals for papers: deadline 1 June 2006. Visit or contact Luisa Morales +34 9501 32285

27-29 October 2006 Edinburgh University Collection of Historic Musical Instruments. Clavichord Symposium and Weekend Meeting.

40-minute papers and shorter presentations, lecture-recitals, concerts and workshops are invited. Contact: Darryl Martin +44 (0) 131 650 2806

The Rodger Mirrey Collection of Early Keyboard Instruments, a collection of international importance, has been given to the University of Edinburgh.

The Rodger Mirrey Collection consists of twenty-two keyboard instruments dating from 1574 to circa 1820. It is a carefully chosen collection, built up over a lifetime by Dr Rodger Mirrey (now in his eighties). Rodger Mirrey's collecting policy has been in pursuit of musical and historical goals: choosing instruments for their quality of sound, for the integrity and originality of their construction, and their research interest.

The gift will greatly enhance the University's resources for teaching and research. Dr Mirrey's gift will be known as "The Rodger Mirrey Collection" and will be a component part of the Edinburgh University Collection of Historic Musical Instruments alongside the Raymond Russell Collection of Early Keyboard Instruments, housed at St Cecilia's Hall Museum of Instruments.

The instruments comprising the Rodger Mirrey Collection are listed, with links to further information, at www.music.ed.ac.uk/euchmi/ucki.html