

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

LETTERS, NEWS & VIEWS

Dear Editor,

I would like to request that someone discusses the benefits of Pythagorean Tuning as opposed to meantone tuning in Tudor and Jacobean keyboard music. Davitt Moroney has chosen Pythagorean for his complete Byrd keyboard recording. I would like to know more. Also, I would like to see an article on the English Cabinet Piano, which succeeded the upright grand piano.

Many thanks,
Susan A. Butt, Somerset, UK.

Dear Susan,

Your wishes have been partly met with regard to the English Cabinet Piano, as this issue contains an article by Kenneth Mobbs. Thanks for your suggestions. I did contact Davitt Moroney who gave the following response. In the meantime, readers' views on the tuning query are appreciated!

Thanks,
The Editor,

Dear Editor,

Thank you for your message and invitation. I would indeed be interested in participating in a public discussion about questions of keyboard tuning in Elizabethan music. (I have little doubt that regular meantone is appropriate for keyboards in Jacobean music.) However, unfortunately it is not possible to deal with this before the next issue. It requires considerable preparation, and ideally a joint series of articles by different people. The question is important.

The tunings I used for the Byrd recording were all what I described as "modified Pythagorean", of course, not strict Pythagorean. But the majority of the fifths were absolutely pure, and one third was pure. Greetings to the interested reader who is concerned about this complicated question.

Best wishes,
Davitt Moroney

Dear Editor,

I'm currently researching the life of Mrs Mary Potts, the Cambridge-based harpsichordist (1905-82) who was a student of Arnold, Rudolph and Mabel Dolmetsch and teacher of Colin Tilney, Christopher Hogwood, Peter Williams and many others. Strangely, apart from a short obituary in *The Times*, there has never been any tribute or celebration of the life of this extraordinary lady. I'd like to hear from anyone who knew Mary, or has any memorabilia relating to her: concert programmes, reviews, letters, old photos and any recordings or films in which she took part.

Thanks,

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Dear Editor:

In the last issue, which I find fascinating, (Vol. 10, No. 2), I am particularly interested in the review of Kenneth Mobbs' CDs, "Twenty Early Keyboards", and "Four English Early Grands". These are listed as Kensound CDs 01 and 02. Unfortunately there is no mention of where these can be obtained, or what they cost. I would be grateful if you could obtain this information for me.

Hugh Garnett

Dear Hugh,

Our apologies for omitting this! The CDs can be found on the website
<http://www.mobbsearlykeyboard.co.uk>
or by emailing kenneth@mobbsearlykeyboard.co.uk
We do not generally list prices as that would constitute advertising. Thanks for your interest.

Best wishes,
The Editor

Addendum

Jane Clark's article requires the following addendum:

On Couperin's use of the word *Ordre* and the fact that there are 27 of these: Freemasons believe that the three Orders of Architecture were designed by God and that the Inner Sanctum of Solomon's Temple, so important in Masonic lore, was $9 + 9 + 9 = 27$. I think it probably is worth sharing this because 27 is such an odd number & Couperin clearly had a struggle to get there.

Jane Clark

Remembering Edgar Hubert Hunt (1909-2006)

Edgar Hunt was the first owner of the magazine you are currently reading. However, you may realise that he had profound impract on the recorder world. Below is an excerpt from a tribute to him by Andrew Mayes, first printed in The Recorder Magazine.

There can be few in the recorder world who do not know the name Edgar Hunt; many recorder players knew him and he in turn knew many recorder players. Yet perhaps few knew him very well, not because he was unapproachable, indeed he was quite the opposite. Nevertheless, his natural modesty prevented him from giving away much about his remarkable contribution to the recorder and its music.

Perhaps I might be permitted to add my own memories of Edgar. I knew of him, of course, virtually from the time I took up the recorder, but it was not until I became editor of *The Recorder Magazine* that I came in contact with him – or more accurately, he contacted me. His support during the early period of my editorship was indispensable. The letters he wrote to me at that time, so full of information, and the articles he contributed, were a tremendous encouragement. What also comes to mind is his remarkable memory for detail. Edgar was involved in what was among the

seminal events in the establishment of the recorder's contemporary repertoire. On 17th June 1939, together with Carl Dolmetsch he took part in a recital at a studio meeting of the London Contemporary Music Centre. Carl gave the first private performances of the Sonatinas by Lennox Berkeley and Stanley Bate, Edgar of the Sonatina by Peter Pope (that was dedicated to him) and a work by Christian Darnton, later withdrawn by the composer. It would have been in 1997 that I asked him about this recital and the Darnton piece in particular. His recollections were as if it had taken place only months rather than almost sixty years earlier! I have kept all the letters he wrote to me. Most were in reply to questions in connection with my research, but they always contained that bit extra – those fascinating details that he alone seemed able to supply, and which I will always value with gratitude and appreciation.

There is no doubt that Edgar's vast contribution to the recorder will be appreciated and have an influence while the instrument continues to be played and enjoyed. However, the respect and esteem, but above all, the affection with which he will be remembered by all who came into contact with him will also remain as a testament to his unique character. There can be no more fitting tribute or memorial than this.

Andrew Mayes

The British Library acquires *My Ladye Nevells Booke*

The manuscript was accepted by HM Government in Lieu of Inheritance Tax and allocated to the British Library in April 2006, with additional funding from donors. *My Ladye Nevells Booke* is one of the finest Tudor music manuscripts in existence and contains 42 pieces for keyboard by William Byrd, the greatest English composer of his age. It also includes music written by Byrd specially for the dedicatee of the manuscript, Ladye Nevell. She has recently been identified as Elizabeth, wife of Sir Henry Nevill of Billingbere, Berkshire. Her family's coat of

arms adorns a leaf at the front of the manuscript. The manuscript was on display in the Library's exhibition galleries in June, and will form the centrepiece of a further exhibition later in the year.

www.bl.uk/collections/music/my_ladye_nevells_booke.html

1 & 6 October 2006 The British Clavichord Society continues to offer education to the next generation of young musicians. The latest programmes included a presentation at the Birmingham Conservatoire Society with Terence Charlston and one at the Yehudi Menuhin School led by Steven Devine. On 2 December in Ealing (London) the society will hold a members' day including some informal activities, workshops, and a recital.

September-December 2006 Winchester Early Music Series is the new series that has risen from the ashes of the former Early Music Now! Series and features a concert on the 1st Saturday of the month. Performers include Penelope Cave, Bridget Cunningham, Micaela Schmitz, David Wright, and their ensembles, all of which include early keyboards. Details can be found at www.harpsichord.org.uk/wems

20-22 October 2006 Clavichord Days of the German and Swiss Clavichord Societies. Konzert Galerie Pianofortino, Basel, Switzerland <http://clavichord.info>

27-29 October 2006 Edinburgh University Collection of Historic Musical Instruments Clavichord Symposium and Weekend Meeting. +44 (0) 131 650 2806 darryl.martin@ed.ac.uk www.music.ed.ac.uk/euchmi/uek2006p.html

1-12 November 2006 Greenwich International Festival and Exhibition of Early Music +44 (0) 1274 393 3753 www.gifem.com

10-18 November 2006 Bath Mozart Fest www.bathmozartfest.org.uk includes performances by Imogen Cooper, Peter King, Melvyn Tan, Alfred Brendel and more.

17-19 November 2006 seminar and concert on the theme of "Establishing the Basis for the Interpretation of the Music of Marin Marais" (organised in part by Julie Ann Sadie, Cossington, UK.)

<http://www.mdw.ac.at/I105/orpheon/Seiten/Documents/MaraisSeminar.htm>

Tutors/performers are José Vázquez (viola da gamba, baroque violin, chamber music) and Lúcia Krommer (viola da gamba, baroque violoncello, consort).

10 February 2007 Richard Lester, author of our Scarlatti article in this issue, will treat audience to song and dance at the Purcell Room, London.

May 2007 AMIS annual meeting Yale, Connecticut, US. www.amis.org

19-24 August 2007 CIMCIM annual Meeting, University of Vienna, Austria. With the general conference of ICOM. www.cimcim.icom.museum Rudolf.hopfner@khm.at