

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
(MIRCAt)

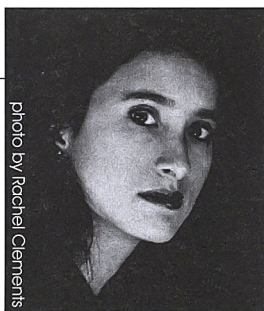
# A NOTE FROM THE EDITOR

Dear Readers,

This issue explores the intriguing topic of the “Renaissance Piano”, a thorough account of Pasquini’s undeservedly neglected repertoire, and an in-depth look at Mattheson. It was with particular interest that I read the article on Valotti as the ideal German temperament, as this was the temperament used at The Royal Conservatory at the Hague during my time there. The reviews feature, among other items, a look at the new Frescobaldi edition, a new Beethoven score, and a long overdue review of Ed Kottick’s very useful book.

Sincerely, Micaela Schmitz

photo by Rachel Clements



## LETTERS, NEWS & VIEWS

*A correction*

In the last edition of *Harpsichord & Fortepiano*, Volume 14 no. 2, a review by Paula Woods of the edition of the Medici Harpsichord Book edited by Aapo Häkkinen stated incorrectly that this was the first modern edition of this MS. In fact this MS had been edited in 2005 by Jörg Jacobi for Edition Baroque, a review of which by John Collins had previously appeared in *Harpsichord & Fortepiano*. In addition a facsimile edition by Alexander Silbiger was published in 1987. We are happy to correct this misapprehension.

*Dear Editor:*

In particular, would you be able to forward thanks to Paul Irwin, whose precepts I have been following to some extent for several years, but whose more lengthy article (and the Appendix online) was very stimulating.

Only two comments:

1) Paul’s underlying thesis about resonance is supported by a number of extant instruments which demonstrate graphically an interest in undamped strings. Note, for example, the J.C. Fleischer 1710 in Berlin, with an undamped 4-foot, and the anonymous Italian spinet in Ringve, Norway, which has no dampers at all.

2) There may be too much reference to moving registers on / off. As Paul says, most Italian harpsichords were made to have two registers permanently on, except for regulation. And it’s arguable that the 4-foot was the only register which was moved much in most French

doubles (or similar instruments). It’s true that we can detect a greater interest in varieties of tone colour from time to time and in different places (England being a prime example –although ironically, buff stops seem to have not really featured there). I can vouch for the pleasing effect of an undamped 4-foot on a 2-manual German instrument, but agree that it will be exciting to explore the actual musical results of Paul’s suggestions more thoroughly.

Thanks,  
Colin Booth

<http://www.earlypianos.org/> is dedicated to the worldwide cataloguing of historic pianos from before 1860. The project furthers the work first published by Oxford University Press in *Makers of the Piano*, 1700-1820 and volume II (1820-1860) by Martha Novak Clinkscale; it is a collaboration with John R. Watson.

The database of early pianos has been continually updated since its publication in 1993 and 1999. It now contains over 6350 historic pianos, with more being added daily. It tells piano historians about instruments for their research and helps owners get in touch with specialists in piano history and preservation. You can use this link to register your piano (there are several ways for this).

**7-13 November 2010, Shanghai:** CIMCIM meeting and 22nd General Conference of ICOM, CIMCIM, International Council of Museum, etc.

**6-9 January 2011.,** Harpsichord masterclasses with Arthur Haas. <http://www.brandywinebaroque.org>  
-click on the right hand side.

**15-18 May 2011,** Macon, Georgia: South Eastern Historical Keyboard Association Meeting  
[www.sehks.org](http://www.sehks.org).

**18-21 May 2011,** Phoenix, Arizona: Annual meeting of American Musical Instrument Society (AMIS).  
<http://amis.org/>

**6-10 Sept 2011, Magnano:** X International Clavichord Symposium by Musica Antica a Magnano  
(abstract deadline 28 February 2011) <http://www.musicanticaamagnano.com/>

**Sept 2011, Paris and Brussels:** CIMCIM meeting (abstracts to be called for).  
More items listed at <http://www.galpinsociety.org/>

**SEHKS/MHKS Conference, 26-29 May 2010:**  
"J. S. Bach Studies / Mendelssohn Tribute"  
*Submitted by Karen Hite Jacob*

The Southeastern and Midwestern Historical Keyboard Societies held a joint conference 2 hours west of Chicago. As both organizations are interested in early keyboards and music before 1860, we were close to the upper boundary with music by Mendelssohn.

An 1824 Graf piano by Rodney Regier of Freeport, Maine was used for many performances including by Shuann Chai, Randall Love, and Carol lei Breckenridge (also with cellist Pablo Mahave-Veglia.) Also in evidence were organ works (performed by Gregory Crowell and Nancy Metzger, including some new publications); "songs without words" on clavichord; Bach sonatas on violin and Lautenwerk and the entire *Art of Fugue* on fortepiano. Ivar Lunde, Jr. had arranged Mendelssohn's Fuga No. 6 (Sechs Praeludium und Fugen, Op. 38).

JoAnn Udovich gave a most interesting paper on Felix Mendelssohn-Bartholdy and the Religious Enlightenment, focusing on European instability during Mendelssohn's life. H. Joseph Butler offered an eye-opening talk on J.S. Bach's transcription of Vivaldi's *L'estro armonico*. Other presentations included editorial practices during Bach's third cantata cycle and Kuhnau's Biblical Sonatas, Cabezon, and a presentation by maker Paul Irvin.

**Western Early Keyboard Association (WEKA) Conference, MusicSources (Berkeley, CA), 9 June 2010**  
*Submitted by Barbara King*

There were three widely different sessions. In the morning, Jillon Stoppels Dupree shared "The Harpsichordist's Touch: A Historical and Contemporary Perspective" Touch, she explained, is the technique to produce different dynamics, tone qualities and colours, thus gaining expressivity and musicality on the harpsichord. In the 20th century, Dupree noted, there has been an evolution in harpsichord making and touch, which has taken us from Landowska on the Pleyel to what today is referred to as historically informed instrument building and performance practice. Dupree indicated one must adjust touch to what is wanted from the instrument, and was able to coach two excellent students.

MusicSources' Artistic Director, Gilbert Martinez spoke in the second session, mentioning existing transcriptions by Bach, which provide clues to the method Bach himself used. In his transcriptions, Martinez does not regard the violin part as a "right-hand part" needing accompaniment. Rather, he looks at the work contrapuntally, taking it to its "logical end". Martinez's playing of the resultant transcriptions was positively virtuosic. In the final session, Professor Lorna Peters (CSU Sacramento) presented *Camerata Capistano*, an historically informed ensemble that she coaches. It was wonderful to see students so passionately engaged and performing diverse repertoire so well!