

Harpsichord & *fortepiano*

Vol. 15, No. 2 Spring, 2011

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Musical Instrument Research Catalog
(MIRCat)



photo by Rachel Clements

A NOTE FROM THE EDITOR

Dear Readers,

Welcome again to our latest issue of *Harpsichord & Fortepiano*. It's now under new ownership but the Editor and journal are still here. As with many new endeavours it would be foolhardy to change everything; we hope to keep

a measure of consistency over the next few years. You will notice that we are expanding our breadth of subject matter, and this is evidenced by a thought-provoking article on the clavichord and reviews of organ recordings. We are actively seeking pieces and news about early keyboards of a wide range, so please be in touch.

You will also have noted the changes in how you can pay for your subscription.

Readers outside the UK will receive the best conversion rate with a credit card. If they choose to pay through other methods they should contact us, as sometimes a multiyear payment can save conversion fees, and locks the subscription price to the current rate.

Speaking of changing things, there has been some "chatter" about a certain exhibition in Europe where things have changed quite a lot (See our Letters Section). I also note with interest that the fortepianist Malcolm Bilson is organizing a competition at Cornell University, where three instruments (fortepiano, harpsichord and organ) will be treated in rotation. Let us hope it includes a tape round and a fool-proof scoring system which allows for transparency and fairness.

Sincerely,
Micaela Schmitz

LETTERS, NEWS & VIEWS

Dear Editor,

We wanted to let you know that a new edition of Stephen Dogson's

"Duo Concertante for Guitar and Harpsichord" (ed. Pamela Nash) is now being published by Cadenza. This replaces the 1972 edition by Max Eschig and contains editorial amendments and minor revisions by the composer.

Dear Pamela,

Thanks for this information. We don't usually give plugs for free, but Stephen's story is an interesting one, because much of his music has lain unpublished for about 20 years, because the previous publishing company which held the rights had ceased trading. Now that Cadenza have taken this on, his music is now readily available and we wish him every success. Readers can read more in the Reviews section.

Thanks,

The Editor

Dear Editor,

Compliments for a marvelous issue of *Harpsichord & Fortepiano* vol.15 no.1! Please note some clarifications in my article "Vallotti as the Ideal German Good Temperament" as follows:

Section/line	As printed	Corrected text
1/13	"The 24-Cents-wide Pythagorean":	The 21.5-Cents-wide Pythagorean".
2.4	"The diatonic 5ths (from F to B, meaning leading from F through the circle of fifths through Bb Eb Ab Db F# and B)"	The diatonic fifths (F_C_G_D_A_E_B)".
3/ Table 4	"1/3 S.c."	"1/6 S.c".

Kind regards, *Claudio Di Veroli, Bray, Ireland*

Dear Claudio,

Many thanks for these corrections. – *The Editor*

CORRECTION

With apologies to the author, we must give some corrections to the article by Colin Booth, which appeared in our last issue, Volume 15 no.1.

1) Paragraph 4, 2nd sentence should end with "written by himself".

2) Page 27, paragraph 1: two sentences should be added to the start of the paragraph:

"Böhm's and Handel's hints (they too use them occasionally) favour dotted pairs of notes to indicate an unequal rhythm (see for example, the start of Handel's allemande from "Great Suite" I in A)."

3) Example 1 should be as follows, which gives the unequally notated rhythm. This is also seen in Examples 2 and 3.



Ex. Mattheson, Suite I, Courante, start of second half

1 May and 1-6 August 2011

The Westfield Center for Historical Keyboard Studies at Cornell University announces its First Annual International Keyboard Competition and Summer Academy 2011: Fortepiano (*In planning for 2012: Harpsichord; for 2013: Organ*) Deadline for recordings round is 1 May. 1-6 August 2011 Competition and 7-13 August 2011 (summer academy). at Cornell University Campus, Ithaca, NY More information at www.westfield.org and westfield.org/competition.

1-3 July 2011

1st International Conference on Historical Keyboard Music: Sources, Contexts, and Performance; Department of Music, the University of Edinburgh, Scotland. An exceptional opportunity for a suitable "meeting point" between the often separate spheres of performance and scholarship, and the various branches of keyboard studies, is offered by the University of Edinburgh's Collection of Historical Instruments at St Cecilia's Hall and Museum. The Collection houses many outstanding keyboard instruments dating from the 16th to the 20th centuries that are in working order (see the Collection's online catalogue: <http://www.music.ed.ac.uk/euchmi/ucki.html>). <http://www.ed.ac.uk/schools-departments/arts-culture-environment/music/news-events/conferences>

Wandoswka Exhibit 1 May through 13 November 2011

Exhibition at the Bachhaus, Eisenach to commemorate the 100th anniversary of Wanda Landowska's visit to Eisenach, where she played on some of Bach's instruments. 03691 79340 www.bachhaus.de. A bronze bust (unsigned and undated) of Landowska will be auctioned on 9 June 2011 at Sotheby's in London.

Readers may know that nine instruments from the **Mobbs Keyboard Collection** feature in the Royal Academy of Music's York Gate Collection, London. Now, most of the rest of the Collection has gone to New Zealand, where the fortepianist and concert organist Kemp English and his wife Helen (a relative of Kenneth and Mary Mobbs) are housing the instruments in a purpose-built facility at Golden Bay, near Nelson, South Island. Plans are in hand for recordings to be made and occasional study courses organised.

OBITUARIES

Mme Sylvie Minkoff, owner of Éditions Minkoff, died 9 December 2010.

Clifford West (instrument restorer) died in February 2011 at age 71.

Joanna Leach died 8 April 2011

Martha Novak Clinkscale (1933 - 2010), well known for her important work, *Makers of the Piano 1700-1820 and Makers of the Piano 1820-1860* (Oxford University Press, her database Early Pianos 1720-1860, and her roles as Treasurer of the Southeastern Historical Keyboard Society, Editor of the Journal of the American Musical Instrument Society and as a pedagogue.

Don Angle (died 27 July 2010)

Dear Family, Friends, Colleagues, Clients –

We are so sorry to have to inform you of Don's death on Sunday, July 27, after a short, difficult battle with cancer. Many of you will have heard already. Many of you have been in touch over the last month with messages of love, concern and offers of help. We wish we could answer each of you adequately. Your prayers and expressions of love for Don have meant more to us than we can say.

Don touched the lives of many people. His life, equally, was touched by all of you, and it was a matter of no small amazement to him that he got to work for and make friends with so many wonderful people in so many far-flung and interesting places.

Best – Cherry/Priscilla & Caroline (Included from <http://www.donangle.com/>)

Brian Jordan (1934 - 2010)

Dear Editor,

Thank you for your invitation to share some news of the memorial concert for Brian Jordan. Having known Brian Jordan for some 20 years, I first put the idea of a memorial concert around

my contacts in Cambridge just a few days after Brian died on 1 December, and almost immediately began to get the most incredibly positive feedback. Within three days Trinity College had offered the use of the Chapel, and in the end the College also very generously paid for the wine after the concert, and all the printing of posters, fliers and programmes. Selene Webb, Chapel Secretary of Trinity (and the organiser of the Cambridge Early Music Summer Schools) helped me enormously with the logistics and all College arrangements, and many other people helped in all sorts of ways to make the concert happen. I made all the arrangements with artists, and the preliminary contact with the two charities that Anne Jordan chose to be the recipients of the collection taken at the end – The British Heart Foundation and The Musicians Benevolent Fund. The total raised was over £1,100, which was then boosted by Gift Aid to nearer £1,300.

The roster of artists was amazing: Cambridge Voices directed by Ian de Massini, Anne Page (organ), Robert Foster (lute), eight singers from the Choir of Clare College, Roses Leach-Wilkinson (recorder) with Sean Heath (harpsichord), Fairhaven Singers directed by Ralph Woodward, Lynette Alcántara (mezzo-soprano) with Ralph Woodward (piano), Douglas Hollick (harpsichord), The Gentlemen of St John's, David Irving (baroque violin) with Francis Knights (harpsichord) and finally The New Cambridge singers directed by Christopher Brown. Many of the colleges were represented, as well as three of the best town chamber choirs, several leading international performers, the new editor of *Early Music*; young and old all came together to celebrate a life in music. I think all would have known the shop on Green Street, and many would have known Brian personally. The final bow with all the artists at the end was an incredible show of warmth and support for Anne Jordan and her family, who are determined to carry on with the shop despite their loss. Many artists I spoke to that evening were voicing a universal feeling: what on earth would musicians do if the shop closed! – a fine testament to the business built up over so many years by a quiet and courteous gentleman who knew his music and editions like no one else.

Sincerely,

Douglas Hollick

VIEWS

A Letter on How to Run an Instrument Exhibition as Part of a Festival

Dear Editor,

Below is actual email correspondence with names removed regarding a well known Exhibition which has made some changes for the worse. The names and locations have been made anonymous.

Email From: Mr X (exhibitor)
To: Mr T (exhibition organiser)

Dear Mr T,

I heard that the exhibition last year was at the new [Concert Hall]. Is this true for the coming exhibitions too? Lots of us really love the old venue[Old Hall]. I recently spoke to Mr G and Mr F and we were in full agreement.

I will seriously consider if it is worth going to all the trouble of bringing instruments all the way from [my country] if the [Concert Hall] is going to be the venue. Please, alleviate my fears in this respect.

Best regards, Mr X

Email From: Mr T (organiser)
To: Mr X (exhibitor)

Dear Mr X:

Since the [Old Hall] is not free for the exhibitions, we will indeed organize the exhibitions in the [Concert Hall], in the foyer.

I understand your question, but you don't have to worry about it. I'm sure that the change of hall will not make a difference, since the harpsichord and pianoforte competitions will also take place in the [Concert Hall]. This was already the case in 2009. I really hope we can welcome you in 2010.

All best

Mr T

Email From: Mr X (exhibitor)
To: Mr T (organiser)

Dear Mr T,

Here are my comments, which will be circulated to some other exhibitors, so that they can be prodded into producing their comments too; something must be done before the next [Exhibition] in 2013 or you will find the whole exhibition will fit into the downstairs room with space available. I think many familiar faces conspicuous by their absence were influenced by the stories of the 2009 exhibition last time.

All the exhibitors that I had conversations with (well over half of the instrument makers) failed to see why the new organisers seem to have felt it necessary to change practically everything that had worked so well for so many years. A change of management doesn't have to do this; I understand that the makers who had been for years supplying and maintaining instruments for both practice and performance for the competition were summarily told that their services were not needed. Their expertise, and the quality of the instruments provided, used to be excellent, and exactly what the competitors required. I'd be interested to know what the competitors thought of the instruments made available to them; perhaps you should do a survey about that. I know some players came to the exhibition hall especially to thank one maker for providing something more in keeping with what they have become used to, well made recent reproduction harpsichords. Are you really serious about the competition/exhibition continuing? If you all think it would be easier or more convenient just to have a festival with a concert series loosely attached, then you have seriously misunderstood what this is all about. This is a serious international competition and the exhibition is an integral part of it, as is the fact that it takes place in [City] and in the [Old Hall] and the other lovely buildings.

1. In the past the exhibition has taken place at the end of the competition, originally the last week and in latter years for the last four days. This allows exhibitors to enjoy the latter stages of the competition, and especially to see the finals. It also allows competitors time to attend the exhibition (in a more relaxed frame of mind for those eliminated) to try out instruments, which is really why exhibitors choose to come in the first place. Having the exhibition ending three days

before the finals is insane. In the past, finalists have been given the opportunity to choose an instrument from the exhibition for their finals if they wished; few competitors would have been able to make arrangements that involved a maker staying a further few days, probably with other instruments to care for. No maker is able or willing to leave their instruments in a van or car parked somewhere in [City] for the last days of the competition, if for no other reason than their insurance would not cover this; these instruments are valuable, and suffer if boxed up in a van for any length of time (I know this because one harpsichord of mine and another were treated to a five day journey, being parked up over a hot weekend; the damage was considerable). This year, one maker had a trailer stolen, moved and dumped in a canal. Fortunately all ended well, with the police being very efficient and helpful.

2. Although most of the harpsichord and clavichord makers were glad that the pianos were relegated to the downstairs room, there's still no place for the "modern" piano here. Only three piano exhibitors? Many makers show earlier Viennese pianos alongside their harpsichords. If they knew this arrangement was being made, perhaps that is why they stayed away? I've never understood why the exhibition isn't arranged better with regard to the relative loudness of the instruments, starting with clavichords then the harpsichords (we all know some makers show both, but some sort of graduation should be possible provided the organisers know something about the instruments....) finishing with people showing both harpsichords and pianos. Piano makers with the larger instruments could still make use of the downstairs room.

3. The exhibition posters (and the cover of the catalogue) had very clearly nothing to do with either the exhibition, the competition or indeed music, and must have contributed to the low visitor numbers. Also, usually a cursory glance inside the main doors would show something about what was going on, usually a view of the Vogel stand. The first glance this time showed lots of tables and chairs, for all the world like a cheap and empty cafe. What a greeting!

Signs for the main exhibition upstairs were very inconspicuous and late being present anyway; we actually like meeting people who did not know of the exhibition beforehand, we've often met future clients that way, and it's refreshing to talk to those who maybe didn't realise such a quality of work still existed.

4. The choice of caterers was inspired; an exercise in alienating your customers. While the Oxfam staff could not be faulted for their pleasantness and helpfulness, the whole

operation was otherwise completely amateur. At the very least they should have been there early, from the moment the rooms were opened in the mornings to allow the people tuning the opportunity to have coffee. None of the foodstuffs there for sale were remotely edible (I tried most), the coffee is bettered in most motorway services, teas were all rubbish (and 2 for a teabag and hot water? Same as the beers!) and about all you could say for the 'beers' was they seemed to contain alcohol; they were rather unpleasant. NOT what this country is famed for... The soft drinks hid the lack of tasty ingredients with far too much sugar. Is it any wonder that at the end the caterers carried out nearly as much as they brought in? The sandwiches were as usual (being from the previous caterers, who are in every way wonderful) but couldn't be bought when time was available; one had to wait on the stand and I know some makers either went without or missed demonstrations while waiting; and the last day, none. How amateurish not to find out ahead and make alternative arrangements.

We who attend this exhibition go to great pains to make the time and arrange to make instruments available, often involving long journeys, hiring vehicles, servicing instruments and so on. We have been happy to do this, since the whole event has been run so well, and often was seen to be worthwhile. I'm not sure about this time. The organisers will have to think hard about some real changes if there's to be any sort of take up of spaces in three years' time, or maybe we'll have to seek other venues; this is being discussed currently. That would be a pity since we all rather like [the Exhibition].

Thanks,

David Law
david@traditional-brassware.co.uk

Dear David,

Thanks for these observations; they ought to stir up some debate!

The Editor