

Harpsichord & *fortepiano*

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REPORTS

FortefestivalPiano, Rome, 10-12 December, 2010

By Mario S. Tonda

The second *FortefestivalPiano*, organized by the *Accademia Musicale Clivis* (directed by pianist Dr. Michela Senzacqua) with the support of the *Istituto Storico Germanico* and the *Perugia Conservatorio di Musica*, took place 10-12 December 2010 at the *Auditorium del Seraphicum* in Rome. The event, just like the previous year, included a masterclass by Bart van Oort, a musical instrument exhibition, concerts, performance practice lectures, and musicological presentations.

The festival began Friday 10 December with a concert by masterclass participants, allowing young students of Italian conservatories to enter the domain of the fortepiano, which in Italy is still in need of more promotion.

This was followed by a remarkable programme for fortepiano and mixed strings and winds. Fortepianist Michela Senzacqua and teachers of the *Accademia Musicale Clivis* played chamber music by the little known Bohemian composer Johann Baptist Wanhal before a recital by van Oort entitled "The birth of the classical repertoire", featuring works by Johann Christian and Carl Philipp Emmanuel Bach, Joseph Haydn and Mozart. Three fortepianos, copies of Anton Walter (Vienna c. 1790) were lent by Guido Bizzi, Urbano Petroselli and Ugo Casiglia.

At the exhibition beginning on 11 December and featuring some of the most important Italian keyboard builders, a special place was reserved for the fortepiano. There were Walter fortepianos by Bizzi and by Urbano Petroselli. What stood out were two Walter copies by Ugo Casiglia, harpsichords by Andrea di Maio and clavichords by Michele Chiaramida.

Among other musical and musicological events that made this festival so worthwhile were the following: A lecture on "Accentuation in Music, classical metre and 18th-century rules" by harpsichordist Emilia Fadini; a programme "*Hommage à Frederic Chopin*" on an 1859 Erard by Fortepianist Costantino Mastroprimiano in connection with his new CD, and a lecture-recital by Annalisa Martella (*Conservatorio di Perugia*) titled "Clavicembalo or Fortepiano?" concentrating on the double designation for repertoire of the late eighteenth century. *Associazione in Armonia* (Annalaura Cavuoto, director) performed Rameau's *Pieces en Concerts*, before a paper on German lutes in Italy (16th-18th centuries) by Renato Meucci and Florian Bassani of the *Istituto Storico Germanico di Roma*; a concert for violin and pianoforte (Erard) by Marco Fiorni and Irene Franceschini) of music by Mozart and Brahms; and a recital of Chopin and Debussy by Flavio Ponzi, again on an Erard fortepiano.

We believe that in a country where knowledge of the fortepiano is not yet very widespread, the *Fortefestivalpiano* can really contribute to musical life in which makers as well as performers may widen their scope. We hope the festival will continue developing into a point of reference for the field of the fortepiano both in Italy and internationally. It is worth mentioning a new competition for fortepiano, organized by the *Accademia Musicale Clivis* (the first one of its kind in Italy dedicated to the historical fortepiano) taking place in Rome on 7-8 May 2011. Visit www.clivis.it.

Four-part Bach Festival: German Clavichord Society (DCS)

By Thomas Bregenzer

The DCS began a four part festival (with instalments spaced out from 2010 to 2012) devoted to J.S. Bach, his sources and his scholars. Part 1 (September 2010) was at Bleckede Castle, near Lüneburg, N. Germany where the 15-year-old Bach was a chorister. This focused on the young Bach's musical sources, namely Buxtehude, Reincken and Böhm. The weekend included a clavichord exhibition, a lecture with live examples by Jean-Claude Zehnder, a recital by Angela Koppenwallner (including Buxtehude, Reincken, Böhm, and early keyboard music by Bach clearly inspired by these North German masters), and a presentation by Siebe Henstra, who added Bach family members Johann Michael and Johann Christoph (the twin brother of J.S. Bach's father) to the list of North German composers, which also included Scheidemann, Reincken, Weckmann and Lübeck.

Part 2 (20–22 May 2011) is in the famous Neumeyer-Junghanns-Tracey Collection of Early

Keyboard Instruments, Bad Krozingen and is entitled "Johann Sebastian Bach and the South". Visitors can expect an extended overview of the southern predecessors and contemporaries of J.S. Bach, from Frescobaldi and Froberger to Pachelbel and J.C.F. Fischer, whose *Ariadne Musica*, a collection of 20 preludes and fugues in different keys, will be presented by Paul Simmonds. Apparently, "*Ariadne Musica*" is a precursor to the Well-Tempered Clavier (WTC), and Simmonds' recital will anticipate the full presentation of the WTC on clavichords in Parts 3–4. In Part 3 (21–23 October 2011), Jaroslav Tůma will perform, and Peter Wollny (Bacharchiv Leipzig) will lecture and give an instrument tour of the *Musikinstrumentenmuseum* Berlin. Part 4 (May 2012, Thuringia) features an excursion to a recently restored organ (Christian Ernst Friederici, 1740). www.clavichord.info. www.schlosskonzerte-badkrozingen.de/die_sammlung.

FOR SALE

Fortepiano
after Anton Brodmann
by David Winston (1998)

£48,750
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