

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)



photo by Rachel Clements

A NOTE FROM THE EDITOR

Dear Readers,

We are proud to present this issue focusing on women composers. Many of the items we commissioned have been useful in updating our knowledge of the state of women's composition, and there is a particularly useful set of reviews focusing

on Fanny Hensel (née Mendelssohn). We also have an interesting account of a woman's music book, giving evidence of continuo practice in late 18th-century Russia. We continue to welcome pieces on contemporary composers (whether male or female) for early keyboards.

In addition, it's a pleasure to have so many varied articles this time, including another thought provoking piece by Paul Irvin on historical wire, which has generated interesting comment from experts and no doubt will continue to do so. Also we include a detailed description of an instrument collection in Bologna.

We hope next issue to pick up the thread of museum collections and how they manage the conservation, study, and use of unique or rare instruments. There is a constant tension between the need to preserve for

posterity and the need (especially with some clavichords) for the instruments to be played in order for them to sound at their best.

Libraries face similar challenges, and we would also be interested in hearing from collections of rare (keyboard) music and how they deal with these challenges. For example, The British Library, once thought to be the preserve of just a few, has changed its look completely since I first visited about a decade ago. The physical building and its online presence present an open-ness to a wide range of users and visitors. Their readers' cards can now be issued to a wider range of people for 3 years (rather than the previous 5 year ones) and are processed on the same day. They are also looking again at their digital policy (even allowing the odd photograph to be taken as part of a pilot programme), and mount more exhibitions and events than ever before.

At the same time, technology allows us to hear examples of instruments without playing them, and numerous for tourists it's a good idea. For the true player, though, hearing cannot replace feeling. We certainly welcome views from instrument collections, museums and librarians on this important topic.

Sincerely,
Micaela Schmitz

LETTERS, NEWS & VIEWS

Dear Editor,

Regarding my recent article in this journal (Vol. 15/2) "Clavichords, Fretted and Unfretted":

My friend the clavichord maker Peter Bavington has kindly brought to my attention a point about a particular instrument. The (now lost) triple-fretted clavichord attributed in Hubert Henkel's catalogue *Clavichorde* (Leipzig, 1981) to Christian Gotthelf Hoffmann, 1783, was mis-identified in Henkel's publication, as Mr. Bavington pointed out in his article about Hoffmann in *De Clavicordio IV* (Magnano:

1999, page 187, note 2). I had forgotten this point, and the error is repeated in my article. Triple-fretted clavichords were, however, still made as late as the mid-eighteenth century.

If only for clarity, I should point out too that my footnotes 19 and 20 somehow became reversed on p.26 of the article as published.

With best wishes,
Richard Troeger

OBITUARY

Obituary for Clifford Charles West (10 April 1939 - 12 Dec 2010)

submitted by David Law

Clifford West was cremated at Woking on 30th Dec 2010. He is survived by a sister living in Germany, and by his wife, Dilys West. Cliff was known and respected for his way of being able to get the best out of any harpsichord with very little intervention; he was patient and exceedingly skillful. He taught me to voice a number of years after I first met him. You

could have a conversation with him about almost anything, he was thoughtful and always considered what he would then say. He loved all sorts of music. The pieces chosen for his Thanksgiving say it all: Antonio Caldera, Recitative and Aria, sung by Cecilia Bartoli; Bob Dylan, "Buckets of Rain"; Charlie Parker, "Bird of Paradise"; Amy Winehouse, "Back to Black".

COMPETITION REPORT

The Westfield International Fortepiano Competition and Academy,

31 July - 13 August 2011

by Damien Mahiet



From left to right, Robert Levin, Malcolm Bilson, György Vashegyi, Tuija Hakkila, Andrew Willis, Christopher Hogwood, Penelope Crawford, Pierre Goy. Seated: Mike Cheng-Yu Lee, Anthony Romaniuk, and Shin Hwang.



From left to right, Mike Cheng-Yu Lee, Anthony Romaniuk, and Shin Hwang.

At Cornell University (Ithaca, NY), 25 fortepianists took part in the first Westfield triennial competition for fortepiano, organ, and harpsichord, presided over by Malcolm Bilson. Jurors (Penelope Crawford, Pierre Goy, Christopher Hogwood, Tuija Hakkila, Robert Levin, György Vashegyi, and Andrew Willis) selected five finalists to perform solo works of their choice and a trio from Beethoven's opus 1. From round to round, jurors listed selected candidates in no particular order, and the final vote involved secret ballots. The competition's rules also forbade jurors discussing the candidates' performance amongst themselves. The results, then, were as close as possible to the personal judgment of

the majority: Anthony Romaniuk, an elegant and playful pianist with remarkable chamber music skills, received the first prize, named in honor of Malcolm Bilson; Mike Cheng-Yu Lee, whose thoughtful expression mesmerized many, received both second prize and the Herbert J. Carlin audience prize; and Shin Hwang, of exceptional virtuosity in touch and execution, received third prize. The two other finalists, Assen Boyadjev and David Kim, lacked neither sensibility, nor execution: indeed, the competition showcased the rich pianism of a talented generation. Immediately after the results, David Breitman and Bart van Oort gathered participants for the week-long academy that was to follow.

July 2011 Summer course; **1-6 Nov 2011** Kremsegg Fortepiano-Competition. Castle of Kremsegg, Austria. The summer course will be taught by Wolfgang Brunner and Alexei Lubimov. Both will also be in the jury for the competition, together with Michi Gaigg, Bart van Oort, and Eduardo Torbianelli. Visit www.schloss-kremsegg.at/museum/englisch_museum/kurs/text.htm

14-18 Sept 2011: Varallo, Piemonte, Italy. Workshop Über den Saitenbezug by Paul Poletti. Metalwork for keyboard instruments by Christopher Clarke, Associazione Triacamusica. +39 0163 431047; info@gaudetefestival.it

15-20 May 2012: Metropolitan Museum of Art, New York City. Arts and Artists of Musical Instruments: annual meetings of AMIS and CIMCIM. Visit American Musical Instrument Society www.amis.org/ and www.music.ed.ac.uk/euchmi/cimcim/ Call for Papers by 1 November.

1-7 July 2012: Rome. International Congress, International Musicological Society www.ims-online.ch/news.aspx

Nov 2012: Michaelstein. International Symposium on Musical Instruments, Stiftung Kloster Michaelstein www2.kloster-michaelstein.de/de/start

July 2013: Oxford. Conference on musical instruments, The Galpin Society (abstracts to be called for) www.music.ed.ac.uk/euchmi/galpin/index.html www.music.ed.ac.uk/euchmi/galpin.gmt.htm#GS



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Readers may recall that we mentioned the death of Martha Clinkscale in a previous issue. Her work is now available at the website "Clinkscale Online: A Comprehensive Database of Early Pianos, 1700-1860" <http://earlypianos.org/>

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.