

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)



photo by Rachel Clements

A NOTE FROM THE EDITOR

Dear Readers,

This issue we have some interesting articles- one on staggering (in other words how makers decide which of the 8' or 4' strikes in which order), the second half of Paul Irvin's stimulating article regarding many aspects of making one's instrument

more musical, and another by Richard Troeger on texture and playing style in Classic music (especially that of Mozart and Beethoven).

We continue our exploration of how museums deal with unique keyboard instruments, balancing use, study and conservation. In this issue, we also include a nod to Jane Austen whose famous novel *Sense and Sensibility* had its 200th anniversary in 2011, and some again some reviews of new music for early keyboards alongside useful scores.

Sincerely,
Micaela Schmitz

LETTERS, NEWS & VIEWS

The Westfield Center International Harpsichord Competition, 13-18 August 2012 at The University of Maryland at College Park School of Music.

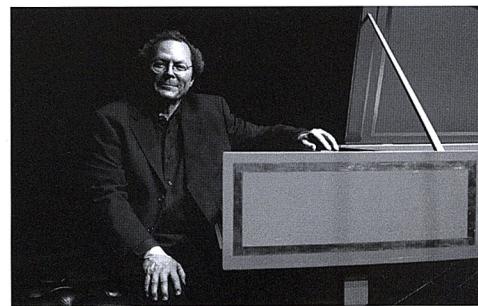
Following on from an extremely successful fortepiano competition in August of 2011, the Westfield Center, with the Smithsonian Institution as a local co-host, will present its second annual historical keyboard competition and summer academy in August 2012. The events will be held at the University of Maryland at College Park and will focus this year on the harpsichord. The competition will bring together a distinguished jury and young competitors from around the world, and will be preceded by a week of masterclasses and recitals featuring some of the world's finest performers and teachers. The Westfield International Organ Competition and Academy will be the third competition in the cycle in Ithaca and Rochester in 2013.

"The goal is to combine performing with learning, and to bring the excitement and beauty of historical keyboard instruments to a wide public of performers and listeners. The competitions will run alongside masterclasses and lectures: there is nothing like it in the United States, nor, in fact, in the world," notes Westfield Center's Executive Director, Annette Richards.

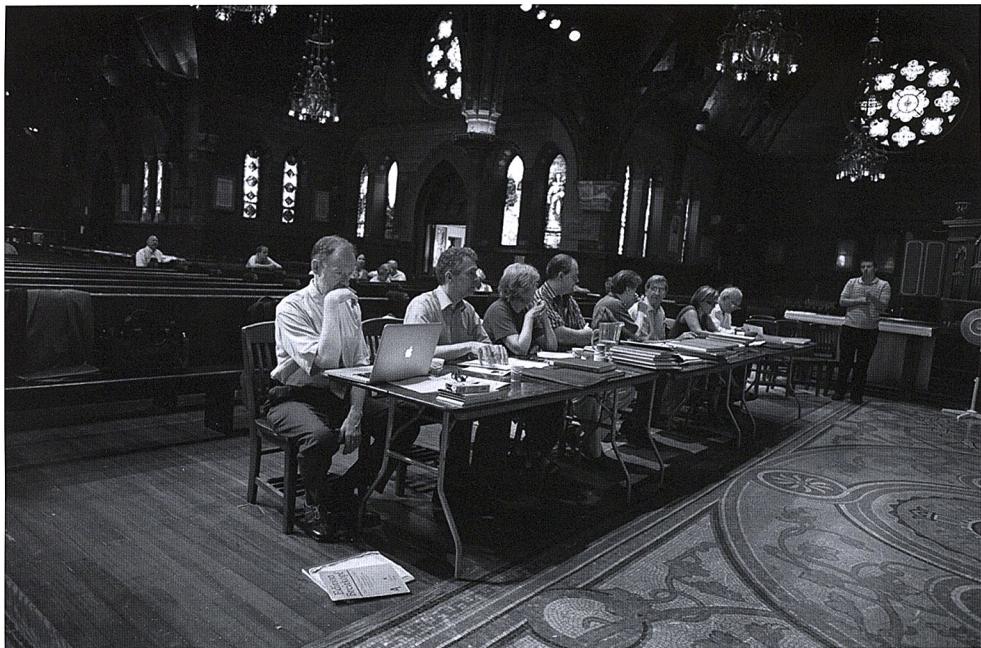
The preliminary rounds of the competition will take place on the University of Maryland campus from 13-16 August; the final on Saturday 18 August. James Weaver, Executive Director

of the Organ Historical Society, will serve as President of the Competition and Academy. The jury will include Arthur Haas (USA), Charlotte Mattax Moersch (USA), Davitt Moroney (UK/USA), Christine Schornsheim (DE), and Kenneth Slowik, Artistic Director of the Smithsonian Chamber Music Society (USA). The Academy (6-11 August) will be led by Mitzi Meyerson, Professor of Harpsichord at the *Universität der Künste* in Berlin. Competition prizes include monetary awards and an extraordinary series of solo appearances around the world. This promises to be an exciting event, and a wonderful two weeks focused on the harpsichord. Attendance at all competition events is free and open to the public.

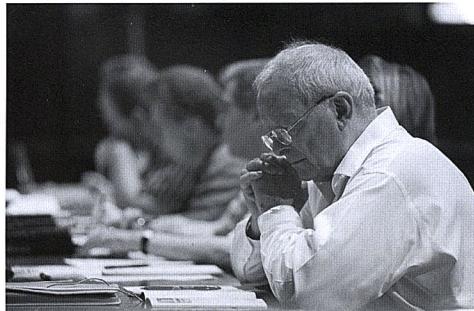
Further information on the competition will be posted on the Westfield Center's website www.westfield.org.



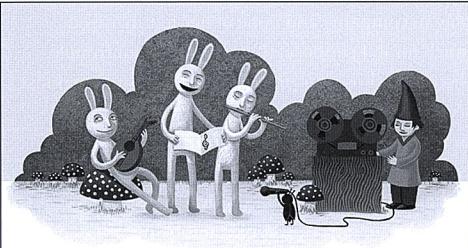
Coordinator for 2012 and juror, Ken Slowik, Smithsonian Museum (USA).



Andrew Willis, The University of North Carolina at Greensboro (USA), Pierre Goy, Conservatoire de Lausanne (Switzerland), Penelope Crawford, University of Michigan (USA), György Vashegyi, conductor and artistic director, Orpheus Orchestra, Budapest (Hungary), Robert Levin, Harvard University (USA), Malcolm Bilson, Cornell University (USA), Tuija Hakkila, Sibelius Academy (Finland) and Christopher Hogwood (UK).



Christopher Hogwood



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We are based in London and San Francisco.

Mary Mobbs, respected soundboard/lid decorator, died Saturday 4th February 2012. She is survived by her husband Kenneth Mobbs with whom she amassed the Mobbs early keyboard collection. Mary's work was the subject (and cover art) for our issue 13.1.