

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)



photo by Rachel Clements

A NOTE FROM THE EDITOR

Dear Readers,

Gustav Leonhardt was an essential enigma who, though he left few questions unanswered, seemed a bit chimaeric at the best of times.

His life and work is covered here. John Khouri recounts his experiences of Clementi renewed and thus re-awakens our interest in music that might otherwise seem just like exercises for the practice room. New organisation HKSNA and the new Westfield competition are given some thought, whilst a re-consideration of

pectra enlivens the debate. In addition, we have included some reviews of organ music. Next issue we hope to cover must-visit organ sites as well as software commonly used by musicians. Do let us know how you feel about the new directions the magazine is taking. Finally, subscribers who have a bank account in pounds sterling (GBP) now have the option of paying by standing order. A form is available at our website <<http://www.hfmagazine.info/uploads/Form-StandingOrderMandate-001.pdf>>

Thanks,

Micaela Schmitz

NEWS

From 17-20 May 2012 the **DCS (German Clavichord Society)** completed a **four-part Bach festival** with an extended weekend in Thuringia, the country of provenance of the Bach family. The directorate of the Heinrich-Schütz-Haus in Bad Köstritz proved to be an extremely pleasant and effective partner for this project, and we are truly grateful that they were hosts.

We had the record-breaking number of six recitals: two devoted to music for two clavichords by J.S. Bach, his sons and his scholars; one focussing on keyboard music by composers from the Bad Köstritz area (e.g. G.A. Benda); one programme inspired by possible "Hausmusik" in the Bach family, another presenting "the unknown Bach"; and finally one recital to pay homage to our host – a presentation of some of Schütz "Kleine Geistliche Konzerte" for voice and clavichord.

The clavichordists of this weekend were Jaroslav Tuma, Menno van Delft, Siebe Henstra, Sigrun Stephan and Bernhard Klapprott, complemented by the Dresden singer Gudrun Sidonie Otto. Bernhard Klapprott led a clavichord course, and, as a certainly unique opportunity at least for the DCS, Menno van Delft and Siebe Henstra led a course devoted to playing on two clavichords (or four-handed) – an event perfectly in line with the focus of their recitals. A particular gem of this weekend was an excursion to a recently restored organ built by C.E. Friderici in the 1740s and to the large Silbermann organ in Ponitz (built in 1736/37) with Jaroslav Tuma presenting on both instruments.

These were the only "Clavichordtage" in 2012. Usually we would arrange another (autumnal) weekend, but in lieu hope people have visited the Nederlands Clavichord Genootschap who celebrated their 25th anniversary in Leiden in September. Congratulations!

15-20 May 2012 The AMIS-CIMCIM Conference took place at the Metropolitan Museum of Art and Manhattan School of Music in New York.

The conference included a fair amount of keyboard content, including the evolution of the Steinway piano; issues of how to display and interpret keyboard instruments in the context of a museum; papers on 17th century French keyboard makers, decorators and amateurs (Christine Laloue and Jean-Philippe Echard); the late 18th Century harpsichord (Mimi Waitzman); and 19th-century decorated instruments (Dr. Alexander Pilipczuk); as well as two papers on the Todini "Golden Harpsichord" (Herbert Heyde and Pascale Patris and Adriana Rizzo) and one on Benedetto Floriani's decorated instruments. Women composers of the late eighteenth / early nineteenth century were featured in a concert of Romances and Nocturnes by Sophie Gail, H  l  ne de Montgeroult, and contemporaries (performed by Florence Launay, soprano and Maria Epenhuysen Rose, piano.) Further papers included Arts & Crafts influences (Edmond Johnson) and the Clavichords of Victor Hammer (Gregory Crowell). The piano industry in Britain and the silk industry for pianos were also covered, and into more contemporary periods, the ondes Martenot was also considered.

21-22 September 2012 An organ symposium was held at Cornell University (Ithaca, NY) to explore works old and new, with a particular focus on music specially commissioned for the baroque, or “new-baroque” organ, with keynote recitals by Kimberly Marshall and Robert Bates.

27-30 September 2012 The EROI (Eastman Rochester Organ Initiative) Festival “Bach and the Organ” was held at Rochester, NY. A joint event with the American Bach Society, the festival included a re-creation of Mendelssohn’s 1840 Leipzig concert of Bach’s organ music, a gala concert by the Boston Early Music Festival Chamber Ensemble (directed by Paul O’Dette), and Christ Church Schola Cantorum (directed by Stephen Kennedy). Recitalists included Hans Davidsson, Robert Bates, Edoardo Bellotti, David Higgs, Jacques van Oortmerssen, William Porter and Joel Speerstra, and papers were given by keynote speaker Peter Williams, Christoph Wolff, and Peter Wollny, among others. Organs used included an historic Italian Baroque organ at University of Rochester’s Memorial Art Gallery, The Craighead-Saunders organ, closely modeled after a Lithuanian organ built by Casparini in 1776 (now at Christ Church (Episcopal), the historic E.M. Skinner organ, housed in the Eastman School’s Kilbourn Hall, and the restored 1893 Hook and Hastings organ. We hope to report further on this exciting initiative. <www.esm.rochester.edu/eroi>

30 September- 3 October 2012: 52nd Conference on Organ Music: The Art of Improvisation, took place at University of Michigan School of Music, Theatre & Dance. Its early content included lecture recitals on Bach's *Orgelbüchlein* (Susanne Diederich) and on Bach's improvisation (Pamela Ruiter-Feenstra); earlier repertoire was represented by organ masses published by Pierre Attaignant.

Free Downloads of Bach's complete organ works James Kibbie, Professor of Organ at University of Michigan School of Music, Theatre & Dance, is recording the complete organ works of Johann Sebastian Bach; including instruments at the Dresden Kathedrale and at the Georgenkirche and Marienkirche in Rötha, Germany. What's more, the recordings will be available as free Internet downloads at <<http://www.blockmrecords.org/bach/>>.

The British Harpsichord Society held its International Composition Competition recently to commemorate its tenth anniversary. Entries (solo harpsichord works) were due September 2012. There was a cash prize awarded for first and second place, a London performance of short-listed works, and publication of first place composition by Cadenza Music. This was sponsored by The Ida Carroll Trust and Dr George Assousa. The judging panel included Mahan Esfahani, Jane Chapman, Penelope Cave, Pamela Nash (harpsichordists), Gary Carpenter, Rob Keeley, and Larry Goves (composers). Results to be announced shortly. Visit their website <<http://www.harpsichord.org.uk/Competition.pdf>>

27 October – 4 November 2012

The Premio Ferrari International Fortepiano Competition, Rovereto, Italy. The jury, chaired by Malcolm Bilson, includes Viviana Sofronitsky, Andrea Coen, Stefania Neonato, and Temenuschka Vesselinova. Winners will receive worldwide concert opportunities, CD recording and radio appearances; monetary prizes of up to €9,000 to be shared between the finalists. For further information on the competition please visit <www.premioferrari.org>.

10-12 May 2013 Square Piano Weekend.

Finchcocks <<http://www.finchcocks.co.uk/>>

30 May 30 – 2 June 2013 Historical Keyboard Society of North America (HKSNA) conference, historic Williamsburg, Virginia.

24-29 June 2013 Organ Historical Society (OHS) Convention, Vermont <<http://www.organsociety.org/>> Readers may also be interested in their organ citation database, which includes some entries with dates as early as 1700.

25-23 July 2013 The National Conference on Keyboard Pedagogy (NCKP) Conference, Yorktown Center, Lombard, IL includes concerts, workshops, seminars, teaching demonstrations, and considers related disciplines such as Dalcroze Eurythmics, psychology, music therapy, and web-based education. The submission deadline for presentations was August 2012. We would be interested to hear how these techniques can aid early keyboard pedagogy. <<http://keyboardpedagogy.org/>>

4-7 September 2013 Eleventh International Clavichord Symposium, Magnano, Italy has issued a call for papers. Topics include CPE Bach, the clavichord and other topics, and must reach the committee by 28 February 2013. <<http://www.musicaanticamagnano.com/>>

23-27 June 2014 American Guild of Organists (AGO) Convention, Boston, Mass, USA. coordinator@Agoboston2014.org



David Winston in his workshop

Royal Warrant for David Winston

David Winston, who restores fine antique pianos at his warehouse in Biddenden, Kent, has been awarded the Royal Warrant. David, originally from California, and now owner of The Period Piano Company, has maintained and restored the pianos of Queen Elizabeth for the past 11 years, and is now one of just 850 Royal Warrant holders in Britain. The announcement from Buckingham Palace states that David has "been appointed into the place and quality of Conservator & Restorer of Pianos to Her Majesty".

He forged his reputation by restoring the original pianos owned by Beethoven, Liszt and Chopin, and his clients include some of the world's leading musicians, private collectors and museums.

Says David: "This is a great honour. I describe my work as "re-creative" rather than creative, bringing back to life something that has been lost, the sound and beauty of an antique instrument. The really important element of what I do is maintaining the integrity of an instrument and preserving its historical value and appearance."

Royal Warrant holders represent a huge cross-section of trade and industry, ranging from traditional craftspeople to global and multinational firms operating at the cutting edge of technology.

Mary Jeanette Mobbs, née Randall 3 September 1925 - 4 February 2012

Mary Mobbs née Randall was a multi-talented musician and artist. She was born into a music-loving family in Birmingham, England. Her father, Charles Randall, a keen amateur cellist, worked for Cadbury's at Bournville, eventually becoming Chief Buyer. Her mother, Gladys née Filkin, had several artists in her family. Mary entered the University of Birmingham Education Department in 1943, qualifying in 1945, having decided to specialise in music, much to the disappointment of the Head of Art. She then entered the Music Department of the University, graduating with a BA in 1948. She obtained her LRAM Diploma in Piano Teaching in 1956.



Mary Mobbs in 1991, painting the soundboard of the Goble copy of a Fleischer 1716 one-manual harpsichord, now in the Music Department, University of Bristol.

Having taught music in various schools in the 1950s, (including producing and directing a memorable *Dido and Aeneas* by Purcell) she came to the University of Bristol, initially working in the Physics Department making high-altitude balloons for Professor Powell's cosmic ray research group, for which he later was awarded a Nobel Prize. She then moved to the Office of the Registrar, where she became Head of the Enquiry Office, and eventually, the Administrative Assistant to the Registrar, where she remained until her early retirement in 1983.

Always passionate about nature, she supported numerous animal charities and enjoyed bird watching by attending Royal Society for the Protection of Birds (RSPB) events and by keeping a detailed diary of what was happening in her garden.

Most of her spare time was taken up with her beloved music. She sang and acted for Bristol Opera; she started the bassoon in her mid thirties and was soon playing in University orchestras, at Bristol Music Club, and in private wind trios. She was also an effective member of a local piano group.

Together with her husband, Kenneth, whom she married in 1979, she built up a nationally-important collection of early keyboard instruments. On retirement from the University she embarked on a new career as a harpsichord soundboard painter. Within a year her work was exhibited at the International Early Keyboard Exhibition in Bruges. The number of commissions, from harpsichord makers all over the country, meant that she rarely had a time in her so-called retirement when a harpsichord was not waiting to be decorated. She painted the flowers and birds on the soundboards with considerable delicacy, following with great attention the styles of the Old Masters. In all, she decorated 26 soundboards and a lid in the 16 years between 1987 and 2003. She also contributed articles to *Harpsichord and Fortepiano*, the most recent being Volume 13 no.1.

Sadly, this new career was cut short when Mary was diagnosed with Multi Systems Dystrophy, a form of Parkinson's Disease. With music, she found it more and more difficult to handle the bassoon, but, undeterred, she started to learn the oboe instead. Unfortunately the nature of the illness soon prevented her from continuing.

After enduring several years of inactivity she died peacefully in her sleep. She is survived by her husband, Kenneth, nephew Robert and three step daughters.