

Harpsichord & *fortepiano*

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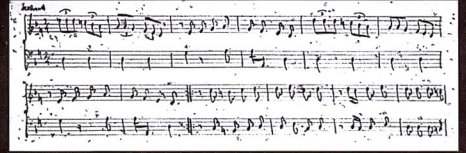
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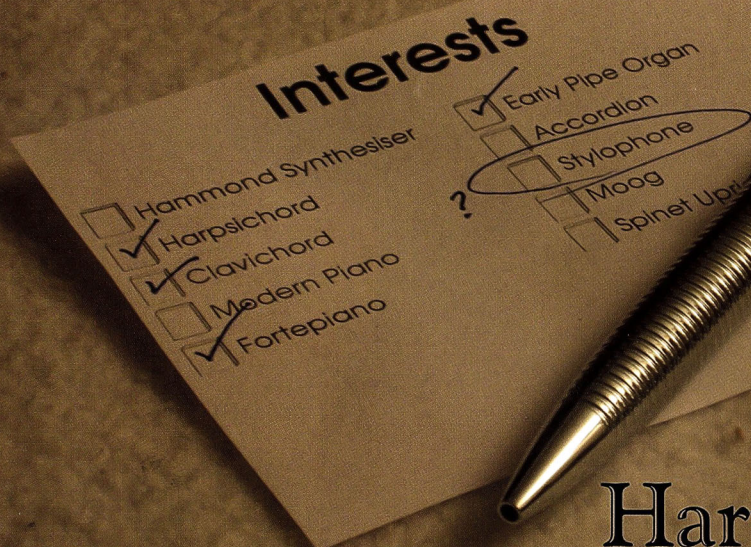
Harpsichord & fortepiano

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know thyself...



*Harpsichord
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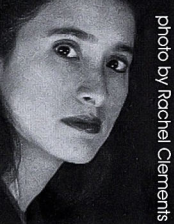
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Tilman Skowroneck at the keyboard.
Photo by Per Fernesten

Olga Pashchenko, winner of the Premio Ferrari
competition

Music example from the *Oriental Miscellany*
(see article by Chapman)



A NOTE FROM THE EDITOR

Dear Readers,

Paul Irvin's next instalment of his work on historical setup covers stringing. I often wondered how close one could get to the ideal of "as close to breaking but not quite", especially when trying to change strings in my first fledgling years of playing. Then, when I acquired a second-hand harpsichord, I knew to insist upon a stringing schedule to go along with it.

Those who play or research the organ will find much of interest in this issue,

in particular Daniel Moul't's interesting survey of "must-visit" organs. In addition we have some reviews of CDs and a book about 17th century organs.

A fascinating insight into the thinking of Tilman Skowroneck is offered in our Interview this issue. In our next issue we are treated to a guide to quilling by John Phillips.

Thanks,

Micaela Schmitz

NEWS

The instrument maker **Dennis Woolley** (15 April 1924- 24 February 2013) died peacefully at his home near Kendal, aged 88. Known world-wide for his keyboard instruments, he produced over 175, 17 of which are fortepianos. Musical training at the Royal Academy of Music, London and Trinity College, London was supplemented by fellowships of the Institutes of Music Instrument Technology and of Designer Craftsmen and he was a member of the Craft Council of Great Britain. He adapted quickly from making modern harpsichords to making historical copies, and his legacy includes harpsichords after Dulcken, Delin and Taskin as well as instruments modelled on the Italian instrument in the Russell Collection. Fortepianos after Fritz were among his latest instruments. – *submitted by Robert Deegan*

The Southeastern Historical Keyboard Society (SEHKS) and the Midwestern Historical Keyboard Society (MHKS) have merged, forming a new organization, the Historical Keyboard Society of North America (HKSNA). HKSNA is a non-profit comprised of members who love and seek to promote the study of early keyboards (harpsichord, clavichord, historical organ, and fortepiano) and music written for them, through performance, instruction, and research. Members include instrument makers, performers, teachers, scholars, and students, as well as amateur players and enthusiasts. The new society will continue to further the goals and activities of its predecessor organizations, and will continue to publish the scholarly refereed *Early Keyboard Journal*, as well as a Newsletter. In addition, it will assume sponsorship of the Mae and Irving Jurow International Harpsichord Competition for young performers, and the Aliénor International Harpsichord Composition Competition. The Annual Meeting/Conference is held in a different location each spring, and features concerts, scholarly papers and exhibits. For membership information visit www.historicalkeyboardsociety.org

28-30 September 2012 was the Jubilee Symposium for the Dutch Clavichord Society in Leiden

The theme was "Extraordinary Clavichord Sounds: Amazing Variations in Clavichord Building and Playing". The symposium included workshops, papers, presentations of instruments and performances in a varied as well as over 20 instruments exhibited by makers.

It began with a workshop where seven performers played on a choice of three pedal clavichords. Concerts were given by Pieter van Dijk, the duo "*Der prallende Doppelschlag*" (Menno van Delft and Siebe Henstra), Jan Raas (modern music) and Miklos Spanyi. Of note was a concert on a (Merzdorf copy) Cembal d'Amour, which is "a fret-free clavichord with two soundboards and double string length" invented by Silbermann in 1721.

Papers included a clavichord constructed based on the so-called "Urbino intarsia" (a depiction in elaborate wood inlay c.1479 in the Ducal Palace, Urbino; extended techniques in 18th-century clavichord music, such as tone clusters and glissandi; a detailed look at F.W. Rust's "*Sonata per il clavicordo all' imitazione de Timpani, del Salterio e del Liuto*"; the "Clavinet" by Hohner in 1955 (an instrument with rubber tangents); and "exceptional" clavichord making outside Europe, including not just Dolmetsch but also Challis's experiments with materials such as aluminium and the Cembal d'Amour, decorated instruments, Franciolini's fake, and modern uses in jazz. —From a report by Dorothea Demel, *Clavichord International* 16/2 (Nov 2012)

27 October – 4 November 2012 The Premio Ferrari International Fortepiano

Competition, Rovereto, Italy. Concurring with the public's vote, the jury awarded first prize to Olga Pashchenko. Second through fourth places were taken by respectively Elizaveta Miller, Assen Boyadjiev, and Nicoleta Ion. More information at <www.premioferrari.org>. See cover photo.

This year the **German Clavichord Society (DCS)** are celebrating their 20th anniversary, so they arranged two extended weekend meetings. The first event was April 2013 in Schweich, and the second part will be **3–6 October 2013** at the Grassi Museum, Leipzig. "Leipzig no. ..." is a standard term in organology, and there is hardly any harpsichord or clavichord maker who has not attempted a copy of a Leipzig instrument. The focus is on early music for stringed keyboard instruments, back to the earliest extant compositions, to be played not only on clavichords (copies of Leipzig No. 1 and "Erlanger Traktat - Pro Clavichordis faciendis 1454-80" instruments, for example) but also on a *clavisimbalum* as described by Henri Arnaut de Zwolle in his c.1440 manuscript. Programme details at www.clavichord.info during the summer, and the Grassi Museum/collection details are viewed at mfm.uni-leipzig.de/en.

11-12 May 2013 Square Piano Weekend, <<http://www.finchcocks.co.uk/>>

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.

19-21 July 2013 Second International Conference on Historical Keyboard Music: the keyboard and its role in the internationalisation of music 1600-1800, at the University of Edinburgh <www.ichkm.music.ed.ac.uk/>

21-27 July 2013 Westfield Fortepiano Workshop at University of North Carolina at Greensboro. Instructors Malcolm Bilson, David Breitman and Andrew Willis teach a week-

long workshop both for experienced fortepianists and for pianists with no prior experience with historical instruments with access to an unusually broad selection of historical pianos. <westfield.org/workshop2013>.

14-23 August 2013 The second Nordic Historical Keyboard Festival will be presented in Kuopio, Finland. Audiences will enjoy 22 concerts and lecture recitals, with outstanding keyboardists from Europe, the U.S., Russia, Mexico, and Israel, including the Festival's directors keyboard performer Michael Tsalka and clavichordist Anna Maria McElwain, keyboardist Peter Sykes, organist Mads Damlund, harpsichordists Joyce Lindorff and Anna-Maaria Oramo, and clavichordists Marcia Hadjimarkos and Roman Chlada.

Repertoire will include five centuries of keyboard music, as well as four world premieres (specially commissioned by the Festival) and chamber music. The Festival offers 10 days of master classes, where students will be encouraged to study two to three historical keyboards with several professors. For information see <www.nordicclavichord.org>. To register contact Anna Maria McElwain at info@nordicclavichord.org or ring 00 358 408 350268.

4-7 September 2013 Eleventh International Clavichord Symposium, Magnano, Italy will include topics on C.P.E. Bach and clavichord pedagogy. <<http://www.musicaanticamagnano.com/>>

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

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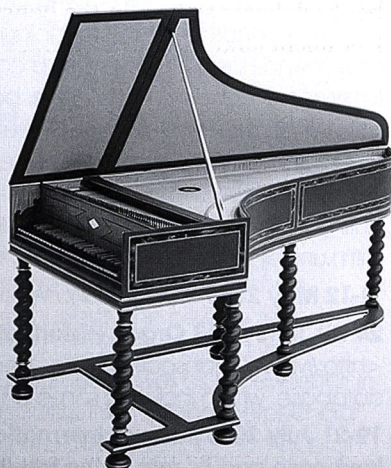
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