

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
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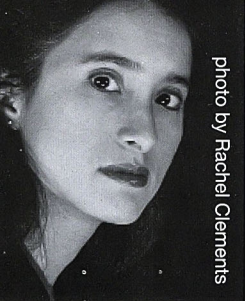


photo by Rachel Clements

# A NOTE FROM THE EDITOR:

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*Dear Readers,*

The issue we have a short follow up on the article about Landowska and the Pleyel firm, a report about an interesting French instrument, a round-up of the C.P.E. Bach 300th birthday celebrations, and an interview of yours truly. We report on two important people who have died recently: the maker Martin Skowronek who with Leonhardt, brought historical performance on historical instruments to a new level; and a reflection about Frans Brüggen who brashly bucked the trends to strike out as an early music pioneer. Very sadly, shortly before we went to print we learned of the death of Christopher Hogwood, CBE on 24 September 2014. We hope to give him a proper obituary in the next issue.

*Thanks, Dr. Micaela Schmitz, Editor*

## LETTERS, NEWS & VIEWS

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*Dear Editor,*

I am a student in the USA and our project is to make an electronic Fortepiano. I read some of your articles about fortepiano and I was amazed by your information. Can you please help us with some index on the subject that can improve our project? Can we communicate through email only? Any suggestion about your help will be appreciated.

*A researcher*

*Editor's Note- if you have information please email the Editor and we will initiate contact from there.*

### News and Events

Kuopio, Finland was again the beautiful setting of the **2014 Nordic Historical Keyboard Festival**, an extravagant offering of concerts from 13 -22 August 2014. As in its first two editions, the programmes were exceptional for their diversity of music and instrumentation. This summer's highlight was surely the Festival's hosting of the First International Clavichord Competition. Competitors had to play a prelude and fugue from *Das Wohltemperierte Klavier* and at least one work from the Renaissance or the Classical period. The jury consisted of Aapo Häkkinen (Finland), Barend Kraal (Netherlands), Anna Maria McElwain (U.S.A./Finland), Dóra Pétery (Hungary) and Michael Tsalka (Netherlands/Israel).

The First Prize of €1000 and three concerts was awarded to Dalyn Cook (USA), with Second Prize (€500 and one concert) going to Alexandra Filatova (Russia). Other finalists hailed from Belarus (Alina Kushniarova), Hungary (Istvan Batori), Denmark (Rasmus Koppelhus), Korea/Australia (Esther Yae Ji Kim), Finland (Anne Hätonen), and Japan (Shinon Nakagawa). All displayed individuality, sensitivity and passion during a day-long musical marathon.

Keyboard recitalists included Artistic Directors Anna Maria McElwain and Michael Tsalka, who with Administrative Director Angélica Minero Escobar curated the festival with imagination and spirit (and not insignificantly, oversaw the daunting logistics of moving and tuning the myriad clavichords, harpsichords and fortepiano involved). Other keyboard performers were Rubin Abdullin, Norberto Broggini, Daniel Bruun, Shuann Chai, Göran Grahn, Aapo Häkkinen, Maritta Heliö, Keli Kantola, Assi Karttunen, Joyce Lindorff,

### Harpsichord & fortepiano

Dóra Pétery, Pekka Vapaavuori, Eija Virtanen, and Frederic Voorn.

A colourful array of instrumentalists performed: Alon Sarel, mandolin; Clemens Goldberg, 5-string cello; Heidi Meittunen, cello; Christina Knochenhauer, soprano; Silja Kallio, kantele (an instrument similar to dulcimer zither native to Finland and Karelia); Wendy Rolfe, traverso; and the baroque ensemble Galantina. The festival, which has attracted strong sponsorship both local and international, has also inspired an impressive line-up of new music for historical keyboards. This summer's world premieres were Péter Tornyai's "Fantasie per (tre) tastiere," Herbert Lindholm's "Hefaiastos' Dream" for clavichord and kantele; Max Yount's "Sonatine" for fortepiano, and James Hewitt's "Preludes on the Four Elements" for clavichord (following which Hewitt was persuaded to improvise an awe-inspiring baroque-style fugue on the spot.) Teaching is a big part of the Festival, and this year talented students from the Netherlands, USA, Finland, Mexico, and Russia were a constant and dedicated presence, a delight to teach and most appreciated as helpers at each of the 22 Festival events. For more information about the festival, visit [www.nordicclavichord.org](http://www.nordicclavichord.org)



Michael Tsalka teaches Areli Cortés Gutiérrez & María Sabelkina



Winners of the First International Clavichord Competition: Dalyn Cook (1st Prize) and Alexandra Filatova (2nd Prize)

### Other events

**1 November 2014 3pm, British Clavichord Society recital by Miklós Spányi.**

[www.clavichord.org.uk](http://www.clavichord.org.uk)

**7-9 November 2014: Stiftung Kloster Michaelstein Symposium** on Musical Instrument Making and 41st Academic conference. Blankenburg, Germany.

<http://www2.kloster-michaelstein.de/de/start>

**13-15 November 2014 London International Early Music Festival and Exhibition.** [www.earlymusicshop.com/More/Greenwich\\_International\\_Early\\_Music\\_Festival.aspx](http://www.earlymusicshop.com/More/Greenwich_International_Early_Music_Festival.aspx)

**27 June 2015** British Clavichord Society AGM and recital, London

**21-24 May 2015** International Conference of the Historical Keyboard Society of North America, The Schulich School of Music of McGill University, Montreal, Canada. 400-word abstracts for papers, lecture-recitals, mini-recitals, etc. on the theme "French Connections: Networks of Influence and Modes of Transmission of French Classical Keyboard Music" are due by 30 September 2014 to [hksna2015@gmail.com](mailto:hksna2015@gmail.com). This year, HKSNA hosts the **Ninth Aliénor International Harpsichord Composition Competition**.

For more details visit <http://historicalkeyboardsociety.org/competitions/alienor-competition/>.