

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

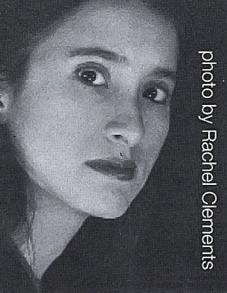


photo by Rachel Clements

A NOTE FROM THE EDITOR:

Dear Readers,

This issue we include a follow up to our piece on Vermeer's depiction of instruments, a piece about historic fingering in Italy, an examination of Chopin's Pleyel and several reviews, which we were unable to include in the last issue due to lack of space. Subscribers should note that our banking details have changed from HSBC to the Co-op, so any standing orders will need updating. Online subscription renewals now allow for recurring payments, and those who wish to make one-off payments can still make via bank transfers. Please also see a report by Douglas Hollick on the Hogwood instrument auction at our website under News.

Thanks, Dr. Micaela Schmitz, Editor

LETTERS, NEWS & VIEWS

Dear Editor,

The news of Alan Curtis' sudden death in mid-July was a great shock to me as it was to all of us in the early music world who had the honour and privilege to know him, to listen to his exemplary live or recorded performances, and in my case to study with him. What made Alan so special was not just that he was a remarkable harpsichordist, a renowned musicologist, a groundbreaking editor of early music, a director of Baroque operas – but that he could fill all of these roles so well. He was an outstanding teacher. He had an unmatched understanding of how articulation and rhythm function in a phrase, how text works with a musical line, and most of all how logic and emotion are intertwined in all music. He was a great inspiration to all of us who endeavour to make our way in early music, and he will be greatly missed. Arthur Haas

Two recent publications by Denzil Wright concern the history of the harpsichord: 'A contribution to the analysis of local units of measurement in Italian keyboards' in *Cembalo, Clavecin, Harpsichord, Regionale Traditionen des Cembalobaus. Symposium im Rahmen der 35. Tage Alter Musik in Herne 2010*. Veranstalter und Herausgeber Stadt Herne, Konzeption und Redaktion Christian Ahrens und Gregor Klinke, 72-94 and 'The organ builder as harpsichord maker in Venice: a construction principle revealed', *Informazione Organistica*, Nuova Serie 27 (Dec 2010), 179-199.

The Stockholm Early Music Festival

Peter Pontvik, Artistic Director, notes that "In 2013 SEMF initiated the 'European Day of Early Music' through the REMA network, that is nowadays celebrated throughout all of Europe on J. S. Bach's birthday, the 21st of March. In addition a new European web radio channel <http://remaradio.eu/> is fully dedicated to early music. Media has also highlighted the beneficial health aspects of early music." SEMF included performances by **La Fenice** (music of Charpentier), Collegium Vocale Gent performing Gesualdo's Sixth book of madrigals; Marcel Ponseele and **Il Gardellino; Sirkka-Liisa Kaakinen** –

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Pilch, violin and organist Hans-a Ericsson. **Nicoleta Paraschivescu**, harpsichord, performed the music of Marianna Martines (1744-1812). Medieval music ensemble **Currentes** and the German multicultural ensemble **Saraband** joined with the Swedish vocal group AVE in the performance "Sacred Bridges". See cover photo.

6 March 2016 Dulwich Classical Keyboard Festival, Dulwich College, London

Clementi: Composer, pianist and father of the pianoforte. Junior and senior competition classes will be held alongside short recitals by artists performing Clementi and his contemporaries on replica instruments of the period by Paweł Siwczał, Gary Branch and Sharona Joshua.

<https://www.facebook.com/DulwichClassicalKeyboardFestival>

21-23 March 2016, annual meeting of the Historical Keyboard Society of America, at Oberlin College, Ohio, US.

The meeting's theme "The Compleat Keyboardist: harpsichord, fortepiano, organ, clavichord, continuo" hopes to inspire us with the variety of instruments played by our forebears. Three days of morning and afternoon events (Monday to Wednesday) will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers' work. The Eighth Jurow International Harpsichord Competition will be 22-24 March 2016.

<http://historicalkeyboardsociety.org/2016-annual-meeting/>

9 July 2016 British Clavichord Society AGM and recital, Oxford



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