

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
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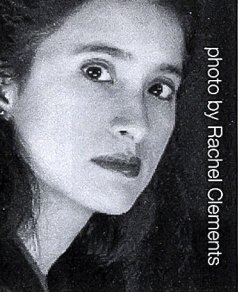


photo by Rachel Clements

A NOTE FROM THE EDITOR:

Dear Readers,

This issue we are happy to continue with Cambrian Printers. In response to readers' feedback, we are continuing with a more substantial, laminated cover and have increased font size for some of the articles to ease reading. (We had already changed to Helvetica for one of our fonts in response to reader requests. Please let us know what you think!

Thanks,

Dr. Micaela Schmitz, Editor

NEWS

Five McNulty pianos were played in one concert by Viviana Sofronitsky in May 2016 in Zürich.

Works were performed on replicas made by Paul McNulty. These were after J. A. Stein c. 1788, A. Walter c. 1792 [Mozart favourites]; C. Graf c. 1819 [what Schubert played]; J. Pleyel 1830 [Chopin's favourite Pleyel]; and Boisselot 1846 [Liszt's personal piano].

The Fifth Nordic Historical Keyboard Festival (29 May to 10 June 2016)

The main part of the festival was held in Kuopio, Finland but with some concert held in the cities of Hämeenlinna and Helsinki. The focus was on clavichords with Menno van Delft, Marcia Hadjimarkos, Ulrika Davidsson, James Tibbles, Esther Yae ji Kim, Dalyn Cook, Anna Maria McElwain and Heli Kantola. on clavichords and brings several internationally-known clavichord names to the stage: In 2016 there was a multi-disciplinary angle as the clavichord was presented with dancer Riikka Puumalainen, visual artist Johanna Rossi, poet Thomas McElwain and traversist Amanda Markwick. The Festival also included a clavichord course.

Review by Dalyn Cook (recent fortepiano/clavichord graduate of the Koninklijk Conservatorium)

In "On playing the clavichord", Ralph Kirkpatrick writes, "My attempts at performing on the clavichord for more than a handful of people were always limited by the nature of the room in which I was playing, by the character of the audience, and above all, by the necessity of absolute freedom from interference by outside sounds." Indeed, there is an inherent fragility in the clavichord's intimate tone, which can be lost in the disquiet of even a small city such as Kuopio. Kirkpatrick would have been pleasantly surprised, therefore, by the success of the 2016 Nordic Historical Keyboard Festival, which celebrated the clavichord by taking it into unexpected venues and unique artistic collaborations.

Marcia Hadjimarkos proved the clavichord's versatility, presenting a mix of works from Seixas to Satie at the Alahovi Winery. The clavichord partnered with dance, painting, and poetry in three separate collaborations by Anna Maria McElwain and local artists. The instrument even made a sort of Grand Tour through Kuopio, traveling to the Orthodox Church, where James Tibbles explored "250 Years of Private Musick," to the Town Hall, where Menno van Delft introduced intriguing works of rarely-heard composers,

Harpsichord & fortepiano

to the Barsokevich Photography Center, where Ulrika Davidsson played Bach, Benda, and Buxtehude amid powerful photos of Native Americans. In bringing the clavichord and public together in unexpected venues, the festival certainly proved that this intimate instrument can hold its own in an array of spaces.

Students were afforded an additional benefit: private lessons with the five guest artists and Pekka Vapaavuori, one of the leading exponents of the clavichord in Finland. Students —both new to the instrument and experienced ones— got a variety of perspectives on the art of playing this challenging instrument, from effective hand technique to the means of realising different affects to the importance of warming up (both player and instrument!) and good tuning. Rare is the opportunity to be surrounded by so much and such diverse expertise.

In his 1981 article, Kirkpatrick wrote, “I am not certain what the future of the clavichord will be. [...] The clavichord demands resources of concentration, intimacy, and delicacy with which everything around us is constantly at war.” Indeed, our present challenges the affordances of the clavichord perhaps even more than in Kirkpatrick’s time. However, if the success of the 2016 Nordic Historical Keyboard is any indication, the future of the clavichord sounds good.

New York Lincoln Centre’s 50th Mostly Mozart Festival was held 22 July- 27 August 2016

The special season lasted five weeks, with a focus on opera, including a specially commissioned programme featuring various Mozart arias, and *Così fan tutte* and *Idomeneo* with Freiburg Baroque Orchestra in residence. There were more than 50 premieres in honour of this festival, including the world premiere of David Lang’s “the public domain”. 1,000 amateur singers recruited from all five boroughs of New York City were led by choral director Simon Halsey. The International Contemporary Ensemble (ICE) returned to the Festival for a sixth summer as artists-in residence, to present “50 for 50”, a series of indoor and outdoor concerts with 50 premieres.

Jane Moss, the director, noted the variety of settings, and that “Mozart’s symphonic works inside David Geffen Hall contrast with an outdoor choral premiere for 1,000 singers; Mozart’s operas in Alice Tully Hall are surrounded by 50 premieres from composers across the musical spectrum performed across Lincoln Center’s plazas; and Mozart’s piano concertos seen through the visionary lens of legendary American choreographer Mark Morris complement candlelit late-night recitals. All serve as illustrations of the sublime and the accessible present in this vibrant festival.”

The *Mostly Mozart Festival* Orchestra with Louis Langrée appeared at several venues across Lincoln Center, starting with the annual free preview concert in the park. At David Geffen Hall and Alice Tully Hall, the Festival Orchestra performed works by Mozart, Beethoven, Haydn, Mendelssohn, Arvo Pärt, and arrangements of Bach works by Webern and George Benjamin under the batons of Music Director Louis Langrée, and guests Paavo Järvi, Jeffrey Kahane, Andrés Orozco-Estrada (New York debut), and Matthew Halls (New York debut). Soloists included Leif Ove Andsnes, Joshua Bell, Martin Fröst, Richard Goode, Martin Helmchen (Festival debut), and Jeffrey Kahane. The final Geffen Hall program featured Mozart’s grand choral works, his Mass in C minor and Requiem. In addition the festival saw the New York debuts of conductors Andrés Orozco-Estrada and Matthew Halls. Mostly Mozart’s “A Little Night Music” series of late-night recitals showcased a wide array of musicians, including the Emerson String Quartet with pianist Emanuel Ax, the International Contemporary Ensemble, pianist Paul Lewis, clarinetist Martin Fröst and the Festival debut of harpsichordist Mahan Esfahani.

Handel at Boughton Exhibition, August 2016

In August 2016, Northamptonshire’s Boughton House was home to a specially curated exhibition exploring

seminal moments in the life of composer George Frideric Handel. The exhibition charted key episodes in Handel's life, following him from Rome to London's West End, and Montagu House - the ancestral home of the Duke of Buccleuch, where he was a frequent visitor and by whom he was commissioned to write Music for the Royal Fireworks (1749).

The exhibition included for the first time a collection of artefacts, including a 1720 harpsichord (probably Handel's own) and celebrated sculptor Louis-Francois Roubiliac's own first model for Handel's monument in Westminster Abbey, plus a Chelsea porcelain orchestra and some very rare orchestral instruments from the period. The Buccleuch Art Collection includes the first edition of Messiah, striking portraits of the Montagu family who entertained and commissioned Handel, some original choreographies, period furniture and the original menu from Handel's lunch with the Montagus in 1747. The exhibition was celebrated with a performance from counter-tenor James Laing and Parisian dance company Les Corps Eloquents – where scenes from some Handel's most spectacular operas were recreated. The festivities culminated in the world premiere dance performance of Luke Styles' "Passacaille", a 21st century re-imagining of Handel by one of today's most celebrated young composers.

By the time of printing the **Thirteenth Harpsichord Week** will have been held in **Rio de Janeiro** on 3-5 October 2016 at the Federal University of Rio de Janeiro. (UFRJ).

For further information visit <www.musica.ufrj.br>.

9-11 November 2016 is IV Performa Clavis Internacional 2016, São Paulo, Brazil.

The symposium theme is as follows: Tema do simpósio: Os instrumentos de teclado **no** século XXI e as mudanças de paradigmas nas práticas interpretativas

The symposium takes in historic keyboard instruments including piano, fortepiano, harpsichord and organ. Masterclasses and recitals: fortepianist and harpsichordist Olivier Baumont, organist Faythe Freese, and pianists Sonia Rubinsky (who will specialise in Brazilian music) and Boaz Sharon.

Ricardo Milanese had this to say about the symposium: "This event is about history, performance, tuning and other issues related to keyboard instruments (early and modern): the harpsichord, the fortepiano and the piano (neither this nor any of the 3 preceding events of Performa Clavis ever had any lecture or performance on the clavichord). This is a biennial event. The first took place in 2010 at UNESP, the second in 2012 at UNICAMP (University of Campinas, a big city in the countryside of São Paulo State); the third was in 2014 at USP (The biggest and most famous of the Brazilian universities which is also in São Paulo State). Most lectures not given in Portuguese have an English and French translation which follows it (not simultaneous)." For further information visit <<http://www.ia.unesp.br/Home/Pos-graduacao/Stricto-Musica/chamadas.pdf>>.

5-11 August 2017 is the next meeting of the Organ Historical Society, which will be held in

The Twin Cities, Minnesota. <<http://www.organsociety.org/>>

The 6th annual meeting of the **Historical Keyboard Society of North America (HKSNA)** will be held from **Wednesday 26 April 26 to Saturday 29 April 2017** in Greenville, South Carolina. The meeting's theme, "From the Old World to the New," aims to encourage the study of keyboard music and keyboard making in England and the Americas from 1700–1850. Selected instruments from the Carolina Clavier Collection will be featured in this meeting. Three days of papers presentations, lecture-recitals, and mini-recitals (April 27–29) will be accompanied by an exhibition of publications, recordings, and contemporary instrument makers' work (26-28 April). For more information, visit <www.historicalkeyboardsociety.org>.

Harpsichord & fortepiano