

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
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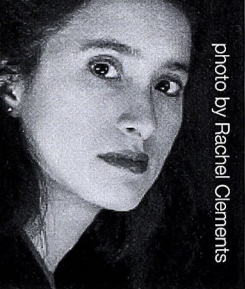


photo by Rachel Clements

# A NOTE FROM THE EDITOR:

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*Dear Readers,*

It is good to see new developments in our field, including a new academy, new recording projects of Bach and of Koželuch, and an edition featuring transcriptions by Leonhardt. We honour the passing of two important figures in the early keyboard world. It is worth reflecting on the changes that have taken place, both in knowledge and aesthetics. The interview with Michael Tsalka, an exponent of the clavichord and of Mendelssohn, reminds us that there is ever new information opening up even when we think so much has already been covered; Claudio Veroli re-opens definitions of the Stylus Phantasticus. In addition, information which was once scarce is available so easily. Will we take for granted the toehold the early music movement has granted us or will we fall into the trap of "getting it right", an elusive ideal at best? Are we making replicas, or are we inspired? Whether maker, performer, scholar, or any combination thereof, we need to keep asking questions and avoid looking only for black and white dichotomies.

Sincerely,

*Micaela Schmitz*

## NEWS

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### **Sat 10 -19 June 2017 Academy of Fortepiano Performance**

The first Academy of Fortepiano Performance will take place at the Catskill Mountain Foundation Piano Performance Museum in Hunter, New York, on June 10 through 18, 2017. It is designed as an inspiring and practical immersion into the world of historical pianos, led by renowned performers and specialists. Over a week, students will experience lessons, master classes, and workshops with plentiful access to 18<sup>th</sup>- and 19<sup>th</sup>-century pianos from the Steven E. Greenstein Collection. Fortepianists Audrey Axinn, Maria Rose, and Yi-heng Yang will direct the Academy and give performances. Guest performers and lecturers in 2017 include Malcolm Bilson; keyboard-instruments scholar, John Koster; and fortepiano maker Richard Hester. For more information (including application forms) please visit [www.catskillmtn.org](http://www.catskillmtn.org) or email Pam Weisberg at [weisbergp@catskillmtn.org](mailto:weisbergp@catskillmtn.org).

### **11-18 June 2017, Boston Early Music Festival Exhibition, Boston, MA**

The 19th biennial international Festival and Exhibition features the North American premiere of André Campra's 1699 opéra-ballet *Le Carnaval de Venise*, a double-bill of Neopolitan comic opera from the BEMF Chamber Opera Series, which garnered a Grammy award. It includes an "opera within an opera" - a miniature Italian opera on the Orpheus myth. This joins the elegance of French dance with Italian *commedia dell'arte* in four fully staged performances. The opera is led by Musical Directors Paul O'Dette and Stephen Stubbs, with Stage Director Gilbert Blin, costumes by Anna Watkins, and choreography by Caroline Copeland.

Among the festival's series of 18 concerts are *Solamente Naturali* in a programme of Baroque folk and dance music from Middle Europe; *The King's Singers*; *Ayreheart*, founded by lutenist Ronn McFarlan; Handel's *La Resurrezione*, an oratorio written during a papal ban on opera; *Concerto Palatino*; and more. Kristian Bezuidenhout, fortepiano, and violinist Rachel Podger perform Mozart sonatas; Bruce Dickey, cornetto, with chamber ensemble *Quicksilver* performs music from 17th-century Germany; recorder player Han Tol joins the *Boreas Quartett Bremen* in a programme of Renaissance music in the age of Shakespeare; and harpsichordist Béatrice Martin gives both a solo recital and one with viola da gambist Christophe Coin in a French programme. Of special interest to early keyboard lovers are the two Mini-Festivals during the week. David Yearsley directs the Organ Mini-Festival on 15 June 15, with performances by Yearsley, Benjamin Alard, and Christa Rakich. On 16 June, the Keyboard Mini-Festival features original instrument at the Museum of Fine Arts, Boston. Recitals will feature Alard on harpsichord, Ian Watson on fortepiano, and Béatrice Martin on clavichord. The Exhibition will host makers of period instruments, music publishers, dealers in rare books, prints, and manuscripts, and conservatories and schools of music.

## OBITUARIES

Many will have heard of the death of **Sir Neville Marriner (d. 2 October 2016)**, who founded the Academy of St. Martin-in-the-Fields, the most recorded orchestra. This orchestra at one point included Thurston Dart as well as Christopher Hogwood. Two other deaths affecting the keyboard world made a great impact: Huguette Dreyfus and Gordon Murray.

**Huguette Dreyfus** (d. 16 May 2016) was an early pioneer of the harpsichord. She was born in Alsace in 1928. In 1939 was evacuated along with other Jewish families to Vichy, where she studied at the Clermont-Ferrand conservatory under a pseudonym. In 1942 her family was evacuated again to Switzerland, near Geneva. She moved to Paris in 1946 and then with the rest of her family to Quai d'Orsay. She studied at the Paris Conservatoire with Norbert Dufourcq. Dufourcq focused on Bach in 1949-50, acquiring a Pleyel harpsichord, which impacted on Dreyfus greatly. Later she would study with a famous student of Landowska, Ruggero Gerlin. She then acquired a Blanchet original.

She won the Geneva international harpsichord competition in 1958, including music of Bartok in the final round. She taught at the Ecole nationale de musique de Bobigny, and the Schola Cantorum at the Sorbonne, Paris; the Conservatoire national supérieur musique et danse de Lyon. She also served on the jury for the Concours International de Clavecin de Paris. She collaborated with, most notably, Pierre Boulez, Jean-Pierre Rampal, Christian Lardé, Paul Kuentz and Bruno Amaducci. She received the honour of l'Ordre national de Merite in 1973, and Prix de Président de la République de l'Académie Charles Cross in 1985. She was teacher to Blandine Verlet, Béatrice Martin, Ilton Wjuniski, Noëlle Spieth, Yannick le Gaillard, Jocelyn Cuiller, Laurel Morabito, Yasuko Uyama-Bouvard, Jory Vinikour and Olivier Baumont. She is recognized both for her contribution to the revival of the harpsichord and of French early music. An important source for this piece was the guest blog by Sally Gordon-Mark at <http://www.semibrevity.com/2016/11/harpsichordist-huguette-dreyfus-and-the-french-early-music-revival/>

\_\_\_Those more in touch with the keyboard world would have been saddened by the accidental death of **Gordon Murray** on 12 March of this year. Murray was alighting from a taxi in Vienna,

when a second taxi struck his. Murray, a student of Marie-Claire Alain, worked with Nikolaus Harnoncourt and other early music leaders while developing his academic career. He made recordings of Bach, Scarlatti and Schütz.

Murray, originally from Prince Edward Island, Canada, achieved his diploma at the McGill University in Montreal. He studied harpsichord with Gustav Leonhardt and Kenneth Gilbert. In Europe he performed with Hesperion XX, Concentus Musicus, and the Clemencic Consort. He was appointed professor at the Hochschule für Musik Graz in 1982, then taught in at the Universität für Musik und darstellende Kunst Wien. from 1985 until he retired last September. It is bittersweet to think that he only enjoyed his retirement for a short time before his tragic death. He leaves behind a wife and two daughters and a discography of Bach Cantatas; works for soprano, trombone and continuo by Alessandro Scarlatti / Alessandro Melani; Heinrich Schütz: Kleine geistliche Konzerte. SWV 282–304.; and Musikinstrumente des Ferdinandeums 1 (Tirol) – with music by Bach, Castello, Corelli, Fontana, and Frescobaldi. Gordon Murray (Cembalo) mit Martin Mumelter (Violine) und Max Engel (Violoncello). See more at: <http://slippedisc.com/2017/03/shock-eminent-harpsichordist-is-killed-by-vienna-taxi/#sthash.UA1Pjdr9.jlciv36k.dpuf>

## PROJECTS

### **A new edition of Bach/Leonhardt**

**Transcriptions:** The Dutch harpsichordist Gustav Leonhardt (1928-2012) transcribed/ arranged Bach's works for solo violin and solo cello for harpsichord in the years 1975-1978. On the initiative of his wife Marie and his daughter Saskia Leonhardt, Siebe Henstra is currently preparing an edition of these transcriptions. The works are: violin solo [BWV 1001, 1002, 1004, 1005 (first movement Altnickol or WF Bach?), 1006]; cello [BWV 1010, 1011, 1012]; Allemande [flute BWV 1013] and Sarabande [lute BWV 997]. This will result in some 150 pages of "new Bach harpsichord music". Many of these pieces are among the most attractive Bach ever wrote (Ciaccona, Preludes, Sarabandes etc). For more information visit [www.siebehenstra.nl](http://www.siebehenstra.nl)

**Richard Lester will be recording the complete keyboard works of Bach for Nimbus Records** over the next seven or eight years. A double CD will be released annually

beginning with the Goldberg variations, plus the Italian Concerto, Chromatic Fantasia and Fugue, Capriccio on the departure of a beloved brother, Toccata in D major, Six Little Preludes and the Fantasia in C minor. This initial release will coincide with the 100th anniversary of Lester's teacher, George Malcolm (1917-1997).

### **Complete Koželuch sonatas (world premiere) are to be recorded by Kemp English for the Grand Piano label.**

The New Zealand fortepianist has just returned from a residency at the Western Australian Academy of Performing Arts in Perth. He gave a concert on their new fortepiano (made by Paul McNulty) and presented workshops and papers devoted to the music Koželuch. The CD Volume 9 (of 12) will be released shortly. The series arose partly from English's work as part of the late Christopher Hogwood's team in proofing the edition of the Koželuch sonatas for Bärenreiter.