

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

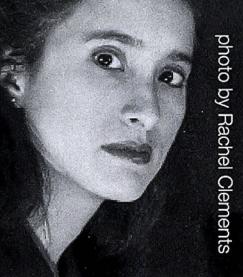


photo by Rachel Clemens

A NOTE FROM THE EDITOR:

Dear Readers,

This issue we hear from performer Kristian Bezuidenhout. I knew Kris when we overlapped for a short time as students at the Eastman School of Music. I recall heated discussions over the tempi in movements from Handel's *Messiah*. Kris was not one to just take "received wisdom"; rather, he explored, experimented and forged his own path. Not much later, I was there (turning pages) when he won the first (and the public choice) prize at Bruges, where listeners commented on the natural, humorous and fresh way he plays music of the Classical era. Since then we have witnessed both a meteoric rise to fame and a physical transformation. It is good to have his insights on the early keyboard world.

We also learn about Huw Saunders' re-restoration of a triple strung Italian instrument, and read about a trio of researchers on the cutting edge; they use software to analyse works with the aim of arriving at more accurate composer attribution. In addition we have an interesting report on the HKSNA meeting and learn about the newly opened Geelvinck Museum in Zutphen and the re-dedication of St. Cecilia Hall in Edinburgh.

Two important people have died recently: Elisabeth Chojnacka and, right before going to press, Zuzana Ružicková. Both were extremely influential to the world of the harpsichord, keeping the instrument as part of a living tradition – whether by commissioning and performing new music for the harpsichord or by teaching influential teachers who have had an impact on countless performers worldwide.

Sincerely, *Micaela Schmitz*

NEWS

OBITUARY

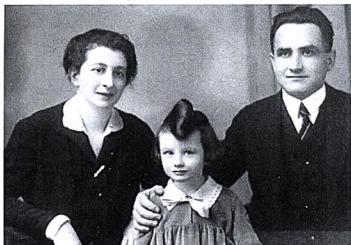
Elisabeth Chojnacka (10 September 1939–28 May 2017).

The famous Polish harpsichordist, Elisabeth Chojnacka has died, aged 77. Born in Warsaw, she studied at the Chopin Music Academy and was so promising, she was allowed to travel outside of then communist territory to Paris. After studies with Aimée van de Wilee and Wandowska, she won the Viotti Competition. From then on, she based herself in Paris, where she inspired a special circle of composers to create new repertoire for the harpsichord. These included Xenakis and Ligeti. She performed with Sylvio Gualda in a duo, which itself commissioned widely, and eventually the list of composers with whom she collaborated reached upwards of 80. She taught at the Salzburg Mozarterum from 1995 onwards. She continued to perform and record, winning the Grand Prix du Disque for modern music for a recording of music by Maurica Ohana.



Zuzana Ružicková (14 January 1927 – 27 September 2017) will be remembered as a trailblazer for the harpsichord as well as a courageous person. Ružicková survived persecution at the concentration camps Theresienstadt, Auschwitz-Birkenau and Bergen-Belsen. It is telling that

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she actually had the bubonic plague while at Bergen-Belsen; she was later due for the gas chamber, but the D-Day invasion precipitated her transfer to a labour camp. Later in Czechoslovakia she was surveilled by the communist regime, which was anti-Semitic.

Ružicková as a girl with her family.

Photo courtesy of BBC <http://www.bbc.co.uk/news/world-europe-41420149> *Also see cover photo.*

It was only in 1951, when the communist regime fell that she could gain the title of Professor. Hers was a life overshadowed by obstacles, yet she persevered to make up for time lost. Music was certainly an aid in her recovery. In the period from 1965 to 1975 she was the first to record all the works of J.S. Bach. She performed a range of music, including new music. Being married to a composer (Viktor Kalabis) meant she was in touch with new developments in the field of composition. As a pedagogue, her legacy lives on through her students which include Christopher Hogwood, Ketil Haugsand, and Mahan Esfahani (who was interviewed for our magazine recently). Interestingly, a documentary of her life was made and premiered recently. 'Zuzana: Music is Life' opened the 2017 Aspen Filmfest. The film makers, Peter and Harriet Getzels, were journeying to visit Ružicková (and to attend the European premiere with her) when they heard of her death; the film was subsequently aired on Czech Republic television in her honour.

NEWS AND EVENTS

The 43rd Clavichordtage of the German Clavichord Society, 25-28 May 2017, was held at the St. Katharinen Probsteierhagen (near Kiel). Sessions included papers on the 1641 Helmstedter Tablature, Concerts included a celebration of the 350th anniversary of Franz Tunder; music from Pachelbel to Müthel; a demonstration of Buxtehude on an historic organ by Schenkel; music by Sweelinck and his students; works by J.S., C.P.E. Bach, and Haydn; and works by Telemann. In addition there were workshops on maintenance, was an exhibition of instruments.

The 2017 Bloomington Early Music Festival, in collaboration with the Historical Performance Institute and Gamma Ut at IU, presented a variety of exciting solo, ensemble and guest concerts in beautiful community locations. This year, the Festival honored professor Wendy Gillespie in celebration of her retirement from the IU Jacobs School of Music, after many years of extraordinary leadership, teaching, and mentorship. Ingrid Matthews (violin), Byron Schenkman (harpsichord), and Colin St. Martin (flute) were featured in two events, including the final Festival Orchestra concert. All members of the Bloomington community and surrounding region were invited to attend the ten events planned, free of charge!

St Cecilia's Hall, Edinburgh re-opened in May 2017 with a greater range of visiting hours. The refurbishment has included raised seating, an increase in gallery space, a new entrance in Niddry Street, and increased concert programming. These changes have been funded by the University of Edinburgh in collaboration with the Heritage Lottery Fund and the Edinburgh World Heritage trust. For more information visit <http://www.stceciliashall.ed.ac.uk/>

Geelvinck Music Museum in Zutphen opens to the public

On 29 June 2017 there was an opening ceremony of the new venue of the Geelvinck Music Museum in Zutphen. They unveiled the recently acquired square piano built by Erard Frères in 1788, which is thought to have belonged to Marie Antoinette. This square piano was part of the collection of Gustave count de Reiset (1821-1905) and since by descent at the Château du Breuil-Benoit.

The museum's collection concerns, among other objects (porcelains, paintings, furniture), over 120 historic pianos and other early keyboards, including the Sweelinck Collection (formerly the collection of the Conservatory of Amsterdam). This is a working collection and, since a few years, it became the focus of the museum's public presentation strategy.

Located in a mansion which dates back to the sixteenth century, the new museum venue consists of period rooms and a small concert hall on the first floor, an exhibition on the second floor and an open depot on the third floor. On the third floor is the site of a former *schuilkerk*, or "hidden church" which operated clandestinely from 1628 because the family remained Catholic despite Zutphen becoming Protestant. The impressive, classically ornamented front of the mansion, as well as its period rooms, refer to the late 18th century, when the count of Limburg Stirum of Bronckhorst briefly inhabited the house.

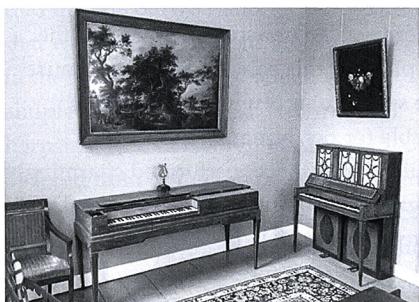
The concert hall (formerly a wine merchant's warehouse) will be regularly used for concerts on the historic pianos, which are on permanent view here. These include a Zumpe & Buntebart square piano from 1769 (formerly Finchcocks Collection), a Pohlman square piano from 1770 (Sweelinck Collection) and a Heilmann fortepiano from ca. 1790 (formerly Colt Collection), as well as early and mid 19th century instruments. The period rooms show the instruments in their historical context. These include one of the earliest known Amsterdam-made square pianos (Meyer Brothers) and an Amsterdam built giraffe (Müller Brothers). The Sweelinck Collection is worldwide the most extensive collection of early pianos, which were constructed in the Netherlands.

The exhibition on the first floor leads the visitor through the development of the historic piano, while the narrative is mainly geared towards Beethoven. Zutphen is linked to this iconic figure, because after his death, a story appeared that he was actually born in this city in 1772. The instruments on view range from a Mahoon spinet from 1742 (formerly Finchcocks Collection) and an Ehlers grand from c.1815 (formerly Boston Museum of Arts) to a Rippen piano of 1960s. One of the features of the exhibition is that the visitor is allowed to play on two of the instruments on view. The exhibition is aimed to satisfy both visitors without any music history knowledge (which most probably will be the majority of our audience), as well as the knowledgeable visitor interested in historic pianos. The open depot on the third floor does not only show instruments, which are often in dear need of repair, but visitors can also see the restorers in action. Over time, audio and video will augment the exhibition, to be accompanied by a website.

This exhibition uses the existing museum facilities of the building as they were installed over 30 years ago, but is a first step towards a long-term comprehensive format to permanently unlock the collection for the public. The building is being loaned by the municipality to the Geelvinck Museum for two years, after which significant renovation is intended, depending on funding. The planned time-schedule is to reopen the museum again in 2020, right in time for the celebrations of BTHVN 2020.

Besides the new site in Zutphen, the Geelvinck Museum has developed a strategy to share its collection both in Amsterdam and other locations around the country, by placing historic instruments on loan. The instruments on loan are still being managed by the museum and it organises concert series in these locations, which are predominantly castles and historic houses. The Geelvinck Pianola Museum is a new scheme organized by Museum Geelvinck with the Pianola Museum (whose vast collection includes about one hundred pianolas and over 30.000 pianola rolls). Together with the Amsterdam Museum, Geelvinck continues its Geelvinck Salon concert series in a grand canal mansion, the Museum Cromhouthuis. In addition, the Geelvinck Museum continues to collaborate with the Conservatorium of Amsterdam. Advised by the Rijksmuseum's curator for musical instruments, and financially supported by the Mondriaan Fonds, Museum Geelvinck plans to implement MIMO (a free database on instruments/collections; see <http://www.mimo-international.com/MIMO/>) starting next year. Moreover, the museum's annual festival, competition and symposium (one having taking place 13-29 October 2017), will gradually be moved to Zutphen, although some of the performances will also take place in Amsterdam and in historic places in the countryside.

For more information visit <http://www.geelvinck.nl/>



The tuinkamer (garden room) at

Geelvinck Museum, Zutphen

18 November 2017: British Clavichord Society recital by Carole Cerasi, Oxford.

8-13 January 2018 Course at Flintwoods Collection of Antique Harpsichords, Wilmington, Delaware, USA. Arthur Haas will be teaching the course. Students will have an opportunity to practice daily on the instruments in the collection which include two Ruckers, a Dumont, an anonymous 17th-century Italian, a Blanchet, and much more. The theme will be an exploration of *Stylus Phantasticus* keyboard music of the late seventeenth century in Germany and the transition to the music of J.S. Bach. The deadline for applying is being extended until the end of October. For further information visit www.brandywinebaroque.org/masterclass-details.

The 8th annual Young Performers Festival will be held 23-27 May 2018 during the 2018 Bloomington (IN) Early Music Festival (18-27 May 2018). YPF 2018 will feature a partnership with the IU Jacobs School of Music, the Historical Performance Institute, and the school's Office of Entrepreneurship and Career Development. Student participants will benefit from an interactive programme of professional development opportunities facilitated by special guests from the field. Also new in 2018 is the addition of a separate "Showcase for Emerging Artists and Ensembles" in addition to the collegiate ensemble festival. For more information visit <http://www.blemf.org/>