

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

REVIEWS

SCORES

**George Berg, Twelve Sonatinas, op. 3,
edited Michael Talbot in two volumes.
Edition HH 450/451.sol.
*Reviewed by John Collins.***

George Berg (1730-75) was born in London to a German father and English mother, and published some seven sets of keyboard music (note 1) and eight of songs in addition to numerous compositions in other genres. His three sets of Sonatinas for harpsichord were published as his op. 3, 4 and 6 and contain 12 Sonatinas in each, numbered consecutively from I to XXXVI.

Michael Talbot has edited the first set for Edition HH in two volumes. Each of these pieces is in two movements in the same key, the first being either an Allegro (no. 2, 4-8, 11 and 12) or Andante (No. 1, 9 and 10) all in C time. No.3 is a Siciliano in 12/8. The second movement is a Minuet (no. 1, 2, 4-6, 8, 10 and 12), a Jigg (no. 3, 7, 9) or an Aria (no. 11). In no. 10 there is a second Minuet in the tonic minor. Minor keys are used only in no. 3 and 8, the first movement of the latter featuring passages for crossed hands. Extended left hand arpeggios feature in two bars in the opening movement of no. 11. The Minuets are written in a broad range of tempi from Allegro to Larghetto. The Jiggs are all in 12/8 with equal quavers.

These pieces are quite short, frequently with a wide rhythmic variety in the same movement; only the first movement of no.10 contains extensive use of demi-semiquavers, and dynamic indications of p. and f. occur occasionally in this movement. The texture is almost uniformly two parts. The layout has been carefully planned so that no page turns in the middle of a movement are required. The printing is clear and Michael Talbot has provided a brief introduction and some suggestions for performance of the ornaments, although he omits the most common performance of the mordent (or beat) e.g. a four note ornament commencing on the lower note, this being common well into the nineteenth

century. There is a critical commentary.

The pieces are attractive and inventive, and generally well within the reach of an amateur player, indeed, the type of purchaser for they were almost certainly written. It is much to be hoped that Michael Talbot will edit the other two sets, which will provide much needed additions to the repertoire for the discerning amateur. Perhaps these could be issued in one volume for each set, as these two volumes each contain only 15 pages of music, making them rather expensive, comparatively speaking.

Note 1: The two sets of Organ Voluntaries op. 2 & 8 have been published by Fitzjohn Music.

**Review of Mozart scores issued by
Henle Verlag
*Reviewed by Micaela Schmitz.***

**Klavierstücke aus dem "Nannerl-
Notenbuch" , ed. Ullrich Scheideler,
with Fingering by Walther Lampe and
Andreas Groethuysen, Henle Verlage,
PI 1236.**

This volume contains all the pieces from the book of his older sister Maria Anna (Nannerl) Mozart. When she was finished, it was handed down to Wolfgang. It therefore contained a progressive collection of about 60 pieces by a variety of composers which she played before moving on to sonatas and longer works. When Wolfgang started he began writing his own compositions in the blank pages after the original method book. The notation would have been done mainly by his father Leopold, until the young Wolfgang was able to notate himself. This edition only contains the pieces known definitively to be composed by Wolfgang Mozart between the age so five and eight. Some pieces were given away by Nannerl but were tracked down and have been included. It gives a sense of the young composer/performer and can also be used for young players to develop skills such as independence

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of the hands, carrying a melody during an off beat accompaniment, balancing voices between hand in a two-part texture, and understanding simple dance forms and cadences. One can see glimpses of the adult Mozart in the figuration of several of the minuets, where the left hand takes the melody role and the right hand the accompaniment.

Klaviersonate A, KV331 (Alla Turca) Henle Verlage, PI 1300.

I already have an Urtext complete edition from 1986. My question to myself was: would anyone who already has an historically informed copy of Mozart's collected works need to purchase this as well?

The preface answers this question. Until 2014, only one page of the autograph had been available. In September of that year, large sections of the sonata was found at the National Szechenyi Library, Budapest. Therefore Henle have revised their previous Urtext (HN50). There are passages where some sources were questionable and these issues can be resolved. In addition there are sections where notes that were incorrect in the first edition (especially in b.95 and following in Movement I and b.3 and b.33 in Movement III) can be rectified. Some regard articulation (staccato v. wedge marks, which are not sure well understood as yet), but others regard bass notes, melody notes and other more significant changes. As always, the Comments section at the end shows these decisions and discoveries, bar by bar, which means I have the choice of using this edition for just this work or altering my current score.

As an advertisement for the collected works form Henle, which doubtless includes this, it stands up well. I suppose we shall always need to update our editions, and anyone buying new today would need the latest Urtext version. Urtext in this context means our best knowledge to date, and luckily for us that knowledge is ever growing.

Mozart resources for the piano concerto KV 481:

Klavierkonzert e-moll KV 491 Barenreiter Facsimile

Klavierkonzert e-moll KV 491 Piano Reduction, Henle Verlag, HN 787-EB 10787.

Looking at a facsimile is always fascinating, as it can give insights into the compositional process, as well as giving us a link with the personality of the composer. This autograph is from the Special Collections of the Royal College of Music, with a provenance stemming from Mozart's widow Constanze in 1800, and passing through the hands of Johann Anton André (publisher of the first edition); André's son-in-law, Johann Baptist Streicher (descended directly from the Viennese instrument makers Andreas and Nanette Streicher); one Otto Goldschmidt in 1856 (who settled in London in 1858, where his wife taught at the RCM); and then through an auction to George Donaldson to the RCM in 1894.

This edition includes a Preface by none other than Robert Levin, whose inspired live improvisations of Mozart-style cadences are renowned. This is followed by detailed notes by bar of each change or possibility. These occur in both German and English, together numbering more than the full colour autograph itself. Levin's comments touch upon Mozart's own psyche at the time of composition, where his need to be comic in *Le Nozze di Figaro* meant he had to use the concerti for an outlet of darker impressions, most notably in minor keys. This is no idle comment, as at the time, the key of C Minor was associated with darkness (such as in Beethoven's *Pathétique*). Levin convinces us that this key is crucial to the understanding of this particular work and the way it is developed is in great contrast to Beethoven's own Third Piano Concerto. Levin remarks that the second movement represents an important point in the use of solo winds in Mozart concerti. Levin also notes that Mozart's third movement gives pathos and drama to the variation form: something unusual because variations were previously used simply to entertain. Levin highlights a passage which is first written with a flat, and second

written as its enharmonic sharp equivalent: this emphasizes the need to see a score rather than just hear it.

Seeing the score confirms an inner emotional turmoil; unlike previous concerto autographs, this one is far more disordered, switching from fair-copy to sketch. There are numerous bars crossed out, and the piano part is written (to save paper) into upper staves of the score, which has caused confusion as to which is to the “definitive” version. In addition, Mozart left only in sketch form/shorthand form ideas which he intended to improvise at the piano. We are reminded of the difficulty in arriving at an Urtext in the face of such chaotic presentation intended only for the composer’s own performance! Mozart often left just an outline, writing in full for one instrument, assuming it carried on in like form while writing a different instrument in full, then moving on to another. Sometimes there are contradictions when these ideas are pieced together. After all, a choice must be made if a performance is to take place. It is clear that Mozart wrote most of the first movement before deciding to insert more after bar 43. The score from b. 43 has cue signs to lead the reader or copyist to the added material (appearing after b. 90). With each part a different cue was needed, until he started to use his own symbols, even human faces. In such a confused situation, he left out doublings which were surely meant and it is still up to the conductor to make some of the decisions. At least we now have more of the evidence to make such decisions. This is decidedly the human face of the composer who just wants to get his ideas on paper, after a fashion.

The Henle reduction for two pianos, edited by Ernst Hertrich, makes mention of the concerto being only one of two in a minor key (the other being the D Minor concerto). Their preface mentions it being a particularly busy period and notes that it was not unusual for there to be little time between the finished composition and first performance. There are passages where in the autograph Mozart has made revisions in a more pointed quill type, and they choose to use these as the later, and more authoritative version whenever a discrepancy arises. Where there are two versions of a passage, the editors have chosen to include both. The copy of the parts is held in Kromeriz,

but the first edition published after Mozart’s death by the publisher André has influenced editions since its publication. Today it is possible to correct errors that went into that first edition.

Performers today still have to decide whether or not (or when) to have the piano function as basso continuo or just double the bass line in the left hand. Andras Schiff has added a few lead-ins for after fermate. These are not long and in the style of the time. The volume is useful for a solo performer who needs to rehearse to prepare for a performance. The comments section is well documented and can be used in discussion with a conductor preparing the piece, so for someone needing to work through the piece this is a useful addition to a score library.

RECORDINGS

**The Raritan Players, Rebecca Cypess
“In Sara Levy’s Salon”.**

Acis Productions APL00367

Reviewed by Kathryn Cok

This compilation CD by the Raritan Players, led by Rebecca Cypess, provides the listener with a glimpse into the musical salon of Sara Levy (1761-1854), privileged daughter of one of Prussia’s most distinguished Jewish families. Her contribution to 18th-century musical society has largely been forgotten in recent times, and Cypess provides the suggestion that this suppression is possibly a result of Sara’s religion and gender.

Levy’s father Daniel, recipient of special status under Frederick the Great, was able to provide his children with a remarkable musical education. Sara in particular studied with Wilhelm Friedemann Bach, and under his tutelage developed into a mature and capable keyboardist. As many of the female members of Sara’s immediate family were also keyboard players, she likely played keyboard duos with them in addition to performing solo repertoire, and participated in other chamber music settings.

When Sara retired from performing in 1815, she donated her immense collection of musical scores to the Singakademie Berlin, a choral society for which Sara also performed. Her husband

Samuel Salomon Levy was a flute player, which would explain why a great number of the pieces she collected have a role for the flute. There are nearly 500 scores extant and marked with Sara's personal stamp: SSLevi. In the informative programme notes accompanying this CD, Cypess describes the journey this collection of scores undertook after Sara's death, especially during and after WWII. Fortunately, the collection was eventually re-unearthed and repatriated to the State Library of Berlin and documented, ensuring that future generations can benefit from the contents of the collection.

Now: on to the music on the CD, representing repertoire that would have been heard in Sara Levy's salon, including music she herself played or commissioned. It contains not only newer 18th-century musical styles, but also works reflecting the past, with composers such as by Johann Joachim Quantz, Johann Sebastian Bach, Carl Philipp Emanuel Bach, and Wilhelm Friedemann Bach, along with a rousing set of variations on "God Save the King" by Johann Nikolaus Forkel. There is a strong connection to J.S. Bach in both Sara's collection as well as on the disc. As Felix Mendelssohn was Sara's great-nephew, his interest in Bach may have been passed down as a family tradition, and he may well have had access to many of the scores collected by his great-aunt.

As discussed in the accompanying booklet notes, the listener is presented with two well-known works, BWV 1031 and BWV 526 in less familiar instrumentation, although surviving in this form in the Levy collection. The additional solo keyboard pieces on the disc seek to represent different musical practices associated with artistic society during Sara Levy's lifetime. This is a well-rounded recording with something for everyone. The quality of the playing varies per musical work. J.S. Bach receives quite straightforward treatment, while the later repertoire is more free and emotive. In addition, the reviewer would have appreciated a bit more time for the ear to relax in the time between pieces, especially separating works with clashing key signatures.

**Kemp English, "Koželuch Complete Keyboard Sonatas, vol. 11," Grand Piano GP735.
*Reviewed by Pamela Hickman.***

Like several other composers in music history, Bohemian musician Jan Antonín Koželuch (1747-1818) set his sights at studying Law. While at Prague University, he continued music studies with his older cousin (also Jan Antonín Koželuch) and with Mozart's future friend František Dušek. But, due to his immediate success in ballet- and pantomime music, Koželuch abandoned his legal studies, moving to Vienna in 1778 (some three years before Mozart), having changed his first name to Leopold to avoid being confused with his cousin. It was there that he produced more than half of his 49 piano sonatas in the 1780s, many received with great enthusiasm. Like Mozart, the pianist, composer and teacher delighted the music-loving Viennese aristocracy. He was so well regarded there that he was offered employment by the Prince-Archbishop of Salzburg. Koželuch began publishing his own works and in 1785 officially opened his own publishing house, also developing ties with many other European publishers.

Having been a member of the team proofreading Christopher Hogwood's Bärenreiter edition of the Koželuch keyboard sonatas, New Zealand keyboard specialist Kemp English completed the world premiere recording of the complete cycle of Koželuch solo keyboard sonatas in 2013. In this volume, English plays three very early sonatas from the 1770s and two later works from 1809.

English plays Sonatas No. 44, 45 and 46 (the earlier works) on an original 1785 harpsichord by Longman and Broderip, made for them by Thomas Culliford. Works bristling with freshness and Rococo charm, some movements more sophisticated than others. Here is a fine sample of what able amateur players in Vienna and their guests enjoyed in the fashionable salons. In playing that is vivid, articulate in detail, sincere and tastefully ornamented, English takes his inspiration from the texts themselves and from the possibilities offered by the splendid, vigorous timbres of the instrument for which they were written.

Koželuch, however, lived at a time when the harpsichord was being superseded by the more expressive fortepiano. He became an enthusiastic supporter of the newer instrument, using the fortepiano to express the clarity, delicacy, the light and shade he wished to be expressed in his music. He therefore would not accept students who did not wish to familiarize themselves with the fortepiano. The two first works on this disc are played on a fortepiano made around 1815 in Vienna by Johann Fritz. The zesty opening movement of Piano Sonata No.42 in F Major, Op. 53, No.2 takes the listener into the richness and variety of the Classical sonata style, with its fast flow of ideas and development of motifs. The hearty second movement (Rondo), with its small reminiscences of the opening movement, is also powered with a good measure of joie-de-vivre. Somewhat more understated, Piano Sonata No.43 in E-Flat Major, Op. 53 No.3 makes for fine piano fare, its second (and final) movement also a Rondo Allegretto. In his highly informative programme notes, English draws the listener's attention to the bassoon stop engaged in this movement, producing a "charming buzzy effect".

Considering the fact that Leopold Koželuch was a prominent figure on the robust Viennese musical scene populated by Haydn, Mozart and Beethoven, music history has not treated him favourably. English's deep enquiry into the composer's piano sonatas and his impeccable performance of them are a keen reminder to the listener that Koželuch, a transitional composer both admired and criticized, was nevertheless a major figure in the shaping of taste in keyboard music. Engaging in its buoyant recorded sound, English invites the listener to attend a fashionable late 18th-century music salon in Vienna to hear music of the time performed in the most authentic manner.

Kemp English is one of New Zealand's leading concert performers. Much in demand as a solo organist, collaborative pianist, and specialist fortepiano exponent, he enjoys performing music of a diverse array of styles and periods. Following a distinguished studentship at the Royal Academy of Music in London, he later completed a Master of Arts degree in music performance at the University of York. He took doctoral studies at the

University of Adelaide. In 2001 Kemp English was elected an Associate of the Royal Academy of Music – an honour recognising former students of the Academy who have achieved distinction in the profession. Four years later, after more than a decade as Executant Lecturer in fortepiano, organ and harpsichord performance at the University of Otago, he made the decision to freelance and concentrate on his performing and recording career. Dr. Kemp English continues to tour Australasia and Europe as both a solo and collaborative performer.

**Shadow Journeys:
21st Century Music for Harpsichord
British Harpsichord Society,
Prime Facie Records PFCD036, 2012.
Reviewed by Pamela Hickman**

This CD presents some of the works written for the British Harpsichord Society's first international Harpsichord Composition Competition in 2012. Marking the tenth anniversary of the society, 90 works from 18 countries competed. The jury consisted of Gary Carpenter, Rob Keeley, Larry Goves, Mahan Esfahani, Jane Chapman, Penelope Cave and Pamela Nash. This disc presents pieces by winners of the first three prizes, as well as a selection of other entries.

With a line-up of some of today's finest harpsichordists performing the pieces, the opening work is Italian 1st Prize winner Alessandro Ponti's "In Fuga da Verona", inspired by Verona's "history at every corner" and played by Maggie Cole (USA/UK). In a work of exciting, vivid, uncompromising textures and content, of contemporary musical language integrated with the composer's intimate knowledge of the harpsichord and its style, Cole's masterful and virtuosic performance is exciting, articulate and incisive, her playing of the pared-down middle section spontaneous, reflective and carefully paced.

Two of the disc's items are performed by Mahan Esfahani: "Santoor Suite", by British composer Patrick John Jones, was directly influenced by the composer's research into oriental music and interest in the *santoor*, "the Indian equivalent of the hammered dulcimer", and

techniques he points out that are common to both harpsichord and santoor. Esfahani's crystalline technique and fantasy lure the listener into the gripping melodic and textural essence of this exotic mood piece. British composer and pianist Rob Keeley has written three volumes of works for harpsichord. Esfahani, who premiered Keeley's two-part *Inventions* Nos. 6 and 7 in 2013, sets out their agendas and the composer's splendid, pithy writing in playing that is explicit and entertaining.

Gośka Isphording specialises in the performance of contemporary music, including that of her native Poland. "Box Toccata", by a young Welsh composer and joint 3rd Prize winner Aled Smith, starts out as sounding quite academic in its detached utterances, but, in the course of the atonal, virtuosic piece, Isphording's playing reveals how the piece develops a more consolidated texture, with a myriad of melodies emerging in upper registers. Written in a very different, somewhat tonal style is British composer Gary Carpenter's enchanting "Fin de Siècle", its nostalgic, dark-alley dance rhythms skilfully presented here with gentle flexing and a touch of nostalgia.

One of today's most significant exponents of contemporary harpsichord music, Elaine Funaro, plays three pieces on this recording, beginning with Croatian Ivan Božićević's joyful, vigorous perpetuum mobile "Summer in the World", its hearty harmonic progressions interrupted twice by Japanese-sounding motifs (the work takes its inspiration from a haiku poem). Gavin Wayle (UK) joined forces with versatile writer Dzifa Benson to produce "Hot Trot Love Bot". A humorous, risqué and amusing piece its spoken and musical roles are both performed outstandingly by Elaine Funaro, whose theatrical flair is enlisted here to the full. In "Five Shapes" by Thomas Donahue (USA), who has written several books on musicological subjects, we hear a set of variations well written for the instrument, described aptly by Funaro as "lying very well under the hands".

The disc takes its name from German composer and early keyboard specialist Enno Kastens' "Schattenreise" (Shadow Journey), played here by Penelope Cave (UK). A sympathetic, flowing piece in a somewhat Romantic vein, wrought of long sweeping phrases and addressing

tonality through the prism of the 21st century, it is given an airy, extemporaneous feel, tranquil and wistful by Cave.

For Tokyo-born Junghae Lee, a Korean citizen, her strong background in electro-acoustic music gives her carte blanche to prove that musical expressiveness has no boundaries, even on the harpsichord, as becomes clear on listening to her "Improvisations sur les Ondes Chromatiques", performed by organist and harpsichordist Christoph Kaufmann (Germany/Switzerland). Opening with single notes interspersed with vocal and percussive effects, these give way to chromatic-hued scales, glissandi and other fast runs. The piece is extremely challenging to the performer; textures undergo development, combine, thicken and intensify as the work progresses.

Four works on the disc are performed by renowned British harpsichordist Jane Chapman, an artist who has premiered over 200 new works. "Stick Boy and Match Girl in Love" is a small, frenetic and cynical work based on a poem on failed love (Tim Burton) by South Korean-born composer Jung Sun Kang (2nd Prize winner). In his intelligent, driving, striving "The Ascent of the K517", joint 3rd Prize-winner Jürgen Kraus (Germany) seems to be depicting the struggle of climbing an ascending four-step scale and of holding onto occasionally collapsing tonalities. Japanese composer Satoru Ikeda's "Prism" opens with a series of single, almost-visual silvery, gleaming gestures, punctuated by a few heavy chords. In time, the initial gestures join to form the scale-wise melodic material of this dazzling piece, at times set against vibrant textures, at others more reflective. British composer Larry Goves' "Island Surveys" (1) mixes the familiar "déjà vu" of Baroque harpsichord music with a measure of very contemporary material, some of the latter decidedly oriental in association.

The disc's various pieces were recorded on different instruments and in different locations. Produced by Pamela Nash and Steve Plews, "Shadow Journey", a rich sample of new harpsichord works, is sure to interest harpsichord- and contemporary music aficionados. The recording's sound quality is engaging, bright and alive.