

Harpsichord & *fortepiano*

Vol. 24, No. 2 Spring, 2020

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Musical Instrument Research Catalog
(MIRCat)

News and Obituaries

NEWS

The 2020 RCO Medal has been awarded to performers **Davitt Moroney** and **Daniel Roth**.

The 2020 Early Music America Annual Awards have been made to **Kenneth Kreitner**, **Mark Kroll** and the **Oberlin Baroque Performance Institute**.

Jeremy Cole has been appointed Director of Music at Wells Cathedral.

Bach digital www.bach-digital.de is celebrating ten years online.

The **Orpheus Instituut** in Ghent, Belgium, has acquired Ton Koopman's library.

Temperament data for numerous tunings are now available at <http://www.instrument-tuner.com/TemperamentTables.html>.

Recitalists **Alessandro Buca** <https://alessandrobuca-clavicembali.yolasite.com/>, **Cristina Raurich** <http://cristinaraurich.cat/>, **Elin Mustonen** <https://en.elinamustonen.com/> and **Bernard Foccroulle** www.bernardfoccroulle.com have all launched new websites.

The Historical Keyboard Society of North America <https://www.hksna.org/> has announced the **10th Aliénor Competition** for harpsichord.

The UK's **National Organ Day** will take place on 18 April 2020, <https://www.rco.org.uk/NationalOrganDay.php>.

Alexander Meszler's 2016 University of Kansas dissertation, 'Buxtehude and the Meantone Organ: Developing an Analytical Approach to Music's Relationship to Temperament' is available online at <https://kuscholarworks.ku.edu/handle/1808/21943>.

Stefan Schonlau's 2019 University of Manchester dissertation, 'Creative Approaches to Ground-Bass Composition in England, c.1675–c.1705' is downloadable from <https://t.co/2y2W5Po16M>.

Errata and addenda to **David Ledbetter's** book *Harpsichord and Lute Music in 17th-Century France* (1987) are available at http://davidledbetter-music.com/?page_id=16.

The second **Historical Piano Summer Academy** will be held at the Orpheus Institute, Belgium, on 5–11 July 2020, directed by Tom Beghin and Camilla Köhnken.

The **Great Organ**, non-profit digital organ software, is now available at <https://digitalvpo.com>.

The **Handel Harpsichord Room** website https://www.saladelcembalo.org/hpd/a1.php?p=a2020_02 now contains nearly 400 hours of harpsichord recordings, as well as articles, interviews and reviews.

Vox Humana <https://www.voxhumanajournal.com/research.html> contains international resources for the organ.

The **Gustav Leonhardt Pedagogy Archive** <https://leonhardt-archive.com> now includes contributions from Leonhardt pupils Thérèse de Goede, Gisela Gumz, Charlotte Mattax Moersch, Domenico Morgante, Skip Sempé, Paul Simmonds and others.

OBITUARIES

Pianist **Paul Badura-Skoda** (6 October 1927–18 September 2019) has died at the age of 91.

Sir **Stephen Cleobury** (31 December 1948–22 November 2019), former Director of Music, King's College, Cambridge, has died at the age of 70.

Conductor and composer **Colin Mawby** (9 May 1936–24 November 2019), former Master of Music at Westminster Cathedral, has died at the age of 83.

Harpsichordist and organist **Robert Kohnen** (2 June 1932–26 December 2019) has died at the age of 87.

Harpsichord maker **Mark Ransom** (1934–30 December 2019) has died at the age of 85.

Harpsichordist and organist **Alfonso Fedi** (21 November 1958–10 January 2020), Maestro di cappella at Santa Maria del Fiore, Florence, has died at the age of 61.

Pianist **Peter Serkin** (24 July 1947–1 February 2020) has died at the age of 72.

WORKSHOP NEWS

Andrew Garlick <https://www.andrewgarlickharpsichords.co.uk> has just commenced

his 207th harpsichord, a double manual after Goujon 1748, to be followed another; his new garden music room contains several of his reconditioned earlier instruments which will soon be available.

Klop Organs and Harpsichords <https://klop.info/en> are currently making an Italian harpsichord after Giusti and a chamber 'organo di legno' in early Italian baroque style.

Paul McNulty <https://www.fortepiano.eu> is finishing a copy of the 1749 Gottfried Silbermann fortepiano 1749 for Malcolm Bilson, a copy of a Stein fortepiano for the Paris Opera and a copy of the 1819 Graf for Wuhan Conservatory, China.

Kerstin Schwarz <https://www.animus-cristofori.com/en/> has completed the first ever copy of a *Clavecin Royal* (a large German square piano with four registers and knee levers) after Johann Gottlob Wagner.

CORRESPONDENCE

In his excellent article on creativity in the Bach family ("Because they could never have equaled their father in his style": creativity at the keyboard in the Bach family', *Harpsichord & Fortepiano* xxiv/1 (Autumn 2019), pp.4-7), David Schulenberg rightly points out that it is difficult to identify Wilhelm Friedemann's music with any particular type of keyboard instrument. By and large I would agree with this, but there is one group of his pieces, not mentioned by the author, which can, if tenuously, be associated with the clavichord, and these are the twelve Polonaises.

They were written sometime between 1756 and 1764, but circulated only in manuscript copies until the first publication by Friedrich Conrad Griepenkerl in 1819. Six of the polonaises have dynamic markings which, if they were original, would be remarkable indeed for the mid-eighteenth century, so can be disregarded. Of much greater interest, however, is a preface published with the edition, in which Griepenkerl places the works firmly in the realm of the clavichord. He draws on his own musical pedigree for the argument, that of being a student of Forkel, who had the blessing of Wilhelm Friedemann

himself. He writes: 'The type of touch as used by Friedemann Bach and Forkel when playing these pieces, without which little can be achieved with them, has already been described in the Preface to J.S. Bach's Chromatic Fantasy. They are most effectively realized on the clavichord'. He goes on to say that Wilhelm Friedemann visited Forkel in Göttingen, staying with him for a few months. Forkel is known to have been a clavichordist, which would substantiate Griepenkerl's argument.

A further argument in favour of the clavichord as intended medium would be the range; one of the polonaises goes up to g3. In the mid-18th century I know of no fortepianos with this range, and harpsichords with this compass would have been uncommon, if not unknown. There were, however, at least two clavichord makers offering instruments with this compass at the time of composition, namely Bartholt Fritz and Carl Lemme – there may well have been more.

Subjectively, I find the Polonaises more suited to the clavichord than to any other keyboard instrument. They do work on a Silbermann type fortepiano, arguably the only type available in Germany in the mid-18th century, but the range would exclude it as an historically justified candidate.

Paul Simmonds (Zofingen, Switzerland)