

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

The recording acoustics seem rather more resonant than is optimal for the music in the early discs, while the studio sonority used for the later CDs is compromised by close microphone placing; as an example, the *Allegro agitato* of the F minor Sonata Op.17/1 sounds rather odd, harsh in the treble and boomy in the bass. The tuning on the later discs is also less good. So, while there is excellent playing to be found here, problems with the recorded sound relegates it to second place behind the Kemp English cycle, despite its large price advantage. Regardless, the music is well worth getting to know, and Kozeluch is certainly reclaiming his place in musical history.

As well as the solo keyboard music of Kozeluch, Brilliant Classics have also issued a set containing his complete piano duets, played by Marius Bartocci and Ilario Gregoletto. They use two original instruments, a Schantz grand of c.1805 and a Longman & Broderip square of 1789 – the recording of both is excellent, even if the tuning of the square is not always perfectly stable. The seven sonatas (one is actually called a ‘Duo’) are in two to four movements, and Kozeluch is as likely to start with an Adagio as an Allegro. Although such four-hand repertoire catered to middle-class amateurs (who could only muster one keyboard at home, rather than the two needed for duos), both *primo* and *secundo* are of equal difficulty, and the composer sets each of them technical challenges; some works may indeed have been intended for professional performance, suggests the booklet notes by Bartocci. As with the solo sonatas, the works inhabit the period of Haydn and Mozart without in any way sounding like either, and some striking pre-Romantic hints add to their appeal. The performances convey Bartocci and Gregoletto’s enjoyment of the music, by turns charming, energetic or dramatic, making this a strong recommendation for anyone interested in piano music from the classical period.

Francis Knights

News and Listings

OBITUARIES

Organbuilder **Ernest Copeman Hart** (1934-16 January 2022), founder of Copeman Hart & Company Ltd, has died the age of 87.

Organist and conductor **Francis Jackson** (2 October 1917-10 January 2022), Organist of York Minster 1946-82, has died the age of 104.

CONFERENCES

The meeting **Domenico Scarlatti’s Sonatas on harpsichord and piano: performance praxis and virtuosity** will take place at the Conservatorio di Musica Giovan Battista Martini, Bologna on 1-2 April 2022. Website <http://www.consbo.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/1690>.

The conference **Musicking: Culturally Informed Performance Practices** will take place at the University of Oregon on 18-23 April 2022. Website <https://blogs.uoregon.edu/musicking/call-for-proposals/>

The Galpin Society’s conference **Domestic Music Making and its Instruments** will take place at the University of Edinburgh on 23-25 June 2022. Website <http://www.euchmi.ed.ac.uk/gxtp.html>.

The 50th **Mediaeval and Renaissance International Music Conference** (Med-Ren 2022) will take place at Uppsala University, Sweden, on 4-7 July 2022. Website <https://musik.uu.se/medren-2022-en>

TEACHERS

Lists of teachers of early keyboard instruments can be found at <https://www.harpischord.org.uk/teachers> (UK) and <https://www.hpschd.nu/teach.html> (Australia and the East Asia).

MUSICAL INSTRUMENT AUCTIONS

Brompton’s (UK), <https://www.bromptons.co>

Christie’s (USA), <https://www.christies.com/departments/Musical-Instruments>

Gardiner Houlgate (UK), <https://www.gardinerhoulgate.co.uk>

Gorrings’s (UK), <https://www.gorringes.co.uk>

Ingles Hayday (UK), <https://ingleshayday.com>

Peter Wilson (UK), <https://www.peterwilson.co.uk>

Piano Auctions (UK), <http://www.pianoauctions.co.uk>



The Burns House

In an act of stunning generosity, **Leland Burns** (1935-2021), a fine organist and economist at **UCLA** and **Cambridge University**, entrusted the care of his extraordinary **Santa Monica Canyon** (California) home to the **Charles Moore Foundation**.

Charles W. Moore (1925-1993), who designed the house in 1974, achieved worldwide renown as an architect, educator, and writer.

Moore planned the house around a spectacular organ **Jürgen Ahrend** designed and built in 1967. It is the only Ahrend house organ in North America.

The Burns House will be devoted to music. An endowed International Residency Fellowship will be awarded annually for musicians, composers, and scholars. Programs will also include master classes, recitals, conferences, and symposia.

"Architect Charles Moore mixes the imagery of Italian hill towns, New England cottages, and California beach houses to create a house that 'speaks of the intangible rhythms, spirits and dreams of people's lives'."

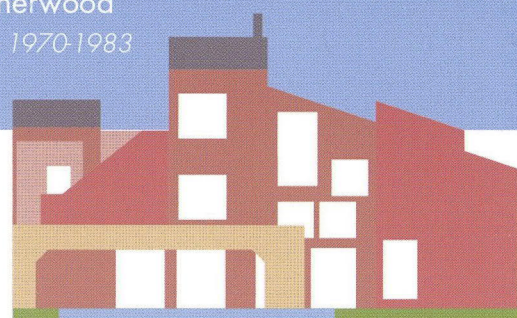
Paul Goldberger, 1975

The New York Times Magazine

"Inside, there are dramatic effects of height; bookcases with inaccessible upper shelves; a staircase which might have been built by Gordon Craig for a production of *Macbeth*."

Christopher Isherwood

Liberation: Diaries 1970-1983



A **Charles Moore Foundation** benefactor has already contributed an outstanding **Steinway & Sons Model B** that will expand the roster of musicians and ensembles we can host.

We are hoping to add a fine **harpsichord** and **fortepiano** to the keyboard collection.

Our chief goal is to offer residents and guests instruments of great quality. If possible, we would like to find a **Klaus Ahrend** harpsichord given the presence of his brother's organ.

Should anyone be interested in discussing a tax-deductible contribution of an instrument, please feel free to reach out to the **Charles Moore Foundation**.

Be assured any instrument would be given the care and attention it deserves in this new home, so generations of musicians, scholars, and students could benefit for many years to come. Thank you.