

# SOUNDING BOARD

*The Magazine of the British Harpsichord Society*

[www.harpsichord.org.uk](http://www.harpsichord.org.uk)

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INSPIRING THE NEXT GENERATION OF HARPSICHORDISTS

*Also in this issue:* \*Recording tips \* Keyboard works of Leonardo Leo \*  
\*‘Living Keyboard’ exhibition in Nice \*True originals? \*Festivals \*

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*Contributions are always welcome, please send to [editor@harpsichord.org.uk](mailto:editor@harpsichord.org.uk)*

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# Greetings!

**Y**ou learn something new every day – or, at least, it’s probably a good idea to try. This edition of *Sounding Board* has a particularly educative slant: Our guest editor is Philip Thompson (equal parts English and French), who trained as a French-horn player, and recently made the valiant switch to the harpsichord. He takes the helm this issue, and two of our features paint a jolly picture of the future of harpsichord education, first here, in England, and across the channel in France – and provide us with our adorable cover star!

With a different guest editor for each of issue of *Sounding Board*, we are lucky to be able to draw on a diversity of expertise and opinion, and hopefully, learn something new – if not every day, at least every issue! In keeping with the ‘intense pedagogical contemplation’ that H el ene Diot mentions in her piece, we also questioned whether this focus on education (mainly of the younger generation) means adult learning for its own sake – not just in music – is a particularly British idea. Surely the British aren’t unique in this respect? Elsewhere, I was slightly unnerved to learn that the National College of Music examines its students with a digital keyboard set to ‘harpsichord’ sound. *Tiens!*

Such horrors aside, we aim always to make *Sounding Board* edifying, rather than terrifying. On behalf of us all, I would like to thank Philip for his hard work this issue, as well as his willingness to ‘muck in’, his persistence and patience, and his general all-round good-egged-ness.

Our growing and international membership (1400 plus, and increasing fast) means we can answer queries and connect (always with permission!) with others all over the world, whether it’s advising a Russian dance company who want to purchase ‘the best harpsichord in the world!’ or finding a sympathetic teacher for a beginner in Lancashire. Happy reading – and please keep your comments coming!

*Karen Chung*  
Editor

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## ★ INTRODUCING OUR GUEST EDITOR ★

Coming to the harpsichord many years after I graduated as a horn player from the Guildhall, with some freelancing and brass teaching in-between, I wonder whether my background in orchestral playing leaves me at something of a disadvantage when it comes to evolving a specific method of practice. Add to that the particularities of the instruments themselves – well (cue sharp intake of breath!) it really is a whole new world for me. Now that I’ve taken the plunge and decided to focus seriously on studying the harpsichord and its repertoire, it seems fitting that this issue leans quite heavily towards discussing music education, specifically as it relates to the instrument. We include an account of a masterclass in Puglia; a pianist’s account of introducing her young students to the harpsichord, and a feature on how harpsichord education works in France (where there are over 160 classes across the country!). Elsewhere there is an update on our 10<sup>th</sup> birthday celebrations, including details of our composition competition, fast approaching in October, and a renewed call encouraging all members to get involved. And of course I’d like to acknowledge and thank all those contributors whose labours make up this summer’s edition of *Sounding Board*, and those others whose support, experience, inside knowledge and technical wizardry have made this possible.

PHILIP THOMPSON

*Guest Editor*

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# ☆ News ☆



**The British Harpsichord Society's 10<sup>th</sup> Birthday in October** is fast approaching, and to mark the occasion, we have launched a Composition Competition (sponsored by The Ida Carroll Trust, Cadenza Music and the Holst Foundation), which is open to all. First prize is £1000, and the winning entry will be performed in London and published by Cadenza Music. The judging panel includes Mahan Esfahani, Jane Chapman, Penelope Cave, Pamela Nash (harpsichordists), and Gary Carpenter, Rob Keeley and Larry Goves (composers). Results will be announced October 2012. For details, see [harpsichord.org.uk/bhs-news.php](http://www.harpsichord.org.uk/bhs-news.php). The Ida Carroll Trust, The Holst Foundation and Dr George Assousa have kindly agreed to help, but we need more sponsorship money. Membership of the BHS is free, but we would like to appeal to all of you for a very modest donation of just £2 or more (or foreign equivalent). You may give via Paypal, by using the Donate button on the Contacts page of the website. (<http://www.harpsichord.org.uk/contactus.php>). If you prefer to give by cheque, please contact [treasurer@harpsichord.org.uk](mailto:treasurer@harpsichord.org.uk). Alternatively, if you have contacts with any helpful organisations, please let us know. Also in the pipeline are a number of visits and events, from a visit to Christopher Hogwood's instrument collection in Cambridge, to an open afternoon at the London workshop of harpsichord builder and technician Mark Ransom, to informal events such as a concert at Melton Old Church in Ufford, Suffolk on Sunday 28 October, 2-5pm, where members can find out more about the harpsichord and the work of the East Anglian Academy of Organ and Early Keyboard Music... **Thank you!**

# ☆ News ☆

## THE WHOLE HOGWOOD

Following recent building works, Christopher Hogwood's collection of historical keyboard instruments is once more accessible: players, makers, scholars and enthusiasts are encouraged to visit and to make use of the instruments for research, solo practice and small ensemble rehearsals. Among the plucked keyboards are a 17th-century Florentine harpsichord, a copy by Derek Adlam of a muselar virginal by Couchet, a bentside spinet by Thomas Hancock, and a fine Kirckman harpsichord. The collection is of particular interest to clavichordists, who will find ten instruments representing the complete tradition of clavichord building, with 18th-century originals and 20th-century reproductions in single-, double- and un-fretted configurations and variously designed for practice, performance and 'travelling'. The clavichords by Hass and Bodechtel have served as models for several modern replicas now in use world-wide. The collection also includes struck instruments, such as a Brodmann grand reputedly owned by Weber, as well as piped ones, including a north German chamber organ recently copied by Marcus Stahl. A catalogue of the instruments is available online at [www.hogwood.org/instruments](http://www.hogwood.org/instruments). To arrange a visit, contact Ryan Mark, 10 Brookside, Cambridge CB2 1JE. Tel: 01223 363 975. [ryanmark.musicology@gmail.com](mailto:ryanmark.musicology@gmail.com)

## HOUSE PROUD

London's less salubrious areas have had a renaissance of late - and nowhere is this more evident than the early music concert series inaugurated by Simon Peterken at his house in - wait for it - Brixton. After a wonderful programme of French music last year, a recent offering of rarely performed English music from the mid-17th century opened this year's series in June. Last year's recital of original music for two harpsichords, by Masumi Yamamoto and Takako Minami, was recently followed with a programme of music by W.F. Bach, Matheson, Handel and others. To ensure proceedings run smoothly, wine, juice and nibbles are provided, with just a modest donation requested at the end, for the musicians and to help to cover costs. 'Being a cosy house concert, there is only a certain amount of space,' laughs the affable Mr Peterken, 'but we welcome anyone who would be interested or might like to go onto the mailing list!' ([simon.peterken@arqiva.com](mailto:simon.peterken@arqiva.com) or *tel:* 07860 928 650). First Starbucks, now Couperin. My, the gentrification of Brixton really *is* complete. KC

# ★ News ★



**Don't leave home without it! Use our monthly concert diary to help you plan your musical excursions:** <http://www.harpsichord.org.uk/concertdiary.php>

Picture: La Confraternita de Musici, Quirinale, Capella Paolina

OUR ONLINE 'Sale and Wanted' section has, until now, been used solely for instruments. We would now like to include other items, such as spare parts, tuners, printed harpsichord music, books on harpsichord related subjects etc. We propose to charge 10% for items advertised at more than £50, with no charge for items of £50 or less. (But please note, we reserve the right to withhold listing those items we feel not relevant...)

[info@harpsichord.org.uk](mailto:info@harpsichord.org.uk).

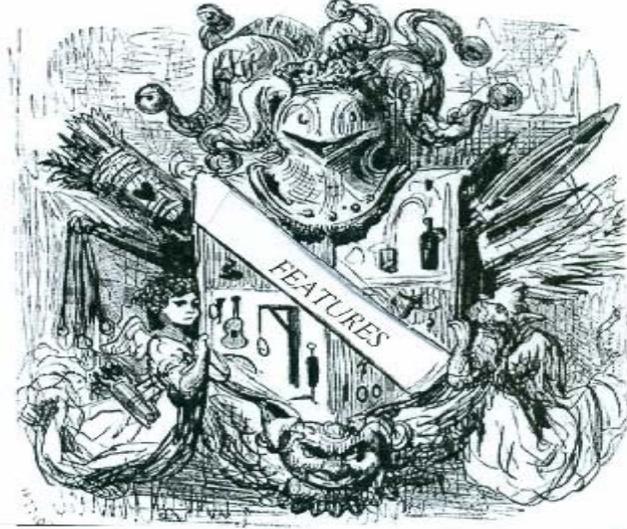


[EARLYMUSICNEWS.ORG](http://www.earlymusicnews.org) IS A USEFUL RESOURCE WITH INFORMATION AND NEWS ABOUT THE EARLY MUSIC SCENE IN ALL PARTS OF THE GLOBE.

The 11th International Symposium on Spanish Keyboard Music 'Diego Fernández' will be held at the Parador of Mojácar, Almería, Andalusia, on the 11 to 12 October 2012, as part of FIMTE 2012 (11-14 October): the 13th International Festival of Spanish Keyboard Music. The festival will feature mainstream and fringe concerts and a workshop on performance-related issues.

<http://www.fimte.org>

## *A few words from our Guest Editor*



Readers will detect a somewhat European bias in this edition. Across the channel to France, and Nice in particular, where the 'Living Keyboard' exhibition runs until the 29 October. My thanks to Robert Adelson, Conservator of the Musical Instrument Collection of the Palais Lascaris, whose help has been invaluable. My thanks also to H el ene Diot, a young professional harpsichordist, who gives a thoughtful account of harpsichord education in the country, in the first of a two-part feature. The pedagogical theme is continued in Lorraine Liyanage's excellent and charming article on introducing the instrument to youngsters at her piano school in Greenwich; these efforts to popularise what is often perceived as an antique and outdated instrument amongst the young are laudable. The BHS is honoured to have forged a link with Cosimo Prontera, and our review of his scholarly edition of Leonardo Leo's keyboard works features here, alongside Angela Gillon's account of a master class in Puglia. I am also grateful to Sophie Yates and Penelope Cave for their articles, both of which raise questions about the meaning of that controversial word: 'authenticity'. Ms Yates' account of her recording of the Westwood Park instruments, and her musings of encounters with other historic instruments, stands in sharp, but complimentary, contrast to Penny's inquiries into a fake Iberian eighteenth-century harpsichord. *Sounding Board* would welcome any opinions on this matter that readers care to offer – and the more contentious the better! For anyone about to embark on their first recording, engineer John Buckman's tips will prove invaluable. Finally, I would like to thank our editor aren Chung for her patience and 'savoir-faire'; her ability to perceive text as geometry was a conceptual revelation to me.

*Philip Thompson*  
Guest Editor