

THE HARPSICHORD AND FORTEPIANO MAGAZINE

Vol 4, No.4

October 1987

EDITORIAL

"WHEN we get to authentic Bartok, I'm retiring". The quip is that of a well-known fortepianist reflecting on current trends in the fortepiano revival. Already in these pages we have noted a number of makers copying nineteenth century originals; and again in this issue reference is made to yet more of these 'young' instruments, Grafts and Streichers from the first three decades of the last century. The music of the period is becoming more and more widely accepted in historical performances: Beethoven is now firmly established, and Berlioz (an obvious candidate from the orchestral point of view) is next on the list. Where will it end, one asks. Surely not with Bartok, but Brahms possibly. One American maker exhibiting in Boston this year considered that it will soon be time to start copying pianos of the 1840's and 50's, but will there be the demand for such instruments? "I can see it happening" says Melvyn Tan.

In case any of our readers are alarmed by all this modernity, we are pleased to include John Raymond's new checklist of the Russell Collection, which has in its care, among other things, some unusual British virginals. We have been able to publish illustrations of these. Keeping in touch with the present scene, we publish reports on the Boston Festival of June 1987 and the activities in the London sale rooms where we note with interest the high prices which eighteenth century harpsichords, in particular those by Kirckman, are now commanding. A contemporary of Kirckman, Americus Backers, is the subject of the Editor's article which gives new insights into the work of this neglected maker and publishes, for the first time, much unique documentary material. And once again we include a music supplement: a sonata by Baldassare Galuppi.

Regrettably, we have discovered ourselves to be out of

pocket with some overseas subscriptions. Subscribers outside the UK have chosen a variety of ways to send in their payments. The most convenient by far, and we suspect the least expensive, is to send a bank note for £5 sterling (recorded delivery may be advisable, though some have arrived in plain envelopes). United States subscribers who would like to receive their magazines more promptly are asked to remit an extra two dollars for airmail delivery in addition to their ordinary subscription, which from the 1st January 1988 will be \$12.

Warwick Henry Cole

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