

M I S C E L L A N E A

TO THE MEMORY OF  
CHRISTOPHER HOGWOOD (1941–2014)  
AND HIS VIVID SPIRIT OF CURIOSITY

# DISC 1

## **WOLFGANG AMADEUS MOZART (1756–1791)**

- [1-3] Sonata pour deux clavecins ou piano-forte in D Major, KV448 (375a)  
Artem Belogurov, fortepiano  
Menno van Delft, harpsichord  
Allegro con spirito  
Andante  
Molto allegro

## **THOMAS ARNE (1710–1778)**

- [4-6] Sonata No. 2 from *VIII Sonatas or Lessons for the Harpsichord*  
Artem Belogurov, fortepiano  
Menno van Delft, harpsichord  
Andante  
Adagio  
Allegro

## **SIEGFRIED SCHMIEDT (c1756–1799)**

- [7] Fantasia in A Minor from *Musikalischer Pot-Pourri*, dritter Heft  
Menno van Delft, clavichord
- [8-9] Sonata No. 4 in F Major from *Sechs kleine und leichte Sonaten fürs Klavier oder Fortepiano*  
Menno van Delft, clavichord  
Andantino  
Presto

## **JOHANN WILHELM HÄSSLER (1747–1822)**

- [10-11] Sonata IV a quattro mani in C Minor from *Sechs leichte Sonaten fürs Clavier oder Piano-Forte*  
Artem Belogurov & Menno van Delft, clavichord  
Adagio, mesto e sostenuto  
Allegro di molto

## **GEORG SIMON LÖHLEIN (1725–1781)**

- [12-14] Sonata No. 2 in D Minor from *Sei Sonate con Variate Repetizioni per il Clavicembalo, Op. 2*  
Artem Belogurov, clavichord  
Moderato  
Andantino con grazia  
Poco presto

## **JOHANN CHRISTOPH KELLNER (1736–1803)**

- [15] Fugue No. 2 in D Minor from *Zwei Fugen mit vier Händen für die Orgel oder das Klavier*  
Menno van Delft & Artem Belogurov, organ

## DISC 2

**GEORGE BERG (c1730–c1770)**

- [1] Voluntary XX in G Major from *Ten Voluntaries for the Organ or Harpsichord*  
Menno van Delft, organ

**JOHANN FRIEDRICH REICHARDT (1752–1814)**

- [2] Fantasie für den Flügel in C Major from *Kleine Klavier- und Singstücke*  
Menno van Delft, harpsichord

**GEORG CHRISTOPH WAGENSEIL (1715–1777)**

- [3] Das Glockengeläut zu Rom in dem Vatikan in C Minor  
Artem Belogurov, harpsichord

**JOHANN LUDWIG STANZEN (18th C.)**

- [4-6] Sonate à 4 mains pour le Clavecin ou Piano-Forte in C Major, Op. 2  
Artem Belogurov & Menno van Delft, harpsichord  
Allegro moderato  
Adagio  
Rondo: Vivace

**JOHANN FRIEDRICH REICHARDT (1752–1814)**

- [7-9] Sonata No. 4 in B Minor from *Sei sonate per il clavicembalo*, tomo II  
Menno van Delft, clavichord  
Moderato e cantabile  
Adagio  
Allegretto e con molti espressione

**HUGO FRANZ (ALEXANDER CARL) REICHSFREIHERR VON KERPEN (1749–1802)**

- [10] Une Sonate à quatre Mains pour Clavecin ou Piano-Forte in F Major, Op. 4  
Artem Belogurov & Menno van Delft, fortepiano  
Adagio

**CHRISTIAN FRIEDRICH GOTTLIEB SCHWENKE (1767–1822)**

- [11-13] Sonata No. 1 in B-flat Major from *Drey Sonaten für das Klavier*  
Artem Belogurov, fortepiano  
Allegro  
Adagio  
Allegretto

**GOFFREDO (GOTTFRIED) WEBER (1779–1839)**

- [14-16] Sonata per Gravicembalo Solo in C Major, Op. 15  
Artem Belogurov, fortepiano  
Allegro di molto  
Adagio  
Presto vivace

**DISC 3** only available on digital edition

- [1-2] **CAROLUS ANTONIUS (CAREL ANTON) FODOR (1768–1846)**  
Sonate pour le Clavecin ou Piano-Forte à Six Mains in F Major, Op. 10  
Artem Belogurov, Dalyn Cook & Menno van Delft, fortepiano  
(no indication)  
Rondo
- [3] **JOHANN GOTTFRIED PRATSCH (JAN BOHUMIR PRÁČ) (c1750–c1818)**  
Huit Variations sur l'Air Russe "Ty podi moja korovuschka domoi" in A Minor, Op. 15  
Artem Belogurov, fortepiano
- [4-6] **LEOPOLD KOZELUCH (JAN ANTONÍN TOMÁŠ KOŽELUH) (1747–1818)**  
Duo pour le Clavecin ou Piano-Forte in B-flat Major, Op. 29  
Artem Belogurov & Menno van Delft, fortepiano  
Adagio  
Allegro  
Rondeau: Allegro
- [7] **JOHANN WILHELM HÄSSLER (1747–1822)**  
Sonata VI a tre mani, in C Major from Sechs leichte Sonaten fürs Clavier oder Piano-Forte, Op. 12 No. 6  
Artem Belogurov & Menno van Delft, clavichord  
Allegro
- [8] **JOHANN GOTTFRIED WILHELM PALSCHAU (1741–1815)**  
Air varié à quatre mains pour le Clavecin our Piano-Forte in G Minor, Op. 1  
Artem Belogurov & Menno van Delft, harpsichord
- [9-11] **HINRICH CONRAD KREISING (c1700–1771)**  
Concerto in E Major  
Menno van Delft, organ  
Allegro  
Largo  
Vivace
- [12-13] **CHRISTIAN GOTTLLOB SAUPE (1763–1819)**  
Sonatine für vier Hände auf einem Claviere in G Minor & G Major  
Menno van Delft & Artem Belogurov, organ  
Larghetto  
Rondo: Allegretto

## MISCELLANEA

The autumn of 2015 brought a spectacular offer: Ryan Mark, who had been the musicological assistant of Christopher Hogwood, asked if I would like to receive a large collection of photocopied keyboard music that Hogwood had gathered over many decades from archives, libraries, and various private and public holdings. I didn't need to deliberate long; these thousands of copies of manuscripts and prints – many of which are unavailable in modern edition, facsimile, or online – would be a unique and priceless enrichment of my library. Just a few days later, twelve boxes arrived at my studio, and I felt like Dr. Livingstone setting out on a new expedition.

I had gotten to know Christopher Hogwood through the biennial clavichord symposia that Bernard Brauchli had organised in Magnano (Piemonte, Italy) since 1993. Clavichord players, builders, and researchers gathered for concerts, lectures, and discussions about new information, new insights, and newly discovered music. Christopher gave brilliant lectures about performance practice as well as relatively or completely unknown composers such as Johann Wilhelm Hässler, Carl Friedrich Christian Fasch, and Hardenack Otto Conrad Zinck. Hogwood's profound interest in the clavichord is strongly reflected in the collection that came to Amsterdam, which contains many works for that whispering keyboard instrument. But there was much more: the twelve boxes also contained music for organ, harpsichord, and piano.

The Hogwood files had been in my possession for some time when I began going through the piles, joyfully trying this and that from the alphabetically organised sources; as a first project, I compiled a clavichord program from the first box – wonderful music by totally unknown composers whose last names start with the letter A and B. However, much more still remained to be discovered.

### *Enter Artem Belogurov.*

At that time, Artem was studying at the Conservatory of Amsterdam in the early keyboards program, and he had the ideal profile for this combined study (pianoforte, clavichord, basso continuo, improvisation): he was a fervid and virtuoso pianist with broad experience on harpsichord and clavichord,

a pianoforte specialist, an ardent student of historical performance practice, and an accomplished soloist, accompanist, basso continuo player, and improviser.

He started to take a more systematic look at the Hogwood collection, catalogued the works, and selected pieces of particular interest. This yielded the idea of recording a cross section of the collection, and here it is: a potpourri of various styles, genres, and composers of different periods on a wide variety of instruments in a range of combinations, including three hands on one clavichord, six hands (!) on one piano, the exciting pairing of harpsichord and piano, and – of course – a fugue for four hands on the organ. Some of these pieces might not have the sublime perfection of the greatest masterpieces, but they do offer a lot of charm, inventiveness, and playful expression that reflects the period and style in which they were written. In this sense, these works may be even better witnesses to their time than the pinnacles of timeless genius.

From the beginning, it was obvious for us that the most interesting way of recording a selection from the Hogwood collection would be to use original instruments. With the collection's emphasis on music from the second half of the 18th and early 19th century, we quickly realised that the instrument collection at Kasteel Amerongen (complemented with a historical clavichord and piano that we could supply ourselves) would form a perfect match. The caretakers of the castle welcomed our idea with enthusiasm and made the instruments and castle available for extensive nocturnal recording sessions.

We discovered a further happy coincidence connecting the Hogwood collection to Amerongen: England! Music life at the castle in the later 18th century drew heavily on inspiration from England; the family in residence, the Van Reedes, collected a great deal of English music, and in 1766, they ordered a harpsichord from London. (They later purchased a beautiful house organ from the Utrecht firm Bätz, which – along with a harp – constitutes the estate's instrument collection).

The first and longest piece of this recording is Mozart's great sonata for two keyboards in D major.

We decided to include this classic from the golden canon of 18th-century keyboard music because it exemplifies how harpsichord and piano can be used in combination to great effect.

Although we couldn't access a true vis-à-vis (an instrument built by Andreas Stein combining a harpsichord and piano in one big case with the two players sitting at either end), we created a "side-by-side" using the castle's Kirkman harpsichord and an original pianoforte by Johannes Zahler. The contrasting sounds of a plucked keyboard instrument versus one with a hammer action makes the ensemble and the dialogue in this big duo even more interesting and meaningful.

The compositions that follow offer a voyage of discovery through different styles, genres and instruments. In addition to the music presented on the two CDs in this pack, there is a third collection of pieces available as a download from the TRPTK website.

The title of our project reflects the "various bits and pieces" character of this album. Christopher Hogwood was a man of grand visions and ideas, but – especially as an editor – he also found interest and intrigue in miscellanea. This is a tribute to the hunter-gatherer of a great musical heritage, who had an eye and an ear for unattended beauty.

- Menno van Delft

## PROGRAMME NOTES

The Sonata for Two Keyboards KV 448 of **Wolfgang Amadeus Mozart** (1756–1791) is widely acknowledged to be not only one of his finest keyboard compositions but also an outstanding exemplar of this genre. It was composed expressly for a house concert that took place on 23 November 1781 at the house of Johann Michael von Auernhammer in Vienna; on this occasion, Mozart performed the work with Josepha Barbara von Auernhammer, daughter of the house and one of Mozart's pupils. On a later occasion, he performed it with another of his pupils, Barbara Ployer. At the time he composed the work, the extant literature for two keyboards was limited; it is possible that he encountered the *Quatuors à Deux Clavecins* (1772) and *Symphonie de Clavecins* (1773) of Armand-Louis Couperin in Paris; he may also have become acquainted with J.C. Bach's *Duets*

*for two keyboards* (1778) when the two met in Paris in 1778. Whatever his inspiration, Mozart created a work of enduring wonder that is heard here performed on fortepiano and harpsichord, a combination that sets in relief the clever interplay and dialogue in Mozart's writing.

Descended from a family of upholsterers and undertakers, **Thomas Arne** (1710–1778) was a student at Eton, at which august institution, his passion for music became manifest; according to Charles Burney, he was renowned for playing the recorder "night and day" and secretly practicing his spinet at night, "muffling the strings with a handkerchief". With studies in violin and composition under his belt, he abandoned law and entered the English theatre scene, working at the Little Theatre in the Haymarket, Covent Garden, and as house composer at the Drury Lane Theatre. He became one of the leading musical figures in London, was a founding member of the Society of Royal Musicians, and composed the patriotic song "Rule, Britannia". While he is principally remembered as one of the best English theatrical composers of his time, his second sonata from the *VIII Sonatas or Lessons for the Harpsichord* (1756) (perhaps conceived at the "remarkably fine toned double key'd harpsichord" listed in his estate) demonstrates his ability to charm on a smaller scale.

Born in Suhl in Thuringia, **Siegfried Schmiedt** (1756–1799) was active as a keyboardist, composer, and music dealer. He was widely praised for his work as a proofreader for Breitkopf & Härtel; in 1796, he opened his own music store in Leipzig, though he would shutter it just two years later. He was admired for his lieder and also produced a number of piano arrangements of Singspiele and operas, including works of Hiller, Dittersdorf, and Mozart.

**Johann Wilhelm Hässler** (1747–1822) began his keyboard and composition studies with his uncle, the organist J.C. Kittel, and in 1762, he was appointed organist of the Barfüsserkirche in Erfurt. His first works for keyboard emerged in the early 1770s, and he travelled around Germany performing them, including in Hamburg, where he met C.P.E. Bach. He later travelled more extensively, visiting Weimar, Berlin, and Dresden (where he met Mozart) in the 1780s, working as a keyboardist and

teacher in London from 1790–92, then proceeding to Riga and St. Petersburg before moving to Moscow in 1794, where he was active as a performer, teacher, and publisher until the end of his life. His compositional output consists principally of works for keyboard, including numerous sonatas as well as fantasias and capriccios.

**Georg Simon Löhlein's** (1725–1781) earliest musical training likely came from his father, a schoolteacher and organist in Neustadt; however, his studies were interrupted at the age of 16, when he was conscripted into the army for a 16-year tenure that ended with him being severely wounded in the Seven Years' War. Following his military service, he enrolled in the University of Jena, where he was appointed director of the Academy Concerts and succeeded E.W. Wolf as the leader of the collegium musicum. While continuing his studies in philosophy, ethics, and poetry, he began composing as well as giving private lessons. His theoretical works are perhaps considered to be his most important contributions; his *Clavier-Schule* (1765) reworked material from C.P.E. Bach's *Versuch* to form a more accessible method for amateurs, with an accompanying treatise on continuo based on Georg Sorge's *Compendium harmonicum* (1760), and he produced a violin method (1771) borrowing heavily from Leopold Mozart's treatise. His works for keyboard include 9 concertos and 12 sonatas as well as partitas, trios, and polonaises.

**Johann Christoph Kellner** (1736–1803) began his earliest musical studies with his father, Johann Peter, who was a well-known organist and teacher in Thuringia. He continued his studies with Georg Benda in Gotha, and after stays in Amsterdam and the Hague, he established himself as the Kantor in the Lutheran church in Kassel. The majority of his compositions are for keyboard, including chamber sonatas for harpsichord and string and/or wind instruments, fugues, preludes, and organ works.

Little is known about **George Berg** (c1730–c1770), an organist and composer of German extraction active in London. It is possible that he played organ or violin at the Ranelagh Gardens in Chelsea, for which he published six collections of songs and perhaps his op. 1 concerti grossi. He was elected to the

Royal Society of Musicians, was listed as a “composer and teacher on the harpsichord, Lincoln's Inn Fields” in Thomas Mortimer's *The Universal Director*, and later served as organist at St. Mary-at-Hill in London. In 1763 he was awarded the first prize from the Catch Club for his glee, *On softest beds at leisure laid*. His op. 7 keyboard sonatas were some of the earliest to be designated as being for both harpsichord and piano. It is also possible that he dabbled in chemistry and experimented with musical glassmaking.

In his youth, **Johann Friedrich Reichardt** (1752–1814), son of a lutenist and a talented lutenist in his own right, was an accomplished violinist and keyboardist who was already travelling to cities near his birthplace of Königsberg to give concerts at the age of 10. His nomadic tendencies in his early years brought him into contact with a number of important German musicians, including Franz Benda, J.A. Hiller, and C.P.E. Bach, as well as authors such as Gotthold Lessing and Friedrich Klopstock. At the age of 23, he succeeded Agricola as the Kapellmeister at the royal Berlin opera, though his own works were not to be heard there until Friedrich Wilhelm II succeeded Frederick the Great; in 1789, his Singspiel *Claudine von Villa Bella* – a collaboration with his friend Goethe – became the first German opera presented to the Prussian court by its own Kapellmeister. He was also a prolific writer; alongside Charles Burney and Johann Nikolaus Forkel, he was among the earliest music journalists as both author (*Briefe eines aufmerksamen Reisenden*) and editor (*Musikalisches Kunstmagazin*, notably aimed not at amateurs but at connoisseurs). Although most of his output consists of vocal works (including approximately 1500 lieder), he did produce some instrumental works, among them the *Fantasie für den Flügel*, which, with its improvisatory and inventive style, bears some resemblance to the fantasies of C.P.E. Bach.

**Georg Christoph Wagenseil** (1715–1777) began his studies with Adam Weger, organist at the Michaelerkirche in Vienna, showing early prowess as both player and composer. As the son and grandson of functionaries at the Viennese court, his achievements garnered the attention of court Kapellmeister Johann Joseph Fux, from whom Wagenseil received three years of instruction in keyboard playing, counterpoint, and composition. With Fux's

imprimatur, he was appointed court composer, a position he would hold for the remainder of his life. His symphonies in particular attracted international attention, and his works were known to the young Mozart, who performed one of Wagenseil's concertos for the empress Maria Theresa. His contemporary Christian Daniel Friedrich Schubart asserted that, as a keyboardist, Wagenseil "played with extraordinary expressive power and was capable of improvising a fugue with great thoroughness". However, gout curtailed his performance activities, and he spent the end of his life composing and teaching.

Little is known about **Johann Ludwig Stanzen** (18th c.) apart from the fact that he was the organist at the St. Paulus church in Hildesheim. He published a two-volume collection of songs for the harpsichord in 1782–83 as well as several other pieces preserved in manuscript.

Early in his life, **Hugo Franz Baron de Kerpen** (1749–1802) demonstrated a gift for music: Leopold Mozart described him as an "extraordinarily good subject" (ein außerordentlich gutes Subjectum) in his travel diary after meeting the family in Koblenz in 1763. Baron de Kerpen became canon of the cathedral in Mainz in 1779 and held the same post later in Worms. In Mainz he was associated with the amateur theatre, for which he composed Singspiele. Despite his many professional commitments, he reserved time for his compositional and theatrical activities, which, in the noble circles in 1770s Mainz, was unusual. His passion for theatre was such that the authorities charged him with dissolute living ("ausschweifend Leben") in 1784. In addition to stage works, he composed a handful of lieder as well as several sonatas for keyboard and string instruments, a Grand Concerto for keyboard and orchestra, several keyboard trios, and the sonata for four hands recorded here.

At the age of 12, **Christian Friedrich Gottlieb Schwenke** (1767–1822) gave a public performance in Hamburg of a concerto written by his father, a bassoonist and town musician. Shortly thereafter, he went to Berlin to pursue studies in mathematics, but at C.P.E. Bach's suggestion, he also undertook music lessons with Marpurg and Kirnberger. Following further matriculation in philosophy and mathematics at the universities of Leipzig and Halle, he succeeded C.P.E. Bach as the Stadtkantor in

Hamburg, a post he would keep for the rest of his life. In 1789 he was named the new cantor of the Johanneum and music director of the five main churches in Hamburg. He had a keen interest in the music of J.S. Bach and produced one of the first complete editions of *Das wohltemperirte Clavier* (Simrock, Bonn, 1801). His keyboard output includes two concertos and three sonatas. An attentive listener will notice that the first theme of the first movement of the sonata recorded here is almost exactly the same as the beginning of the development section of the first movement of Mozart's Sonata for Two Keyboards in D (track 1, CD 1). It will remain a mystery whether this was a simple coincidence or a quote as a friendly gesture to his older colleague.

**(Jacob) Gottfried Weber** (1779–1839) was both composer and theorist, having made several significant contributions in the latter field. Born in Freinsheim, he studied flute, piano, cello, and organ in his youth. He eventually moved to Mannheim and worked as a lawyer; however, he also composed, conducted concerts, and founded a musical society, keeping company with the likes of Carl Maria von Weber (no relation) and Meyerbeer. In 1819 he moved to Darmstadt, where he served as General State Prosecutor. His writings address music history, acoustics, performance practice and theoretical topics; he also founded the *Cäcilia* music journal in 1824. He was the first to author an *Allgemeine Musiklehre*, and he made several important refinements to Georg Vogler's *Stufentheorie*, the use of Roman numerals linking chord function and scale degree, a system still in use today.

**Carolus Antonius Fodor** (1768–1846) was born in Venlo, the last of nine children in a family of Dutch/French musicians. A young talent at the keyboard, he often concertised with his father. He pursued studies in Paris, where his first compositions were produced, but returned to the Netherlands around 1790 to enter the Dutch musical scene. In 1801, he became the director of the orchestra of the Felix Meritis society; in 1802, he assumed the director's post for the Amsterdam-based orchestra *Eruditio Musica*. In addition to his work as a composer and conductor, he was also a piano instructor and coal merchant.

Questions surround **Johann Gottfried Pratsch's** (c1750–c1818) national identity: he was initially described as being Czech, but it

has also been suggested that he was in fact German; in either case, he spent most of his life in Russia. Little is known about his early years; it appears that in the mid-1770s he was living in St. Petersburg, where he was a music teacher at the Smol'nyj Institute from 1780–1795 and later taught harpsichord at the St. Petersburg Theatre School. Although a good portion of his extant compositional output is for keyboard, his most significant contribution is perhaps his collection of Russian folksongs, one of the earliest such publications. The first edition (1790) contained 100 songs, and a second, revised edition in 1806 was even more expansive.

Born in Bohemia as Jan Antonín, **Leopold Kozeluch** (1747–1818) elected to go by “Leopold” not later than 1773 to distinguish himself from a cousin of the same name. After basic musical studies in his hometown of Velvary, Kozeluch continued his musical studies in Prague with his cousin Jan Antonín (composition) and F.X. Dušek (piano) while also matriculating in philosophy and logic at the Altstädtischen Gymnasium. After his first ballets and pantomimes were well received, he abandoned his law studies and moved to Vienna, where he established himself as a respected performer, teacher, and composer. He also founded a publishing house in 1785, which his brother would later manage. Under Emperor Franz II, he was appointed *Kammer Kapellmeister* and *Hofmusik Compositor*. He was a prolific composer of keyboard works, including 22 keyboard concertos, 49 solo sonatas, 7 four-hand sonatas, and a handful of other dances and caprices.

**Johann Gottfried Wilhelm Palschau** (1741–1815) was a travelling virtuoso in his youth, performing in London and Hamburg as well as at the Danish court in Copenhagen, where his father was in the royal opera orchestra. After a period of study with Müthel in Riga, Palschau eventually settled in St. Petersburg, active in both the court and public music scenes. He composed almost exclusively for the keyboard, and his extant works include two sonatas, two concertos, and several sets of variations on Russian folk tunes, including the *Air varié à quatre mains* heard here.

There are scant bibliographic details known for **Hinrich Conrad Kreising** (c1700–1771), including the exact date of his birth; however, evidence of early studies in Köthen suggest that he may have been born around 1700. In E.L. Gerber's *Lexicon* (1813), in an indirect mention in an entry for another composer, Kreising is described as “a worthy pupil of Sebast. Bach”. In 1735, he applied for the organist position at the St. Petrikirche in Hamburg, ultimately being appointed organist at the Kirche der Englischen Kaufmannschaft in that same year. He also worked as a private piano teacher in Hamburg.

**Christian Gottlob Saupe** (1763–1819) was an organist and composer; he was a friend of Daniel Gottlob Türk and may have been his pupil. In 1782, he moved to Glauchau, where he was appointed court and municipal organist, a position he would hold for the rest of his life.

- Dalyn Cook





## KASTEEL AMERONGEN

The edifice and interior of Kasteel Amerongen form a remarkable unity that has grown over the centuries. It originated in the Middle Ages as a residence built by Hendric and Borre of Amerongen. The castle passed into the hands of the Van Reede family in 1557, and they would remain its owners for the next 300 years. In 1673, the castle was burned to the ground by the French troops of Louis XIV; however, the curtain had not yet fallen on the story of this place: plans were developed for rebuilding, and out of the ash rose a country estate in Dutch classic style.

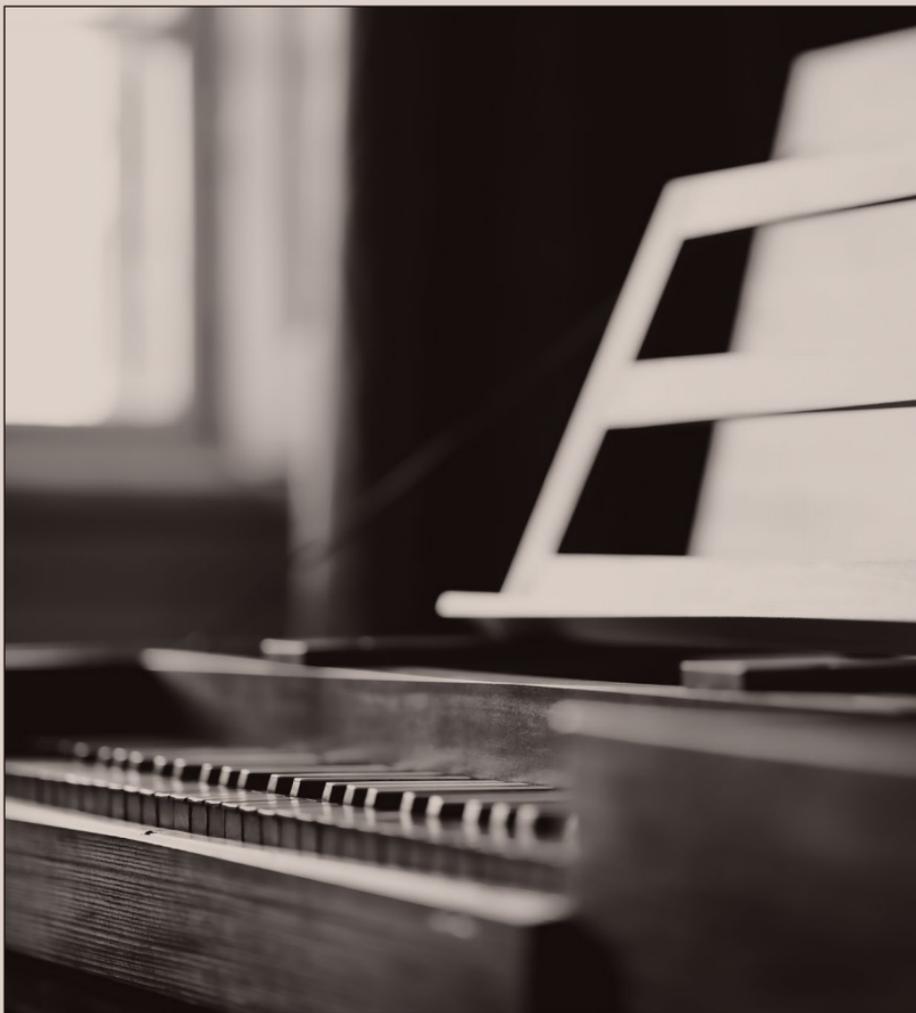
At the end of the 19th century, ownership passed to the Van Aldenburg Bentinck family, who adapted the castle to meet the needs of the time. In 1977, the family sold the castle to a foundation with the aim of maintaining it and opening it to the public.

The building has a beautiful acoustic: the spatial transparency and the many vaulted ceilings allow music to resound with great beauty. It is tempting to think that this high-quality acoustic was conscientiously created during the rebuilding of the castle. Kasteel Amerongen has a rich musical history; music-making was an essential element of a noble upbringing, and the inhabitants of the

castle often filled its spaces with music. As a result, Amerongen also has a fine collection of musical instruments and an extensive music library, which is presently housed in the Utrecht Archive. This library consists of some 200 volumes containing thousands of compositions from the early 18th century to the 1930s.

The high point of musical life at Amerongen came in the second half of the 18th century, when Anna Elizabeth Christina van Tuyll van Serooskerken and Frederik Christiaan Reinhard van Reede inhabited the castle. Both were enthusiastic practitioners of music: Frederik played violin and flute, and Annebet played the harpsichord that was procured shortly after their marriage in 1766. The many invoices for music lessons — both for herself and her nine children — demonstrates how important music-making was for the family. The harpsichord bears the name of the English maker Jacob Kirkman in ornate, calligraphic letters; the Van Reede family had a deep interest in England, which was also the source for much of their music library. In addition to the harpsichord, the Amerongen instrument collection also includes a harp and a house organ built by the renowned Utrecht organ maker Gideon Thomas Bätz.

- Lodewijk Gerretsen (tr. Dalyn Cook)



**Clavichord by J.P. Kraemer and sons, 1803  
(opus nr. 571)**

Johann Paul Kraemer (1743–1819) and his sons were very productive clavichord and piano makers in Göttingen. Composer and music historian Johann Nikolaus Forkel (the first biographer of J.S. Bach) wrote in 1782 about Kraemer: “His clavichords compete with the best in Germany. They are not only very well and durably made from the driest wood, but they also have an exceptionally beautiful tone, but especially lustrous basses.”

The clavichord used on this recording was

located not far from Göttingen in 1881 by pianist and collector Carl Engel. Through Alfred James Hipkins, it came to England, where it would stay with several owners for more than a century. In 1991, Cecil Clutton bequeathed the clavichord to Gustav Leonhardt, bringing it back to the continent. The instrument is unfretted with a compass of F1 - a3; it is double strung throughout, and the lowest nine string pairs are overspun with silver wire. Its very thin soundboard (1,9 - 2,8 mm) consists of two layers of wood glued together at an angle. It was restored in 2014 by Geert Karman and is part of the collection of Menno van Delft.



### **Fortepiano by Johann Zahler, c. 1805**

The Bohemian builder Johann Zahler worked in Brünn (now Brno), which in the 18th and 19th centuries was an important centre for instrument building. This undated piano is at present the only extant instrument by Zahler. Based on the design of the case, range, and construction, it can be dated to the beginning of the 19th century, though some of its elements (black naturals and white sharps, small hammers, thin soundboard) would be considered anachronistic for an instrument built after 1800. Many of its features are quite unusual in comparison to similar instruments

of the time: it has very light ribbing; the planks of the soundboard are almost perpendicular to the bentside, which renders the soundboard very stiff; and it has individual backchecks for every hammer in place of the more customary backcheck rail found in instruments such as those of Anton Walter. The hammers are covered in two layers of deer skin, and the sound is bright, lively and generally uniform throughout the range. It has a compass of F1-c4 with double stringing; triple stringing above c2. The moderator and dampers are controlled with knee levers. The instrument is part of the collection of Gijs Wilderom.



### **Harpsichord by Jacob Kirkman, 1766**

The Kirkman & Sons firm was founded in 1730 by Jacob Kirckmann (1710—1792), an Alsatian cabinet maker who moved to London to join the workshop of Hermann Tabel, a Flemish harpsichord builder working in the Ruckers tradition. Tabel had a considerable influence on Kirckmann's style, evidenced in the similarities between Tabel's sole surviving harpsichord and those of Kirckmann. Upon Tabel's death, Kirckman (having so anglicised his name) married Tabel's widow ("by which prudent measure he became possessed of all Tabel's seasoned wood, tools and stock-in-trade...", as Charles Burney observed) and launched his own firm. In 1755, he became a naturalised citizen and began signing his name "Kirkman" (although "Kirckman" appears on the name board of the 1766 instrument in Kasteel Amerongen).

The Kirkman harpsichord in the Amerongen collection is a two-manual instrument (2x8', 1x4') with the compass F1, G1 - f3 and a dogleg coupler. In addition, it has a lute stop (nasale), buff stop, a machine stop (a pedal-operated mechanism that could be used to change the registration and/or produce gradual dynamic changes), and a nag's-head swell, an innovation by Kirkman that appeared as early as 1754 in his instruments. It is a pedal-operated mechanism that lifts a portion of the lid, making it possible to access both the sound of the open harpsichord and a softer, muffled, lid-down sound; it could also be used to produce gradual dynamic swells. With these many additional effects, Kirkman's harpsichord offers a rich panoply of sonic possibilities and considerable flexibility.



### **Organ by Gideon Thomas Bätz, 1813(?)**

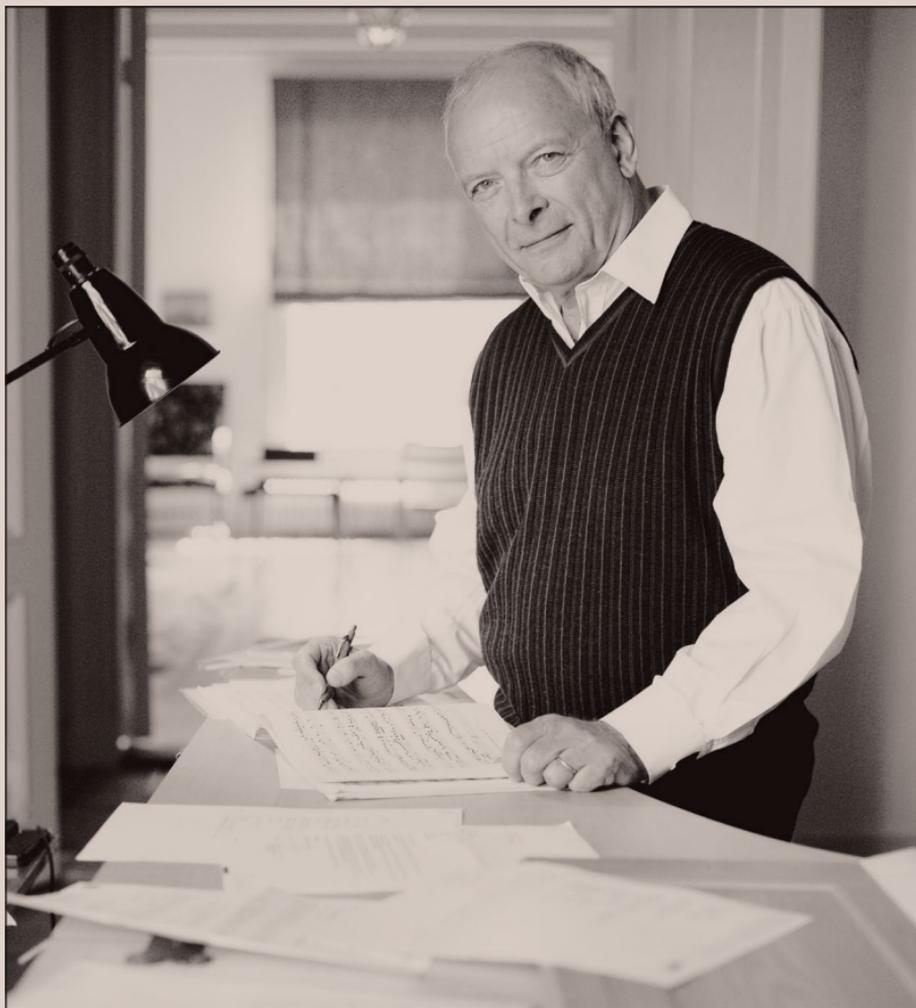
The Bätz organ-building firm was founded by Johann Heinrich Hartmann Bätz, who studied with Johann Christoph Thielemann in Gotha. He subsequently moved to the Netherlands and worked with Christian Müller, serving as an assistant in building the main organ in the Sint-Bavokerk in Haarlem. Two years after his death in 1770, his son Gideon Thomas Bätz took over the firm. In 1780, Bätz received a commission from Frederik Christiaan Reinhard van Reede, who ordered a house organ for Kasteel Amerongen. However, the instrument was not delivered until 1813, the reasons for which remain unknown. Van Reede himself would not live to hear his house organ sound in Kasteel Amerongen, passing away in 1808; his widow Annebet would have to wait yet

another five years after his death for it to come into her possession. It remained largely unaltered until 2007, when it was brought to the Elbertse workshop in Soest for restoration.

The organ has a mahogany veneer and rococo ornamentation that alludes to the prevailing style at the time it was ordered. Bätz used older pipes for most of the registers; only the pipes for the Gemshoorn 4', the Traverso 8' discant, and front pipes were newly made, though he did fashion new cores for the older pipes.

The organ has one manual, C - f3, with the following registers:

Holpijp 8', Prestant 4', Prestant 8' discant, Fluijt trav 8 discant, Gemshoorn 4' bas, Fluit 4', Octaaf 2', Mixtuur II discant, tremulant.



## CHRISTOPHER HOGWOOD AS COLLECTOR

*Collectors are happy people.*

- Johann Wolfgang von Goethe

Collections take many forms. They can be private obsessions, or great national institutions. They can have practical purposes, be an amusement for spare time, or a scholarly means of acquiring a comprehensive knowledge of a particular subject. The number of objects can range from very few to very many, from highly specialised and narrow in theme to apparently random and generalised

in an attempt to be universal. A noted 20th-century English collector restricted the number of antique and vintage watches in his collection to twelve, a new specimen displacing one of lesser quality or interest; over time the group grew in importance and refinement. Another distinguished collector attempted to assemble a representative example of every type of early piano from its invention, until hundreds of instruments filled several large buildings on his property. Collections can be seen as manifestations of our national histories, manual and intellectual skills, creativity, a spirit of enquiry, of civilisation itself.

Christopher Hogwood was a collector – of keyboard instruments, books, music scores, manuscripts, porcelain, glass and more. As a young man reading classics at Pembroke College, University of Cambridge, he decided in his third year that he would instead study music, though with no intention of becoming a professional musician. He was fortunate to become a student of Thurston Dart, “the Orpheus Britannicus of his time”, a significant and influential figure whose profound scholarship was matched by high skills as a performer and orchestral director. Dart was a driving force in the post-war revival of early music in Britain. Christopher turning pages for him in the early 1960s “marvelled at his inventiveness” when seated at the harpsichord.

While at Pembroke College, Christopher established a musical partnership with fellow student David Munrow, founding the Early Music Consort together in 1967. Munrow had previously spent a year in Peru as an English language teacher where, already a skilled bassoonist, he collected instruments, heard indigenous musicians and cultivated his extraordinary ability to play any wind instrument that caught his interest. The vibrant and colourful music of Peru, retaining faint echoes of the music of its 16th-century Spanish colonialists, shaped his own playing of western art music. This in turn influenced the Early Music Consort’s own performance style. The Consort achieved huge popularity across the world, which continued until Munrow’s early death in 1976. This instinctive approach to performing an early repertoire was exciting and admirable, but in Thurston Dart’s telling phrase, there was danger in “knitting your own Middle Ages”. In Christopher’s mind it was clear that all performance had to be based on thorough research into texts and performance praxis – and here began the first of Christopher’s collections: his working library. Throughout his travels, no opportunity was lost to visit a bookshop or a library. He scoured the catalogues of rare-book dealers, gradually building up a huge collection which would eventually be found across every floor of his home, an indispensable resource for an increasingly busy working life.

An important development in Christopher’s career was a collaboration in 1973 with recording producer Peter Wadland who had revived the Decca Record Company’s *l’Oiseau*

*Lyre* label. A first commission was a recording on vinyl LP of Thomas Arne’s Eight Overtures, first published as a set in 1751, for which Christopher reinvented London’s 18th-century *Academy of Ancient Music*. It is extraordinary to reflect on the fact that he was able to draw a group of musicians together for the first time, yet sounding as if they had been playing together in correct period style for their entire lives. The recording was a brilliant success and was followed over the next 33 years by a stream of more than 200 recordings by the Academy under Christopher’s direction. Here again, much research into largely forgotten repertoires led to the acquisition of rare scores to be added to the growing library, and the preparation of his own, new editions for concert and stage performance.

Keyboard instruments were clearly a necessary component in all this work; a second collection was begun. A fine single-manual English harpsichord by Jacob Kirkman of 1766 was an important early acquisition, immediately becoming an important presence on the concert platform. A modern replica of a Ruckers muselaar of 1972, and a second English harpsichord made in 1782 by Thomas Culliford for retailers Longman & Broderip followed. A fine Thomas Hancock spinet of 1732 and a large Italian harpsichord completed this group. As a revival of interest in the fortepiano grew and a classical solo keyboard repertoire and Mozart concertos began to be heard on original instruments, a replica of a South German piano by Matthäus Heilmann of about 1785 was added to the nascent collection. This was later joined by a Viennese piano of about 1815 by Josef Johann Brodmann, a maker favoured by Carl Maria von Weber, and a similar anonymous instrument in Viennese style of about the same date. A copy of a Viennese fortepiano after Anton Walter of about 1785 was acquired in 1987, immediately becoming an important presence on the concert platform and in recording studios. This group of pianos was completed by a Viennese upright grand piano by Franz Martin Seiffert of 1820, a tall cabinet piano by John Broadwood & Sons of about 1823, and a square piano by Johannes Pohlmann made in 1773 in London, a fine and typical example of the kind of piano which first introduced the “new” instrument to a musical public in late 18th-century England.

All these keyboard instruments were clearly suited to the concert hall, but Christopher was

drawn strongly to the clavichord, and particularly to a late phase in the instrument's development when a repertoire intended specifically for these clavichords had been created, especially in German speaking countries. This was the period of Sturm und Drang, of the artistic expression of strong feelings, the cultivation of an aesthetic of sensitivity and sensibility. The clavichord had become the perfect confidante for extreme emotions, for the outpourings of souls inspired by Goethe's 1774 novel *The Sorrows of Young Werther* in which Lotte, with whom Werther is in love, tells him that

*...whenever I have something on my mind, I start strumming some contredanse on my clavichord (which is always out of tune) and then all goes well. Werther tells us that Lotte plays a melody on her clavichord with the touch of an angel, so simple, so ætherial! It is her favourite tune, and I am cured of all pain, confusion and melancholy the moment she strikes the first note...*

Christopher's collection eventually contained eleven clavichords, those by Johann Gottlob Horn, Dresden, of 1789, Johann David Schiedmayer, Erlangen, 1791, and Pehr Lindholm, Stockholm, 1794, being especially important. His greatest affection was reserved for a magnificently decorated clavichord of 1761 made by Johann Adolf Hass in Hamburg. The sound of this instrument is rich and burnished; on it, a skilled player can produce wide dynamic contrasts and achieve the expressive subtleties which are among the peculiar properties of these clavichords. This was the instrument to which Christopher constantly returned and which inspired him to investigate neglected contemporary composers. This led to a long-term publishing project to bring much unknown and neglected music back to life. Works by C.P.E. Bach, Carl Fasch, Leopold Koželuch, Hardenack Zinck and Georg Benda all appeared in a sequence of exemplary new editions, which also included works by Handel, Mendelssohn, Brahms, Martinů and many others.

If music was his overriding passion, a connoisseurship and delight in food came a close second, especially as an allegory for experiencing the past through the senses. He was expert in making orange marmalade having a perfect balance of aromatic, sweet and sour flavours, a mark of the best

marmalades made for English tastes, and for which Christopher won awards. This deep interest in food and the history of food and dining prompted a section in his library dedicated to cookery and recipe books, a substantial sub-collection ranging from the 17th to 20th centuries, from manuscripts to modern best-sellers. One of the planned publications which we shall now never see was to be a history of picnics and picnic food — left incomplete and only at the research stage. Often experienced by his musicians was, however, an after-concert dinner composed of historical dishes prepared to recipes contemporary with the music they had been playing. A charming idea, but with an underlying, and serious purpose: as stated above, through the food it was possible to experience the past through the senses, and understand how the individual components of a dish, (or by implication, of a piece of music) might affect the accomplishment of a final performance.

Ceramics, glass and silverware played an important role in the performance art of dining where the presentation of food, its appearance and associated ceremony carried social significance, and which could rise to great, theatrical heights. We have only to think of European monarchs of the past dining formally in public, watched closely by lesser members of the court who were not themselves partaking of the meal. The ceramics, especially precious and luxurious porcelain, were ornamental as well as practical, and featured throughout a meal which, at least by the 17th century in Europe, might be concluded by the serving of coffee as a final course, either at the table or in a separate room. With his pleasure in fine coffee as a starting point, Christopher chose to begin a collection of early, porcelain coffee "cans" — *demitasses*, small cups of the simplest cylindrical form, with an associated saucer. The absolute simplicity of a coffee can's form seemed to inspire decorators to extraordinary heights of invention and variety in painting in enamel colours. Bands of colour, geometrical diaper patterns, gilding, flowers, foliage, birds, every kind of decorative motif featured, apparently never with dull or routine repetition. Glass cases containing a multitude of sparkling coffee cans decorated Christopher's dining room in Cambridge. Underneath the cases, shallow drawers contained many hundreds more, giving a

house guest the pleasure of a voyage of discovery along this alluring backwater of the decorative arts and the pleasures of food and drink.

In a volume published to celebrate his 70th birthday, with charming prevarication Christopher contributed an "Afterword: How to Evade Autobiography". Asked to comment on his musical policies, he claimed that he didn't have any – "All I can see is a gradual shifting of standpoint as my musical activities and repertoire have changed, plus a general preference for architecture and aphorism over metaphysical mists and purple passages." If asked to define his policies on collecting, he probably would have answered in a similar way, denying that he had any such policies. It is clear, however, that as his musical activities and repertoire developed, his collecting advanced to support and facilitate those developments, feeding them with more ideas, experience and facts, providing the foundation on which his work rested.

What is also clear is that these collections of different objects belonged together, forming a single, coherent whole, every object relating in some way to every other object within it. A life's work of a distinguished artist-scholar, the collections were housed in Christopher's home in Cambridge where, in relaxed and cheerful elegance they formed the backdrop and engine room of a remarkable, and remarkably important creative career which did much to shape our appreciation today of the entire field of early music. From the splendid kitchen-dining room in the basement, with not one, but two Aga cookers, and with plant-filled conservatories opening onto a charming walled garden, to the library and study on the floor above, the drawing room above that, with other rooms for instruments, to the bedroom floor and attics above that – all with paintings and fine furniture, there was the great collection, and there, reflected, was the life of the collector.

*A collection is a self portrait.*

**- Derek Adlam, 2021, Welbeck**

## ACKNOWLEDGEMENTS

We are indebted to the team at Kasteel Amerongen for their boundless hospitality; we were made to feel truly at home in this magnificent space, which made the recording process a profound pleasure. Special thanks to Herman Sietsma, director of Kasteel Amerongen; to Waronne Elbers for receiving us so warmly; and to Lodewijk Gerretsen, who introduced us not only to the wonders of the castle but to the deliciousness of garden-herb sandwich spread. Thanks also to the Stichting Vrijwiligers Kasteel Amerongen (SVKA) for funding the necessary repairs of the Kirkman harpsichord, and especially to Annemiek Barnouw, who showed us out each night with great kindness.

We also owe a debt of gratitude to the late Martin Spaink, who brought the 1766 Kirkman harpsichord into top condition for the recording. Martin combined deep knowledge about historical instruments with the facility and know-how of a born craftsman, and he had a keen sense of humour to boot. If nothing in his toolbox could do what he wanted, he designed a new tool that made it possible; if an unexpected problem arose, he was willing to come help at a moment's notice. Sadly, Martin passed away before he could hear his handiwork on this album; however, this recording serves as a testament to his workmanship and spirit.

Thanks to Gijs Wilderom for the generous loan of his Zahler fortepiano and to Hans Kramer for "taming" it through tuning.

Many thanks to Ryan Mark, Christopher Hogwood's musicological assistant, who prepared the twelve boxes of scores for their postal journey to Amsterdam; thanks to his prodigious efforts, all materials arrived safe and sound.

We are also deeply grateful to Derek Adlam for sharing his memories of Christopher Hogwood and his collections; Adlam's rich insights into the man and his time are an invaluable addition to this booklet.

## ARTEM BELOGUROV

Artem Belogurov is equally at home at the modern piano, harpsichord, clavichord and the many varieties of historical pianos. His repertoire covers four centuries of solo, concerto and chamber repertoire. Based in Amsterdam, he performs in Europe, North America and Japan as a soloist, with his regular duo partner, cellist Octavie Dostaler-Lalonde, and his chamber ensemble Postscript. His recent performances include concerto appearances with Concerto Köln in Lincoln Center, New York and The Library of Congress, Washington and with Camerata RCO in Sofia, Bulgaria. As a soloist and as a member of chamber ensembles Artem has performed at a number of international festivals, among them Festival Montréal Baroque, Festival Royaumont, Festival Oude Muziek Utrecht, and the Wonderfeel Festival.

Artem was born in Riga, Latvia and grew up in Odessa, Ukraine. At the age of 18, he moved to Boston, USA and studied modern piano at the New England Conservatory with Gabriel Chodos, Patricia Zander, and Victor Rosenbaum. In 2014 Artem moved to Amsterdam, where he studied fortepiano and clavichord at the Conservatorium van Amsterdam with Richard Egarr and Menno van Delft, and graduated *cum laude* in 2016.

Artem won 1st and 2nd prizes at international competitions such as the International Competition for Early Music in Yamanashi, Japan, the Geelvinck Fortepiano Concours in Amsterdam, Netherlands and the Brothers Graun Award in Bad Liebenwerda, Germany. He is actively interested in research, particularly relating to Romantic performance practice and enjoys experimenting and reviving forgotten expressive devices. He has recorded for BIS, Piano Classics, Berlin Classics and TRPTK. To learn more about him and his projects, please visit [artembelogurovmusic.com](http://artembelogurovmusic.com), [postscriptensemble.com](http://postscriptensemble.com), and [romanticlab.com](http://romanticlab.com).

In 2018, Artem Belogurov, together with Dalyn Cook and Menno van Delft, launched MouseEar Concerts, a new series dedicated to historical keyboard instruments. Through concerts, lectures, workshops, and masterclasses given by established artists and young talents from around the world, MouseEar aims to promote the rich and diverse repertoire for historical keyboards,

from rarely heard works to old favourites to new music hot off the press. MouseEar invites the curious listener to experience these extraordinary instruments in an array of venues in and around Amsterdam, from small concert halls and churches to living rooms, galleries, museums, and refurbished factories. For more information, visit [mouseearconcerts.com](http://mouseearconcerts.com).

## MENNO VAN DELFT

Born in Amsterdam, in 1963, Menno van Delft studied harpsichord, organ, and musicology at the Sweelinck Conservatorium in Amsterdam, the Royal Conservatory in Den Haag, and the University of Utrecht. His professors included Anneke Uittenbosch, Gustav Leonhardt, Bob van Asperen, Piet Kee, Jacques van Oortmerssen, and Willem Elders.

In 1988, Van Delft won the clavichord prize at the C.Ph.E. Bach Competition in Hamburg and subsequently debuted at the Festival Oude Muziek in Utrecht. Since then, he has been in demand as a soloist, ensemble player, and teacher, giving concerts and masterclasses throughout Europe, Japan, and the U.S., in addition to making numerous recordings for radio and television. He has appeared with a wide range of individuals and ensembles, including Pieter Wispelwey, Bart Schneeman and Jacques Zoon as well as the Nederlandse Opera, Al Ayre Español, Cantus Cölln, the Koninklijk Concertgebouworkest, the Nederlands Kamorkeor, the Orchestra of the Eighteenth Century, and the King's Consort.

The works of J.S. Bach have figured prominently in his work as a recording artist: he recorded the six violin sonatas with Johannes Leertouwer, *Das Musikalisches Opfer* with Ensemble Schönbrunn, *Der Kunst der Fuge*, and the keyboard toccatas; he has also made a number of recordings on harpsichord and clavichord for the "All of Bach" project of the Nederlandse Bachvereniging. In May of 2018, his long-awaited recording of Bach's Six Keyboard Partitas on clavichord was released, recorded on the beautiful Hoffmann clavichord (1784) from the Cobbe Collection at Hatchlands near London, England.

Additionally, he took part in a recording of the complete keyboard works of Jan Pieterszoon Sweelinck, which received a 2003 Edison and the Preis der Deutschen Schallplattenkritik. In 2004, Teknon released the first in a series of



recordings on important historical clavichords featuring Van Delft playing sonatas and variations by J.G. Mützel on the 1763 J.A. Hass clavichord from the Russell Collection in Edinburgh. A recording on instruments from the Music Instrument Museum in Berlin will soon be released.

Menno van Delft has served on the jury of international harpsichord competitions in Brugge, Leipzig, and Milano. He teaches harpsichord, clavichord and basso continuo at the Conservatory of Amsterdam and the Hochschule für Musik und Theater in Hamburg.

More recordings can be found at [allobach.com](http://allobach.com) and more information at [mennovandelft.com](http://mennovandelft.com).

## DALYN COOK

Dalyn Cook completed her master's degree in fortepiano at the Koninklijk Conservatorium in The Hague; in her final year there, she discovered the wonder of the clavichord. In August 2014, she was awarded first prize in the First International Clavichord Competition at the Nordic Historical Keyboard Festival in Kuopio, Finland; subsequent recital appearances on clavichord include the 2018 edition of the Nordic Historical Keyboard Festival, Musica Antica a Magnano Clavichord Symposium XII, Festival Oude Muziek Utrecht Fringe Series, the Geelvinck Fortepiano Festival in Amsterdam, and the Clavichordtage of the Deutsche Clavichord Societät. Ms. Cook was a 2009-2010 Fulbright Scholar.



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|   |  |
|---|--|
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| Tuning                                  | Dalyn Cook<br>Hans Kramer  |
| Harpichord maintenance<br>& preparation | Martin Spaink  |
| Artwork                                 | Brendon Heinst   |
| Photography                             | Brendon Heinst (all images except):<br>Marco Borggreve (portrait Christopher Hogwood)<br>Vincenzo Vitale (portrait Artem Belogurov)<br>Stefan Schweiger (portrait Menno van Delft) |
| Liner notes                             | Dalyn Cook<br>Derek Adlam  |

This album was recorded between 1 and 12 September 2019 at Kasteel Amerongen.

## EQUIPMENT

|                      |   |
|----------------------|---|
| Microphones          | DPA d:dicare 4006A  |
| AD/DA converters     | Merging Technologies Hapi<br>Merging Technologies Anubis  |
| Master clock         | Grimm Audio CC2 at 352.8kHz   |
| Location monitoring  | Sennheiser HD800s   |
| Mastering monitoring | KEF Blade Two<br>KEF LS50 Meta<br>Hegel H30   |
| Power conditioning   | Furutech Daytona 303E<br>CAD Ground Control GC1   |
| Cabling              | Furutech custom microphone cables<br>Furutech custom power cables<br>Furutech custom loudspeaker cables |
| Tuning               | Furutech NCF Boosters<br>JCAT M12 Switch Gold<br>JCAT NET Card XE                                       |

The 44.1kHz 16bit Red Book layer as well as the Stereo and Multichannel 2.8MHz 1bit (DSD) layer of this Hybrid SACD are created using Weiss Saracon sample rate and format converter.



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