

at midcentury and afterward, condemning, as he told The Times in 1985, its “messianic pretensions of infallibility” on questions of interpretation.

Though Mr. Puyana considered the sound of most period harpsichords too effete for his purposes, he did eventually acquire and perform on a remarkable German instrument from the 18th century.

Made in 1740 by Hieronymus Albrecht Hass, it has three keyboards, each with a different timbre, giving it a range of tonal possibilities afforded by few other antique harpsichords.

Mr. Puyana, who was heard in chamber music with the violinists Yehudi Menuhin and David Oistrakh and the guitarists Andrés Segovia and John Williams, was well known for performances of contemporary music.

Puyana died in Paris on 1 March 2013, aged 81

Rafael Puyana, Genoveva Galvez  
Harpsichord Works For Two Performers

by Johann Sebastian Bach

Johann Christian Bach

Wilhelm Friedemann Bach

Newell Jenkins conducts the  
Clarion Concerts Orchestra



Rafael Puyana made his New York debut at Town Hall in 1957, in a program of Bach, Scarlatti and the early English composers Martin Peerson, William Byrd and John Bull.

Reviewing the recital in The New York Times, Ross Parmenter praised Mr. Puyana's "technical skill" and "wealth of poetic insights," adding, "He exploited the tonal possibilities of the instrument — from tiny bell-like sounds to deep, buzzing vibrations — without ever seeming to play merely for the unusual effects."

Rafael Antonio Lázaro Puyana Michelsen was born in Bogotá on Oct. 14, 1931. He began piano lessons at 6 and made his debut in Bogotá at 13.

Around that time, he stumbled onto a bootleg recording of Landowska, the harpsichord's great 20th-century emissary, and was besotted. He tried to turn the family piano into a harpsichord by dampening its strings with sheets of newspaper, to little

avail. (The result, Mr. Puyana told The Times in 1985, was "something like a prepared piano by John Cage.")

Mr. Puyana entered the New England Conservatory in Boston at 16 and later studied at the Hartt School of Music in Hartford. During this period, he gained access to a real harpsichord and his conversion was complete.

From 1951 until her death in 1959, Mr. Puyana studied privately with Landowska at her home in Lakeville, Conn. He later studied composition and harmony with Nadia Boulanger in Paris.

Mr. Puyana began his career as a harpsichordist playing on an immense, powerful instrument built in the 20th century to Landowska's specifications, hauling it in a Buick station wagon to concert halls across North America.

He largely deplored the authentic-performance-practice movement that came to hold sway

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- Concerto In C Major for Two Harpsichords  
and Strings (Schmieder 1061)  
Composed By – Johann Sebastian Bach  
(16:33)  
1 (Allegro) 6:54  
2 (Adagio) 3:57  
3 (Allegro) 5:32  
Duet In F Major for Two Performers  
on One Harpsichord, Op.18, No. 6  
Composed By – Johann Christian Bach  
(9:18)  
4 Allegro 5:36  
5 Allegro 3:37  
Concerto A Duoi Cembali Concertati  
Composed By – Wilhelm Friedemann Bach  
(13:00)  
6 Allegro Moderato 5:25  
7 Andante 3:39  
8 Presto 3:49  
Duet In A Major for Two Performers  
on One Harpsichord, Op.18, No. 5  
Composed By – Johann Christian Bach  
(9:40)  
9 Allegro 6:43  
10 Allegro 2:57

Recorded by Mercury at Ballroom Studio A at Fine Recording in New York City 1963  
Engineer [Chief] – C. Robert Fine    Engineer [Assisting] – George Piros, Robert Eberenz  
Recording Supervisor – Wilma Cozart    Musical Supervisor - Harold Lawrence



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