FOURTH ANNUAL MEETING TO BE HELD IN MONTREAL, CANADA

The Historical Keyboard Society of North America will hold its Fourth Annual Meeting, coinciding with the Ninth Aliénor Harpsichord Composition Competition, at the Schulich School of Music of McGill University in Montreal, Canada, May 21–24, 2015.

The conference, entitled “French Connections: Networks of Influence and Modes of Transmission of French Baroque Keyboard Music,” aims to deepen understanding of French baroque keyboard music, its style, influence, transmission, and the different teaching traditions that nourished it. Although it is difficult to speak of a single French baroque keyboard style, it remains true that the grand siècle generated a musical classicism cultivated by keyboardists not only in France but transnationally. Often, the terms “baroque” and “classical” are used interchangeably in relation to both the repertoire and instruments of the period.

Evening events will include an organ-harpsichord recital by Peter Sykes on Thursday (May 21), an organ-harpsichord concert given by former students of John Grew, Organist Emeritus at McGill University, on Friday (May 22), and the Aliénor Finals Concert on Saturday (May 23).

Guest artist Peter Sykes will give a master class on Friday May 22 at 9:30am-12:30pm.

The 2015 conference website can be found at: http://hksna2015.com/.

REGISTRATION

To register, download the 2015 HKSNA Registration Form at https://hksna2015.files.wordpress.com/2015/01/fillable-pdf_registration-form-hksna2015.pdf or print out the form attached with this newsletter (p. 8).

Complete and return with payment BY MAIL TO:
Schulich School of Music | HKSNA 2015
555 Sherbrooke Ouest
Montreal, QC
H3A1E3, Canada

OR SCAN AND EMAIL TO: hksna2015@gmail.com

All prices are quoted in Canadian Dollars (CAD).

(Continued on page 2)
Greetings! Our fourth annual meeting will be held in the beautiful city of Montreal, Canada, during May 21-24, 2015 at the Schulich School of Music of McGill University, marking the first time that our annual meeting is being held outside of the U.S. In this newsletter, you will find details about the conference, including a tentative schedule, registration, and travel and accommodation information. For the most updated conference information, please visit our conference website at: http://hksna2015.com/. The upcoming conference will also include the Finals Concert of the Ninth Aliénor International Harpsichord Composition Competition, where six finalist compositions will be performed, along with the premiere of two duo-harpsichord compositions by Mark Janello and Edwin McLean.

Since the last newsletter we have been greatly saddened by the passing of several long-time members: George Lucktenberg, the founder of SEHKS, a parent organization of HKSNA; David Justus Johnson Jr., husband of Jane Johnson, an active member of the former SEHKS; and International Advisory Board Members Richard Rephann and Christopher Hogwood. At the upcoming meeting in Montreal we will hold a special memorial session, coordinated by Karen Hite Jacob, in honor of the members who have passed away in the past year. Karen invites you to submit items and proposals to her (music, performances, photos, stories, etc.) at khjacob@gmail.com (see p. 10 of this newsletter for details).

This summer, HKSNA will again return to the BEMF Fringe Series. Thanks to our member Glenn Giuttari—the Harpsichord Clearing House will present members of HKSNA in two concerts on Thursday June 11, at 10:30am and 1pm, at the Courtyard Boston Downtown Hotel (see p. 19). If you are attending BEMF this year, please come and support our society’s Soundscape Series 2015!

The 2016 Eighth Mae and Irving Jurow International Harpsichord Competition has been announced earlier this year and is scheduled to be held at Oberlin College, Ohio, on March 22-24, 2016, in conjunction with our 2016 Annual Meeting on March 21-23, 2016. Please mark your calendar for the 2016 conference-competition and circulate the competition announcement (p. 11) to anyone who may be interested in participating—the application deadline is October 1, 2015!

Upon the recommendation of the Nominating Committee, chaired by Judith Conrad, Jordan Friedman was appointed to the Board of Directors in October to fill the vacancy left by David Schrader. The committee has also worked on the important task of preparing a slate of officers and board members (see p. 15) for next year for presentation to the membership at the Montreal meeting.

Finally, I would like to thank Bethany Cencer for her remarkable service as the Advertising Manager for the Early Keyboard Journal for more than four years. We are currently actively looking for somebody to assume the position of EKJ Advertising Manager; if interested please contact Oliver Finney, EKJ Business Manager, at ofinney@gmail.com.

I hope to see many of you in Montreal and Boston!

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TRAVEL TO MONTREAL AND GETTING TO THE SCHULICH SCHOOL OF MUSIC

McGill University’s beautiful downtown campus resides in the heart of the cosmopolitan city of Montreal. The Schulich School of Music’s Strathcona Building and New Music Building are only a couple blocks east of the main campus gates on Sherbrooke Street. For detailed information about traveling to Montreal and getting around, please visit McGill University’s Travel to Montreal site: http://www.mcgill.ca/undergraduate-admissions/introducing-mcgill/visit-mcgill/travel-montreal.

TRAVELING WITH INSTRUMENTS

It is highly recommended to carry documentation (an appraisal or other official document from an expert or the maker) describing the materials in your instruments.

Here are some useful links and documents pertaining to traveling with your instruments containing protected species such as ivory, rosewood, tortoise shell, and other material.


ACCOMMODATIONS

Presbyterian College (http://presbyteriancollege.ca/)
3495 University Street (one block from the Schulich School of Music)
Private rooms with shared bathrooms. Kitchen facilities available (limited utensils and dishes), towels and bedding provided. Secure building, key entry. Ceiling fans, no air conditioning. RATES: $50/night

(Continued from page 1)
for the first night; $35 for each following night; $245/week. Parking $10/night. To book a room, fill in the Presbyterian College Booking Request Form: https://hksna2015.files.wordpress.com/2015/01/presbyterian-college-booking-request-form-hksna.pdf. Be sure to mention your booking is for the Historical Keyboard Society Conference. Booking requests can be sent by email to: info@presbyteriancollege.ca OR by fax 514.288.8072. Information: 514.288.5256, ext. 200; Mon-Fri 8.30am-12pm.

McGill University Residences
McGill University Residences provide quality hotel-style accommodations as well as comfortable lodging for over 1,000 budget-minded travelers in the dormitory-style residences and student apartments. First class shopping, restaurants and art galleries, outdoor cafés and street festivals are all around the corner. HKSNA has reserved a block of rooms in the residence below – they will be on hold until April 23, 2015.

Royal Victoria College (RVC)
http://www.mcgill.ca/accommodations/summer/rvc
3425 University Street
Room Rates: $40/night, single occupancy

Carrefour Sherbrooke Residence
http://www.mcgill.ca/accommodations/summer/cs
475 Sherbrooke West
Room Rates: $104/night, Single/Double Room

List of Nearby Hotels
*always be sure to ask for the “McGill Rate*
Residence Inn by Marriott
2045 Peel St. Montreal, QC H3A 1T6
Tel.: 514-982-6064 / 1-888-999-9494

Delta Montreal Hotel
475 President Kennedy Ave., Montreal, Quebec H3A 1J7
Tel.: 514-286-1986 / 1-877-286-1986

 Sofitel Montreal Golden Square Mile
1155 Sherbrooke Street West, Montreal, QC H3A 2N3
Tel: 514-285-9000 / 1-877-285-9001

Château Versailles
1659 Sherbrooke St. West, Montreal, QC H3A 1B4
Tel: 514-933-8111 / 1-888-933-8111

Meridien Versailles-Montréal
1808 Sherbrooke St. West, Montreal, QC H3A 1B4
Tel.: 514-933-8111 / 1-888-933-8111


IF YOU HAVE ANY QUESTIONS REGARDING THE MEETING PLEASE EMAIL: HKSNA2015@GMAIL.COM.

2015 MONTREAL MEETING
TENTATIVE SCHEDULE

THURSDAY, MAY 21, 2015
9am – 2pm – A832/A833, New Music Building
Conference Registration

1pm – Tanna Schulich Hall
Keynote Speech

2pm – 7:30pm – Wirth Opera Studio
Instrument and Scores Exhibition

2:30pm – 5pm – Tanna Schulich Hall
Mini Recitals

2:30pm
Karen Flint (Brandywine Baroque)
The Father of It All: Chambonnières and His Followers
3pm
Ruta Bloomfield (The Master’s College)
Music from Versailles: French Harpsichord Music by Bernard de Bury
3:30pm Break
4pm
Aya Hamada (Independent Scholar)
French Collection- Sparkle and Depth: Before the Storming of the Bastille (Music in Eighteenth-Century Paris)
4:30pm
Rebecca Pechefsky (Brooklyn Baroque)
François Couperin’s Huitième Ordre

7:30pm – Redpath Hall
Organ and Harpsichord Recital – Guest Soloist: Peter Sykes (Boston University)

FRIDAY, MAY 22, 2015

8:30am-7:30pm – Wirth Opera Studio
Instrument & Score Exhibition

9:30am-12:30pm – Redpath Hall
Peter Sykes Masterclass

9:30am-4:30pm – A832/833, New Music Building
Performance Practice: Styles, Genres, and Discourses

9:30am
Margot Martin (El Camino and Mt San Antonio Col-
(Continued on page 4)
What the Conversation Writings of Polite Society Say Concerning Good Taste in Performance: St Lambert’s Harpsichord Treatise and Tasteful Conversation

10am

Maria Rose (RILM International Office, New York)
“He thought one of the parts was sung by a woman standing behind the instrument…”: Perceptions of 18th-Century Keyboard Instruments as Mediators between Science and Illusion at the Académie Royale des Sciences

10:30am

Peter Strauven (Royal Conservatory of Antwerp and Leuven)
“Des courtisans en présence du Maître”: The Genre of the French Accompanied Keyboard Sonata in the Southern Netherlands (1760-1785)

11am Break

11:30am

Marcos Krieger (Susquehanna University)
French Influences on the Sonatas of Carlos Seixas (1704–1742), Lisbon Royal Chapel Organist and Court Composer

12pm

April Greenan (University of Mary Washington)
Boieldieu’s Piano Sonatas and Evolution of Repertoire

12:30pm Lunch

Instruments: Organology, Technology, Revivalism

1:30pm

Larry Palmer (Southern Methodist University)
Pedaling the French: A “Tour de France” of Revival Harpsichordists

2pm

Élizabeth Gallat-Morin (Independent Scholar)
The Presence of French Baroque Keyboard Instruments and Music in New France

2:30pm Break

3pm

Graham Sadler (Oxford University)
When Rameau met Scarlatti?: Reflections of a Probable Encounter in the 1720s

3:30pm

Carlotta Marturano (McGill University)
François-Adrien Boieldieu’s Piano Sonatas and the Evolution of Piano and keyboard Writing

4pm

Vivian S. Montgomery (Longy School of Music)
A Broadwood Square as Refuge and Companion: The Private Musical Practice of a Georgian Prodigy

1:30pm-4:30pm – Clara Lichtenstein Hall
Lecture-Recitals

(Continued from page 3)

1:30pm

Jonathan Addleman (McGill University)
Harpischord Suites of Giovanni Battista Draghi

2pm

Chelsea Barton (McGill University)
Kyrie Cunctipotens genitor in Four Organ Masses from the Grand Siècle

2:30pm

Katelyn Bouska (Temple University)
The Czech Connection in Eighteenth-Century Europe

3pm Break

3:30pm

Mark Edwards (Leiden University)
Under the Fingers: Chambonnières, d’Anglebert, and the Musical Work

4pm

Sonia Lee (Independent Scholar)
The Legacy of French Harpsichord Music in Nineteenth-Century Germany

4:30pm-6pm – Tanna Schulich Hall
Pedagogy Roundtable & Tributes to John Grew

6pm-7:30pm – TBC
HKSNA Board Meeting

7:30pm – Redpath Hall
A Gift of Music for John Grew: Recital of Former Students (Harpischord & Organ)

Saturday, May 23, 2015

8:30am – 7:30pm – Wirth Opera Studio
Instrument & Scores Exhibition

9:30am – 12:30pm – Clara Lichtenstein Hall
Lecture-Recitals

9:30am

Lysiane Boulva (University of Toronto)

10am

Johanne Couture (Conservatoire de musique de Gatineau)
Airs de cour pour clavecin dans le manuscrit Gen 2350/57 : reflet d’une pratique clavicinistique professionnelle avant 1630?

10:30am

Joseph Gascho (University of Michigan)
Jean-Henri d’Anglebert’s Harpsichord Transcriptions of Jean-Baptiste Lully’s Opera Works

(Continued on page 5)
11:00am Break

11:30am

**Sandra Mangsen** (University of Western Ontario)
*Gemini’s Pièces de Clavecin*

12pm

**Judith Conrad** (Independent Scholar)
*A Seventeenth-Century French Clavichord Recital*

9:30am – 12pm – **Tanna Schulich Hall**

Mini-Recitals

9:30am

**Martha Folts** (University of Michigan)
*Works by Johann Jacob Froberger and Louis Couperin*

10am

**Max H. Yount** (Beloit College)
*Louis Marchand (1669-1732)*

*Pièces de claveçin, Livre Premier (1702) (Suite in d Minor)*

10:30am Break

11am

**Charlotte Mattax-Moersch** (University of Illinois)
*Suites from the Babell Manuscript*

11.30am

**David Louie** (Glenn Gould School of the Royal Conservatory of Toronto)
*Rameau’s Pièces de clavecin en concert (arranged for Solo Harpsichord)*

1:30pm – 3pm – **Clara Lichtenstein Hall**

HKSNA Annual General Meeting & In Memoriam

George Lucktenberg

3pm – 5:30pm – **Redpath Hall**

Mini-Recitals

3pm

**John Brock** (University of Tennessee)
*Organ Works by André Raison and Nicolas Clérambault*

3:30pm

**Margaret Irwin-Brandon** (Independent Scholar)
*Color-Play from the Prelude to the Plein Jeu, by Composers from Titelouze to d’Grigny*

4:00pm Break

4:30pm

**Joseph Butler** (Texas Christian University)
*André Raison: Messe du deuxième ton*

5pm

**Helen Skuggedal Reed** (University of Evansville)
*The Livre d’orgue tradition and the Wolff organ at McGill University*

**Redpath Hall, McGill University**

3pm-5:30pm – **A832/833, New Music Building**

Sources: Repertoire, Influence and Transmission

3pm

**Bruce Gustafson** (Franklin & Marshall College)

3:30pm

**Calvert Johnson** (Agnes Scott College)
*Amélie-Julie Candeille (1767-1834)*

4pm

**Thérèse de Goede** (Conservatorium Amsterdam)
*Continuo Playing in the French Galant Style*

4:30pm Break

5pm

**Sylvain Caron** (Université de Montréal)
*Analyser l’interprétation : une étude comparative des variations de tempo dans la Sarabande I du premier livre de Pièces pour clavecin de Rameau*

5:30pm – **McGill Faculty Club**

HKSNA Gala Dinner

8pm – **Tanna Schulich Hall**

2015 Aliénor Harpsichord Composition Competition

**SUNDAY, MAY 24, 2014**

9:30am – 12pm – **Clara Lichtenstein Hall**

Lecture Recitals

9:30am

**Matthew J. Hall** (Cornell University) and **Benjamin Katz** (University of London)
*Concerts Royaux: Collective Improvisation as Composition*

10am

**Robin Morace** and **Stephanie Schmidt** (University of North Carolina at Greensboro)
*The French Unmeasured Prelude*

10:30am Break

11am

**Joyce Lindorff** (Temple University)
*Albert Fuller’s Edition and Recording of Gaspard Le Roux’s Pièces de clavessin*

11:30am

**Hank Knox** (McGill University)
*“Vaucanson’s Duck”: An Automated System for Performing a Figured Bass Realisation with a Live Performer in Real Time*

TBC – 12pm – 12:30pm – **Tanna Schulich Hall**

Closing Words
Ivan Božičević (Croatia)

If There Is a Place Between

Ivan Božičević is a Croatian composer, organist, pianist, arranger, and jazz musician. His opus encompasses three symphonies, orchestral, chamber, choral, and soloistic works, as well as numerous electronic compositions. He is interested in a variety of genres (early and baroque, electronic, jazz, world music) and the possibility of “cross-fertilizations” between those genres, always aiming for the stylistic amalgamation on a deeper level. His works have been performed in Serbia, Croatia, Sweden, Germany, France, Denmark, Switzerland, the Czech Republic, Russia, Bulgaria, Ireland, Great Britain, and the USA. Numerous recordings of his compositions have been made for Serbian national radio and television, Swedish national radio, and Croatian national radio and television. Božičević received composition prizes in Serbia, Croatia, Czech Republic, the United Kingdom, and USA (ArtsLink Fellowship Award, Garth Newel Prize, Aliénor Award, AGO/ECS Publishing Award, Prague Philharmonic Choir Prize, John Clare Society Award, Asylum Quartet Prize, Sofia Soloists Award.) He is one of the founding members of the Splitthesis ensemble for new music in Split, Croatia.

Andrew Collett (UK)

Sonatine for Harpsichord

Andrew Collett was born and educated in Surrey, England. After leaving school he completed the Performer Course at Trinity College of Music, studying piano with Anthony Peebles and early music with John Henry and Philip Thorby. During this time he had much success in competition, winning senior classes at many festivals and was a finalist in the North London Piano Prize. Since graduating from Trinity, Collett has managed to combine a successful teaching practice with performing. Notable concerts have included a Mozart concerto with the Rosamund Chamber Orchestra and, in Sri Lanka, a sold out recital in the Cathedral of Christ the Living Saviour Colombo, which was broadcast live on television. Andrew has, from a young age, had an interest in early music. He has built several clavichords, which have “appeared” at many of his piano recitals and he now divides his performing equally between harpsichord and piano.

James Dorsa (USA)

Martinique Harpsichordist

James Dorsa is a native of Southern California’s San Fernando Valley as well as a California State University, Northridge music alumnus. He performs harpsichord concerts both locally and abroad, strongly favoring the rarely performed modern repertoire. He is known for his composition “Jupiter’s Moons,” which enjoyed the first place award at the 2008 Aliénor Composition Competition and was selected for the semi-final round at the 2012 Jurow Harpsichord Competition. All of his compositions feature idiosyncratic writing for the harpsichord in a very "maximalist" setting. He is a regular performer at the Aliénor Competition and frequently represents modern composers during the Boston Early Music festival Fringe concerts. He spent part of his recent life in Ann Arbor where, against proper Californian temporal decency, he found the change of seasons refreshingly dynamic, and he secretly longs to return to a place where shoveling snow and raking leaves are annual activities. He holds a DMA in harpsichord from the University of Michigan in Ann Arbor. Dr. Dorsa joined the faculty at California State University Northridge in 2008.

(Continued on page 7)
Sviatoslav Krutykov (Ukraine)
Little Monkey Ten Snapshots

Sviatoslav Krutykov was born into a family of musicians in Tbilisi, Georgia, with a Ukrainian, Czech, German, Russian, and Kazan-Tatar background. His primary schooling was in Tbilisi. In fifth grade he became a resident of Kyiv and studied at the Kyiv Conservatory but did not finish his schooling on account of his ideology. He has, however, composed since childhood and has pursued drawing as well, leading to a number of exhibitions. He has founded and led three early-music ensembles, playing medieval and baroque music of Europe, as well as that of the Ukrainian baroque. All three groups played period instruments that he collected or made himself. He writes music for the most part in an academic manner as well as a chamber-symphonic style. Krutykov is a member of Societies of Composers and Cinematographists of Ukraine and has composed for more than 60 films.

Dina Smorgonskaya (Israel)
Three Dances for Harpsichord

Dina Smorgonskaya was born in Vitebsk, Belarus and was originally a violinist before studying composition at the St. Petersburg (Leningrad) State Conservatory. She has written music for cinema and theatre, as well as for different instrumental ensembles. She has lived in Israel since 1990; in 2001 her “Three Poems by Federico Garcia Lorca” was a winner of the Athena Festival Competition of Compositions for Mixed Chorus (Murray University, USA), and in 2005, she became a recipient of the prestigious Prime Minister’s Award for Music and Composition. Her chamber and symphonic compositions have been featured at festivals in St. Petersburg, Tel-Aviv, Prague, and in other countries. Ms. Smorgonskaya is currently teaching composition and theory at the Jerusalem Conservatory. “Three Dances for Harpsichord” was written for Marina Minkin in 2007 and is Smorgonskaya’s second work for the instrument; in 2006 she wrote “The Suite in the Baroque Style” for the Tel-Aviv Baroque Trio (recorder, harpsichord and baroque cello).

Laura Snowden (UK)
French Suite

Recently commissioned by the International Guitar Foundation, Laura Snowden has had her music played on BBC Radio 3 and premiered at Sadlers Wells, Deal Festival, and Handel House. Her commissions have subsequently been performed at the Wigmore Hall and in Italy, Spain, Romania, and Japan. She has collaborated both with the Royal Ballet School and with the London Film School. Her song Live Free, composed for the charity Voices For Hospices, was performed at over 300 simultaneous concerts in 60 countries. Laura writes and performs for folk group Tir Eolas, recipients of a City Music Foundation Award, whose debut album Stories Sung, Truths Told is set for release in early 2015. Possessing an “exceptional range of colour and sonority” (Classical Guitar Magazine 2014), Laura Snowden is also a winner of numerous national and international awards as a guitarist, including First Prize at the 2014 Ivor Mairants Guitar Award.

THE FOLLOWING TEN PIECES WERE SELECTED TO BE INCLUDED IN THE 2015 ALIÉNOR ANTHOLOGY (PRB PUBLICATIONS).

Satono Norizuki (USA)
Flavor of D

Dina Smorgonskaya (Israel)
Three Dances for Harpsichord

Pauletta Gianandrea (Italy)
Deux Pièces Croisées

Laura Snowden (England)
French Suite

Andrew Collett (UK)
Sonatine for Harpsichord

Adam Rothenberg (USA)
Partita

Sviatoslav Krutykov (Ukraine)
Little Monkey Ten Snapshots Nos. 6, 8 & 10

Daniel Basford (UK)
Four Postcards for Harpsichord

Yuri Ban (Japan)
Vestigio per Clavicembalo

Ivan Božičević (Croatia)
If There is a Place Between

Prelude
Andantino
Premier Andante
La Joyeuse
Parler du fond du coeur
Tambourin (Vivace)
Nos. 6, 8 & 10
Pudu in the Forest
Vivo
Fandango
Historical Keyboard Society of North America 2015
Registration Form (one form per person)

Please complete this registration form and return with payment. ALL PRICES ARE QUOTED IN CANADIAN DOLLARS

By mail: Schulich School of Music, McGill University (HKSNA 2015 Registration)
555 Sherbrooke Street West, Montreal, Quebec, Canada H3A 1E3

Email: hksna2015@gmail.com

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Join / Renew now and take advantage of Members-only RATES! (Save $30 or more!)

Regular Membership: $60
Student Membership: $30

Please note: Due to Quebec Language Regulations, all ads must appear in French and English. If you are interested in advertising in the conference program, we will provide you with text translation free of charge.

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<th>Program Book Advertising</th>
<th>Artwork Due April 30</th>
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Fee Calculator

Registration
Membership (to join or renew)
Program Book Advertising
Donation

ALL PRICES ARE QUOTED IN CANADIAN DOLLARS

TOTAL $ CAD

Payment Information - please note all payments must be made in Canadian Dollars (CAD)

- Bank Draft or Money Order
  Payable to McGill University (personal cheques will not be accepted)
- Visa or Mastercard

- Card Number:
- Expiry Date:
- Name of Cardholder:
- Signature:
- Date:

Information on accommodation can be found at hksna2015.com
If you have any questions please email hksna2015@gmail.com
Artist Walt Kuhn’s serious but jaunty painting of a horse jockey graced a color postcard from George Lucktenberg, received in Dallas on October 26. Morose information overflowed the small space for writing on the reverse side of the card: sad news of the suicide of a mutual friend. George continued with several lines about his own deteriorating health: “MY news isn’t quite THAT bad, but I AM in less-good shape than before . . .” Later the same day, while I sat at my computer trying to formulate some comforting words as a response, an e-mail arrived from harpsichord maker Richard Kingston with the shocking report of George’s massive heart attack and death that very day.

A person who contributed a great deal to the growth of an American harpsichord culture in our time, Dr. Lucktenberg was indeed a man of many talents. We first met during my Virginia years (1963–70) when he and his violinist wife Jerrie Cadek Lucktenberg stopped the charmingly labelled “Harpsicart” in Norfolk during one of their many tours as a violin-harpsichord duo. George “looked me up” since we both owned German instruments from the Passau factory of Kurt Sperrhake. In 1969 George returned alone to marvel at my new William Dowd harpsichord, which he told me was his first experience with an instrument constructed in a historically accurate style. George soon joined the swelling ranks of advocates for these ear-opening instruments.

After my move to Texas there was another memorable encounter with George during the second harpsichord weekend organized by Bruce Gustafson and Arthur Lawrence at St. Mary’s College in Indiana (1979). A walk together back to the motel after an evening program gave opportunity for George to float the idea of organizing an early keyboard society. I, being inherently shy of organizations as time-consuming distractions from writing and practicing, suggested that perhaps the American Guild of Organists was already enough, and we interested players should try to include more harpsichord information within the context of programs presented by that august body.

Obviously not sharing my reluctance, George returned to Converse College in Spartanburg, South Carolina (where he served on the faculty from 1960 until 1990), and within a few years he became the founding president of a new group: the Southeastern Historical Keyboard Society (1980). An offshoot of this organization was the founding of Aliénor: a privately funded interest group promoting the creation of contemporary repertoire for the harpsichord. It probably comes as no surprise that George was its first executive director. Happily, if not surprisingly, both groups have flourished—sometimes together, sometimes separately. Currently both are included in the recently formed Historical Keyboard Society of North America, whose fourth annual conclave will take place May 21–24, 2015, in Montreal, and is scheduled to include the most recent iteration of Aliénor’s harpsichord-composition competition as the culminating event of the meeting.

Following retirement from Converse, George and his instruments moved to Georgia, where he taught in Atlanta and served as artist-in-residence at Reinhardt College in Waleska. There he was genial host to the annual meeting of his own offspring organization, SEHKS, a meeting made memorable by the incredible artistry of the jazz harpsichordist Don Angle. Incidentally, George was very proud of the double meaning that occurred in his society’s acronym. At Reinhardt, Dr. Lucktenberg remained musically active, presenting his final public concert on February 17, 2013, in the college’s Falany Performing Arts Center.

There was so much more to George’s legacy than successful organizing and artistic performing, not the least of which included his 52 summers of teaching eager young students at the Interlochen Arts Academy in Michigan.

(Continued on page 10)
Among his printed contributions are volumes of early music, editions of contemporary works, and, as a result of his many trips across the Atlantic Ocean to visit historic instruments, a 1997 Indiana University Press book, *Early Keyboard Instruments in European Museums*, co-authored with University of Iowa musicologist and harpsichord builder Ed Kottick. From the preface to this volume:

...The more I found out about historical keyboard instruments, the more I wanted to know. A delightful discovery was the extent to which a similar passion existed in kindred spirits; a thirst for firsthand knowledge and a professorial compulsion to share it with others led to the Lucktenberg Historical Keyboard Tours of Europe. On all but my earliest ventures I have been ably abetted and seconded by my esteemed colleague Edward Kottick, whose amiable presence and broad knowledge soon made him indispensable to the endeavor.

My own copy of this useful book came to me from the personal library of another departed friend, the noted scholar of early keyboards Dr. Martha Clinkscale. When I retrieved the volume from my overstocked bookshelves, I found, inside its cover, a gracious note from George to Martha, thanking her for her helpful reading of the original manuscript. Included as well were Martha’s penciled jottings of possible corrections and some linguistic suggestions. Many years ago, another treasured colleague, Dr. Betty Louise Lumby, assured me that each departed friend leaves us a gift if only we are acute enough to realize what it is! I hope that George and Martha will let me know what they have discovered about even more resonant keyboard instruments in the hereafter (thereby joining J. S. Bach and Claude-Bénigne Balbastre in correspondence with your Harpsichord Editor, who will, of course, share any such communications with our esteemed readers). But for now, I remain content with their substantial earthly contributions and keep in memory the warmth of their friendship.

This article originally appeared in THE DIAPASON, February 2015. Used with permission of Scranton Gillette Communications.

At the meeting in May we will remember George Lucktenburg and his contributions to our organization. We will also remember members who have passed on.

Karen Hite Jacob will co-ordinate this session. She invites people to submit items and proposals to her (music, performances, photos, stories, etc.) If you plan to attend and wish to participate “live” please propose what you would like to do. Others who cannot attend are still encouraged to send or email items.

We plan on a power point presentation so having printed items in advance would make this possible. Please make this a group effort.

Email Karen at: khjacob@gmail.com
Historical Keyboard Society of North America

is pleased to announce the eighth Mae and Irving Jurow international harpsichord competition

March 22-24, 2016 (note date change), Oberlin College, Ohio

ELIGIBILITY: Harpsichordists under age 35 at the time of the competition

ORGANIZATION: Preliminary qualification by recording, submitted electronically (required, no CDs accepted). Further information, required online application, and instructions for electronic submission of sound files are available at www.historicalkeyboardsociety.org. Semi-final and final rounds held at the HKSNA conclave at Oberlin College, 2016. A maximum of twelve players from the preliminary round will be admitted to the semi-final round.

PRIZES: First Prize - $5000 (US); Second Prize - $2500 (US); Third Prize - $1500 (US); Jurow Prize - $750 to be awarded to a promising non-finalist (Mae and Irving Jurow, donors).

JURY: Jane Chapman (Professor of Harpsichord, Royal College of Music, London), Lisa Goode Crawford (Professor of Harpsichord, Emerita, Oberlin Conservatory of Music), Catalina Vicens (Ensemble Servir Antico, Basel/Leiden), Hank Knox (Professor of Harpsichord, Schulich School of Music of McGill University), Vivian Montgomery (Early Music Faculty, Longy School of Music).

ENTRY FEE: $115 (US)/$95 for HKSNA members, payable online or by check/money order to HKSNA.

DEADLINE: October 1, 2015

FOR FURTHER INFORMATION: Application form, flyer and additional information can be found at historicalkeyboardsociety.org/competitions/jurow-competition/ or contact Competition Director Vivian Montgomery (Vivian.montgomery@Longy.edu). Follow us on Facebook at “Jurow International Harpsichord Competition.”
WE NEED YOUR HELP!

Each year, the Historical Keyboard Society of North America presents several awards and scholarships to deserving individuals.

The Ben Bechtel Award and the Martha Clinkscale Scholarship encourage the participation of young people by providing financial support to students to enable them to attend a HKSNA annual conference. The Funaro Fund Award provides financial support to HKSNA members to help defray travel expenses to special events such as classes, masterclasses, and workshops.

All of these funds are supported and perpetuated by contributions provided by generous members and friends. YOUR support is critical to ensure our continued ability to offer these awards!

Please consider a donation to one or more of these special scholarship/award funds. Your help is greatly appreciated by your Society and by the recipients of these awards. Thank you!

SCHOLARSHIP/AWARD CONTRIBUTION FORM

Name_________________________________________
Address_______________________________________
City ____________________State ____Zip Code _____
E-mail:________________________________________

Contribution (amount): Total Enclosed: $_________
$_________ (Bechtel) $_________ (Clinkscale)
$_________ (Funaro) $________ (general fund)

Make checks payable to HKSNA and send to:

David C. Kelzenberg, Secretary
Historical Keyboard Society of North America
2801 Highway 6 East, Suite 344
Iowa City, Iowa 52240, USA

Thank You!