FOUR CENTURIES OF MASTERPIECES:
KEYBOARDS AND THEIR MUSIC... AND MORE!
Vermillion, South Dakota, May 14 to 17, 2014

The National Music Museum (NMM) on the campus of the University of South Dakota (USD) will host the third annual meeting of the Historical Keyboard Society of North America (HKSNA) from Wednesday, May 14, to Saturday, May 17, 2014. Inspired by the breadth of the NMM’s superlative collection of historical harpsichords, clavichords, organs, and early pianos, the theme “Four Centuries of Masterpieces: Keyboards and Their Music” will be celebrated in a series of evening recitals featuring performances of great works of music played on outstanding original instruments from the sixteenth to nineteenth centuries. Among planned highlights will be the public premieres of the NMM’s magnificent Renaissance harpsichord, made in Naples about 1530; a beautiful spinet by Charles Haward, London, 1689; the well-known but newly refurbished harpsichord by Jacques Germain, Paris, 1785; and a recently acquired Broadwood grand piano of 1854. For further information about the NMM and its collections please visit www.nmmusd.org.

Three days of morning and afternoon events (Thursday to Saturday), in addition to further presentations featuring instruments at the NMM, will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers’ work, these taking place in USD’s capacious new Muenster University Center, a short walk from the NMM. Proposals for individual presentations or for themed sessions with multiple participants on any

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A recent photo of the front of the National Music Museum
Photo by Tony Jones

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The President’s Column

Elaine Funaro

It has been an extremely busy and exciting time recently—the harpsichord strings are still vibrating! Our annual conference in Williamsburg (May 29-June 1) was a wonderful success. We enjoyed a stimulating series of presentations, an inspiring array of concerts, and a fantastic group of folks from around the country and beyond. Our thanks are extended to John Watson for all of his hard work in making our conference such a great success.

Immediately following the conference the Boston Early Music Festival (June 10-16) took place, where HKSNA presented four concerts in a period of just two days. We were able to muster an astonishing array of 13 performers from around the world, performing old and new music on clavichord, harpsichord and fortepiano. Numerous Aliénor composers were featured, as well as our recent Jurow competition winner. One can read the review of the event in the “New York Arts” at http://newyorkarts.net/2013/07/bemf-2013-wallach/#.Ug5UdLwXj-5.

The month of July brought me to the finals showcase concert of the British Harpsichord Society, as part of their tenth anniversary International Composition Competition (July 27). I was asked to premiere three pieces, two of which were composed by past Aliénor composers (Thomas Donahue and Ivan Božičević). The third piece was composed by English composer Gavin Wayte; it was written for an “actor-harpsichordist,” and was entitled “Hot to Trot Love Bot.” Let’s just say (to quote the words of the composer) “I would like the piece to speak for itself.” I had help from my actor son Eric for the speaking parts and with make-up, and I didn’t let anyone know about my LED-lit hair-piece until I turned it on for the final punch line! The concert was held in the Foundling Museum in London and other performers included Mahan Esfahani, Goska Ishpording, Christoph Kaufmann, Pamela Nash (the organizer), Penelope Cave, Jane Chapman, and Maggie Cole.

As you can see, many exciting things have been happening!

I was also able to attend a meeting of the British Harpsichord Society, and was interested to observe our similar and different approaches to our common missions. Obviously we have a larger territory to represent and serve, and communication will be a very important part of our continuing success.

At our HKSNA board meeting in May we touched upon this subject, and hope that you, our members, will continue to keep us informed about your performances and projects. We will continue to build our website and hope to use it as a good public forum for our events. Nick Good and Joyce Lindorff will be helping out in this regard.

John Koster has graciously extended an invitation to us all to hold our next annual conference at the National Music Museum in Vermillion, South Dakota. We are planning this for next May. Stay tuned—you won’t want to miss it!

Happy music making this year, and see you next spring!
subject relating to historical keyboard instruments, their use and repertories from the Middle Ages to the twenty-first century are welcome.

Call for Proposals

Please submit proposals by electronic means only, via e-mail to the Program Chair (John.Koster@usd.edu) by January 15, 2014. Individual presentations will be limited to 25 minutes. For papers, submit a one-page abstract attached to the e-mail as a Microsoft Word document and a brief biography. For themed sessions, panel discussions, etc., please include the names and brief biographies of all proposed participants. For mini-recitals and lecture recitals, submit complete program information and a representative recording (as an internet link or as an attached MP3 file). For performers not intending to bring their own instruments or to make arrangements to use exhibitors’ instruments, two fine modern copies after historical models will be available: a two-manual five-octave in the French style and a fortepiano in the Viennese style, 5+ octaves (FF to g”). Notification of accepted proposals will be made by February 15. Presenters must register for the conference and cover their own travel and other expenses.

Further information, as it becomes available, will be posted on the websites of HKSNA (http://historicalkeyboardsociety.org) and the NMM (www.nmmusd.org).

Harpsichord, Naples, circa 1530, National Music Museum, Vermillion, South Dakota (NMM 14408; purchase funds from the William Selz Estate, Mr. & Mrs. Clifford E. Graese Fund, and Mr. & Mrs. R. E. Rawlins Fund, 2009; photo by J. Koster). This magnificent instrument, surely the best preserved sixteenth-century harpsichord in existence, has recently been restored to playing condition in its original form with just one 8’ stop. Of remarkable versatility despite its seemingly limited resources, the instrument could well be regarded as a time-machine back to the sixteenth century and the origins of keyboard music as a distinct art.

The 9th Aliénor Harpsichord Composition Competition will be held in conjunction with the annual Historical Keyboard Society of North America (HKSNA) meeting in Spring 2015.

Further details, including the Call for Scores, will be posted on the Aliénor page of HKSNA’s website (www.historicalkeyboardsociety.org/alienor) this fall.

Greetings! The Fall 2013 Newsletter brings to you the Call for Proposals for our next annual meeting to be held at the National Music Museum. Please save the dates (May 14-18, 2014) and make plans to attend. On the next page you will find a report on our marvelous Williamsburg meeting written by Karen Hite Jacob. The spectacular "Changing Keys" Exhibit (http://www.colonialwilliamsburg.com/do/art-museums/wallace-museum/changing-keys/) will run through Dec 31, 2014—in case you missed the conference, consider including Williamsburg in your next travel plans.

Elsewhere in this issue you will find an eclectic mix of articles on topics ranging from whether Cristofori patented his invention of the piano to harpsichord and early music programs at Curtis, and from new harpsichord compositions premiered in the U.K. to the Nordic Historical Keyboard Festival in Finland. As I write I am already looking forward to next spring’s issue where we will have articles on Coelho’s Flores de Mvsica and on Americans involved in early keyboards in Europe.

Have a great fall!
The joint meeting of the Historical Keyboard Society of North America (HKSNA) and the American Musical Instrument Society (AMIS) took place in historic Williamsburg, Virginia on May 30–June 1, 2013. This event with the special exhibit “Changing Keys: Keyboard instruments for America 1700–1830” (http://www.colonialwilliamsburg.com/do/art-museums/wallace-museum/changing-keys/) had long been anticipated. Years ago John Watson, our local arrangements chair, had invited both groups to participate as he worked on the exhibit and its wonderfully detailed book of the same title (http://www.preservationtheory.org/ck.aspx).

The conference, themed “Roots of American Musical Life,” included jam-packed days of presentations, demonstrations and performances. The keyboard exhibit included twenty-eight spinets, harpsichords, organs, and square and grand pianos most exhibited for the first time. The exhibit traced the transition from harpsichord to piano and the early-nineteenth-century struggle for independence from the British monopoly on musical instruments towards the early burgeoning of the American keyboard industry.

Over 150 people from various parts of the world attended. Sessions were held in a variety of locations offering attendees glimpses of the past from the organ at Wren Chapel, College of William and Mary to a candlelight concert at the Governor’s Palace. Other events took place in the Williamsburg Lodge and at the DeWitt Wallace Decorative Arts Museum which housed the keyboard exhibit. Attendees saw the exhibit and heard the instruments as part of the conference, but many chose to purchase passes allowing for additional visits to historic buildings and museums.

Some sessions were combined for both groups, including the opening with Judith Conrad on the clavichord performing early French dance music published by Attaignant. She ended her program with the attendees singing “Tant que vivray” as she demonstrated how one could sing the song and play the ornamented version at the same time. This was followed by Joe Butler playing selections on the organ from Williamsburg’s own Peter Pelham manuscript and that of Francis Hopkinson of Philadelphia. A 1769 letter from a Williamsburg resident mentions Pelham playing works like those in the two manuscripts. John Watson hand pumped the organ for Joe’s presentation immediately transported the audience into times past.

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Presentations were on many topics including British organ registration (Cal Johnson), and the little known Bernard de Bury (Ruta Bloomfield). Performances included Sally Renée Todd with music of Zipoli who went to South America while others kept with German composers associated with Bach—Rebecca Pechefsky (Krebs) and Stephen Gamboa (C.P.E. and J.C. Bach).

Some of the most interesting presentations involved instrument makers. Paul Irvin’s “Finding the Hallelujah in your Keyboard Instrument” continued the discussion of previous conferences including musical instrument wire and the continued search for wire that may have been used in the 18th century. He talked about each instrument being a “system” with variables in creating instruments including appropriateness of stringing schedules. Even the angle of the pins can affect the sound! And don’t forget the variety of dampers. All this is to say “old instruments” in our world are still re-evolving.

Karen Flint demonstrated music from the Borel Manuscript from the Provençal region now in the library at University of California, Berkeley. For this she used her new instrument by Owen Daly, after a harpsichord attributed to Claude Labrèche, last quarter of the 17th century. This two-manual instrument has a solo 4-foot stop on the upper manual and two 8-foot stops on the lower. Owen spoke about the instrument briefly.

Involving the evolution of the piano David Sutherland continued his conversations about the early Italian pianos which served as a model for instruments by Silbermann which were known to Bach. Andrew Willis performed works by J.S. & C.P.E. Bach on Sutherland’s copy of a 1730’s Italian fortepiano.

Tom Beghin revisited Beethoven’s Sonata Op. 106 concerning Broadwood pianos versus Graf pianos (London versus Vienna) in 1818. Related to the time period was Randall Love’s performance of Beethoven’s Op. 109. Shuann Chai performed fantasies from the 1780’s by Mozart, Haydn and C.P.E. Bach. The final concert featured

More topics related to American music: we heard from Joyce Lindorff with selections from a rare collection, Robert Bremner’s “Harpischord Miscellany, Book Second” (London, 1763) in Williamsburg’s John D. Rockefeller Jr. Library. Sonia Lee covered American battle pieces, and Faythe Vollrath performed music from Jefferson’s library. Several performances involved guest performers Beverly Biggs with violinist Andrew Bonner included a sonata by Wodziwob from Jefferson’s library. Beth Garfinkel’s program of witty songs from Williamsburg with actor-singer Christopher Goodbeer was a delight. Goodbeer’s diction made the songs easily appreciated.

Tom Strange’s talk on pianos not made in Boston, New York or Philadelphia provided insight into influences from France and German on instruments in Ohio and South Carolina. Again, this demonstrates how little is generally known about our own heritage.


Larger performances included “Mr. Jefferson’s Music” researched by Mary Anne Ballade from the Library of Thomas Jefferson and performed with an array of singers and instrumentalists including harpsichordist Joseph Gascho, a previous Jurow Harpsichord Competition winner. Part of the final performance featured Andrew Willis in early American works by Reinagle and Mrs. Van Hagen and concluded with a chamber music arrangement of Beethoven’s Symphony No. 1 scored for flute, violin, cello and piano. The arrangement by Hummel brought a most wonderful close to the conference – a piano and a few other instruments when well-played can be as large as a symphony and more refreshing!

More photos from the Williamsburg meeting can be viewed on page 7.
Malcolm Rose discusses the mysterious “1623” harpsichord currently owned by the Cobbe Collection Trust, U.K.

Local arrangements chair John Watson speaks to the attendees of the “Changing Keys” exhibit and demonstrations.

Ed Kottick chairs the session “Said the Harpsichord to the Piano.”

Richard Spicer at the 1745-50 Balthazar “Zopfe” Spinet, reproduction by Hansen & Write; CWF Cabinet Shop.

Nancy Metzger demonstrates on the 1762 one-manual harpsichord by Jacob Kirckman.

Sandra Mangsen demonstrates on the 1726 Carton Aston spinet.

Larry Palmer demonstrates on the 1726/1950 Cusseneers/Challis harpsichord.

Frances Conover Fitch at the 1700 Stephen Keenet spinet

Tom Marshall demonstrates on the 1806 John Broadwood & Son, grand piano.

Randall Love demonstrates on a replica of an original 1766 Johannes Zumpe square piano.

Stephen Siek demonstrates on the James Ball square piano, ca. 1791.
DID CRISTOFORI PATENT HIS INVENTION OF THE PIANO? —

David Sutherland

A decade or so ago in the course of working up my article, “Silbermann, Bach, and the Florentine Piano,” for this society’s journal (Early Keyboard Journal 21 [2003]: 45-63), in discussing Gottfried Silbermann’s extremely faithful, not to say slavish, copying of the Florentine piano action as embodied in Giovanni Ferrini’s combined piano/harpsichord (1746), I wrote the following fanciful sentence:

Giovanni Ferrini... have had a watertight case against [Silbermann] for copyright infringement and theft of intellectual property, had an international law of copyright then existed.

That sentence was merely intended to clinch my point that Silbermann’s action in the 1740s-series piano so closely resembled Ferrini’s version of the mature Cristofori action (which in turn differed from the latter only in a few details) as to suggest, or—as I thought—to prove that a Ferrini piano stood in Silbermann’s shop serving as a model for the action design of that master’s second-series pianos. However, my sentence began to take on a life of its own as it occurred to me that while piano manufacture continued in Florence to around the middle of the century, as the Ferrini cembalo doppio demonstrated, and while the Florentine piano action was copied by Silbermann and adapted by native keyboard makers in Portugal, Spain, France, and England—if Americus Backer’s brilliant reworking of the Florentine design (which came to be called the English grand action) is taken into account—it seems never to have been copied or adapted elsewhere in Italy, with the possible exception of an experiment carried out in Bologna in the 1760s, to be discussed below. When piano manufacture was taken up again in Florence in the 1780s, by Vincenzio Sodi and others, their instruments were modeled on those of Germany and Vienna—Stein, Walther, and Schiedemayer, etc. (see John A. Rice, “The Tuscan Piano in the 1780s,” Early Music 21 [1993]: 5-26). This no doubt reflects the influence exerted on Florentine cultural life by the city’s having become in the late 18th century a dependency of the Hapsburg empire.

The seeming reluctance of Italian keyboard makers outside of Florence to take up the new, touch-sensitive keyboard action seems strange in view of the larger musical context. Starting sometime in the first quarter of the century (perhaps as early as the first decade, although much of this repertory is undated), keyboard composers in Italy initiated a repertory of multi-movement keyboard sonatas embodying new forms, novel stylistic devices, and fresh aesthetic impulses. The leaders of this movement were Domenico Zipoli (1688-1726), Benedetto Marcello (1686-1739), Azzolino Bernardino della Ciaia (1671-1755), Giovanni Benedetto Platti (?1697-1763), and Domenico Albéerti (1710-1746); in some respects the most interesting of them, and in others the least, was Lodovico Giustini (1685-1743), whose claim to fame will need no introduction to readers of this newsletter. While some of these new sonatas can be played satisfactorily on the quilled cembalo as it was known in Italy in the first half of the eighteenth century, others certainly cannot, and must have been conceived for the new piano. For instance, a new kind of cantabile style emerges, in which a single dominant melody is supported by an accompaniment moving twice or four times as fast. A texture of this sort is simply unworkable on a cembalo ordinario (normal brass-strung, unison cembalo with quilled jacks), because the melody will be drowned out. The new repertory often requires that one part of a musical texture be in subordination to another, projected as background, thus introducing a quite new dimension in keyboard composition. By no means does every one of the new Italian multi-movement keyboard sonatas pose such demands, but one gets the impression in studying the repertory as a whole that the piano rapidly became the default mode for solo keyboard composition and performance. There was no need to specify the new kind of cembalo; it was assumed, just as heavier-than-air flight (rather than the dirigible) came to be assumed in the early days of air travel, or as sound almost instantly took over as the norm in the movie industry, or as an expensive, ostentatiously served, drink named after a minor character in Moby Dick, revolutionized what it meant to “go out for coffee.” Perhaps the most intriguing aspect of Lodovico Giustini’s Sonate da cimbalino di piano, e forte (Florence, 1732), is the question, why did this composer, alone in the first half of the century, feel the need to specify the piano in his title?

Considerations such as these seemed to me to rule out the facile and rather pejorative explanations that had often been put forward to explain why Cristofori’s invention was apparently not taken up in Italy by anyone outside his shop in Florence—such as: Italians weren’t interested in the piano, but only in opera and vocal music; or, laudable as the design may have been, instruments embodying it were excessively complicated, not reliable, and deficient in tone quality. Well, then, how about the notion of Cristofori having patented his invention, which had occurred to me as not much more than a joke, or a figure of speech: Could it have been possible at all? Might it have accounted for this perplexing phenomena of the piano’s early history?

One of the blessings of living as I do in Ann Arbor is that the resources of a great university lie within easy reach. An inquiry as to whether patenting the piano action would have been possible in Italy, addressed to the then law li-

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The Early Pianoforte

Librarians, Beatrice Tice, produced the encouraging response, “It appears that patent law was alive and well in Italy during the Cristofori/Ferrini time period,” together with an invitation to look further into the matter in the law library. Historians of patent and copyright law had demonstrated that patent law was initiated in the northern Italian communes (city-states) in the mid-fifteenth century. In previous centuries, individual monopolies had been issued on an ad hoc basis, usually for inventions directly applicable at a given time and place, but the idea that such monopolies should be granted systematically and as a matter of course to any invention brought to the attention of the authorities was the crucial new element in the development of patent law. What is generally credited as the first patent was issued to Filippo Brunelleschi, architect of the dome of the Florentine cathedral, in 1421 for a river boat equipped with a crane for transporting masonry. The statutory basis of patent law developed in Venice about the same time as a means of drawing persons of genius to the city, and copyright soon followed. The idea spread quickly across Europe, especially in Germany, France, and England, but died out in the sixteenth century with the wide-spread rise of absolutist rulership. Venice, however, retained its ancient status as a republic, and, incidentally, a reputation for its patents, until its conquest by Napoleon in 1797.

Cristofori would, accordingly, have been able to patent his piano action in Venice. But did he? He had a healthy sense of the worth of his invention, and of himself for inventing it, in my view. I have argued elsewhere that he thought of himself as belonging in the league of philosophers/artists, like Leonardo da Vinci and Galileo Galilei (see “Bartolomeo Cristofori’s Paired Cembali of 1726,” Journal of the American Musical Instrument Society 26 [2000]: 5-56, at 53). Furthermore, as a native of Padua, he had a natural avenue for approaching the Venetian senate. Padua, situated about 20 miles west of Venice, is the university town of the Veneto, and had a rich tradition of scientific and cultural advances. A Venetian patent would have had no effect, to be sure, on the likes of Gottfried Silbermann in Saxony, or on keyboard makers in Lisbon, and later in Seville, who copied his design. It would not even have protected him from competition in Naples, and probably not in Rome or elsewhere in the Papal States (Bologna). But it would certainly have been effective in Venice and in other cites of the Veneto, such as Brescia. As a valued retainer of the Medici, he could have relied on their protection throughout Tuscany. In short, Cristofori could have gained protection throughout significant parts of northern Italy.

To determine whether in fact Cristofori did patent his invention of the piano action, it would be necessary to conduct research in the Archivio di Stato, Venice. My guess is that the second decade of the century, 1710-19, would be the most likely period to search, at least to begin with. This is because public notice of the invention of the piano beyond the city of Florence commenced spectacularly in 1711, with the publication of Scipione Maffei’s article, “Nuova invenzione d’un gravecembalo col piano e forte” in the Venetian periodical, Giornale de’ letterati d’Italia. (This important document is transcribed and translated in Stewart Pollens, The Early Pianoforte [Cambridge: Cambridge University Press, 1995], 57-62 and 238-43). The article included an elevation drawing of the piano action as it then existed—it was redesigned about a decade later—complete with a letter-indexed listing of its constituent parts. It is, however, only a hasty sketch, ill-proportioned and in certain points misleading. Cristofori was undoubtedly capable of rendering a precise drawing had he so desired. Is it by chance that this sketch—detailed enough to convey an impression of its scope, but quite inadequate as a guide to building it—appeared in the “Nuova invenzione?” or is it evidence of a canny instinct to keep secrets safe while presenting an appearance of candor?

Finally, it is worth noting that the only known instance of piano production according to the Florentine design elsewhere in Italy than in Florence took place in Bologna in and after 1766. This is revealed in correspondence between Giovanni Battista Martini (Padre Martini) and Antonio Locatelli of Vicenza, and between Paolo Morelli of Bologna and Martini. From these letters we learn that in 1766 Morelli undertook to make a cembalo a martellino on a model supplied by Carlo Broschi (Farinelli) for Martini but using the body of a pre-existent cembalo, that this instrument turned out to the satisfaction of Martini, who then asked Morelli to make another one for a party (not named) in Bologna. Morelli reports (1770) that he is engaged in making this instrument, this time all new, without using the body of an old instrument. (This correspondence is reported in detail in Anne Schnoebel, Padre Martini’s Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna [New York: Pendragon Press, 1979], and cited in Pollens, The Early Pianoforte, 114 and 276.) The “model supplied by Carlo Broschi” would have been a Ferrini pianoforte cembalo made in 1730, part of a bequest of musical instruments and manuscripts from Maria Barbara da Braganza, Queen of Spain, who had died in 1758. When Farinelli left the service of the Spanish crown in 1759 he brought this bequest with him to his home in Bologna. Charles Burney visited him there in 1770, and his report in the Present State of Music in France and Italy (1771) included a description of Farinelli playing upon his Ferrini pianoforte cembalo. If Cristofori had patented his invention in the second decade of the century, and if the patent had run for fifty years, which was one of the usual intervals, it would have expired in the corresponding year of the seventh decade. The timing of Morelli’s initiative may, of course, have had nothing to do with Cristofori’s evolution from inventor to first manufacturer of pianos, but in that case it is an interesting coincidence.
For anyone who happened to be in London the last week in July, two noteworthy events took place. One was a remarkable stretch of dry, sunny weather with very warm temperatures and the other was the Finals Showcase Concert for the International Composition Competition sponsored by the British Harpsichord Society in honor of their tenth anniversary. This competition, which required a solo acoustic piece for harpsichord no longer than eight minutes, attracted over ninety scores from 18 countries. Artistic director Pamela Nash put together the finals concert which took place at the Foundling Museum, an institution whose original patrons included G.F. Handel. With his portrait among other eighteenth gentlemen looking on, an impressive assemblage of British and continental (and one American) harpsichord talents served the wishes of their respective composers. The performers were: Mahan Esfahani, Goska Isphording, Elaine Funaro (our current HKSNA president), Christoph Kaufmann, Pamela Nash, Penelope Cave, Jane Chapman, and Maggie Cole.

The composers were on the whole a youngish group with a wide range of styles on display, from mathematically austere to theatrically absurd. They are: Alessandro Ponti (First Prize), Jung Sun Kang (Second Prize), Aled Smith (Joint-Third Prize), Jürgen Kraus (Joint-Third Prize), Patrick John Jones, Satoru Ikeda, Thomas Donahue, Junghae Lee, Ivan Božičević, Enno Kastens, and Gavin Wayte. Two of these composers (Donahue and Božičević) have been winners in HKSNA’s own Aliénor Composition Competition. Elaine Funaro played those two pieces plus “Hot to Trot Love Bot” by Wayte, a piece for actor/harpichordist requiring speaking and playing. Funaro depicted the amorous robot with a specially designed gown and a hair piece equipped with flashing LED lights for the “climatic” ending. The bust of G.F. Handel was observed to blush. Everyone got to eat and drink afterwards thanks to the generosity of the British Harpsichord Society. If you happen to be in London, do look them up—they are a fun crowd!

After just three semesters teaching at that most entrenched of American conservatories, Philadelphia’s Curtis Institute, Leon Schelhase has established a new harpsichord tradition and the next year will see the instigation of Baroque chamber music as a new branch in the school’s ensemble offerings.

Known as a bastion of conservatism, these developments will raise more than a few eyebrows. But, with the establishment of a Historical Performance Program with an internationally-acclaimed faculty including harpsichordist, Kenneth Weiss by their sister institution, the Juilliard School in New York it was only a matter of time before Curtis “saw the light.”

In fact, early music is not entirely new to Curtis. Founded in 1924 in the heart of Philadelphia, Curtis has stood by its original goal to offer free education of the highest level to an exclusive student body of between 150 and 170. Numbered among its distinguished faculty have been principal players of the Philadelphia Orchestra, and luminaries like Josef Hofmann, the acclaimed pianist, who served as the school’s director through its first decade, and conductor Leopold Stokowski.

Over the years, harpsichord and early music has not been absent from the institute’s offerings. At its foundation, the legendary Wanda Landowska was enlisted as an instructor, and since 1988 Lionel Party, a student of Albert Fuller, and harpsichordist with the New York Philharmonic since 1984, and the harpsichord instructor at Juilliard, also taught. The school has a small collection of historical keyboards, mostly replicas, including a fine French double harpsichord by Jacques David Way. These are for the present adequate, but as interest expands and the students’ expectations develop, Schelhase hopes the school will invest in updating the collection.

Other early instruments joined the offerings for sporadic periods. In 1939 when German Jewish refugee Alfred Mann arrived in Philadelphia, he was welcomed to the Curtis faculty by the director Randall Thompson to teach recorder. The flute professor, William Kinkaid warmed to the young Mann, and encouraged his students to gain expertise on the instrument that was called simply flauto in the Baroque period. A recorder consort was formed, and played in schools concerts with the Philadelphia Orchestra. The engagement of the U.S. in World War II put an end to these excurses.

Curtis has the reputation of being the most exclusive music institution in the country, its stature measured by the number of prospective students it turns away from its doors. It has the lowest acceptance rate in America and The U.S. News & World Report ranks it as the most selective institute of higher education in the US.

With such a high caliber profile, it is indeed an honor for Schelhase, barely over 30, to be appointed to the faculty. Hailing from Cape Town, South Africa, his musical studies brought him to the harpsichord early on and has subsequently landed him in the United States where he is fast becoming a highly sought after soloist and continuo performer. After studies with Peter Sykes at Boston University, he relocated to Philadelphia and plays with the Cambridge Concentus, of which he was a co-founder, Ensemble Rebel, New York State Baroque, Pegasus Early Music, the Philadelphia Bach Festival, and Old City Music. He was harpsichord continuo artist in the Chicago Opera’s production of Handel’s Teseo and toured Japan with Joshua Rifkin in performances of Bach’s St. Matthew Passion. A finalist in HKSNA’s Juvrow Harpsichord Competition, in 2010 he won the prestigious Goldberg Award from the American Bach Soloists which led to concerto appearances with them in 2012.

Schelhase brings a new sensibility to the harpsichord class. In keeping with the institution’s own conservatism, up to this point the harpsichord had occupied a peripheral place; part of an older and forgotten tradition. With the new initiative to make Baroque chamber music available to all students, performance practice will be brought to the center of training. In 2006 Lionel Party presented a performance of Bach’s Six Brandenburg Concertos with Curtis students. This was a landmark event for bringing Baroque repertoire long pushed off the stage at Curtis to make room for the Romantic that form the backbone of symphony orchestra programming around the world. But Party’s introductory speech placed the student’s work in a heritage reaching back to Pablo Casals. While Casals was a key to the revitalization of Bach’s music in early part of the 20th century, his approach is substantially outdated.

Today educators are increasingly recognizing that all musicians need to have a broader understanding of musical style than was traditionally offered through conservatory training. This was brought home to the Curtis community in two events in the last season. The first was Curtis Opera Studio’s run of performances of Handel’s Rinaldo directed by Andrea Marchiol. The production was an opportunity for Curtis to connection with European trends

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in Baroque performance practice. The other event was the performance of Bach’s St Matthew Passion given for the first time in decades by the Philadelphia Orchestra. Determined to reinstate the music of Bach and his contemporaries to the great Philadelphia Orchestra, music director Yannick Nézet-Séguin painstakingly trained his musicians (the majority of whom are Curtis graduates) on the basics of Baroque style. Appoggiaturas were emphasized, phrase endings and pick-ups lightened, vibrato was limited to expressive use, and tempos were appropriate to the music’s dramatic import rather than the monumental-ity of a Romantic super-ego.

These are the circumstances that are growing up around the Curtis, like the skyscrapers in Center City Philadelphia that have long since dwarfed the stately Victorian mansion that has been home to the institute for 90 years. But change is afoot.

Last winter an enthusiastic audience applauded the efforts of Schelhase’s students in a showcase performance of three of Bach’s English Suites. Graduate organ student Tom Sheehan and undergraduates Caroline Robinson and Bryan Anderson, also organ majors, all took to the harpsichord with enthusiasm and gave dazzling performances and an informative pre-concert talk. This is in part to the support of their organ professor, Alan Morrison who, recognizing the importance of a rounded education on organ and related keyboard instruments, was instrumental in securing Schelhase’s appointment to complement his work in the organ department.

Carolyn has taken up the flame, and before embarking on Fulbright-funded graduate study in France, will represent Schelhase’s class at the American Bach Soloist’s summer institute in San Francisco. “Undeniably, all Curtis students are extremely gifted technically. We are trying to bring more awareness of stylistic considerations to their training. Organists and pianists can learn so much studying harpsichord technique, so that they can accompany baroque sonatas, or opera effectively.”

The initiative to establish Baroque music at Curtis has been spearheaded by Schelhase and Matthew Glandorf, himself a Curtis graduate, and organist at St Mark’s Episcopal Church, located just across the road from Curtis’ new rehearsal facility and dormitory. “I’ve been running a collegium at Curtis for the past three years with guest artists—Liz Field on violin and Stephanie Vial the cellist. Having Leon on the faculty is a great boon. There’s still a lot to do.” Glandorf is preparing a budget for Curtis to purchase Baroque bows for the string players, many of whom are already totally on board with the initiative.

“My ultimate goal is to train students so that they can join in performances by my group, the Philadelphia Bach Society.” There was a tradition for Curtis grads to play in the Bethlehem Bach performances, but the skills required for Baroque performances today are quite different. “The organ students are technically proficient, but they lack experience to play continuo, that’s where Leon has been of immense help.”

“We have a lot of support from the dean, Paul Bryan,” Glandorf said. “Even in these days of economic hardship, I am optimistic.” Those hardships are felt by educational institutions across the country, but there is a balancing awareness that graduates from music programs are faced with many of the same difficulties. Training students to gain a superlative level of proficiency in a selective range of skills such as Curtis has prided itself in providing, may in fact be doing today’s students a disservice. What they need is a window or two onto other possibilities when their primary goal turns out to be unobtainable. One of those windows is the harpsichord.
Throughout the long snowy winter, the Finnish town of Kuopio is dark most of the time, surrounded by many lakes that freeze so deeply cars can travel over them. But for me, that scene was impossible to imagine in late August, when the sun shone brightly and the sound of clavichords, harpsichords and fortepianos resonated throughout the Kuopio Music Center. For the past two summers that spacious and well-equipped building, which is shared by several musical organizations, has served as headquarters for the Nordic Historical Keyboard Festival, an intensive ten days of performances and teaching by players from around the globe. The festival is the brainchild of two wonderful musicians: Michael Tsalka (Israel/Holland), already familiar to HKSNA members as an active performer, presenter and board member; and Anna Maria McElwain, a native of Kuopio and eloquent clavichordist whom I hope can be enticed to a future HKSNA event. As founders and artistic directors, with the expert collaboration of administrative director and musicologist Angélica Minero Escobar, they presented a diverse line-up of performers on fascinating instruments, offering daily lessons to a spirited and engaged group of students from Mexico, Korea/Australia, Serbia/ Sweden, Russia and Finland.

This past summer the festival was held August 14-23. Early keyboardists from North America were Peter Sykes, Sonia Lee, and myself. Kaoru Iwamura came from Japan. From Europe there were Roman Chlada (Austria), Ulrika Davidsson (Sweden), Marcia Hadjimarkos (France), Jaana Ikonen, Anna Maria Oraamo and Pilvikki Virtaperko (Finland), and Imbi Tarum (Estonia). In addition, a number of instrumentalists contributed masterful playing: Walter Reiter (U.K.) and Hugo Ticciati (Sweden), violins; Markus Kuikka (Finland), viola da gamba; Martin Rummel (Austria), cello; Alon Sariel (Israel), mandolin; and Raivo Tarum (Estonia), baroque trumpet. Several newly commissioned works received their premieres: Aforismos: 12 Preludes for Clavichord by Leonardo Coral (Mexico), Prelude and Fugue by Liu Qing (China), and “Pialka” for Harpsichord by Marianne Hof (Holland).

An enjoyable part of the Kuopio experience was trekking around the pleasant streets in search of the next concert, which might be at the Musiikkikeskuksen Kamari-musiikkisali (the Music Center’s acoustically perfect Chamber Music Hall, whose name contains the most essential Finnish words for visitor purposes!); the Art Museum, Town Hall, or one of an array of fascinating churches. The grandest of these, Kuopio’s Cathedral, also contains a hidden gem of a room, a most intimate and clavichord-friendly upstairs chapel.
including Davidsson, who offered a selection from WTC I on clavichord in refreshingly palindromic order. Sykes performed recitals on both clavichord and organ, the latter a fascinating program of “Bach before Forty.” In their fine solo recitals, Sonia Lee included a sensitive rendering of the Capriccio (BWV 992), and McElwain and Hadjimarkos featured Partitas and more. Sariel wowed the audience with the Chaconne (BWV1004) on mandolin. With Ikonen’s superb all-Bach evening on the Baroque organ in St. John’s Church, Rummel’s dynamic marathon of the complete cello suites and Reiter’s expressive account of two sonatas and a partita, this proved a mini-festival within a festival.

Another highlight was the sheer magnitude of clavichord offerings, which ranged in chronology from Chlada’s pacific afternoon of c.1500 vocal intabulations to McElwain’s premiere of Coral’s magical Aforismos. Also on clavichord, in addition to the Bach already mentioned, audiences were treated to two gorgeous and rarely heard Fux suites (McElwain), Beethoven Bagatelles (Sykes), and much more. Kuopio is an oasis of clavichords, thanks to decades of work by Pekka Vapaavuori, director emeritus of the Sibelius Academy and president of the Finnish Clavichord Society, who even ran a concurrent clavichord course to coincide with the festival. Many of the recitals were performed on a gorgeous clavichord owned by McElwain, an unfretted instrument made by Stig Lundmark (after Philipp Jacob Specken, 1743, enlarged to 5 octaves according to a design by Hans Erik Svensson).

Other programs were full of variety: Iwamura’s fortepiano recital, a welcoming prelude to the festival, included Javier Torres Moldonado’s Orior (1997). Sonia Lee’s “Nature, Man and Myth” was a tour-de-force of virtuoso tone painting. Tsalka offered a preview of his newest recording with two lovely Wanhal Capriccios. The Tarums’s beautifully presented and costumed “Roman and Venetian Splendours” lit up the Männistö Old Church with music for cornetto, Baroque trumpet, harpsichord, organ, and voice. In my own recital, I had the pleasure of performing English music on both virginal and harpsichord, and also had great fun at the “Kaleidoscope” concert, which featured five of us performing together in various combinations on fortepiano, harpsichord, and clavichord. That night’s special treat was hearing Wagenseil’s Concerto in Eb performed by Tsalka and Lee.

Tsalka and McElwain, in addition to deft management of the instrument moving and tuning logistics, were on stage for much of the festival. Their high-level artistic direction was matched by their artistry as performers, and they are to be commended for a successful second edition of their Festival. Stay tuned for August 2014.
Harpischord at the Holidays: Christmas Carols Past and Present
Elaine Funaro, harpsichord
Arabesque Records Z 6828
www.arabesquerecords.com

Contains music by Daquin, Dandrieu, Balbastre, Yates, and Berkey, and carol arrangements by McLean. “Her eclectic yet vibrant approach to the repertoire of the instrument proves its relevancy and viability in our own day, aside from any considerations of ancient music.” —Early Music America Magazine, Fall 2013.

Early Spanish Keyboard Music: Works by Cabezón, Aguilera de Heredia and Cabanilles
Robert Parkins, harpsichord

A harpsichord LP first issued by the Musical Heritage Society in 1983 and long out of print, is now available as a free MP3 download.
http://sites.duke.edu/robertparkins/early-spanish-keyboard-music/.

Eight Historic Pipe Organs of the Copper Country on the Keweenaw Peninsula of Upper Michigan
Christina Harmon, organ
Raven Recordings OAR 928
www.ravencd.com

Contains the first recording of Robert T. Anderson's Theme and Variations, and works by Everett Titcomb, Powell Weaver, Felix Mendelssohn, Jean Sibelius, Jean Langlais, Karl Henrich Zollner, Clarence Eddy, and others.

Organ Music of Frescobaldi
Robert Parkins, organ
Calcante CD038

FRANZ SCHUBERT: Sonata and Dances
Marcia Hadjimarkos, fortepiano
Arabesque Z6830 (compact disc)

Contains:
16 German Dances D. 783
Sonata in D major D. 860
6 German Dances D. 820

Here is another example of how everything Marcia Hadjimarkos touches turns to gold. In several live performances and in recordings, she has never failed to delight and entertain this reviewer. Her performances are always stylish and interesting, with seemingly effortless technical facility, albeit always at the service of the music. This recording is no exception.

For this outing Hadjimarkos turns to piano music of Franz Schubert, and an instrument that suits it perfectly. Franz Schubert was one of those miraculous composers from whose very pores music seemed to flow. Like Mozart, Schubert died at a very young age, but, also like Mozart, he left in his wake a vast quantity of beautiful music. If his piano music has never quite achieved the popularity of his symphonies, chamber music, and song cycles, it is not due to any inherent shortcomings.

The centerpiece of this recording is the D major sonata, a massive work in four movements comparable in size and duration to the largest of Beethoven's sonatas (over forty minutes). Yet the sheer inventiveness of Schubert—the sudden shifts of modality, the abrupt changes in style or rhythm, the marvelous flair for melody—allows the work to never become tiresome. Credit must also be given to the pianist, whose keyboard technique (no doubt aided by her considerable experience as a performer on the clavichord) is both subtle and nuanced.

Surrounding and contrasting with this dramatic piece of high art is a more down-to earth and folksy music, in the form of two sets of German Dances. While the big sonata would have appealed to the dilettante and the intellectual, these dances would have had a universal appeal. Country dances of this type were extremely popular at the time, with the likes of Mozart and Beethoven also composing them for the piano. These dances are all waltzes reminiscent of the landler, and in them I see the seeds of the Opus 39 waltzes of Brahms and the many magnificent waltzes of Chopin.

One senses that Schubert was in high spirits when he composed these works, and that Hadjimarkos is having great fun with them. In the first set she unabashedly makes use of this fortepiano's janissary stops, which I'd guess to be drum, cymbal, and triangle, as well as the bassoon stop and moderator. At times this ends up sounding like a one-man band, and is quite shocking if you are not expecting it!

A word about the fortepiano: It is a modern replica by Christopher Clarke of an original by Johann Fritz from about 1814, with Viennese action and six octave compass. It sounds absolutely wonderful in this music, with an almost snarly bass, a mid-range that sounds—how to describe it? "papery?", "woody?"—I'm not really sure what adjective is appropriate! And, a ringing (but not piercing) treble. The extra effects heard in some of the dances are just frosting on the cake! In short, this instrument is vastly different from the modern concert grand piano, and far more interesting and satisfying in this music, which seems to demand a rustic, earthy sound. The modern piano, while beautiful in its own right, is simply too sterile and homogenized to project this music in its best light.

Kudos also must be extended to engineer Jean-Claude Gaberel, who provides a warm, realistic, and very pleasant soundscape. Highly recommended.

This review first appeared in the Iowa Early Keyboard Society Newsletter.

David C. Kelzenberg
The meeting of the membership of the Historical Keyboard Society of North America was called to order by President Elaine Funaro at 3:00 PM.

Treasurer Helen Skuggedal Reed presented a brief overview of the current status of the treasury.

The website was briefly discussed. It was announced that the PayPal functionality for membership dues and contributions would be available "soon." The possibility of accepting advertising was mentioned.

John Koster, who will be assuming the post of Editor for the Early Keyboard Journal, rose to discuss it. He stated that the current issue is in production and will be available soon. He hopes to "catch up" with the publication schedule and publish a new volume annually. The EKJ is also in need of a Reviews Editor—if you are interested, please contact him at the National Music Museum.

John also extended an invitation to us to hold our next annual meeting/conference at the National Music Museum (formerly the Shrine to Music Museum) in Vermillion, South Dakota, USA, home of one of the finest instrument collections in the world. The conference will take place May 15-18, 2014. Many members will recall previous meetings held at this spectacular venue.

Vice President and Newsletter Editor Sonia Lee made several announcements concerning the newsletter. She stated that we have acquired an ISSN number for the electronic newsletter, and will now be listed in EBSCO's searchable database. She made her regular appeal for articles, reviews, and news for the newsletter.

Secretary David Kelzenberg presented a breakdown of our current membership, and an admonition to all to encourage membership among friends and colleagues.

Elaine talked about the Aliénor Competition, announcing the availability of a new book for sale, published by PRB Productions (www.prbmusic.com). The next Aliénor Competition will take place in conjunction with our 2015 conference, now slated for Montreal, Quebec, Canada.

Vivian Montgomery has been asked to chair an oversight committee for the next Jurow Competition, which will take place at our conference to be held in Oberlin, Ohio in 2016. Nicholas Good and Helen Skuggedal Reed will also serve on this committee.

Joyce Lindorff commented on two recording projects: First, a wonderful CD recording by Davitt Moroney, which was produced by SEHKs and is currently available. Second, a historical recording of Haydn sonatas by Virginia Pleanuts, originally recorded in 1950-51, has been authorized for reissue on 2 CDs by HKSNA.

Angeline Case-Stott of the Nominating Committee spoke next. She related the adjustment in the overlapping of terms of HKSNA officers which had been approved at the meeting of the Board of Directors, namely that, while officers are elected for two year terms, the offices of President and Vice President would expire and be filled in alternating years with the offices of Secretary and Treasurer. This change was made to facilitate the ascension of the Vice President to the office of President if so elected, without leaving a vacancy. In order to smoothly transition to this schedule, Secretary Kelzenberg's and Treasurer Reed's terms will expire at the end of June 2014, while President Funaro and Vice President Lee will continue in office through June of 2015.

Angeline then announced the retirement from the Board of Directors of Christa Rakich, Rebecca Fruchtman, and Max Yount. Speaking for the committee, she proposed three candidates to fill these seats: Sally Todd, Larry Palmer, and Judith Conrad. With no additional nominations coming from the floor, Steve Dibbern moved to accept these three candidates by acclamation, with second by Frances Fitch. This motion carried.

The new Nominating Committee for 2014 was announced: Paul Irvin and Ardith Lohuis. Anyone wishing to nominate candidates for office or the Board (or to self-nominate) should contact either committee member.

Elaine Funaro announced the formation of a new scholarship fund, to be known as the Funaro Fund. The scholarship will be awarded to a current HKSNA member, to be used to offset travel expenses to attend a conference, masterclass, summer performance workshop, or similar event. It is intended that this fund will grow with contributions, allowing the scholarship to be awarded annually. As seed money for this fund, Funaro presented the society with a check in the amount of $1,500. Elaine's generous contribution was acknowledged.

John Watson, our Colonial Williamsburg host, thanked us for attending this meeting, and thanked HKSNA for scheduling our meeting here. John's many efforts in organizing the meeting were also acknowledged with gratitude.

The meeting was adjourned at (time not recorded).

Respectfully submitted,
David C. Kelzenberg
Secretary, HKSNA
IN MEMORIAM

Dr. James K. Chiu
(April 8, 1947—October 2, 2012)

James Kwok-fai Chiu, age 65, of Valparaiso, Indiana, died October 2, 2012 at Regency Hospital of Porter County. He was born April 8, 1947 in Hong Kong to Wong Siu-cheung and Chiu Hon-chun. He graduated high school in 1964 from Diocesan Boys’ School in Hong Kong and taught mathematics before moving to Canada in 1967. He graduated from the University of Guelph, Ontario, in 1970 with a degree in physics. After a physics professor convinced him to pursue medicine as a career, he attended and graduated in 1974 from the University of Toronto Medical School. On August 5, 1972, he married Diana Yuk-wah Chan in Los Angeles, CA. They had grown up together in Hong Kong, attended the same Methodist church, and had played the church’s organ. Recently, they celebrated their 40th wedding anniversary. Before moving to the United States, James and Diana served as medical missionaries in rural Taiwan.

In 1981, they moved to Valparaiso, Indiana, where he practiced family medicine for the last 31 years. He previously served as the Medical Director of Urgent Care at Chesterton Medical Center, Porter County Primary Care, Life Care Center at the Willows and the Rittenhouse. He was one of the last doctors in the area to still make house calls to his home-bound patients and treated them as if they were family. He was much beloved by his patients and colleagues alike. James was an active member of the Valparaiso First United Methodist Church where he taught Christian History and Christian Music History on Sundays for many years. As part of his music ministry, he was “instrumental” in the purchase of the church’s Bösendorfer piano and the new organ. Music was very important to James as he was an accomplished pianist, organist, and harpsichordist. He was a founding member of the Midwestern Historical Keyboard Society. He spread his love of music to everyone he knew. Concerts featuring James and other musicians were not uncommon at his home, church, or the nursing homes where he worked. His Christmas-time concerts at the Willows and Rittenhouse were yearly traditions anticipated by his patients.

James is survived by his wife of 40 years, Diana Chiu; his two children, Capt. Christopher (Laura) Chiu, MD of South Charleston, Ohio and Amy (fiancé Jhordan Rasmusen) Chiu of Valparaiso, Indiana; his one grandchild Charles James Chiu; a brother, Peter Chiu of Toronto, Ontario; a sister, Ruth (Stephen) Cheng of London, Ontario; a brother Philip (Clare) Chiu of Auckland, New Zealand; a brother David (Anita) Chiu of Guelph, Ontario; and numerous aunts, uncles, cousins, nieces, nephews, extended family and friends. Funeral Services were held on October 6, 2012 at the First United Methodist Church, Valparaiso, Indiana.

This obituary first appeared in Bartholomew Funeral Home’s website at: http://www.bartholomewnewhard.com/fh/obituaries/obituary.cfm?id=1691590&fh_id=10343.

Clarence Wilson Barry
(June 26, 1925—March 24, 2012)

Clarence Wilson Barry, 86, of Brentwood, New Hampshire, died peacefully at home, Saturday, March 24, 2012, surrounded by his loving family.

Wilson was born June 26, 1925 in Hartford, Connecticut, the son of the late Clarence A. and Edith Foster Barry. He and his wife, Louise lived and raised their children in Princeton, New Jersey, and Andover, Massachusetts before moving to Brentwood, New Hampshire.

Wilson was a master builder of pipe organs and harpsichords. He also served as organist and choir director of many churches, most recently at the First Baptist Church in Exeter, New Hampshire, until his retirement in 1993.

He was author of many articles about musical instruments, and a book about early keyboard instruments which he researched during travels in Europe accompanied by his wife. He attended Colby College, Kalamazoo College, and Westminster Choir College. He was a 1991 graduate of The School for Lifelong Learning at the University System of New Hampshire.

He is survived by his beloved wife of 1 years, Louise Verheyden Barry, five children, Marta L. Poleatwich and her husband William of Brentwood, New Hampshire; Chris F. Barry and his wife Linda of Spring, Texas; Peter M. Barry of Methuen, Massachusetts; Paul H. Barry and his wife Deborah of Charlotte, North Carolina; Nancy E. Murphy and her husband Robert of Epping, New Hampshire; daughter-in-law Linda F. Barry of Arvada, Colorado; twelve grandchildren, three great grandchildren and many nieces and nephews in the United States and The Netherlands. He was predeceased by his son Robert Verheyden Barry and his brother George Foster Barry. Wilson will be remembered for his sharp intellect, special humor, gentle encouragement and kind and loving heart.

A celebration of life was held at the First Baptist Church in Exeter, New Hampshire on March 31, 2012.

Gail Olszewski played a solo recital of piano music by Finnish composers on an 1877 Blüthner to favorable reviews on May 19, 2013 on the Frederick Collection Concert Series in Ashburnham, Massachusetts. She performed the same program on October 1 at the University of Wisconsin/River Falls, Abbott Hall, Kleinpell Fine Arts Building and will repeat it again on March 15, 2014 at the Finnish American Heritage Center in Hancock, Michigan. On September 21, Olszewski performed Schubert’s Winterreise with soprano Siri Calvvedt at St. Andrew’s Lutheran Church in Ames, Iowa. Please visit her website, www.gailopiano.com, for other events.

Julane Rodgers (Richard Benedum, introductory remarks; Robert Brooke, instrument preparer) will perform Bach’s Goldberg Variations on November 1, 2013 at 7:00pm at Christ Church (Episcopal), Bradenton, Florida and on November 3 at 7:00pm at Church of the Redeemer, Sarasota, Florida.

Gregory Crowell began the 2013 year with an organ recital for some 700 people on New Year’s Eve at Central Reformed Church in Grand Rapids, Michigan. In March, he performed a concert of Italian music with Grand Valley Baroque on the Academy of Ancient Music Series in Ann Arbor Michigan. Grand Valley Baroque consist of faculty members and friends from Grand Valley State University, and includes Kathryn Stueler, soprano, Gregory Maytan, Baroque violin, Jimly Leach, natural trumpet, Pablo Mahave-Veglia, Baroque cello, and Gregory Crowell, harpsichord. In April, Crowell participated in the Westfield Center’s symposium on continuo playing at Pacific Lutheran University in Tacoma, Washington, by presenting a lecture/demonstration on organ continuo, and giving a master class. He also played a recital on PLU’s Paul Fritts organ.

In May, Crowell presented a clavichord recital for the Boston Clavichord Society at Gore Place in Waltham, Massachusetts. He played works of Muffat, Frescobaldi, Sweelinck, J.S. Bach, and J.C. Bach. In July he played four recitals for the National Convention of the Organ Historical Society in Vermont, where Crowell was honored to play an exquisite Henry Erben organ from 1837 in completely original condition, and the oldest organ in Vermont still in its original home. In October, he will participate in the meeting of the German Clavichord Society in Leipzig, Germany, by presenting a paper on the clavichord in America, and performing a program of American works from three centuries on the clavichord.

Frank Cooper "crawled out of retirement" to play a recital using his Burgundian clavicytherium and muselar by Derek Adlam and Flemish double by Gerrit Klopf at Miami’s newly constructed Chapel of Our Lady of Mercy. The Chapel, designed after Spanish Colonial prototypes, has a collection of five dozen 17th- and 18th-century religious paintings and eventually will house Corpus Christi Catholic Church’s collection of 10,000 Spanish Colonial documents in its museum-controlled atmosphere. The program included anonymous medieval pieces, works by Byrd and Bull, a group of Spanish and Portuguese sonatas, and Bach’s French Suite No. 5 in G Major. The 200 seats were sold out and produced $5000 for the Chapel, due for completion by the first of the New Year.

Asako Hirabayashi’s 2013/2014 concert season started with St. Paul Chamber Orchestra’s opening gala on September 6, 7 and 8 at Ordway Center for Performing Arts, St. Paul, Minnesota, and Ted Mann Recital Hall, Minneapolis, Minnesota. She played continuo in Bach’s Orchestral Suite No.4 under the baton of Edo de Waart. Hirabayashi’s new local ensemble Cerulean Fire will give its debut concert titled “Love and Death at Harvest Time” in St. Paul on October 15th. She will play not only harpsichord but also washing board in Charlie Daniels Band’s The Devil Went Down To Georgia. Cerulean Fire will perform nine more unique concerts this season at numerous venues, including Sundin Music Hall at Hamline University, the St. Paul Conservatory of Music, the St. Paul Athletic Club, and the Landmark Center. The ensemble will perform not only early music but also jazz arrangements of Bach’s compositions, and Latin, Japanese, and African music with various ethnic musicians and contemporary dancers.

On November 9, Hirabayashi will give a lecture recital with pianist Yumiko Ohshima Ryan at Gustavus Adolphus College, Minnesota, and will present her own compositions for piano and harpsichord. On November 21, together with guest artists Zeitgeist, Momoko Tanno, and Margaret Humphrey, Hirabayashi will perform a program titled “The Music of Asako Hirabayashi,” featuring the premiere of her new composition for soprano, piano, violin, clarinet, and two percussion instruments at the Schubert Club Courtroom Concert Series. In January and February, 2014, rough cuts of her opera “Yukionna (Snow Witch)” will be premiered in St. Paul. This opera is commissioned by the Nautilus Music Theater and funded by American Composer Forum’s Jerome Fund for New Music. Details of her concerts are available at www.asakohirabayashi.com and www.ceruleanfire.org.
Rebecca Pechefsky will perform several concerts this October to commemorate Johann Ludwig Krebs’s 300th birthday. The first, in New York City, will feature chamber and orchestral music, a highlight being Krebs’s Concerto in B Minor for Harpsichord and Oboe. Following that, she will give concerts in Germany and Switzerland, including a solo recital of Krebs’s keyboard music at the Robert-Schumann-Haus in Zwickau. She will also take part in a Krebs celebration on October 12 (the composer’s baptismal day) at the Residenzschloss in Altenburg, where Krebs was the castle organist for almost 25 years until his death in 1780.

Larry Palmer played his annual July harpsichord recital for a Dallas doctor and his animals, then spent late July and early August in Santa Fe -- at the Opera, where the hit of the season for him was the world premiere of Theodore Morrison's Oscar -- based on the trial and imprisonment of the Irish playwright and author. He also played his yearly TGIF organ recital on the Fisk organ in Santa Fe's First Presbyterian Church. Back in Dallas Palmer gave his 44th consecutive annual faculty recital at Southern Methodist University, playing the school's 1981 William Dowd harpsichord in works by Bach, Rudy Davenport, and the late Stephen Dodgson, and organ works by Britten, Bach, and Gerald Near (the complete Sonata Breve, 2008). Later in the same September week he opened the fall series of demonstration recitals on the 1762 Caetano Oldovini organ in the Meadows Museum, featuring works by blind composers Cabezón, Oliver Shaw, Pablo Bruna, John Stanley, and Jean Langlais (including his Homage to Fr. Landino -- another sightless player). In October Palmer opens the 30th season of his subscription series of house concerts, Limited Editions, with a program devoted to rare vocal and keyboard works by brothers Samuel and Charles Wesley Jr. and three composers who influenced them: Handel, Scarlatti, and their teacher Joseph Kelway.

In August, Carolina Pro Musica (Karen Hite Jacob, artistic director and harpsichord) assisted Opera Carolina and Maestro James Meena in a special event for major donors to the opera. Held in the Duke Mansion, Charlotte, North Carolina, the evening began with cocktails and live 18th-century music including opera excerpts by Handel, Pietro Torri, and Paisiello, and instrumental works by Corelli and Telemann. On September 28, Carolina Pro Musica opened its 36th season with a program of 18th-century music. On October 26, the group will perform a concert featuring 17th-century Italian works from the Hapsburg Court. They will repeat the program on October 28 at Belmont Abbey College, North Carolina. Visit www.carolinapromusica.org.

Charlotte Mattax Moersch performed with the Boulder Bach Festival in September and will join the Bethlehem Bach Festival in its 107th season in February, 2014.

On September 12 Joyce Lindorff performed a faculty recital titled “A Tale of Two Cities: Music from 18th-century Paris and London” at Temple University, Pennsylvania. The event was streamed live and is archived at: http://new.livestream.com/accounts/1927261/events/2375361.

New member Kathleen Arten, of Michigan's Upper Peninsula, was pleased to perform a recital with her daughter-in-law, Samantha Arten, a Ph.D. student in musicology at Duke University. They were joined by clarinetist Jan List in Schubert’s “Der Hirt auf den Felsen” and flautist Susie Byykkonen in Handel’s “The Soft Complaining Flute.” The program, “Love Awakens Easily,” featured songs of love lost and found by composers across the centuries, from Purcell to Sibelius. The recital was presented at the beautiful Keweenaw Heritage Center at St. Anne’s, located in Calumet, Michigan. St. Anne’s was a French Catholic church; the sandstone building has a storied history, including having been used as a set for a horror movie. The KHC organ, an 1899 Barckhoff, is a treasured feature and had been originally located in the nearby Carmel Lutheran Church, a Swedish congregation. This instrument is featured in Christina Harmon’s CD, “Eight Historic Organs of the Copper Country.” Several items are available for sale from Arten, including the abovementioned CD, a booklet titled “Historic Pipe Organs of the Keweenaw Peninsula,” and a double-manual Neupert harpsichord. For more information, contact her at: r10mom@hotmail.com.

Baroque & Beyond—North Carolina (Beverly Biggs, artistic director/harpischordist/fortepianist) opens the 2013-14 season with a program titled “Vanish Ev’ry Torrent” on October 13. Baritone James Weaver & soprano Florence Peacock take the spotlight in J.S. Bach’s Cantata 32, “Liebster Jesu, mein Verlangen,” a beautiful cantata portraying the Soul and Jesus, accompanied by oboe, strings and continuo. Instrumental works include trio sonatas by Telemann and Graun. Future concerts: “Zephyr—Gentle Winds” on January 26, 2014, featuring the region’s top baroque wind players in concertos and chamber works by Telemann, Zelenka, and Boismortier. On March 2, Andrew Willis will play on two fortepianos, after Stein (1784) and Dulcken (1815). Joining him will be Rebecca Troxler, baroque flute, and Stephanie Vial, cello, in trios by C.P.E. Bach and Haydn; and Sally Renée Todd, fortepiano, in the Grande Sonate for four hands by virtuoso composer Ignaz Moscheles. Each instrument is uniquely well suited to awaken the spirit of the compositions on the program. For more information, visit http://baroqueandbeyond.org/.