FOUR CENTURIES OF MASTERPIECES: KEYBOARDS AND THEIR MUSIC
The National Music Museum on the Campus of the University of South Dakota
Vermillion, South Dakota, May 14 to 17, 2014

The 2014 HKSNA meeting will be hosted by National Music Museum (NMM) in Vermillion, South Dakota, May 14th to 17th. Inspired by the breadth of the NMM’s superlative collection of historical keyboard instruments, the theme “Four Centuries of Masterpieces: Keyboards and Their Music” will be celebrated in a dazzling series of events over three days and four nights. Featured performances by internationally renowned artists will explore repertoire and instruments spanning the centuries from the early 1500s to the mid-1800s.

Founded in 1973 on the campus of the University of South Dakota in Vermillion, the National Music Museum is one of the great institutions of its kind in the world. Its renowned collections, which include more than 15,000 American, European, and non-Western instruments from virtually all cultures and historical periods, are the most inclusive anywhere. The NMM is a partnership between the USD, which provides staff and facilities for preservation, teaching, and research, and the Board of Trustees of the NMM, a non-profit corporation that is responsible for acquisitions, public exhibiting, and programming. The Museum’s meteoric rise to world-class status has attracted international attention, and each year it attracts thousands of visitors and researchers who make the journey to Vermillion from all fifty states and many other countries.

The NMM is housed in a 20,000 square-foot, climate-controlled building in which where 1,100 representative instruments are exhibited in nine galleries. The Museum’s Arne B. Larson Concert Hall, where many of the HKSNA events (Continued on page 3)
Dear fellow keyboard enthusiasts,

I feel totally blessed and want to share with you a couple of observations and thoughts.

The hills are alive with the sound of… yes, music! I don’t know what you are experiencing in your community, but right here we’ve been having one concert after another, with diverse programs ranging from the music of Purcell and Handel, French baroque wind chamber music, numerous Aliénor premieres, and even Brandenburg II on original instruments—and a premiere of the HIP Concerto by Duke composer Stephen Jaffe, winner of the American Academy and Institute of Arts and Letters Lifetime Achievement Prize and Koussevitzky International Recording Award! This latter piece was written for the same instrumentation as Brandenburg II by J.S. Bach, which has of course survived for hundreds of years, and crossed numerous continents. So, this new work may well become a part of our future legacy.

We as musicians are in a unique position today. We share a rich history of music, a continuum of sounds from decades and centuries past. We have been reminded recently that 50 years ago the Beatles came to America. But did you realize that Denise Restout’s wonderful book, Landowska on Music, was copyrighted that same year (1964)? In her book we are admitted to a world that is in some ways hardly recognizable today. Imagine if Madame Landowska had had access to the Internet! She would be amazed at the amount of music, recordings, and performances available at one’s fingertips. How about all of the obscure recordings of pieces that one can see/hear on YouTube. Unheard of, just a few years ago!

Landowska writes about Manuel de Falla, whom she describes as the “first modern composer to write for the harpsichord.” It’s hard to imagine the fact that de Falla conducted Landowska’s first performance of his concerto in 1926, almost 90 years ago. Later she performed this modern concerto with Serge Koussevitzky in Boston and New York, and with Stokowski in Philadelphia—such giants in the world of music! That piece is now in our repertoire and is performed around the world by numerous keyboardists. What would Landowska think of the over 600 scores from the Aliénor competition that are housed in the Duke music library? We are the keepers and beneficiaries of a very rich history, and through our ongoing efforts our legacy will continue to thrive and grow.

Where will we be fifty years from now?

Off to practice de Falla…

All the best,
Elaine

“All people who say it cannot be done should not interrupt those who are doing it.”
 — George Bernard Shaw

EDITOR’S NOTE

Sonia Lee

In this issue, I am pleased to bring to you the program and registration information for the upcoming conference in Vermillion, S.D. You will also find Marcos Krieger’s article on Coelho’s Flores de Musica and Vivian Montgomery’s report of her Fulbright research residency in Britain. Just a few days before the release of this newsletter, our board sadly learned of the passing of James Pruett, who was a long-time supporter of HKSNA, its preceding organizations, and the Jurow Competition. We would like to send our deepest condolences to Lilian and her family during this difficult time.
will take place, has superb acoustics, providing an ideal ambience for performances on historical instruments. Further information about the NMM is available at www.nmmusd.org.

The meeting will begin on Wednesday evening with a reception followed by pianist Stephanie Gurga’s program of eighteenth- and nineteenth-century fantasies, and proceedings will conclude on Saturday evening with a banquet after which harpsichordist James Richman will perform eighteenth-century works on the NMM’s well-known but newly refurbished harpsichord by Jacques Germain, Paris, 1785. Thursday evening will showcase Chilean-born artist Catalina Vicens playing the NMM’s splendid sixteenth-century Neapolitan harpsichord. On Friday evening harpsichordist Byron Schenkman will perform works of seventeenth-century masters on instruments of the period.

Daytime events will be no less impressive, with an outstanding array of mini-recitals, papers, and lecture-recitals. A panoply of special presentations will include a keynote address by Laurence Libin, Editor-in-Chief of the new Grove Dictionary of Musical Instruments and emeritus curator of musical instruments at The Metropolitan Museum of Art in New York. Performances on instruments in the NMM collection will be given by such esteemed musicians as Karen Flint, Robert Parkins, Gregory Crowell, and Frances Fitch.

A themed session on Friday morning will provide in-depth consideration of Domenico Scarlatti’s sonatas. After lunch, the theme will be taken up by USD’s own Susanne Skyrm playing works by Scarlatti and Iberian composers influenced by him. The afternoon will conclude with a recital by Spanish harpsichordist Luisa Morales performing works of Scarlatti and Jean-Philippe Rameau. Friday morning will center around C.P.E. Bach in observation of the three-hundredth anniversary year of his birth.

In addition to the Neapolitan and Germain harpsichords, other superb instruments in the NMM collection to be featured in performance include harpsichords by Giacomo Ridolfi, Rome, about 1675, José Calisto, Portugal, 1780, and Joseph Kirckman, London, 1798; spinets by Charles Haward, London, 1689, and J.H. Silbermann, Strasbourg, 1785; clavichords by an anonymous Swede, about 1780, J.P. Kraemer & Sons, Göttingen, 1804, and Henric Johan Söderström, Stockholm, 1815; a Tangentenflügel by Spath & Schmahl, Regensburg, 1784; and grand pianos by Manuel Antunes, Lisbon, 1767, Anton Martin Thym, Vienna, about 1815, and John Broadwood & Sons, London, about 1857.

Registration

Early registration fees (postmarked or received by e-mail or fax by April 15) are: Student, $155; Regular, $215; National Music Museum member, $190. After April 15 the fees are: Student, $190; Regular, $250; National Music Museum member, $225. Registration will include admission to the NMM, all meeting sessions and recitals, receptions, refreshments, and the banquet. The registration form is attached with this newsletter and is available on the HKSNA and NMM websites.
Exhibitors

Instrument makers, publishers, authors, recording artists, and others are encouraged to bring items for other attendees to see, hear, and play. There will be no charge for exhibiting, but please make arrangements in advance by e-mailing John.Koster@usd.edu before April 15 so that suitable space can be reserved. Plenty of free time is included in the schedule for visiting the exhibits.

Accommodations

Vermillion is served by one bed & breakfast and by five motels, most within reasonable walking distance of the NMM. Rates are generally competitive. For links to make inquiries and reservations visit the NMM website at http://orgs.usd.edu/nmm/location.html#motel.

Traveling to Vermillion

Vermillion is about equidistant between regional airports in Sioux Falls, South Dakota, and Sioux City, Iowa, each an easy hour’s drive away. Also a possibility, offering more flights and often more competitive fares, is Omaha, Nebraska, an easy two-and-a-quarter hour drive. Sioux Falls (FSD) is served by Allegiant, American, Delta, Frontier, and United; Sioux City (SUX) by American; and Omaha (OMA) by Alaska, American, Delta, Frontier, Southwest, United, and US Airways. Attendees flying American Airlines or American Eagle can receive a 5% discount by using group discount code 4554BZ online at www.aa.com. This code is valid for travel to Sioux Falls or Sioux City from May 11 through 20, 2014.

Major rental car companies operate at all three airports, but there is no regular shuttle bus or car service between them and Vermillion. Taxi fare one way from Sioux Falls is approximately $140. Options for meeting attendees to set up ride sharing are pending: consult the HKSNA and NMM websites for further information as it becomes available.

For travel by car, Vermillion is located on South Dakota Highway 50, six miles west of exit 26 on route I-29, a north-south artery that links Kansas City, Omaha, Sioux City, Sioux Falls, Fargo, Grand Forks, and Winnipeg. I-29 is accessible from I-80, which runs east and west from New York and Chicago to San Francisco, and I-90, which runs east and west from Boston and Chicago to Seattle.

Further information

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

Contact

National Music Museum:
e-mail: nmm@usd.edu
telephone: 605 677 5306
Program and local arrangements chair: John.Koster@usd.edu

Clavichord by Henric Johan Söderström, Stockholm, 1815 (NMM 13501; purchase funds gift of Christabel Gough, New York, and friends, in memory of Hugh Gough, 2007; photo by J. Koster). This very large late instrument is one of two Swedish clavichords to be played by Gregory Crowell.

Grand piano by Manuel Antunes, Lisbon, 1767 (NMM 5055; Rawlins fund, 1990; photo by Simon Spicer). Susanne Skrym will play Scarlatti sonatas eighteenth-century Iberian works on this beautifully preserved early Portuguese piano.
SCHEDULE OF THE 2014 HKSNA MEETING

Four Centuries of Masterpieces: Keyboards and Their Music
The National Music Museum
on the Campus of the University of South Dakota
Vermillion, South Dakota
May 14 to 17, 2014

Schedule (subject to revision)

Wednesday, May 14

2:00 – 8:00 Registration at the National Music Museum (NMM)
6:00 – 7:45 Opening Reception

NMM Concert Hall
8:00 Recital: Stephanie Gurga
Eighteenth- and Nineteenth-Century Fantasias:
works of J.S. Bach, C.P.E. Bach, Beethoven, Mendessohn, and Chopin,
performed on:
Tangentenflügel by Spath & Schmahl, Regensburg, 1784,
grand piano by Anton Martin Thym, Vienna, ca. 1815
grand piano by John Broadwood & Sons, London, ca. 1857

Thursday, May 15

NMM Concert Hall
9:00 – 9:15 Welcoming Remarks
9:15 – 9:55 Performances on NMM clavichords
Gregory Crowell, playing two Swedish instruments:
anonymous, ca. 1780
Henric Johan Söderström, Stockholm, 1815
Rodger Kelly, playing the instrument by
J. P. Kraemer & Sons, Göttingen, 1804
10:15 – 10:45 Break and transfer to Farber Hall
Farber Hall
10:45 – 12:15 Mini-recitals of late-seventeenth- and eighteenth-century harpsichord music
Nicholas Good: works of Johann Adam Reincken
Rebecca Pechefsky: Nicolas Siret, Suite in d from Premier Livre de Pièces de Clavecin
Max Yount: French Music of the late Classique: works of Jacques Duphly and Madame de Villeblanche
12:15 – 2:00 Lunch on your own

NMM Concert Hall
2:00 – 2:45 Laurence Libin: Keynote Address

(Continued on page 6)
2:45 – 3:00  Break
3:00 – 3:45  Lecture-Recital: Karen Flint, works of Nicolas Lebegue,
performed on the harpsichord by Jacques Germain, Paris, 1785

3:45 – 4:15  Break and transfer to Farber Hall

Farber Hall
4:15 – 5:15  Paper Session
David Sutherland, “Acoustical Aspects of J. S. Bach’s Solo Keyboard Concertos
James March, “Instrument Building as Experiential Learning”

5:00 – 8:00  Dinner on your own (HKSNA Board meeting over dinner)

NMM Concert Hall
8:00  Recital: Catalina Vicens
Keyboard Music of the Sixteenth Century,
performed on the anonymous Neapolitan harpsichord, ca. 1530

Friday, May 16

Farber Hall
9:00 – 10:30  Domenico Scarlatti, part 1
Carol lei Breckenridge: Ten sonatas from Scarlatti’s Essercizi per Gravicembalo
Nina Campbell: introductory remarks on the structural analysis of the sonatas
Carol lei Breckenridge: sonatas K. 337 and 434
with comments and analyses by Nina Campbell
Max Morris, “Statistical Examination of the Structure of the Scarlatti Sonatas”

10:30 – 11:00  Break and transfer to NMM

(Continued from page 5)

(Continued on page 7)
NMM Concert Hall
11:00 – 12:30  Domenico Scarlatti, part 2
   John Koster, “The Harpsichord by José Calisto, Portugal, 1780, and Its Scarlattian Context”
   Eight sonatas played on the Calisto harpsichord
      Martha Folts: K.47 and 135
      Rebecca Pechefsky: K. 173 and 181
      Sonia Lee: K. 248 and 318
      Sally Renée Todd: K. 468 and 538
   with comments and analyses by Nina Campbell

12:30 – 2:00  Lunch on your own

Farber Hall
2:00 – 2:45  HKSNA membership meeting
2:45 – 3:15  Break and transfer to NMM

NMM Concert Hall
3:15 – 4:00  Recital: Susanne Skyrm, works of Scarlatti and Iberian composers,
   performed on the grand piano by Manuel Antunes, Lisbon, 1767
4:00 – 4:30  Break
4:30 – 5:30  Recital: Luisa Morales, works of Scarlatti & J.-Ph. Rameau,
   performed on the harpsichord by Jacques Germain, Paris, 1785
5:30 – 8:00  Dinner on your own

NMM Concert Hall
8:00  Recital: Byron Schenkman
   Harpsichord music of the seventeenth century, performed on:
      harpsichord by Giacomo Ridolfi, Rome, ca. 1660-1690
      spinet by Charles Haward, London, 1689

(Continued from page 6)

Saturday, May 17

Farber Hall
9:00 – 10:00  Andrew Willis with Robin Morace, Stephanie Schmidt, and Sally Renée Todd,
   discussion and performances: “The Keyboard Music of the Bach Sons”
(Continued from page 7)

10:00 – 10:30 Break

10:30 – 12:00 Mini-recitals celebrating the tercentenary of C.P.E. Bach
   Judith Conrad, clavichord: works of G.P. Telemann and his godson C.P.E. Bach
   Michael Unger, harpsichord: early sonatas of C.P.E. Bach
   Gail Olszewski, fortepiano: works of C.P.E. Bach

12:00 – 1:30 Lunch on your own

NMM Concert Hall
1:30 – 2:30 Performances on NMM instruments
   Robert Parkins: Late Renaissance Keyboard Music from Iberia
      performed on the anonymous Neapolitan harpsichord, ca. 1530
   Frances Fitch, performing on:
      anonymous 3x8′ Italian harpsichord, ca. 1700
      spinet by J.H. Silbermann, Strasbourg, 1785

2:30 – 2:45 Break

2:45 – 3:45 Performances on NMM instruments
   Mary Heiden, lecture-recital: “‘Old Tunes’ and ‘New Ones’: The Keyboard Music of
      Frederick Nussen,” performed on the harpsichord by Joseph Kirckman, London, 1798
   Patrick Hawkins, mini-recital: works of Joseph Haydn and Maria Hester Reynolds
      Park, performed on a square piano by Clementi & Co., London, ca. 1815

3:45 – 4:00 Break and transfer to Farber Hall

Farber Hall
4:00 – 5:00 Lecture/mini-Recitals
   Sonia Lee and Margaret Irwin-Brandon, lecture-recital: “Crossing Paths on Stage:
      The Pairing of the Harpsichord and the Piano in Eighteenth-Century Music”
   Joyce Zankel Lindorff, mini-recital, fortepiano: Beethoven, Fifteen Variations and
      Fugue on an Original Theme, op. 35

Muenster University Center Ballroom
6:00 – 8:00 Banquet

NMM Concert Hall
8:30 Recital: James Richman
   Harpsichord Music of the Eighteenth Century,
   performed on the Germain harpsichord

Closing reception

Spinet by Johann Heinrich Silbermann, Strasbourg, 1785 (NMM 6205; Rawlins fund, 1999; photo by J. Koster). This extraordinarily beautiful spinet will be played by Frances Fitch.

Harpsichord by Joseph Kirckman, London, 1798. (NMM 3328; Rawlins fund, 1983; photo by Bill Willroth, Sr.). Mary Heiden will play works of Frederick Nussen on this imposing instrument.
THE NATIONAL MUSIC MUSEUM
on the campus of the University of South Dakota
hosts
the 2014 Meeting of
THE HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA
FOUR CENTURIES OF MASTERPIECES: KEYBOARDS AND THEIR MUSIC
Vermillion, South Dakota, May 14 to 17, 2014

REGISTRATION FORM
(one form per person)

Name (as it should appear on name tag) __________________________________________

Address _______________________________________________________________________

City __________________________ State ____________________________

Zip/Postal code __________ Country ____________________________

Telephone __________________________ E-mail address ___________________________

Registrations postmarked by April 15

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Registrations postmarked after April 15

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Check here if you prefer not to have your contact information listed in the registration packet [ ]

Check here if you require a vegetarian option for the banquet [ ]

Other special dietary requirements ____________________________________________

Program Book Advertising (deadline April 15) – Please e-mail camera-ready PDF to John.Koster@usd.edu

Full page (8½" x 11") $175; Inside front cover $200; inside back cover $200;
½-page horizontal $95; ¼-page vertical $75; ¼-page $50

Donations to help defray the expenses of the meeting are welcome!

Donors who prefer not to be listed in the program book please check here [ ]

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Payment by check in US dollars made out to NMM or by credit card:

Visa/Mastercard/Discover number __________________________

Expiration date __________ 3-digit code on back of card __________________________

Signature __________________________

Please print this page, complete the form, and send with check or credit card information to:

National Music Museum
HKSNA Registration
414 East Clark Street
Vermillion, SD 57069
USA

Forms with payment by credit card may be e-mailed to nmm@usd.edu or faxed to 605 677 6995.

There will be a $35 charge for refunds. No refunds will be made after April 30.

(Continued on page 11)
HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA
THE BEN BECHTEL AND THE MARTHA CLINKSCALE SCHOLARSHIP AWARDS

Are you a music student who is interested in historical keyboard instruments such as the harpsichord, clavichord, fortepiano, and organ? Would you like to have an opportunity to attend a major conference featuring concerts, lectures, and demonstrations employing these instruments and more, with a scholarship to cover some of the expenses? Or, are you a teacher with a talented student who fits this description?

APPLY NOW for a scholarship to attend the next conference of HKSNA, to be held at the spectacular National Music Museum, on the campus of the University of South Dakota, in Vermillion, South Dakota (USA), May 14-17, 2014. Two special fixed-dollar scholarships will be awarded to students to offset expenses incurred in attending this conference. All students between the ages of 18 and 30 (inclusive) currently enrolled in an academic institution (or serving as a builder’s apprentice) and whose study is related to learning to play, build, or research any early keyboard instrument (organ, harpsichord, clavichord, fortepiano, etc.), or music written for them, is eligible to apply for an award.

Applications may be submitted by the candidate (self-nomination) or by a teacher, professor, mentor, instrument builder, or other appropriate person. In either case the application requirements are the same. Complete applications shall include: a letter of application from the candidate stating his/her birth date, current program of study and educational institution in which enrolled (if applicable), interest in early keyboard instruments or their music, background, aspirations, and qualifications; and one or two confidential letter(s) of recommendation from teacher(s) and/or mentor(s). If appropriate, financial need may be described within these documents, and may be considered by the committee. (Letters of recommendation should be sent separately by the individuals providing the recommendations and not included with the applicant’s letter of application.)

TO APPLY (all applications will be considered for both awards):

1. Submit a letter of application as described above. Please be thorough and creative in your application! Qualifications for determining winners will include perceived benefit to the winner, merit demonstrated by experience and in recommendations, creativity in the application, financial need, and/or other considerations at the discretion of the committee.

2. Ask one or two teachers, professors, or mentors to write confidential letters of recommendation for you, explaining why they feel you are an ideal candidate for an award. These letters should be sent directly to us, not included with your letter.

ALL LETTERS, RECOMMENDATIONS, AND SUPPORTING DOCUMENTS SHOULD BE SENT TO: David C. Kelzenberg, Secretary, Historical Keyboard Society of North America, 2801 Highway 6 East, Suite 344, Iowa City, IA 52240, USA; or by email to: david-kelzenberg@uiowa.edu.

DEADLINE TO APPLY IS: APRIL 15, 2014.
For more information, visit www.historicalkeyboardsociety.org.

(Continued from page 10)

(Continued on page 12)
ATTENTION ALL MEMBERS! The Funaro Fund Award was established to provide financial support to deserving active HKSNA members to offset costs associated with traveling to an early keyboard event (conference, workshop, masterclass, class, concert, etc.) which he or she might otherwise be unable to attend. YOU may be eligible to be reimbursed for some or all of your travel expenses if you’d like to attend such an event!

Each year, a limited number of such awards may be given out based on factors such as perceived value of the experience, anticipated benefit to the candidate, financial need, and other factors, at the discretion of the committee. The only stipulations are:

- Awards must be used exclusively to cover travel expenses to/from a specific event.
- Applicants must be current active members of HKSNA.
- The event they wish to attend must be related in some manner to early keyboard instruments or music.
- The event must be a "special" event of limited duration (i.e. not a series of lessons, an extended study abroad, or coursework at a college or university).
- The event must serve as a learning or enrichment opportunity for the recipient.

Award recipients will be awarded a fixed dollar amount award which may or may not cover all travel expenses. The award payment will be provided to recipients after the event, upon receipt by the Secretary of a brief written report on the activity by the recipient.

TO APPLY: Candidates should submit a letter of application which includes information on the applicant's background and interest in early keyboard instruments or music, information on the event itself (literature or web links welcome), a list of anticipated travel expenses, and an explanation of why the applicant wishes to attend the event and how they will benefit from attendance. If appropriate, financial need may be described, and may be considered by the committee. Applications may be submitted at any time during the year, with deadlines for application being April 1 and October 1 of each year.

ALL LETTERS OF APPLICATION SHOULD BE SENT TO:
David C. Kelzenberg, Secretary
Historical Keyboard Society of North America
2801 Highway 6 East, Suite 344
Iowa City, IA 52240 USA
or by email to: david-kelzenberg@uiowa.edu

NEXT DEADLINE TO APPLY IS: APRIL 1, 2014
For more information, visit www.historicalkeyboardsociety.org.

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EARLY MUSIC AMERICA announces its Baroque Performance Competition for 2014 in association with University of Chicago Presents. The competition finals are scheduled for Saturday, October 11. Its purpose is to encourage the development of emerging artists in the performance of Baroque music. Applicants must be ensembles (minimum 2 performers) using voice(s) and/or period instrument(s). Repertoire is limited to Baroque period, roughly 1600-1750 A.D., performed on period instruments and in a style which is historically informed. Application Deadline: May 2, 2014. Visit www.earlymusic.org/2014-baroque-performance-competition for more information.
ANNOUNCING “KEYS, HAMMERS, AND PIPES”: A NEW DOCUBLOG

John Watson

The Colonial Williamsburg Foundation has started a docublog to document the restorative conservation of a large combination upright grand piano and pipe organ. Built in 1799 by Longman, Clementi & Co. of London, and first installed in the home of St. George Tucker in Williamsburg, the instrument has been unplayable for most of its history. The docublog will emphasize a practical but strongly preservation-minded approach to restoration in which both musical results and the preservation of historical evidence will be of equal importance. The blog will highlight practical solutions to common problems in restorative conservation.

The internal components of the instrument are in poor condition from unsuitable storage, some mishandling, and the loss of the piano action. Yet because it lacks almost any past restoration, period workmanship remains unaltered, such as the original nicking and pitch of the pipes. The discovery and interpretation of historical evidence, and the preservation of evidence through minimally intrusive treatment methods will be described in the blog. The first posting is March 1 and it is expected to continue through 2016. Find it on the Colonial Williamsburg website: http://history.org/media/blogs.cfm

The Colonial Williamsburg Foundation

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 concerts, classes, masterclasses, conferences, workshops, etc.

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): $_________ (Bechtel) $_________ (Clinkscale) $_________ (Funaro) $________ (general fund)

Total Enclosed: $_________

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!
UPCOMING WORKSHOPS

The 18th UNCG Focus on Piano Literature, to take place July 5-7, 2014 in Greensboro, North Carolina, celebrates the sons of J. S. Bach. Over two and a half days at the University of North Carolina at Greensboro School of Music, Theatre and Dance, The Brothers Bach: Emanuel, Friedemann, Christian and J.C.F. will bring together music teachers, performing musicians, music students, members of keyboard faculties, scholars in music and the humanities, and avid listeners interested in the keyboard repertoire for a concentrated encounter with the music of Carl Philipp Emanuel Bach and his brothers Wilhelm Friedemann, Johann Christian, and Johann Christoph Friedrich.

Highlights include a recital by eminent Dutch keyboard artist Jacques Ogg, two lectures on Emanuel Bach’s solo and chamber music by Harvard professor Christoph Wolff, renowned author of J. S. Bach: The Learned Musician, a lecture recital by David Schulenberg, distinguished author of several books on the Bach family, a performance festival of the solo and chamber music of all four Brothers Bach by UNCG artist faculty and invited guests, a master class with Jacques Ogg, presentations on performance practice in the music of the Bach brothers, the opportunity to hear and try out the many kinds of historical keyboard instruments used by the Bachs, plus an interactive panel discussion, convivial gatherings and much more!

Full details and registration are available through performingarts.uncg.edu/focus or by contacting Andrew Willis at aswillis@uncg.edu.

FIMTE (International Festival of Spanish Keyboard Music) announces a summer workshop on “Fundamentals of Spanish Keyboard Music: 16th-Early 19th Centuries,” to be held June 2-6, 2014 at Duke University (Durham, NC). Taught by Luisa Morales and Robert Parkins, this course is intended for keyboardists (pianists, harpsichordists, and organists) at an intermediate or advanced level. Participants will examine Spanish keyboard music through lectures, discussion, and class performances. For more information, visit http://www.fimte.org/spanish-keyboard-courses.htm#!duke-fimte-workshop/c2uy.

Association Prélude announces a clavichord workshop to be held July 7-12, 2014 in Cluny, France. Taught by Marcia Hadjimarkos, group sessions will take place every morning, with afternoons free for exploring Southern Burgundy’s Romanesque churches, châteaux and vineyards, spending time hiking, swimming or cycling… or for staying inside and playing! Each workshop member will have his or her own clavichord for practice time. Tuition will be in French or English. Lectures will be given by eminent clavichord builders Thomas Steiner and Matthieu Vion, and Jean-Pierre Rubin will lecture on the clavichord renewal in the late 19th and early 20th centuries. There will also be a visit to Christopher Clarke’s workshop. Visit www.prelude-montpellier.fr for more information.

The Apotheosis International Harpsichord Academy will be held July 12-19, 2014 at the Castle in Poeke, Aalter, Belgium. Solo masterclasses will be taught by Ewald Demeyere, professor at the Royal Antwerp Conservatoire, and continuo classes will be taught by Korneel Bernolet, professor at Flanders Operastudio. Activities include visits to the collection and workshop of early keyboard instrument builder Chris Maene and to the Antwerp Museum Vleeshuis. For more information, visit www.apotheosis.be/academy/.

Rock Valley College, Rockford, Illinois, is sponsoring a keyboard workshop June 23-24, 2014. Professor William Heiles of the University of Illinois will teach sessions on interpreting Bach, and Professor Emeritus Walter Groppenberger of the Hochschule for Music in Graz, Austria will teach sessions on the performance of classical and early romantic music. For information contact Community and Continuing Education at RVC at rvc-cpe@rockvalleycollege.edu.
CALL FOR PROPOSALS

The 12th International Symposium on Spanish Keyboard Music “Diego Fernández” will be held at the Parador of Mojácar, Almería, Andalusia, August 7-9, 2014, as part of FIMTE 2014: the 15th International Festival of Spanish Keyboard Music. The festival will feature a full week of concerts, expert lectures, and workshops. This symposium brings together academics and performers to investigate issues of performance practice across a range of styles. It draws on a range of expertise into past and current trends in performance of Spanish Keyboard Music. Proposals for papers, lecture-concerts and concerts are encouraged in the following areas, but not limited to:

- Early Music Revivals: Repertoire, Performers and Performance styles
- Performance issues: ornamentation, articulation, sources, instruments

The symposium-festival welcomes 200-250 word abstracts for 20-minute papers, as well as proposals for lecture-concerts (30-minutes) and concerts (one hour). Abstracts should be signed at the bottom with the author’s name, institutional affiliation or city of residence and full return address, including e-mail address and fax number where possible. Official languages: English and Spanish. Deadline for abstracts: May 1, 2014. For further information, visit www.fimte.org.

NEW PUBLICATIONS

The Society for Seventeenth-Century Music is pleased to announce two new editions in its open-access collection of peer-reviewed scores, the Web Library of Seventeenth-Century Music (www.sscm-wlscm.org).

Harpischord Music of Richard Ayleward (WLSCM 27) is an edition of sixty keyboard pieces by the English composer Richard Ayleward (1626–1669) edited by Andrew Woolley, Bangor University. Audio examples of potential interpretations accompany the critical notes.

Two Concerted Motets by Pietro Verdina (WLSCM 28) offers two large-scale concerted motets by the Viennese court composer Pietro Verdina (ca. 1600–1643) edited by Andrew H. Weaver, The Catholic University of America. Performance and rehearsal parts are also available with the score.

The Web Library of Seventeenth-Century Music (ISSN 2330-2429) is a service offered by the Society for Seventeenth-Century Music to its members and to the musical community at large. It presents new scholarly editions of seventeenth-century compositions that have remained unpublished or that are not available commercially. Editions are peer-reviewed on a continual basis. Submission are welcome at any time. Please send inquiries to info@sscm-wlscm.org.

Barbara Garvey Jackson announces publications from ClarNan Editions, a publishing company dedicated to Historic Music by Women Composers. Of interest to the Keyboard Society are 3 Piano Concerti by Marianna Martínes (1744–1812):

- CN55. Martines, Piano Concerto in G Major (1772)
- CN57. Martines, Piano Concerto in A Major (no date known)
- CN58. Martines, Piano Concerto in C Major (no date known)

All three concerti are available in full score or two-piano score, and orchestral parts sets are available for each. Also available is the 1785 concerto by the young Parisian prodigy, Jeanne Marie Cécile (1766-after 1785):

- CN76. Cécile, Concerto in C Major for Fortepiano and Orchestra (score & orchestral parts set)

Visit www.clarnan.com/ for catalog and ordering information.
A research Fulbright ended up bringing me to Southampton in the UK—I was originally meant to be in Egypt but with the strife and upheaval there, I was able to submit a new proposal and get reassigned. Things are about as different from Egypt as they could be, especially with the crazy rains and flooding of recent weeks (although Egypt had snow this year for the first time in a century, so things are a little strange all over). I’ll be here into June and then back for some conferences and a recording in the North and Scotland in July. I’m writing this in order to fill everyone in on some very interesting work that’s happening at the University of Southampton, among a few other British institutions, work that would likely not be on the radar of most early keyboard people. There’s a wonderful project, entitled “At Home With Music,” that has a number of faculty, doctoral students, and researchers investigating the music collections and material of gentry country homes in the Georgian era. The project, under the leadership of Dr. Jeanice Brooks, has already led to extraordinary uncoverings and inventive ways of making findings public: the music collection of Chawton house (the Jane Austen family estate) is in the process of being digitized, whilst the musical world of Tatton Park has been brought to life by a series of videos. Although the first layer of inquiry lies in the arduous process of recording what’s there among the volumes and volumes of sheet music, books, and other music-related documents, the work has taken on many other dimensions, leading to meaningful discourse about musical education of young women in domestic settings, keyboard technique, preluding, dance, interconnections between musical life with things literary and visual, and the complex social trappings of the young lady making music in well-to-do households. Those most deeply involved in this enterprise are in the process of forming a more official network for purposes of sharing their work.

I arrived with a rather dreamy openness as to exactly what I would be doing here. I knew that I’d be trying to find points of connection between my research related to domestic keyboard activity in the Antebellum states and that of England in the same period and somewhat earlier. I also knew my launching point would be variation treatments and other re-uses of favorite melodies—this repertoire has been a fascination for me for some 10 years because of what it tells us about the obscuring of a number of binary constructs: highbrow/lowbrow, composing/arranging, monumental/pedestrian, accomplished/facile, foreign/native, professional/amateur, and, of course, class divides. How these elements played out in British culture wasn’t a complete unknown to me, but I was sure there would be many surprises.

Over the past month, amidst the expected challenges of sorting out logistics (negotiating train lines, understanding currency, getting the shower to run hot instead of lukewarm, coaching my son on the impenetrable norms of U.K. schools, and learning to look right instead of left when crossing the street), I’ve spent a few days perusing the special collections at the University, have taken part in an afternoon roundtable with the whole lot of researchers in this realm, and have started to develop some of my own goals. One of them is to pursue fuller understanding of a very interesting woman composer, Martha Greatorex, whom I discovered in one of the early 19th-century sheet music compilations I examined in Special Collections. She was one of an extraordinary number of “lady organists” of the period, but she was clearly a prodigious harpsichordist and pianist, and she left us with only two published works, both variation sets with substantial preludes, both issued when she was in her sixties. There’s a twenty year gap in documented activity by her leading up to these publications, and I’ve been having fun doing the sleuth work with National Archives, church records, the British Library, and an interesting array of scholars who’ve done little bits of discovery on her. A paper and lecture/recital are developing… stay tuned.

In May, I’ll be giving a concert on the series at Chawton House, on their 1800 Stodardt piano. This is my avenue for
Dear Friend of Early Keyboard Music:

Have you renewed your membership for 2014?

If not, I hope you will take a moment to renew your membership in the Historical Keyboard Society of North America for 2014. As you know, we rely heavily on membership dues and donations to support the ongoing activities of the Society, including our Newsletter, the richly rewarding annual conferences, our sponsored competitions, and our sponsorship of the respected *Early Keyboard Journal*. And memberships in HKSNA coincide with the calendar year, so if you have not renewed, your membership has expired!

One special benefit of membership is an invitation to our annual conference, held at a different location each year, and featuring concerts, instrument exhibits, scholarly papers, and, of course, collegiality. This spring we will meet at the spectacular National Music Museum in Vermillion, South Dakota, which houses perhaps the most comprehensive collection of musical instruments in the United States. (For details see www.historicalkeyboardsociety.org.)

So please take a moment to complete the membership application form contained herein, and return it with your check to the address at the top of this note. Or, you can now renew at our website, using Paypal. And, if you are able, please consider making an additional donation. It really does make a difference. I look forward to hearing from you soon!

Cordially,
David C. Kelzenberg
Secretary

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**ANNOUNCEMENTS FROM THE SECRETARY AND THE NOMINATING COMMITTEE**

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___You may share my contact information with others wishing to send information on concerts, workshops, etc. related to early keyboard instruments.
___You may share my information ONLY with other HKSNA members.
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Historical Keyboard Society of North America
2801 Highway 6 East, Suite 344, Iowa City, Iowa 52240, USA

Membership renewals are due in October of each year for the following calendar year.

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**The Nominating Committee** (Angeline Case-Stott, chair, Paul Irvin, and Ardith Lohuis) has selected and hereby presents a slate of nominees for officers and directors-at-large for your consideration and vote at the upcoming annual meeting in Vermillion, S.D. Nominations will also be accepted from the floor.

Nominees for Officers, serving two-year terms until June 30, 2016.

President: Sonia Lee
Vice President: Frances Conover Fitch

Nominees for the Board of Directors, serving three-year terms until June 30, 2017.

Anne Acker
David Schrader
Michael Tsalka
MANOEL RODRIGUES COELHO’S FLORES DE MVSICA AND THE INTERNATIONAL INFLUENCE ON THE IBERIAN KEYBOARD LANGUAGE

Marcos Krieger

Though Coelho’s *Flores de Música*, published in 1620 by Pedro Craesbeeck in Lisbon, appeared in Italian *partitura* layout, its keyboard language also reflects influences of the Anglo-Netherlandish traditions best represented in the works of Jan Pieterszoon Sweelinck. These influences place this monumental book, the first collection of original keyboard music published in Portugal, as crucial evidence of the stylistic synthesis that defines the Iberian keyboard idiom later used by Correa de Arauxo and by Juan Cabanilles, the other two Iberian keyboard composers of importance in the Baroque era.

Most current organ and harpsichord literature in English includes some reference to early Iberian keyboard music, but mostly as a polite obligatory mention, with superficial stylistic description. Often, one questions if there is a solid intention of giving that music its real value, or just an attempt to make the writing seem complete and comprehensive. Even more troublesome, the references to Portuguese music frequently appear as an afterthought, after the author has paid the obligatory courtesy to the Spanish composers. Sometimes, authors and editors give an all-encompassing excuse for these oversights based on the lack of printed sources or difficulties in finding primary-source scholarship on this theme. Indeed, since the passing of Macário Kastner in 1992, little has been added to the scholarship of early Portuguese keyboard music, especially in publications in English. Understandably, language difficulties may have created impediments, but, more worrisome, a certain pragmatic spirit pervasive in scholarship might have been a stronger influence in keeping Portuguese music as a subset of the Spanish tradition. In the recent years, a new interest on all things related to the exchanges over the Atlantic during Renaissance and Baroque times has led to a new focus broadly identified as Atlantic scholarship, and this focus has re-kindled some interest in the culture of Portugal that, together with Spain, played an influential role in the colonization of Latin America and Africa. It has become important then to re-examine the way Iberian music, and more specifically Portuguese music, has been portrayed as a building block of musical heritage both for Europe and for the Americas.

Coelho’s *Flores de Música* carries the distinction of being the first publication of original instrumental music in Portugal. Previous books of music were published in Lisbon and Coimbra, but those were mainly collections of liturgical music or musical treatises. That Coelho had the means, both financially and in level of musical influence, to publish a substantial collection of keyboard music is in itself a testimony to Coelho’s reputation as a musician, and to a new moment in music history, when keyboard compositions were reaching the same importance as the much older and acknowledged tradition of keyboard improvisatory skills.

This article addresses four aspects relevant to a full appreciation of Coelho’s contribution to early keyboard literature, namely:

1. the common misunderstanding of Coelho’s aesthetics, usually as a result of an unfair comparison to the aesthetics found in the works of Sweelinck;
2. the musical congress between Portugal, England, and the Netherlands, which was just as important as the exchanges between Spain and Portugal;
3. the international influences on Coelho’s keyboard idiom: Italy, England, and the Netherlands; and
4. Coelho’s influence on Iberian music and his importance for the history of keyboard music.

1. Misunderstanding of Coelho’s aesthetics

John R. Shannon, in his book *Organ Literature of the Seventeenth Century,* dedicates six complete pages to the appreciation of Coelho’s music, which is by far the most extensive text devoted to Coelho in surveys of keyboard literature in English.

1. The Spaniard Gonzalo de Baena had published his *Arte nouamente inventada pera aprender a tanger* in Lisbon in 1540, but his book is mainly an anthology of intabulations by several composers, including his son, Antonio de Baena, while Coelho’s book is a collection of his own compositions, though it also includes intabulations of Lassus’ madrigal *Susanne un jour.* Moreover, Baena’s book was published using the current Spanish tablature format, which Baena explains in the preface of the book, while Coelho chose the Italian *partitura* format, a choice that was a novelty for seventeenth-century Iberian keyboard players.

2. One finds a handful of master’s thesis and doctoral dissertations completed in the United States, but, to our knowledge, none of those have been published yet. Moreover, none of those documents has the musical depth or musicological comprehensiveness of works about Coelho that are only available in Portuguese, such as the doctoral dissertation by Edite M.O. da Rocha completed in 2010. See Edite Maria Oliveira da Rocha, “Manuel Rodrigues Coelho ‘Flores de Música.’ Problemas de Intepretação” (Ph.D. diss., Universidade de Aveiro, 2010).

3. For example, Craesbeeck had printed in Lisbon in 1607 Duarte Lobo’s *Liber processionum et stationum ecclesiae olysiponensis: nunc denuò auctus, & in meliorem formam redactus ab Eduardo Lapo eiusdem Ecclesiae beneficiario & Musices praefecto.* In Coimbra, Diogo de Loureiro printed Pedro Thalesio’s *Arte de canto chão: com huma breve instruccion, pera os sacerdotes, diaconos, subdiaconos, & moços de coro, conforme ao uso romano,* in 1618.

However, he cannot refrain from charging Coelho’s pieces with defects for what they fail to be, which implies an expectation that Coelho’s compositions should match structures found in the works of the Flemish Jan Pieterszoon Sweelinck. This criticism already started in Europe at the time of Kastner’s publications on the works and style of Coelho. Louis Saguer, in 1960, disparaged Kastner’s enthusiasm for Coelho’s compositions, charging them as incongruent and prolix. Shannon’s statements such as, “The careful formal design of the Sweelinck fantasia, with its monothematic and sectional structure, finds no parallel in the meandering tiento of Coelho” lead to the conclusion that “one must not think that Coelho’s concern is for any high level of structural cohesiveness.” Evidently, Coelho’s music shares a great number of gestures and idiomatic figurations with Sweelinck’s, creating situations in which “it is difficult to tell which of the two composers wrote a given passage,” as stated by Tusler in his seminal study on Sweelinck’s organ music. But the underlying assumption that Coelho’s music could or should be as good as Sweelinck’s bespeaks a musicological tradition where all the roads should lead to the great achievements of the northern European keyboard composers in the contrary direction of the glorious path of vocal polyphony, which should, by necessity, lead to Rome. Perhaps it is time to consider that Coelho’s music, some of which includes the longest pieces in all seventeenth-century keyboard repertoire (all his tentos have more than one hundred measures, and some go beyond three hundred), are the result of a different aesthetic proposition than that of Sweelinck’s music: while the Northern composer creates coherence based on monothematic development and sectional structures, Coelho’s form relies on a continuous outpouring of varied gestures unified by strict adherence to the mode and a multifarious series of rhythmic figurations (eighth notes, triplets, sixteenths, etc.).

Perhaps one way to understand Coelho’s propensity for multi-motivic and longer forms is to look at Coelho’s keyboard pieces in closer relationship to the motet model, where different points of imitation are presented in successive fashion. Coelho certainly had excellent vocal polyphony models in the works of Tomás Luis de Victoria and other Iberian composers who cultivated the Palestrina style to its extreme of austerity and rigor. It is important to notice that Coelho’s publication bears an approval letter from Manoel Cardoso, a Carmelite Friar in Lisbon who had published six books of polyphonic liturgical music, all issued by Craesbeeck, the same publisher of Coelho’s work. In his appreciation of Coelho’s work, Cardoso mentions the “many variety of passages and excellent glosas,” in addition to praising Coelho’s manipulation of dissonances, “very well placed and well accompanied.” This letter carries the ethos of Cardoso’s well-established reputation as a composer of vocal polyphony. Moreover, if we must compare Coelho’s publication to Sweelinck’s pieces, there is enough evidence about Sweelinck’s manuscripts to show that they were written in intavolatura notation, i.e., in two staves only, a typical keyboard notational strategy of that time. Coelho’s book, on the other hand, was published in Italian partitura style, the ubiquitous notation form for vocal polyphony. Publishing keyboard music in partitura notation had become a new fad, especially with Southern European composers. Composers such as Rore, Valente, Trabaci, and Mayone chose to present their instrumental works in a notation form that proved the contrapuntal competency of their instrumental writing; their keyboard compositions looked exactly like the polyphonic vocal music of the time — one part per staff (see Figure 1). This choice of notation points to an important aesthetic variation between Coelho and Sweelinck; while Sweelinck saw his keyboard music as instrumental language, Coelho treated his keyboard compositions as extensions of vocal polyphonic tradition, most probably influenced by motet models.

The length of Coelho’s tentos, which often cause both admiration and criticism, must be understood within the cultural continuum of Portuguese prolixity: we should not forget that Luís de Camões, the prince of all Renaissance Iberian poets,
crystallized his reputation with the epic Os Lusíadas (1572), a poem with 1102 stanzas; there is no known Renaissance or Baroque poem in Sweelinck’s native Dutch language with even half of that length. Another proof of the cultural taste and patience for long discourses is found in the sermons of Padre Antonio Vieira, a Jesuit priest who came to be known as the prince of all Catholic orators of his time. Published at the end of the seventeenth century, the shortest sermons of Padre Vieira consisted of a minimum of fifty pages each, printed in single space, with an average of 12,000 words. Some of Vieira’s longest sermons can run over one hundred printed pages. The sermons of Jean Calvin, models for church oratory in Sweelinck’s society, on the other hand, reached less than 10,000 words in their longest form.

A quick look at Portuguese architecture of the fifteenth and sixteenth centuries points to a culture of elaboration and abundance: the fan vaulting of the Jeronimos Monastery in Lisbon and the decorations of the Convent of Christ in Tomar exemplify an aesthetic based on abundant repetition of motives as well as on sectionalization based on shift of motives. Another important example is found in the Church of São Roque, not only because it was one of the few buildings that survived the 1755 Lisbon earthquake with minimum damage, but also because of the exquisite late-Baroque decorative work used in that church; of particular importance are the chapel of the Most Holy Sacrament and the chapel of Our Lady of Piety, where the altar pieces feature an overwhelming repetition of gilt decorative baroque motives. Therefore, Coelho’s lack of adherence to monothematic counterpoint and his long pieces, constructed by the addition of contrapuntal sections based on different motives, are less of an indictment on his qualities as a composer and more of an evidence of his thorough Portuguese spirit. It is the understanding of the aesthetics of the Portuguese culture at the time that can yield an appreciation of Coelho’s work free from the Anglo-Saxon bias.

2. The intellectual congress between Portugal, England, Spain, and the Netherlands

The Portuguese music scene that yields Coelho’s publication is the result of a cosmopolitan energy present in Lisbon at the end of the sixteenth century that perhaps was never duplicated until the globalization of Europe at the end of the twentieth century. In addition to the political ties to Spain and the Netherlands through the ruling of the Habsburgs, Portugal also had a strong connection to England. Since the times of Thomas Cromwell and the English Reformation, British Catholics took refuge in Portugal, bringing to the Iberian Peninsula the virginalist keyboard tradition. For starters, the most important collection of English keyboard repertoire at the time, the Fitzwilliam Virginal Book, has an often neglected connection to Portugal: the Tregian family moved to Portugal in 1605 because Francis Tregian Senior was a recusant who fled to Portugal and died in Lisbon in 1608. All debates over the old theory that Francis Tregian Junior had been the only copyist of the Fitzwilliam manuscript notwithstanding, the Tregian family was in possession of a large number of keyboard music sources, from whence eventually the large book was compiled. Francis Tregian Senior obviously became a person of great prominence in Lisbon – first interred in 1608 under the floor of the nave in the Church of São Roque, his corpse was exhumed in 1625 and placed in a upright tomb beneath the west pulpit, with an inscription that exalts Tregian’s saintliness. Considering that Coelho was the organist at the Lisbon royal chapel at time of the Tregian’s stay in Lisbon, it stands to reason that he would have made contact with the Tregian family, nobles émigrés, or at least, that Coelho came in contact with English keyboard music as a result of their presence in Lisbon.

The presence of Flemish influence in Portugal and Spanish music is well documented already in the sixteenth century. The Coimbra manuscript P-Cug MM 242 (c.1560) includes ricercari from the Flemish composer Jacques Buus (c.1500–1565). These pieces were copied from Buus’ collection of ricercari “to be sung or played,” which, once again, points to a vocal polyphony model, even if through Flemish composers. That Coelho’s music, just as Sweelinck’s music, would have influences from the older Spanish master Antonio de Cabezón, is almost too obvious for discussion. We know that Coelho had contact with Cabezón’s music, directly or not, as a result of the musical tenure in Lisbon of Hernando de Cabezón, who had compiled and published his father’s works. From 1580 until 1640, Portugal and Spain became a united kingdom (the Unión Ibérica) and the king, Felipe II, transferred the Spanish court to Lisbon, bringing Hernando as the court organist. The obvious corollary of this fact is that Coelho, as a successor of Hernando at that post, would have access and contact with the music of Antonio Cabezón. Sweelinck, too, had contact with Cabezón’s music, probably because during his lifetime the Span-
lish Catholic Kings were also the ruling house in the Netherlands, leading to a well-documented intercourse of art works and musical publications between the two countries. Much has been written about the presence of Cabezón’s themes and forms in Sweelinck’s fantasias. But if we remember that Sweelinck’s pieces are also found in the Fitzwilliam Virginal Book, there is one more possibility of communication between the Flemish Sweelinck and the Portuguese Coelho by means of the English recusant Tregian and his music papers.

3. The international influences on Coelho’s keyboard idiom: Italy, England, and the Netherlands

Once established that both Coelho and Sweelinck drank from the same musical sources, we proceed to the acknowledgement of musical elements that align Coelho’s works with those of Sweelinck, thus proving Coelho’s cosmopolitan style, much different from the music of his Iberian contemporaries and immediate predecessors. While all early European keyboard music shared traits that originated in the Italian Renaissance, most notably the toccata figurations from the Venetian and Neapolitan schools, certain instrumental gestures were developed elsewhere. However, we must consider that Coelho’s music falls into two main categories, neither of them a true equivalent of the Italian toccata concept; his pieces were named either tentos or versos. The tentos are best understood in connection with the Italian ricercar and the Netherlandish contrapuntal fantasia. The versos were organ versets, contrapuntal settings of liturgical chants to be used in alternatim practices. Therefore, instead of the scalar passages and diminutions of the Italian toccata tradition, Coelho favored Italian figurations best suited for contrapuntal textures, such as figurations based on short scalar motives passed between parts, usually with dotted rhythms.

However, more interesting than the Italian elements, almost de rigueur in all keyboard music of the time, the English traits found in Coelho’s music are what sets his style apart from other South European composers, such as the pervasive use of triplets, or something almost completely absent in the Italian tradition, the English uneven gigue/triplet motive (Figure 2). Coelho also uses several possibilities of triadic figurations and scalar figures in sequence or repeated fashion, another English trait. Angular motives, usually presented in direct and inverted forms (called “zigzag motives” by Curtis) appear in Coelho’s work in a variety of ways; the sophisticated retrograde contrary-motion also makes occasional appearances.

All these English figurations are present both in the music of Coelho and in the music of Sweelinck. What is particular to Coelho’s instrumental thematic vocabulary, though, is one particular motive that appears so many times in so many different pieces that Macário Kastner’s named it the “Coelho motive”; repeated notes followed by two descending notes ornamented by quebros (mordents), as shown in Figure 3. The ubiquitous presence of this theme also works as a unifying element, not only within pieces, but also of Coelho’s works as a whole. It remains a question whether musico logical work will ever be able to identify this motive as a specific incipit of a chant or folk melody, and what the implications of that identification could be. This is certainly not a characteristic borrowed from Sweelinck, whose work does not present this kind of musical signature mark.

4. Coelho’s influence on Iberian music and his importance for the history of keyboard music

The front matter of Coelho’s book is just as fascinating as his music. After the usual obsequious explanations about the need for his work to be published, and the obligatory shows of gratitude to ecclesiastical and musical authorities, Coelho embarks into a series of warnings to his readers. Once again, only the difficulties of modern English-speaker scholars with reading Portuguese in the print of the time can explain why these warnings are rarely considered in the discussions about Coelho’s work. First, it is obvious that Coelho is rather concerned that his readers will not know how to read the partitura at the keyboard: he explains that one must play four staves at a time and then move to the next four staves. He also explains the correct manner to execute notes that are tied over a measure bar, evidence of the newness of the measure bar concept. He gives ad-

vice on hand position, ornamentation, glosas, and other performance practice matters. However, for the discussion here, the most important warning by Coelho concerns the need to play the works from beginning to end (Figure 4), which goes against suggestions found in modern literature that, because of their misunderstanding about the length of Coelho’s pieces, apply the Frescobaldian advice that one can stop the piece at any logical cadential point. 25 Coelho warns that this practice will not allow for a complete perception of the beauty and logic of the piece. Regardless of the fact that these pieces, as many other works of the time, were perhaps less meant for public performance than for pedagogical purposes, it is clear that Coelho thought of each one of his works as one complete structure to be perceived in its entirety. That he so adamantly prescribes the full performance of each work implies that the Frescobaldian practice was probably also practiced in Iberia at the time. Indeed, this practice can be proven in the manuscript 964 ADB/UM from the Braga library (Universidade do Minho), where several of Coelho’s works are copied in sectionalized or abridged forms, often omitting the measures that require more virtuosic technique, demonstrating that Coelho was more than justified in his advertence against the use of the time. 26 The aesthetic implications of Coelho’s advertence, however, are deeper than just a question of performance practice; this is the first time that a composer of instrumental music indicates that his works, especially, in this case, works that do not rely on pre-existing liturgical chants, must be received as a complete musical discourse and should not be truncated for liturgical or other reasons.

In 1626, six years after Coelho’s Flores de Musica was published, Francisco Correa de Arauxo (1584–1654) published his monumental work, the Facultad Organica. 27 Correa de Arauxo referred to Coelho as one of the sources of Correa’s musical knowledge. This is an indication of both Correa’s need to prove that he was au courant with the most recent musical styles and published works, and of Coelho’s stature as a stylistic model and musical paragon. Another important acknowledgment of Coelho’s legacy is found in the works of Juan Cabanilles (1644–1712). The organist at the Valencia Cathedral for forty-five years, Cabanilles, known as the “Spanish Bach,” can be seen as the last composer in the line of the Iberian “mystic” organists that started with Cabezón. Though Cabanilles left no preface for his pieces, which were never published in his lifetime, his testament to Coelho’s influence is even louder, because it is all in his music. Cabanilles incorporated all the keyboard figurations of Coelho in his works, and he composed works often longer than 150 measures, sometimes more than 200 measures. These famous masters of the Spanish Baroque confirmed the importance of Coelho’s music in the foundation of the Iberian keyboard idiom; neither one of them, however, made any direct reference to Sweelinck or to his music. Moreover, already in the seventeenth century Coelho’s name starts appearing in accounts of famous and renowned musicians of the Iberian world. 28 Such acknowledgement in his lifetime proves his elevated status amongst those who understood his culture and his music in a way that we, twenty-first century listeners, can only partially comprehend.

The day has come to start a new approach in early music research, when investigations start with deep cultural awareness, both about the cultural bias of the investigator and the cultural environment of the music to be researched. Coelho’s work places him as a central figure of Iberian keyboard language development, and he does not need to be compared to or measured against someone else outside Iberia. Manoel Rodrigues Coelho created in his Flores de Musica a true amalgam of international styles while still preserving aesthetic elements of his own culture. Most probably, he was capable of that not because he was trying to be like anyone else, but because he was able to recognize the universal appeal of certain musical gestures and create music that used those gestures with abandon and abundance. To force Coelho’s music into northern European patterns is not only to diminish his artistic value but it is also tantamount to creating a Procrustean bed in musicology: to accommodate our own lack of familiarity with certain aesthetic variations, we deem works too long or not unified enough. Coelho’s music should be studied and appreciated for what it is, not for that which it never intended to be.

25 “And they can finish the canzonas and also the ricercars at their cadences when these pieces seem to be too long;” (e potranno… nelle Canzoni finire nelle sue Cadenze così ne Ricercari, quando paressero troppo lunghi…). In Girolamo Frescobaldi, Fiori Musicali di Diverse Compostioni… (Venetia: Alessandro Vicentii, 1635), al lettore (preface).
26 Rocha, Coelho: Problemas de Interpretação, 102.
27 Arauxo makes a direct citation of Coelho’s book in the septimo punto (seventh point) of his advertencias (advices) for the reader. Also, when discussing the intricacies of meter and agogics, particularly the use of the buen-ayre, Correa makes reference to Coelho’s work as a model of notational practice. See Francisco Correa de Arauxo, Libro de tientos y discursos de musica practica, y theoretica de organo, intitulado facultad Organica… (Alcalada Henares: Antonio Arnao, 1626), 4-6.
28 Manuel de Faria e Sousa, in his Apparato dos Autores Portuguezes (Ms. 51-II-68, Biblioteca da Ajuda), praises Coelho as “excellent with instruments.” See Rocha, Coelho: Problemas de Interpretação, 33.
IN MEMORIAM

James (Jim) Worrell Pruett of Chapel Hill, age 81, died February 26 at home, cradled in the arms of his family. Jim Pruett was born in Mount Airy, NC in 1932, the youngest of six children. His father, who had a small grocery/meat store, taught him to properly carve a turkey, swing a hammer, and to be a good man unafraid of challenges. His mother's love of music and reading would greatly affect Jim—to the end of his life he kept his mother's 19th-century chaise lounge on which he used to read as a young boy. Home of the world's largest granite quarry, Mount Airy and Surry County had a remarkably lively music/theater life. In Jim's own words, "the musical life in Mount Airy was wonderful: oratorio, opera, drama, musical comedy, church and school music all were extraordinary for such a small town." His older brothers and sisters went into law, nursing, ministry, the Army, and business. For Jim, Mount Airy's influences and his family's belief in education led to a life of music, books, and learning. Over the years he sang in choirs, performed in a radio quartet, learned to play the piano, played French horn in the Moravian church band, and spent summers acting in The Horn in the West, a musical historical play performed in Boone, NC. Jim's family and teachers encouraged him to go to college. When writing the required admissions essay, without really knowing what it meant, he wrote that he hoped to be a college professor, suspecting that it would mean unusual freedom to be with books and music, as well as like-minded people. Little did he know where that would lead. At the University of North Carolina at Chapel Hill, he earned bachelor's, master's, and Ph.D. degrees in music and music history. In graduate school he met and in 1957 married a fellow student and pianist, Lilian Pibernik-Benyovszky, a native of Zagreb, Croatia. Also in 1957, he began his professional career as reserve librarian at UNC's Wilson Library. In the early years the couple lived in a small upstairs apartment at the corner of Henderson and Franklin Streets, overlooking the post office, the campus statue known as Silent Sam, and the nearby University Presbyterian Church, where Jim served as music director. In 1961, Jim became UNC's music librarian, eventually advancing to full professor and serving as the Music Department's chairman for a decade. He became known as an inspiring teacher and dedicated mentor to generations of students, many of whom went on to teach in universities across the nation. In 1993, he was honored as one of UNC's distinguished alumni. After saving money for years, in 1967 Jim ventured across the ocean for the first time, taking his family on a three-month tour of Europe, during which he built strong relationships with European universities and the rare book dealers who had become an important part of his life as a librarian. In later years he would spend many months in Paris, France, living two blocks from Notre Dame cathedral, learning to speak French and doing research on rare manuscripts in French collections. By the mid-1970s he was widely known for building UNC's music library into a significant, nationally admired institution with a major collection. He also served as president of the Music Library Association from 1973-1975 and as editor of NOTES, 1974-77. He then was offered the position of Chief of the Music Division at the U.S. Library of Congress, which would have meant running the largest music library in the world, with over nine million items in the music collection, and resources of millions of dollars for operations and acquisitions. Jim and his wife discussed it, considered the impact of moving to Washington on her career and their young children, and turned the job down with no regrets. Ten years later he was approached again about becoming the Music Chief at the Library of Congress. This time he accepted, saying "the chance to run the best music library on the entire planet is something I could never have imagined in my wildest dreams as a kid on Oakland Street in Mount Airy. Somehow, the chance has come around TWICE for me. I think I'm supposed to say yes this time." From 1987 to 1995 Jim served as Chief of the Music Division of the Library of Congress, where he had a dramatic impact on rare materials acquisitions, public concerts, recordings and publications, new exhibits, private donations, and the Music Division's relationships with museums and libraries around the world. Until his death Jim remained a member of Washington's Cosmos Club (founded by the explorer John Wesley Powell to bring together leaders in the sciences and arts), and he was one of the founding members of the Creativity Foundation, an organization which celebrates the legacy of Benjamin Franklin and provides awards and support for creativity in all aspects of life. Jim's interests and skills extended far beyond professional life. He was an avid motorcyclist and gardener. One summer he built a 600-square-foot music room addition that was the showpiece of the family home. Jim's innate curiosity and love of the world may have come from his parents or the books he read as a child, but his wife and career inspired the deep desire to explore the world. After years of traveling for work, in retirement Jim and Lilian spent almost two decades traveling America and the world, from Alaska to Madagascar, Turkey to Russia, Egypt to China. Jim always looked forward to somewhere new, but each summer included an extended visit to the beloved city of Dubrovnik, Croatia. To his everlasting credit, in patient and gentle ways Jim imparted his curiosity and love of the world to his children. He has renewed subscriptions to National Geographic and Smithsonian magazines to his children every year, and every trip in the last half century has meant that postcards would soon find their way home, always signed with love. Jim is survived by his wife of 57 years, Lilian, son Mark Worrell Pruett (Spartanburg, SC), daughter Ellen Pruett Eudy and husband Timothy (Houston, TX), brother Jack (Hampstead, NH), and many nieces and nephews. He was preceded in death by parents Samuel and Gladys Pruett, brothers Conway and Samuel, sisters Dorothy Vogler and Mildred Snider. Since 2007, a fellowship program honoring Jim has enabled UNC graduate students to spend summers interning at the Library of Congress. **Memorial gifts may be directed to the James W. and Lilian P. Pruett Fund in Music, at UNC. Please mail contributions to the UNC Arts and Sciences Foundation, 134 E. Franklin St, Chapel Hill, NC 27514, Attn: Peyton Daniels. A memorial service will follow in the spring.**

This obituary is reprinted with permission from Mount Airy News.
Alexander Silbiger has been elected President of the Society for Seventeenth-Century Music. He will serve as President-Elect until Spring 2015; his term continues until Spring 2017.

In February 2014, Ed Kottick presented a paper, "Vincenzo Galilei and the musical revolution of the stile moderno," for a conference on "Galileo Galilei: the Pendulum, the Pen, the Lute," sponsored by the Medieval and Renaissance Institute of UCLA in Los Angeles. As a keyboard maker, he recently built an Italian Harpsichord in Neapolitan style for the Cedar Rapids Symphony; a clavichord after Hubert 1784 for Carol lei Breckenridge; and a "Troubadour" virginal. All three are instruments he designed for Zuckermann Harpsichords. As a conductor, last year he conducted performances of "Carousel" (Rodgers & Hammerstein), "Anything Goes" (Cole Porter), and Handel's Messiah, all in the Corvalle Center for the Performing Arts, Iowa. He also played trombone in the pit for "A Funny Thing Happened on the Way to the Forum," and with the Sunday Evening Brass Quintet and the Smith Studio Jazz Band.

Ruta Bloomfield (harpsichord) and Aroussiak Baltaian (violin) recently performed a program of "Music from the Baroque" in Santa Clarita, California. The concert featured works by Bach, Locatelli, Leclair, and Albinoni.

Gail Olszewski performed concerts in St. Paul, MN with her group, The WolfGang, on February 22 and 23. The program included works of C.P.E Bach, J.C. Bach, Cherubini, and Beethoven. Gail also played piano and harpsichord on February 28 and March 1 with Music St. Croix in Stillwater, Minnesota, playing chamber music of Handel, Mozart and d'Rivera. On March 7 she presented a solo recital of Finnish piano music as a benefit concert for MacPhail Center for Music's Scholarship Fund. Gail will repeat this recital on March 15 at the Finnish American Heritage Center in Hancock, Michigan.

Knight Vernon has closed his shop in Skokie, Illinois and moved it to the town of North Branch, Michigan. One of the purposes of this move was to devote himself completely to instrument making. He recently created a series of photo albums on the art of harpsichord making on Facebook. He invites all HKSNA members to "friend" him to see the albums, which cover everything from keyboard making to case making, and from bridge making to the use of go-bar deck. Visit his new website at www.vernonharpsichords.com. His French double-manual harpsichord, op. 29 (2009) is currently for sale. Contact Gregory Ceuvorst at saintpeterloopmusic@gmail.com for details.

Charlotte Mattax Moersch has recorded a compact disc of the harpsichord works of Armand-Louis Couperin, which was released by Centaur Records in January, 2014. It is available at: http://centaurrecords.com/store/albums/harpsichord.html.

Becky Burkart performed a harpsichord recital at the Ball State University Art Gallery on February 14. The program consists of works by Georg Böhm, Johann Jacob Froberger, Michel Corrette, J. S. Bach, Jacques DuPhly, François Dangicour, Jean-Philippe Rameau, and Louis-Claude Daquin. On May 23, 2013 together with Kirby Koriath, Kristy Koriath, and Valerie Hurwitz, Becky performed the J.S. Bach Concerto for Four Harpsichords at the Ball State University Chamber Music Series.

In January Joyce Lindorff taught masterclasses and performed music of Mozart, Beethoven, and C.P.E. Bach during a week-long fortepiano residency at the Lynn Conservatory in Boca Raton, Florida. The occasion was in celebration of the gift to the school of Virginia Pleasants's 5-1/2 octave Viennese instrument. Built by Derek Adlam, it is based on the work of Michael Rosenberger (1766-1832), original at Finchcocks, dated ca. 1800.

(Continued from page 16)

putting together a program that truly represents the interplay between English and American variation sets of the sort interesting me, a recital I hope to develop into a CD. My practicing (what a luxury to be practicing so much!) has been on the University’s newly acquired 1790 Broadwood grand, as well as an 1819 Stodardt. I’ve found, however, that I can’t stand not to be more at ground zero of the “At Home With Music” movement, the households themselves, so I’m setting up some time to cull through and catalogue the music collection at a thus-far-neglected National Trust site called Kingston Lacy, a Georgian estate that happens to be only a short distance (well, a short bus ride and then a three-mile walk) from where we’re living in Bournemouth (how we ended up in Bournemouth, the Victorian party town whose weekend revelry evokes Pamplona’s “running of the bulls,” is another story altogether). There’s something about sitting in the library or music room of an elegant 18th century home in the English countryside, gently turning over the pages of volumes bound for mothers and daughters, pouring over their fingerings and other markings, imagining the sounds that have been absorbed by the walls around you—it seems an experience not to be missed.