

ROOTS OF AMERICAN MUSICAL LIFE

The 2013 Joint Meeting of The Historical Keyboard Society of North America (HKSNA) and
The American Musical Instrument Society (AMIS)

COLONIAL WILLIAMSBURG

Williamsburg, Virginia

May 30 to June 1, 2013

Colonial Williamsburg will host the second conference of the Historical Keyboard Society of North America, to be held jointly with the AMIS (American Musical Instrument Society), in Williamsburg, Virginia, from May 30 to June 1, 2013. The theme of the conference is “Roots of American Musical Life.”

Colonial Williamsburg is the world’s largest living history museum - the restored 18th-century capital of Britain’s largest, wealthiest, and most populous outpost in the New World.

Sessions will take place in the Museums of Williamsburg, where the exhibit “Changing Keys: Keyboard Instruments for America 1700-1830” will have just opened; the Williamsburg Lodge and Conference



Colonial Williamsburg musicians

Center; and other nearby

venues. The opening concert will be held at the historic Governor’s Palace with period instruments and costume.



The Palace Ballroom

The HKSNA Program Committee (Chaired by Angeline Case-Stott, acase@memphis.edu) welcomes proposals for papers, lecture-recitals, and mini-recitals related to the primary theme, as well as proposals outside or peripheral to the theme, including contemporary repertoire and issues for historic keyboard instruments. Full details of the call for proposals can be found on page 4 in this newsletter.

The call for papers by AMIS can be found at <http://www.amis.org/meetings/2013/index.php>.

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THE PRESIDENT'S COLUMN

Elaine Funaro

Greetings from your new President!

The Historical Keyboard Society of North America began its life with a most auspicious event: the gala "Antiqua/Nova" inaugural meeting and festival, held this March at the University of Cincinnati College-Conservatory of Music in Cincinnati, Ohio. It was a meeting of minds and music, a gathering of new and old friends, and a hearing of new and old music. Concerts, master classes, performance and composition competitions, papers, mini-recitals, instrument demonstrations, and reminiscences of dear departed friends were all part of a very packed week of activities.

Our new Historical Keyboard Society has a rich heritage in its two predecessor societies, and we hope to build upon their fine traditions as we move forward. Soon there will be a new HKSNA website that will provide up-to-date information on events and membership as well as serving as the "front door" to the society and what we do. Our newsletter will be distributed to members electronically twice a year, and the *Early Keyboard Journal* will continue to serve as a valuable resource for scholarly research. The latest issue should be in your hands later this year.

I'm excited that our family of musicians continues to grow through our promotion and sponsorship of the Jurow and Aliénor competitions. We all look forward to hearing more from these talented young musicians! We will also continue to promote and provide the Bechtel and Clinkscale memorial scholarships to worthy students.

Our next meeting will take place in historic Williamsburg, Virginia and I look forward to seeing many of you there in May, 2013!

Wishing you happy music making and all the best,

Elaine Funaro

P.S. Great ground breaking news! All our bills are paid and the Cincinnati conference had a balanced budget. We're off to a great start, indeed.

EDITOR'S COMMENTS

Sonia Lee

It is my pleasure to serve as the editor of the HKSNA Newsletter. I wish to encourage you to submit news and announcements, as well as short articles. In this issue you will find reports by Max Yount, Karyl Louwenaar Lueck, and Geoffrey Burgess on the exciting happenings at the Cincinnati conference.

The HKSNA Newsletter is available only in electronic form. All issues will be archived on HKSNA's website, which is to be launched in the near future.

Finally, I would like to take this opportunity to ask for your active participation in our upcoming meeting with AMIS in Williamsburg, Virginia on May 30–June 1, 2013. I hope to see you all there!

HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA NEWSLETTER

Sonia Lee, editor
E-mail: sonia.m.lee@gmail.com

The Historical Keyboard Society of North America Newsletter is published semiannually in March and September.

Short articles, reports on member activities, announcements of upcoming events, as well as reviews of publications and recordings are welcome.

Contributions can be sent in the body of an email or as a Microsoft Word document. Images or photographs should be in high resolution and sent as separate files. It is the contributor's responsibility to obtain permission for the use of any material from the appropriate copyright holders.

Contributions and questions regarding the newsletter should be directed to the Newsletter Editor.

Deadlines for submissions to the newsletter are February 15 (for the March issue) and August 15 (for the September issue).

HKSNA BOARD OF DIRECTORS

President: Elaine Funaro
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HKSNA 2012 MEETING REPORT

Max H. Yount, with assistance by David Chung and Larry Palmer
Photographs by Michael Sparks

The first annual meeting of the Historical Keyboard Society of North America occurred March 21 through 25, 2012, in the College-Conservatory of Music, of the University of Cincinnati, Cincinnati, Ohio. It was not exactly a first meeting, but it was the first to take place after two societies, The Southeastern Historical Keyboard Society (formed 1980) and the Midwestern Historical Keyboard Society (formed 1984) had united into one society; the two groups had met jointly several times before.

It was a fully packed 4-day-plus meeting; enthusiasm was high; it was clear that a larger-than-before pool of applicants had looked eagerly forward to participation in the heightened profile that this new society was to bring. The broad theme, Antiqua/Nova, attracted many presenters, and the quality of performances and presentations was, in my opinion, exceptionally high. The meeting and festival, as it was termed, was also the occasion of the Seventh Jurow International Competition and the Eighth Aliénor International Harpsichord Composition Competition.

Kudos need to soar broadly for all who made this extensive program happen, but most prominently, Vivian Montgomery needs to be lauded for serving as Program Chair, while also directing the Jurow competition and performing significantly.

I arrived at the tail end of the Board meeting on Wednesday, and, missing SESSION 1, my first attended session was of Professor Emeritus Eiji Hashimoto speaking of matters of fingering, to be found in the forthcoming English version of his *Baroque Fingering: A Practical Resource*, which has already appeared in Japanese. The gathering was clearly a tribute to a venerated professor emeritus. Over dinner afterwards, which was delicious, I enjoyed hearing Professor Hashimoto speak of his concert travels in earlier days.

The evening's concert, a "lovefest" was a lively display of goodwill, featuring various combinations of harpsichords. Significant was hearing Asako Hirabayashi's 2010 *Concerto for Four Harpsichords* with harpsichordists Nicholas Good, Heidi Mayer, Hellen Skuggedal Reed and Deborah Steinbar, and a quartet of strings. Other distinguished colleagues performed old and new music—Vivian Montgomery, Mitzi Meyerson, Ketil Haugsand and Joyce Lindorff giving us the celebrated two-keyboard music of J. S. and Friedemann Bach; and Beverly Biggs, Elaine Funaro, Jeanne Jennings and Rebecca Pechefsky presenting playful music of Tom Pixton and Edwin McLean. Before all the playful music began, Ketil Haugsand began the evening in memoriam Gustav Leonhardt with a moving reading of d'Anglebert's *Tombeau de Mr. de Chambonnières*.



Lecture by special guest speaker Eiji Hashimoto, CCM Professor Emeritus of Harpsichord.



Jeanne Jennings, Rebecca Pechefsky, Beverly Biggs and Elaine Funaro



Vivian Montgomery and Mitzi Meyerson



Joyce Lindorff and Ketil Haugsand



Asako Hirabayashi's 2010 *Concerto for Four Harpsichords* was performed by harpsichordists Nicholas Good, Heidi Mayer, Hellen Skuggedal Reed and Deborah Steinbar, and a quartet of strings.



ROOTS OF AMERICAN MUSICAL LIFE

COLONIAL WILLIAMSBURG
Williamsburg, Virginia

**THE 2013 JOINT MEETING AND CONFERENCE OF
THE HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA AND
THE AMERICAN MUSICAL INSTRUMENT SOCIETY**
May 30 to June 1, 2013

CALL FOR PROPOSALS
Papers, Lecture-Recitals, and Mini-Recitals

Participants will be scheduled for half-hour sessions (25 minutes plus 5 minutes for questions and comments). The conference will explore the history, repertoire, keyboards, and influences that ventured across boundaries and crossed oceans to form the heritage of music in America. Every consideration will also be given to proposals outside or peripheral to the primary theme, including contemporary repertoire and issues for historic keyboard instruments.

Please submit HKSNA proposals by **ELECTRONIC MEANS ONLY**. Include a brief biography and contact information by December 1, 2012. All proposals should include audio-visual and/or instruments required.

For papers, submit a one-page abstract as a Microsoft Word document, and attach to the e-mail. For mini-recitals and lecture-recitals, submit the complete program information with a representative recording (electronic attachment or internet link only).

Presenters must register for the conference and pay for travel and expenses. Applicants whose proposals are accepted will be notified by January 15, 2013.

E-mail HKSNA program proposals and questions to:

Angeline Case-Stott, HKSNA Program Chair
acase@memphis.edu

(Continued from page 3)

SESSION 2: Martha Folts' 8:30 am performance of early Italian music on Robert Brooke's Italian harpsichord, based on the Ridolfi at the Smithsonian, was a stunning performance. She explained that her title, *Nero/Blanco contra Colore* referred to the chromatic (*nero*) versus diatonic (*blanco*) colors in the meantone tuning. Chair Julane Rodgers next called upon David Kelzenberg to give us information of Fernando Valenti's recordings and concert performances of music of Domenico Scarlatti in the 1950s, predating Kirkpatrick's biography and recordings. David played some recordings. A phenomenal collector and organizer of historic materials, I hope David is giving thought to what prominent library he will leave his extensive collection to when he is called from this earth. The next presenter was Massimiliano Guido, who demonstrated how Frescobaldi and Trabaci were introducing audacities into the traditional counterpoint, in order to achieve modern expressiveness. To close the morning session, David Jenson spoke of a harpsichord which had been auctioned in an estate sale in Washington D.C. in 1987. Bought and restored by Hugh Gough with Tom Wolf, owned by Colin Tilney, the instrument's provenance can be traced back to its origin in mid 18th century Florence. The story was made more beautiful with visions of superb casework art showing the influence of Francesco Guardi.



Reception after the opening concert

SESSION 3 followed, chaired by David Chung, in which Joyce Lindroff gave a moving tribute to Virginia Pleasants (1911-2011). Joyce outlined a career which deserves to be broadly known. (Take note, scholar Lindorff!) Joyce took us back to earlier notions about harpsichords and about women, as she read a *Time Magazine* review of Pleasants' 1958 harpsichord debut in Essen, Germany: "Hausfrau at the Harpsichord". Eunji Lee next took the stage with very adroit performance of Sweelinck and Byrd, and a modern set of variations by Robert Horton on Janequin's "Il estoit une fillette". Ms. Lee is this year's recipient of the Ben Bechtel Award.

Because I went on the organ crawl I missed SESSION 4 on Thursday afternoon. David Chung took notes; here is his report. "Session 4, chaired by Karyl Louwenaar Lueck, provided glimpses into different aspects of the clavichord repertory. Robert Duffy's lecture and his journey of building a pedal clavichord revealed a creative process that was highly rewarding. The musical potential of this instrument was beautifully demonstrated by Jason Overall who, in his lecture-recital on Bach's practice techniques on the pedal clavichord, shed much light on the fluidity between clavichord and organ repertory and techniques. Two mini-recitals, one solo and one chamber, fully unveiled the expressive potential of the clavichord. Carol Lei Breckenridge's sensitive rendering of music by C.P.E. Bach and Haydn resourcefully tapped into the wide range of expressions afforded by Paul Irvin's unfretted clavichord (after Leipzig 1765 Frederici). Albert Mühlbock's chamber program of clavichord music with violin (Martie Perry) and flute (Lindsay Leach) brought the session to a happy ending with music by C.P.E. Bach and the young (8-year old) Mozart." (David Chung)



Home of Kim Heindel. Robert L. Bozeman gave a mini-recital on Heindel's c. 10-stop 1994 organ, *Opus 180*, by J. W. Walker and Sons, London.

ORGAN CRAWL

It was fun crossing the Ohio River several times and sitting beside Larry Palmer, who commented about the loud clattery noise in the back of the bus that "must be the air conditioner". He had lots of other colorful comments before we reached the home of Thom Miles and Roberta Gary. Thom played music of Walther, Bach, Haydn and Mendelssohn on their three-stop Juget-Sinclair organ, whose Montre 8' stop is one of the most beautiful organ principals that I have ever heard. Hearing it was a stunning moment for me, and Larry was quite taken with the hand carved cats on the pipe screens, inspired by cat drawings of Théophile-Alexandre Steinlen. Our next stop was at the home of Jim and Nina Campbell, where Martha Folts demonstrated the 1973 Brombaugh-Taylor-Boody organ that she used to own, and Nina demonstrated Jim's ingenious pedal



Frances Conover Fitch

the outstanding soprano, Janet Youngdahl of Cecilia's Circle. All of the artists were superb—Vivian Montgomery and Frances Conover Fitch, harpsichord, Ann Marie Morgan, viola da gamba, Dana Maiben and Martha Perry, baroque violins, and Sarah Paysnick, baroque flute; but I have to single out Ms. Maiben for offering transcendent violin playing which opened my ears and eyes to new possibilities.

Friday morning, Joyce Lindorff chaired SESSION 5 exploring music of Spain, Portugal and Mexico. Robert Parkins began with extensive sets of variations by Juan Cabanilles, drawing from his years-long expertise in Iberian keyboard music. Marcos Krieger presented a very insightful paper in which he discussed the Anglo-Netherlands influence on Manoel Coelho's *Flores de Música* (Lisbon, 1620), but showed how influence of the local language helped shape the Iberian voice of the music, to be used later by Correa de Arauxo and Cabanilles. Michael Tsalka then delighted us all with his flair in old Spanish music of Torres, Soler and Martinez; and new Mexican music by Leonardo Coral and Federico Ibarra Groth. The session closed with what has become a delightful staple of historical keyboard meetings—Judith Conrad performing on her clavichord with the picture of her dog on the floor beside her. This year her stunning facility was devoted to the music of Cabanilles, whose death date we are anniversary-izing. As usual, Judy had something for us to sing, hoping that some day we will do it beautifully—*Pange lingua*, in preparation for Cabanilles' *Pange Lingua, fifth mode punto alto*.



The Cecilia's Circle performing music of Elizabeth-Claude Jacquet de la Guerre

I chose to go hear more organ music, missing SESSION 6. Of it, David Chung reports: "Session 6, chaired by Michael Tsalka, shifted our attention to music of France, beginning with Sonia Lee's beautiful performance of music by Charles Demars, which was followed by Beth Garfinkel's refreshing interpretation of Mondonville's *Pièces de clavecin avec voix ou violon* (1748), in which she revived the now obsolete practice of accompanying oneself when singing. David Chung's paper on iconographical sources of French baroque music explored the link between music and arts, while Suzie Cartreine's expressive and well nuanced performance of music by D'Angelbert fully captured the seventeenth-century sensibility by her inclination to touch rather than shock." (David Chung) [I later picked up David Chung's hand-out. It contained such an inexhaustible list of iconographic sources that it must have accompanied a comprehensive paper.]

I attended the demonstration of the Juget-Sinclair, Opus 9 organ in the CCM studio. Roberta Gary skillfully demonstrated the organ's resources with music of Pachelbel, Buxtehude, Fr. Couperin and J. S. Bach. Then Gwendolyn Toth took the bench to offer a program of Renaissance music—Kotter, Hofhaimer, Bernhard Schmid the Elder, and lots of anonymous. Her program was extremely delightful. The instrument is wonderful, but I still like the Montre 8 at Roberta's and Thom's home the best.

SESSION 7 *Old Made New*, chaired by Sandra Mangsen, Friday 3 to 5 pm, kicked off in high style with Larry Palmer's overview of 20th century harpsichord music. As usual with Larry, there was not a dull moment, as we heard, or heard about, Delius, Castelnuovo-Tedesco, Mulet, Busoni, Ellington, Persichetti, Powell, Ligeti, Prokofiev and Douglas

Moore; and Violet Gordon Woodhouse's 1922 recordings. I hope Larry, like David Kelzenberg, is thinking about which fortunate library will inherit his astounding wealth of material. High virtuosic performing characterized the next three presentations. Helen S. Reed played a composition, *Suite 'Trouvères'* (2002) which she had commissioned of composer Richard Faith specifically for her David Sutherland Italian harpsichord, on which she performed for us. Joseph Gascho offered his own transcriptions of guitar music by Murcia and Matteis. Using Helen's Sutherland harpsichord, he accomplished such virtuoso feats that I still wonder how he does it. (David Sutherland wondered also—exclaiming audibly!) But more fireworks was to come when Douglas Reed lost a few pounds in performing William Albright's *Four Fancies for Harpsichord*.



Joseph Gascho

Folks reported that Friday's continuo masterclass was lively and valuable, under the instruction of Mitzi Meyerson and Ed Parmentier. One of the participants, Wing Yin Wong, was on hand the next morning to begin SESSION 8, chaired by Suzi Cartreine, in a virginal recital in which she showed herself to have consummate facility and convincing musician-



Mitzi Meyerson (middle) working with masterclass participants

ship. She mastered John Bull's *Walsingham*—always a major challenge. Barbara Baird then took the stage with a program of music by women, appropriate to the theme of the session: *The Worlds of Women at the Harpsichord*. In fine performances, which brought out the colors of the harpsichord, she offered selected movements from sonatas by Mariana Martinez, Madame de Villeblanche, Maria Teresa D'Agnesi Pinottini, Sophia Dussek, Maria Hester Park and Maria D'Auenbrugg. (The selected movement of Villeblanche's Sonata III in C Major is sending me to search out that music and perform it.) Sally Renée Todd explored comparison between dance-suite music of de la Guerre and of Johann C. F. Fischer. Hers was playing of high quality, with an exceptionally groovy feel for rhythm. As I complimented her on her exceptional playing and mentioned her jazz and contemporary playing as perhaps contributing factors, she said "Yes, I am a musical omnivore!"

SESSION 9, devoted to the fortepiano, brought Saturday morning to a close. Chair Karyl Louwenaar first introduced Luis Sanchez, who gave an elegant performance of music by Mozart, in honor (in memoriam) of Martha Clinkscale. Next, David Sutherland's reconstruction of a projected mid-18th-century Florentine piano was the object of attention as David pointed out types of music that the Florentine piano made possible, such as treble melody with "Alberti bass." David pointed out that the term *cembalo* did not always signify harpsichord, even though composers like Alberti and Haydn frequently used it for pieces that definitely require a hammer-action instrument. Demonstrating David's concerns was the outstanding musician, Andrew Willis (who owns the instrument) in sonatas of Alberti and Haydn. Dongsok Shin presented an anonymous Viennese piano, which he and Gwendolyn Toth had purchased in 2007. Through detective work they think they might have identified the builder. To close the session before we all went to a lovely lunch and held the membership annual meeting, Dongsok and Gwendolyn performed the first movement of Mozart's Sonata K. 521 for four hands.

INSTRUMENT EXHIBITS AND DEMONSTRATIONS

Instruments were exhibited well, and the builders well presented. Rebecca Pechefsky, who organized the builders' program, is to be thanked for her focused work. Fortunately there were enough rooms that not more than one or two instruments had to be a single room at any given time, and the schedule of demonstrations was posted. The builders are to be thanked for bringing these beautiful instruments, and for adding their perspectives to our general intellectual and artistic ferment. I merely name them: Owen Daly, Robert Brooke, Knight Vernon, Robert Hicks, David Sutherland, Alan Cole, Steven Sorli, Paul Irvin, Robert Duffy and Devin Golka. Having their instruments available not only instructs us but also frequently supplies the presenters with appropriate instruments for the music at hand.

CLOSING

I missed, as did many folks, a number of presentations—the first being the first, chaired by Frances Conover Fitch, who called upon Peter Dewitt (*Music for Muselar*), Tom Strange (*Recreating the Clavisimbalum*) and Charles Metz (*A 1590 Italian Virginal by Francesco Poggi*). Missed also was Ruth Homes' *The harpsichord, A Fresh Voice from the Past*, as well as Frances Conover Fitch's discussion of her workbook on figured bass. I was also not present on Sunday morning for papers and performances paying tribute to Mitch Miller and Don Angle; I have asked Larry Palmer to submit some remarks about that last morning of the conference. So, from the ink (or digital equivalent) of the pen (or mouse) of that distinguished scribe of things hpdish, who, in fact, chaired session he is about to describe, comes the following report:

“Sunday morning, overcast and cool, Session 10: "Swingtime -- The Mitch Miller Showdown" -- offered two presentations by impressively-organized younger scholars Monica Ambalal, who detailed the integration of keyboardist Stan Freeman and a harpsichord into Miller's recordings by Rosemary Clooney and Marlene Dietrich; and Alex Ludwig, for whom the media gods did not cooperate entirely in his beautifully integrated talk that ranged from poet-playwright Christopher Marlowe to Miller's somewhat surprising juxtaposition of the harpsichord into the world of American popular music of the 1950s.

Then back to CCM's beautiful Bauer Room, where round tables had been prepared for those who shared a bagel lunch in honor of the late jazz harpsichordist Don Angle (1943-2008) -- a totally unique figure in the harpsichord world. It occurred to me that it was particularly fitting for a meeting that began with a solemn tribute to Gustav Leonhardt, the major figure of the classical harpsichord revival in the second half of the 20th century, should conclude with a joyous appreciation for the unique musical gifts of Angle, who, to my ears, had the most facile keyboard technique of any harpsichordist in his generation. *Antiqua/Nova*, indeed.

Seven of Don Angle's published arrangements (from *Darktown Strutter's Ball* and *House of the Rising Sun* to *Scarborough Fair* and a *Reveille* based on Rossini's *William Tell*) were dispatched ably by James Dorsa, Elaine Funaro, Vivian Montgomery, and Don's eloquent sister-in-law, Frances Conover Fitch. But with the welcome showing of a video in which Angle played his inimitable music, it was made perfectly clear that only he could achieve the easy, breezy artistry that set him apart from the rest of those mere mortals who strive to make music on a box of strings with keyboards.

A few of us offered vignettes from our memorable associations with Don: Jeanne Jennings, Nanette Lunde, and James McCarty, who told of overhearing Don say to his Dowd harpsichord at the end of a day's voicing, "Good night, Honey." With a few tears, but more smiles, we said our farewells to Don and each other, and departed Cincinnati, a few days older, a few days wiser, and definitely enriched by our own individual choices selected from the cornucopia of proffered events at this historic blended meeting.” (Larry Palmer)

I was excited by the meeting in Cincinnati. As an old crust who was originally opposed to the merger of MHKS and SEHKS, and who did not participate in the preparation of this meeting nor present at it, I see HKSNA as a vital group, which has a bright future. It was an impressive gathering, and our members have talent to burn, and an impressive store of knowledge and awareness.

As a slight cautionary note, I can report that I was present at a brief conversation with President Elaine Funaro, in which it was suggested that it might be wise in the future not hold the Aliénor Competition, the Jurow Competition and a full program of events (plus, of course, the requisite Board and Membership meetings) all in the same conclave. We may find (my own editorial remark, preapproved by no one) that our new society has such a large store of toxic riches that we don't need to get drunk on them all in one sitting.



First HKSNA membership meeting

THE SEVENTH MAE AND IRVING JUROW INTERNATIONAL HARPSICHORD COMPETITION

*Karyl Louwenaar Lueck
Photographs by Michael Sparks*

The Seventh Mae and Irving Jurow International Harpsichord Competition was held March 21-24, 2012, during the Inaugural Meeting and Festival of the Historical Keyboard Society of North America, at the College-Conservatory of Music (CCM) of the University of Cincinnati.

Following the evaluation of applicants' tapes, sixteen harpsichordists were chosen and invited to perform in the semi-final round, from which thirteen attended and participated. The competition judges were Ketil Haugsand (Hochschule für Musik, Köln), Dana Maiben (Longy School of Music, continuo judge), Mitzi Meyerson (Universität der Künste, Berlin), Vivian Montgomery (University of Cincinnati CCM), and Edward Parmentier (University of Michigan).



Prize-winners of the competition (left to right): Mo-ah Kim (Jurow prize for the most promising non-finalist); Nadja Lesaulnier (second prize); Mark Edwards (third prize); and Jia Lim (second prize). No first prize was awarded.

The semi-finalists performed in Watson Recital Hall on Thursday, March 22, filling the morning, part of the afternoon, and the next morning. Their repertoire included a Bach toccata (either D Major or E minor); Elisabeth Jacquet de La Guerre's *Violin Sonata in D minor*, mvts 4 & 5; either J. P. Sweelinck's *Unter der Linden Grüne* or William Byrd's *Jhon Come Kiss Me Now*; and James Dorsa's *Jupiter's Moons*, mvt. 1, "Io." Joining with the contestants on the sonata were Baroque violinist Martha Perry and viola da gambist Micah Fusselman, a telling experience for the contestants.



Semi-finalists of the competition

From the thirteen semi-finalists, the judges advanced six to the final round, namely Shin Hwang, Tami Morse, Mark Edwards, Jia Lim, Leon Schelhase, and Nadja Lesaulnier.

Their one-hour programs took place in the larger Werner Recital Hall on Saturday, three in the afternoon and three in the evening. As before, each contestant performed both solo and ensemble, the latter with soprano Janet Youngdahl on Barbara Strozzi's *Lagrime mie* or *L'astratto*.

A post-concert reception took place at Lenhardt's German and Hungarian Restaurant, during which the following judges' decisions were announced by Vivian Montgomery: Nadja Lesaulnier of France (second prize); Jia Lim of Singapore and Switzerland (second

prize); Mark Edwards of Canada (third prize); and Mo-ah Kim of Korea and the U.S. (Jurow prize for a promising non-finalist). No first prize was awarded.

The Mae and Irving Jurow Competition has established a secure reputation, attracting entrants from many countries and musical institutions. Thanks to the foresight and determination of Irving and Mae Jurow, this program, securely under the auspices of the Historical Keyboard Society of North America, will continue to attract talented harpsichordists to future competitions.

FRESH, ACCESSIBLE MUSIC FOR 2012

Geoffrey Burgess
Photographs by Michael Sparks

Dispelling unsettling visions of avant-garde experiments and unapproachable intellectual cacophony, the latest Aliénor competition revealed an abundance of fresh, accessible music. With Bartók's *Mikrokosmos* as inspirational impetus, over fifty composers submitted a rich array of miniature character sets, and ensemble works for voice, harpsichord and one other instrument. The panel of experts selected six finalists in the solo category and three ensemble works for an enthusiastic audience to pass final judgment on at Friday night's concert in the Antiqua/Nova Festival. The most successful contributions explored tried-and-tested harpsichord techniques: toccata style, crisp articulation, highly rhythmicized writing and, to build resonance, flowing arpeggiation. The Bartók model was approached from a diversity of perspectives, ranging from Kent Holliday's emulation of specific Bartókian compositional strategies in *Mikrokosmicals*, to Janine Johnson whose contemplative *Night Vision* exhibited perhaps the keenest sensitivity to the harpsichord's sonority but had a less apparent connection to the Hungarian master. In *Microgrooves*, Ivan Božićević, the composer with closest ethnic ties to Bartók, presented funky rhythms laced with folk elements. Two prize winners, Thomas Donahue and Mark Janello, coupled mastery in a variety of styles and tight cellular construction with a fine sense of the harpsichord's capabilities. Mark Janello's conventional titles masked an unexpectedly novel harmonic language. Before the final, festival



Asako Hirabayashi, Margaret Humphrey & Sahar Hassan (L to R)



Winners! (L to R) front row: Hirabayashi. Middle row: Janello, Johnson, and Spring. Back row: Beck, Božićević, Donahue and Dorsa.

participants had the chance to hear two honorable mentions by former Aliénor winners Paul Whetstone with another of his sophisticated stylistic layerings, and James Dorsa with portraits of microorganisms for prepared harpsichord that owed as much to John Cage as Bartók. The three final entrants in the ensemble category could hardly have been more different. Jeremy Beck's *Songs of Love and Remembrance* was a unique blend of Sondheim and post-modern ostinati. Božićević's title *Aliénor Courante* seemed strangely at odds with his evocative writing for vocalizing soprano, cello and harpsichord, but introduced some of the most original writing for the harpsichord. The winner in this category, Asako Hirabayashi, took the harpsichord into a new sound world and brought out the anxieties and tensions in a challenging setting of eloquent verses by the renowned 17th-century Mexican female poet Juana Inés de la Cruz.

This article first appeared in *Aliénor News & Notes*, Spring 2012. Reprint with permission from *Aliénor*.



Larry Palmer salutes composer Glenn Spring after playing Spring's *Bela Bagatelles*.



First Prize winner Mark Janello with Elaine Funaro



Rebecca Pechesky performs Janello's *Six Harpsichord Miniatures*.

Vocal/Chamber Winners

- 1st:** *Al que ingrata me deja*, Asako Hirabayashi
- 2nd:** *Aliénor Courante*, Ivan Božićević
- 3rd:** *Songs of Love & Remembrance*, Jeremy Beck

Solo Category Winners

- 1st:** *Six Harpsichord Miniatures* by Mark Janello
- 2nd:** *Night Vision*, Janine Johnson
- 3rd:** *Four Iota Pieces*, Thomas Donahue
- Finalist:** *Microgrooves*, Ivan Božićević
- Finalist:** *Mikrokosmicals*, Kent Holliday
- Finalist:** *Bela Bagatelles*, Glenn Spring



THANKS TO OUR DONORS!

The Historical Keyboard Society of North America would like to thank the following individuals for contributing to the society's Jurow Competition, Clinkscale Scholarship and Bechtel Scholarship funds at the Cincinnati Meeting.

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Roger L. Benefiel	Thomas Strange
Charles Metz	Enid Sutherland
Deborah Wills & Homer Seywerd	Ann Stanchina
Andrew Willis	Sara Shierling
Peggy Baird	Judith Larsen

LETTER FROM THE SECRETARY

Dear Friend of Early Keyboard Music:

It's renewal time!

One important change this year is that memberships will run concurrent with the calendar year. At this time we encourage you to be "ahead of the curve." I hope you will take a moment to renew your membership in the Historical Keyboard Society of North America for 2013. 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*.

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. Next year we will meet jointly with the American Musical Instrument Society (AMIS) in historic Williamsburg, Virginia (details may be found elsewhere in this issue).

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. 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



Membership Application/Renewal Form

<input type="checkbox"/> Regular Membership (\$50)	_____
<input type="checkbox"/> Institutional Membership (\$50)	_____
<input type="checkbox"/> Student Membership (\$25)	_____
<input type="checkbox"/> Additional Donation	_____
Total	_____

Name _____

Address _____

City _____ State _____ Zip Code _____

Country _____

Telephone: _____ (home) _____ (work)

Fax Telephone _____

E-mail _____

Comments: _____

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

Membership renewals are due by January 1 of each year.

EARLY KEYBOARD JOURNAL: A MESSAGE FROM THE EDITOR

Kathryn Libin

A double issue of Early Keyboard Journal, vol. 27/28, will be published this fall. Though our affiliation with Harmonie Park Press, which no longer publishes journals, has ended, we have an excellent new designer-compositor in Jacqueline Block and the volume will be printed and distributed by Sheridan Books in Ann Arbor, MI, with whom we have worked before. Articles and reviews will include:

- Cea Galán, Andrés. “New Approaches to the Music of Antonio de Cabezón.”
Friesen, Michael D. “Christian and John Veltenair, Musical Instrument Makers.”
Johnson, Calvert. “Insights into Early 17th-century Italian Ornamentation and Musica ficta, particularly Frescobaldi’s *Fiori musicali*, from the Torino Tablatures.”
Koster, John. “The *Lyra Celi* by Raymundo Truchado, 1625.”
Latcham, Michael. “Two *Hammerflügel* by Johann David Schiedmayer of 1783 and 1794.”
Sutherland, David. “On the Numbers of Pianos made in Florence 1700-1750, and on what those Numbers mean.”
Tsalka, Michael. “Daniel Gottlob Türk’s *Leichte Klaviersonaten*: Their Pedagogical Value In the Formation of the Late Eighteenth-Century Keyboardist.”
- Cencer, Bethany. *Fiori musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontjin And Susan Parisi.
Hosford, Desmond. *The Mirror of Human Life: François Couperin*, by Jane Clark and Derek Comron.
Montgomery, Vivian S. *Music and the Southern Belle: From Accomplished Lady to Confederate Composer*, by Candace Bailey.
Speerstra, Joel. *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs*, by John R. Watson.
Willis, Andrew. *Chopin e il suono di Pleyel/Chopin and the Pleyel Sound/Chopin et le son Pleyel*, ed. Florence Gétreau.

CLASSICAL PERIOD COMPETITION CELEBRATES 25TH YEAR

Vernon McCart

For the past 25 years, the Music Department of Old Dominion University, Norfolk, VA has sponsored the Harold Protsman Classical Period Piano Competition. On the third weekend of March there is a preliminaries and finals competition on Saturday, a masterclass on Sunday and a concert on Monday evening. The Competition covers 5 levels, K through college and has had registration ranging from 55 to 75 students. Area piano teachers judge the Preliminaries, and a Finals judge, of national or international stature, is brought in to judge the Finals. The Finals judge in turn gives the masterclass and plays the concert.

While this is a competition played on modern piano, of interest to the Historical Keyboard Society of North America is the fact that on even numbered years, the artist/judge is a fortepianist. Malcolm Bilson, Andrew Willis, David Breitman, Penelope Crawford, Lambert Orkis, and Bart van Oort are among the artists who have participated. For the odd numbered years, a modern pianist with a reputation for playing Classical composers is engaged.

The Competition has encouraged teachers to: teach Classical period works, build a firm technical foundation, and, hopefully, create a greater awareness of historical performance practices among their students. The Competition has also provided many gifted young students with their first fortepiano experience. The Competition has attracted students from Massachusetts, New York, Maryland, DC, Ohio, Virginia, West Virginia, North Carolina, and South Carolina. The Tidewater Music Teachers Forum has been an important partner in the Competition.

The masterclasses have been a valuable tool for improving the understanding of Classical composers among the local teachers as well as the college piano teachers at Old Dominion University. Andrew Willis was our artist/judge this spring. Before his masterclass, he gave a special presentation on embellishment in the Classical period.

For more information about the rules, prizes, registration, and other details, please visit the website at: <http://al.odu.edu/music/competition>.

STAYING CONNECTED: THIRTY+ YEARS OF THE SEHKS NEWSLETTER

Karen Hite Jacob

We live in a world of constant information. Social media has become the latest way to promote anything from fast food to church. You can carry it all with you all the time, text everyone you know and stay connected!?

In the early 1980s, things were different. When the Southeastern Historical Keyboard Society was founded, on a snowy day in South Carolina, a newsletter was proposed. This would detail our plans and serve as an invitation for others to become a part of this new organization. Novie Greene, a former student of George Lucktenberg, took on this task. From her home in Florida she created the first newsletter on her typewriter. There were no fancy fonts or type size changes but we were off the ground and spreading the word

The newsletter continued, followed in a few years by the work of Almonte Howell and Egbert Ennulat resulting in the first volume of Early Keyboard Journal. By this time John Watson had designed a logo for SEHKS and chosen a type face for items associated with it. The newsletter eventually began to be typeset. Not having a lot of money for this, John Watson found a source to which he could send type via early, slow modem and the company would send the set type back via the US Postal service. From this type the newsletters were pasted up and taken to a printer. Photos also had to be screened to reproduce properly.

When Karyl Louwenaar became our second president, she had a database set up (a trade out for piano lessons). In a few years we began to bulk mail the newsletter from Charlotte sharing annual mailing permit fees with another non-profit. Sarah Martin helped as editor for a few years but we had to type up her text from handwritten copy, get it set and assembled for printing.

The newsletter always came back to me in some form or fashion. In the late 1980's, the type was set in long columns at the Charlotte Observer. My husband John and I would cut the type apart and paste it up using a light table and T-square. When we found spray glue we thought we were in heaven.

Eventually desktop publishing arrived on the scene. A choir member, writer, editor offered her services. This created the format used for the SEHKS newsletter for the remaining years. With a little assistance from my son Taylor, who also set up the first SEHKS website, I learned how to create the newsletter layout on computer. In recent years picking up the finished printing was all that was required because the final artwork could be emailed. Much has changed in 30 years.

Our newsletter, with a few additional mailings, enabled us to raise funds for the International Harpsichord Competition which eventually became known as the Jurow. Funds donated by the Jurows were to be matched, and members pledged money, wrote grants, and donated and bought lots of silent auction items. This undoubtedly was the largest effort put forth in the society's history.

When George proposed creating a society devoted to early instruments, he wanted a network of likeminded persons to have a way for support and sharing. To communicate is to convey knowledge of, or information about: make known (Webster's Dictionary). When members submitted articles, photos, news of concerts and events for the newsletter, we were able to weave a network which seemed much closer than the global scope it really involved. When we play or perform music, there is communication coming from the composer forward through the one creating the music and on to the listener.

The SEHKS newsletter became a true link between individual and institutional members. Some years back the Music Division of the Library of Congress requested a complete run of our newsletters and the issues to follow. Our story is preserved in the Library of Congress, in other institutional libraries and in the hearts and minds of those who worked so hard to make it all happen.

We have made "early keyboard" known beyond ourselves and our original region. We attempted to act in a professional, scholarly manner with a little camaraderie thrown in.

For the most part, early instruments encourage music of beauty with intriguing harmonies, in contrast to the sounds of every day. We hope that concept shines through the words of the newsletters for future generations. "Catalog it; they will come."

Karen Hite Jacob
SEHKS Founding Member,
Past President, Newsletter Editor

Back issues of most SEHKS newsletters are available at this time. Persons or institutions wishing to complete their set should contact: khjacob@gmail.com.

**HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA
FIRST GENERAL MEMBERSHIP MEETING
MARCH 24, 2012
COLLEGE CONSERVATORY OF MUSIC, UNIVERSITY OF CINCINNATI
CINCINNATI, OHIO USA**

The first official meeting of the membership of the Historical Keyboard Society of North America was called to order by President Elaine Funaro at 12:40 PM.

The immediate past-Presidents of SEHKS and MHKS were recognized and thanked for their numerous contributions to their respective societies and to the merger process. Brief remarks were made by both Sandra Mangsen (MHKS President) and Joyce Lindorff (SEHKS President).

Winners of the Aliénor Competition were announced.

The new officers and members of the Board of Directors were introduced.

Minutes of the general membership meetings of both societies from the previous year were approved.

Secretary David Kelzenberg provided an overview of business transacted at the March 21 meeting of the Board of Directors.

Treasurer Helen Skuggedal Reed reported on the current fiscal status of the organization, including discussion of outstanding transactions to be completed by SEHKS and MHKS before their treasuries can be merged.

Rebecca Fruchtman discussed legal questions and issues related to the merger and answered questions.

Oliver Finney presented a report on the status of the *Early Keyboard Journal*.

Elaine Funaro discussed plans under consideration for the various publications of the society: Newsletter, web page, and *Early Keyboard Journal*. She stressed the importance of these organs in promoting membership and activities. She also stated she would like us to have a visible “presence” at events such as the Boston and Berkeley Early Music Festivals.

Angeline Case-Stott was introduced as chair of the Nominating Committee for 2013 elections. Max Yount and Larry Palmer were nominated to serve on this committee and were elected by acclamation.

It was announced that the 2013 annual meeting and conference of HKSNA will be held at historic Williamsburg, VA, in collaboration with the American Musical Instrument Society (AMIS). John Watson is in charge of local arrangements.

Joyce Lindorff mentioned the existence of a commercial recording made by Davitt Moroney and distributed by SEHKS. This is the initial release on SEHKS’ own Acciaccatura label and represents a project that HKSNA may wish to continue.

Helen Skuggedal Reed reminded meeting attendees to pay for UC parking permits if they had not done so.

The meeting was adjourned at 1:30 PM.

Respectfully submitted,
David C. Kelzenberg
Secretary, HKSNA

MEMBERSHIP NEWS

Helen Skuggedal Reed played harpsichord and organ continuo for several performances this spring, including Handel Messiah Parts 2 and 3, Bach Cantata 4, "Christ lag in Todesbanden," Vivaldi Gloria, and Haydn Missa brevis Sancti Joannis de Deo ("Little Organ Mass"). She gave a solo harpsichord concert at the University of Evansville in March entitled "How Sweet it Was: A Short History of the Keyboard Suite." She and fellow harpsichordists **Nicholas Good**, **Heidi Mayer**, and **Deborah Steinbar** performed Concerto for Four Harpsichords by **Asako Hirabayashi** at the Cincinnati meeting of the Historical Keyboard Society. Additional performances of this newly commissioned piece are scheduled for September 2012.

Nancy Metzger has completed the *Seven Wonders of the World of Baroque Music*, seven monographs on her website at <http://www.rcip.com/musicadulce>. The work can be found under the section "Tips."

Professor **Frances Bedford**, was recently honored with the opening of a new music concert hall named for her, the Frances Bedford Concert Hall, at the University of Wisconsin-Parkside, Kenosha. Professor Bedford taught music there for 24 years and retired as Professor Emerita of Music in 1994. The first concerts played in the Frances Bedford Concert Hall, an acoustically perfect performance space, were two concerts of "Messiah" in December. The inauguration and grand opening of the larger Regional Center for Arts and Humanities, of which Bedford Hall is the centerpiece, took place in late January. The perfectly designed acoustics in this beautiful new hall were achieved by the firm, Acoustic Dimensions of New Rochelle, NY.

Suzanne Cartreine recently received her D.M.A. in Historical Performance with an emphasis in Harpsichord from Boston University.

Richard Kingston's final harpsichord was completed in 2009, for a career total of three hundred and thirty-three instruments. Although he no longer builds new harpsichords, he continues to provide service and parts to owners of his instruments, and sell Kingston harpsichords as they become available. Call 803-396-0823 or email him at kingstoncembalo@comporium.net to learn about current offerings. He also wishes to thank all of his friends and clients for their enthusiasm and support.

Sandra Mangsen is settling into Vermont life. On May 27, she played all of the Brandenburg Concertos in a BARN just outside Bennington to celebrate the birthday of one of the violists in the Sage Symphony, who is also

its manager. Earlier that month, Sandra launched a period instrument ensemble, *Bennington Baroque*, with a concert in the (former) North Bennington Train Station, entitled "Ballads Transformed: Vocal and Instrumental Music from Shakespeare's England." With Kerry Ryer-Parke (soprano) and Marc Simpson (recorder) Sandra explored ballads such as *O Mistress Mine*, *Walsingham*, *Daphne* and *Greensleeves*, all of which are referred to in Shakespearean plays. Kerry sang the ballads and then Marc and Sandra performed some of the demanding versions in the *Fitzwilliam Virginal Book* or *Der Fluyten Lust-Hof*. The group invited the audience to sing refrains and was able to involve two actors from a production of *Twelfth Night*, then being prepared by the North Bennington Children's Shakespeare Theater. Kerry also sang Dowland's *Flow my Teares* (followed by Byrd's version of the *Lachrymae*



Preparing Brandenburgs in a Barn

Pavan for harpsichord and van Eyck's for recorder) and Purcell's *Bess of Bedlam*. The group has been successful in giving the capacity audience some sense of the context for these arrangements of well-known tunes. Even *Bess of Bedlam* turned out to have a ballad connection (Tom a Bedlam is mentioned on the title page of *King Lear*; Purcell even borrows some of the text of a Broadside Ballad by that name). These songs and dance tunes were like the jazz standards of the 1940s – widely known and enjoyable in various readings.



Child actors introduce *O Mistress Mine*

Rebecca Pechefsky performed a solo recital on May 19 as part of Music at Morris-Jumel, an early-music series of which Rebecca is co-director and which just completed its 12th Season at the 1765 Morris-Jumel Mansion, Manhattan's oldest house. She played works by F. Couperin and J. L. Krebs, as well as Mark Janello's "Six Harpsichord Miniatures," winner of the 2012 Aliénor Competition.

Gregory Crowell spoke at the International Clavichord Symposium in Magnano, Italy, as well as at the joint meeting of the American Musical Instrument Society and

CIMCIM (an international organization of curators and conservators of musical instrument museums and collections) at the Metropolitan Museum of Art in Manhattan. Crowell presented his research on the pioneering work of the Austrian-American clavichord maker Victor Hammer (1882-1967). In Magnano, Crowell also performed a recital of works by Bach, Mattheson, Handel, Wolf, and Haydn on the final evening concert. In May, he was heard in a live broadcast with Baroque cellist Pablo Mahave-Veglia on WFMT Chicago in a recital of works by immigrant composers active in London in the eighteenth century. His projects this summer included a recital on three historic organs for the National Convention of the Organ Historical Society in Chicago, a recital with Mahave-Veglia for the Fontana Chamber Music Festival, and an invited talk at the twenty-fifth anniversary celebrations for the Nederlands Clavichord Genootschap in Leiden, The Netherlands.

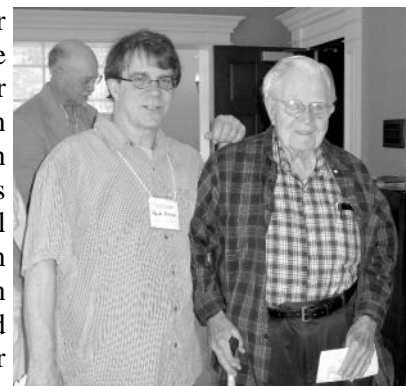
Larry Palmer played the final recital in the inaugural season of Dallas' Highland Park United Methodist Church Cox Chapel Concert Series on May 7. Assisted by violinist Ellen Lovelace in the Bach Sonata in A Major for Violin and Harpsichord and Ornament of Grace by Bernard Sanders (violin and organ), he also programmed harpsichord works by Buxtehude and Howells, and organ works by Clérambault, Foote, Thayer, and Rheinberger. This summer he gave his annual private harpsichord recital for a local doctor and his dogs (July 2), as well as a TGIF organ recital on the Fisk organ of Santa Fe's First Presbyterian Church (August 10). Larry gives his 43rd consecutive annual organ/harpsichord faculty recital in SMU's Caruth Auditorium on September 10, opens the 29th season of his Limited Editions house concert series on October 21 (featuring the Dallas premiere of arias from Telemann's Orpheus, sung by soprano Bronwen Forbay), and is scheduled for a harpsichord recital in Longview (TX) as part of the second East Texas Organ Festival (featuring the iconic Aeolian-Skinner organs in the region) on November 13.

During the 2011-2012 season, **Charlotte Mattax Morsch** performed the solo harpsichord concerti and partitas for solo harpsichord of Johann Sebastian Bach with the Festival Orchestra of the Bethlehem Bach Choir in a series of concerts celebrating its 105th season. Her solo recital appearances included a guest performance at the historic Handel House Museum in London, England in a concert featuring pieces from the Babell Manuscript, which was compiled in London in 1702. In November of 2011, she recorded the harpsichord works of the 18th-century French composer, Armand-Louis Couperin to be released by Centaur Records.

Carolina Pro Musica, (**Karen Hite Jacob**, founder/director) celebrates the 35 years of early music concerts

in Charlotte, NC starting in September 2012. Details: <http://www.carolinapromusica.org>. Early Music America chose a photo of Carolina Pro Musica to be included on the cover of the 2012 membership directory.

Condolences to member **Hank Knox** on the death of his father Harry E. Knox, Jr on February 2, 2012. in Greenville, SC. Hank's father Harry, a chemical engineer by education and profession, was an avid music lover and ran an in-home chamber music group and later a chamber music series for many years. He came with Hank to the SEHKS conference in May 2011 in Macon, GA.



Hank Knox and Harry E. Knox, Jr.

Jack Mitchener joined Mercer University (Macon, GA) as Associate Professor of Organ and Church Music and Director of the Townsend-McAfee Institute of Church Music in August 2012. Prior to his appointment at Mercer, he was Associate Professor of Organ at Oberlin College and Conservatory.

The Western Early Keyboard Association (WEKA) and MusicSources in collaboration with the Berkeley Festival and The San Francisco Early Music Society presented a special tribute to one of Early Music's greatest pioneers, **Gustav Leonhardt**. This event, hosted by **Lisa Goode Crawford**, featured prominent American disciples of Gustav Leonhardt in solo harpsichord performances and a special performance of the Trio Sonata from the *Musical Offering*. The featured harpsichordists for this special tribute were **Elaine Funaro**, **Webb Wiggins** (Oberlin), **Lenora McCroskey** (Professor Emerita, University of North Texas), **Tamara Loring**, **Linda Burman-Hall** (UC Santa Cruz), **Elaine Thornburgh** (Stanford), **Lisa Goode Crawford** (Professor Emerita, Oberlin), **Elisabeth Wright** (University of Indiana), **JungHae Kim**, **Charlotte Mattax** (University of Illinois) and **Jillon Dupree** (Cornish College of the Arts).

New edition from Skyline Publications: Ten honorable mention preludes from the 2008 Aliénor competition. Also available from Skyline Studios are past Aliénor winning compositions from **Ivar Lunde** and **Asako Hirabayashi**, as well as a Sonata by Charles Wesley with performance notes by **Larry Palmer**. Contact Skyline Studio at <http://www.skylinestudio.com/catalog.html>. FJH Music has published Aliénor winning compositions by Edwin McLean and Timothy Brown. Contact: <http://www.fjhmusic.com>. Contact Wayne Leopold Editions for

winning Aliénor compositions from the 2000 competition: <http://www.wayneleupold.com/>.

In September, 2012, **Lisa Goode Crawford** will be collaborating with Michael Greenberg and his group *Les Enfants d'Apollon*, based in Paris, in the modern première of Pancrace Royer's *Pyrrhus* at the Château de Versailles. Royer was a contemporary of Jean-Philippe Rameau who wrote marvelous harpsichord music and also composed operas. This 1730 *tragédie en musique* is the second Royer opera to be revived by project director Lisa Goode Crawford, who produced his 1743 opera-ballet *Le Pouvoir de l'Amour* at the Oberlin Conservatory of Music in 2002, to critical acclaim, both for the production and for the music, heard for the first time since the eighteenth century. She is also completing a critical edition of *Pyrrhus* for the *Centre de Musique Baroque de Versailles*. The thirty-five musicians involved in the performance of *Pyrrhus* will begin rehearsing at the beginning of September for the concert on Sunday, September 16.



John O'Brien & Beverly Biggs

Baroque & Beyond – North Carolina (**Beverly Biggs**, Artistic Director) is a series of period music concerts held at Chapel of the Cross in Chapel Hill. Music of the baroque, classic, and romantic eras are heard on instruments of the period. Baroque & Beyond is committed to historically informed performance practices. The series

is presented by the Preservation Society of Chapel Hill. Upcoming concerts in 2012-2013 include Classical Riches (Sunday, October 14, 2012 3:00 pm): Music for two fortepianos, with violin and cello, featuring John O'Brien & Beverly Biggs, fortepianos; John Pruett, violin; Stephanie Vial, cello. The concert features works by the giants of the classical era. Mozart, Haydn, Beethoven. For more information visit <http://baroqueandbeyond.org/>.



Waltham fortepiano (John O'Brien's instrument)

Frances Conover Fitch directed the Pinewoods Early Music Week during August 11-18, 2012 in Plymouth, MA. The workshop was titled "The Iberian Spirit: Music from Spain and Portugal and the Hispanic Diaspora."



EARLY KEYBOARD JOURNAL CALL FOR ARTICLES

Early Keyboard Journal welcomes original articles on all aspects of keyboard instruments and music to about 1850. A refereed annual publication, the Journal attracts an international readership comprised not only of performers, builders, organologists, and musicologists but also of persons interested in keyboard music as a humanistic endeavor. Further information about the Journal, including submission guidelines, is available at <http://www.ekjournal.org>. Inquiries and submissions should be directed to incoming editor, John Koster, at John.Koster@usd.edu or to the following address.

John Koster
National Music Museum
The University of South Dakota
414 East Clark Street
Vermillion, SD 57069

IN REMBRANCE: DANA O. RAGSDALE (1945-2012)



Dana O. Ragsdale, Professor Emeritus at the University of Southern Mississippi, died Wednesday, August 1, 2012 at her residence in Hattiesburg, MS, following a lengthy illness.

Dr. Ragsdale earned the Bachelor of Music degree at the University of Denver in 1967, the Master of Music degree from the Hart School of Music at the University of Hartford in 1972, and the Doctor of Musical Arts degree from the College Conservatory of Music at the University of Cincinnati in 1990. She was also a fellow at the Bach Aria Institute and the Baroque Performance Institute.

Dr. Ragsdale was Professor of Music at The University of Southern Mississippi in Hattiesburg from 1974 until 2010 where she taught piano, harpsichord, and graduate level courses in baroque performance practices. She also founded the Southern Arts Pro Music, an ensemble that featured performances on original/period instruments of the Renaissance and Baroque musical periods. Recognized by the Southern Miss administration, Dr. Ragsdale received the Higher Education Appreciation Day Working for Academic Excellence (HEADWAE) award from the Mississippi Legislature, and was also honored by the University of Southern Mississippi for excellence in teaching. Dr. Ragsdale was held in high esteem by the USM administration, colleagues, and her numerous students.

Dr. Ragsdale studied harpsichord with Denise Restout, Elaine Comparone, Eiji Hashimoto and Kenneth Cooper. Highlights of her extensive career include performances with the Victoria (TX) Bach Festival, Piccolo Spoleto Festival in Charleston SC, The Vivaldi Orchestra of Moscow during its 1993 debut tour of the United States; the Fiati Chamber Players in New York, and Pont Lavoir, France, to name a few.

Dr. Ragsdale was an avid birdwatcher and a strong supporter of wildlife. She loved traveling and enjoyed people of all walks of life. Violinist and USM colleague Stephen Redfield said of her, "In my experience, Dana was 100% enthusiastic about the subject at hand. Her passions included politics, the environment, animal welfare, women's issues, cultures of the Southwest, art of all kinds (but especially that of her talented friends); she cared deeply about her many friends, her many students, and most of all, teaching and music. Dana and I shared an intense love of Baroque music and of period performance. Her fiery devotion to that has had a strong influence on me, and it was an inspiration in our numerous memorable rehearsals and concerts. In this and many other ways, I feel so lucky to have called Dana Ragsdale my colleague and friend."

Dana Ragsdale was preceded in death by her parents, Ed and Melba Ragsdale and her brother, Edward Ragsdale.

A service celebrating the life and work of Dana O. Ragsdale was held at The Episcopal Church of the Ascension in Hattiesburg, MS, August 25, 2012.

Memorials may be made to: Ragsdale Scholarship Fund, c/o University of Southern Mississippi Foundation, 118 College Dr., #5210, Hattiesburg, MS 39406.

*This obituary is a reprint, with permission, from Hattiesburg American.
Photograph with permission from Southern Miss Now .*



MARK YOUR CALENDARS!

ROOTS OF AMERICAN MUSICAL LIFE

**The 2013 Joint Meeting of
The Historical Keyboard Society of North America (HKSNA) and
The American Musical Instrument Society (AMIS)**

**COLONIAL WILLIAMSBURG
Williamsburg, Virginia**

May 30 to June 1, 2013